



SPRING 2012

ARTBOOK | D.A.P.



GENERAL INTEREST

General Interest 2

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Front cover image:

Cindy Sherman, "Untitled #193" (detail), 1989 © 2011 Cindy Sherman/courtesy the artist and Metro Pictures, New York. From *Cindy Sherman*, published by the Museum of Modern Art, New York. See page 2.

Back cover image:

Christian Marclay, "Automatic Drawing," 2008. Cyanotype, 12 x 7". Collection of Mr. and Mrs. Barry A. Nelson. Image courtesy of Christian Marclay and Graphicstudio. Photo: Will lytch. From *Christian Marclay: Cyanotypes*, published by JRP|Ringier. See page 79.



(Clockwise from top left): "Untitled #425," 2004, "Untitled #122" 1983, "Untitled Film Still #23," 1978, "Untitled #225," 1990. (At right): Cindy Sherman, "Untitled #96," 1981.



THE MUSEUM OF MODERN ART, NEW YORK

Cindy Sherman

By Eva Respini. Text by Johanna Burton. Interview by John Waters.

Published to accompany the first major survey of Cindy Sherman's work in the United States in nearly 15 years, this publication presents a stunning range of work from the groundbreaking artist's 35-year career. Showcasing approximately 180 photographs from the mid-1970s to the present, including new works made for the exhibition and never before published, the volume is a vivid exploration of Sherman's sustained investigation into the construction of contemporary identity and the nature of representation. The book highlights major bodies of work including her seminal *Untitled Film Stills* (1977–80); centerfolds (1981); history portraits (1989–90); head shots (2000–2002); and two recent series on the experience and representation of aging in the context of contemporary obsessions with youth and status. An essay by curator Eva Respini provides an overview of Sherman's career, weaving together art historical analysis and discussions of the artist's working methods, and a contribution by art historian Johanna Burton offers a critical re-examination of Sherman's work in light of her recent series. A conversation between Cindy Sherman and filmmaker John Waters provides an enlightening view into the creative process.

Cindy Sherman (born 1954) is widely recognized as one of the most important and influential artists in contemporary art. To create her photographs, she assumes multiple roles of photographer, model, makeup artist, hairdresser and stylist. With an arsenal of wigs, costumes, makeup, prosthetics and props, the artist has altered her physique and surroundings to create myriad tableaux, from screen siren to clown to aging socialite. Over the past 35 years, Sherman has sustained a provocative investigation into the nature of identity, drawn from movies, television, magazines, the Internet and art history. Sherman lives and works in New York City.

Cindy Sherman

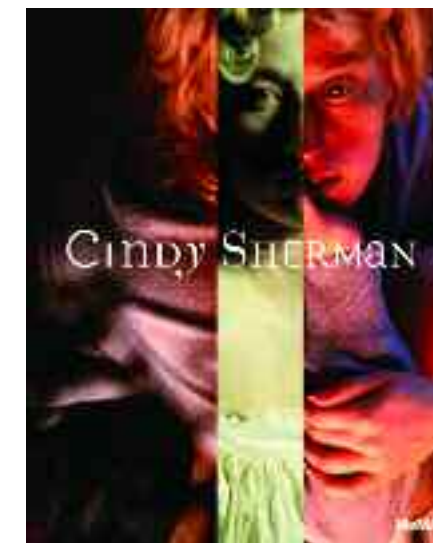
ISBN 978-0-87070-812-1

Cloth, 9.5 x 12 in. / 264 pgs / 153 color / 102 b&w.

U.S. \$60.00 CDN \$60.00

February/Photography

The most comprehensive monograph on one of the most important and influential artists of our time, this volume accompanies the first major Cindy Sherman exhibition in the U.S. in nearly 15 years and features works that were created specially for the exhibition and are previously unpublished.



Exhibition Schedule

New York: The Museum of Modern Art, 02/26/12–06/11/12

San Francisco, CA: San Francisco Museum of Modern Art, 07/14/12–10/07/12

Minneapolis, MN: Walker Art Center, 11/10/12–02/17/13

Dallas, TX: Dallas Museum of Art, 03/17/13–06/09/13



Acclaimed for her *Beach Portraits* series, Rineke Dijkstra is at last the subject of a definitive monograph. This volume accompanies Dijkstra's midcareer survey at the San Francisco Museum of Modern Art and the Guggenheim Museum.

GUGGENHEIM MUSEUM

Rineke Dijkstra: A Retrospective

Text by Jennifer Blessing, Sandra S. Phillips. Interview by Jan van Adrichem.

This volume is the first comprehensive monograph on Rineke Dijkstra to be published in the United States. The catalogue accompanies the first U.S. mid-career survey of this important Dutch artist's work in photography and video; it features the *Beach Portraits* and other early works such as the photographs of new mothers and bullfighters, together with selections from Dijkstra's later work including her most recent video installations. Also included are series that she has been working on continuously for years, such as *Almerisa* (1994–present), which documents a young immigrant girl as she grows up and adapts to her new environment. The catalogue features essays by exhibition curators Jennifer Blessing (Senior Curator of Photography at the Guggenheim) and Sandra S. Phillips (Senior Curator of Photography at the San Francisco Museum of Modern Art); an interview with the artist by Jan van Adrichem; interviews with the artist's subjects by Sophie Derkzer; short texts on the artist's series by Chelsea Spengemann; and the most comprehensive exhibition history and bibliography to date.

Rineke Dijkstra came to prominence in the 1990s with her celebrated *Beach Portraits*, large-scale color photographs of children on the verge of adolescence posed on beaches around the world, from South Carolina to the Ukraine. From that point on, her sensitive and visually riveting portraits have documented individuals caught in transitional states, sometimes due to physical exertion, for example after giving birth or dancing, or charted over time through series. Along with other Western European photographers such as Thomas Struth and Thomas Ruff, Dijkstra has been a leading innovator in the production of large-scale color images, which came to define contemporary photography in the 1990s and have transformed it ever since.

Rineke Dijkstra: A Retrospective

ISBN 978-0-89207-424-2

Hbk, 9 x 12 in. / 264 pgs / 170 color.

U.S. \$55.00 CDN \$55.00

March/Photography

Exhibition Schedule

San Francisco, CA: San Francisco Museum of Modern Art, 02/18/12–05/20/12

New York: Guggenheim Museum, 06/29/12–10/03/12



On the occasion of the seventy-fifth anniversary of the Golden Gate bridge, this deluxe oversize album presents a selection of 50 of Richard Misrach's finest photographs from his acclaimed *Golden Gate* series.

APERTURE

New Large Format Edition!

Richard Misrach: Golden Gate

This deluxe album, a selection of the finest photographs from Richard Misrach's acclaimed *Golden Gate* series (previously published in a smaller trim size, now out of print), has been assembled for publication on the historic occasion of the seventy-fifth anniversary of the iconic Golden Gate bridge. In 1997 Misrach began a three-year project photographing the bridge at all times of day and night, in every season, from a single vantage point on his front porch. Within this simple framework, in which the subject and its framing remain fixed in every photograph, an alchemy occurs. An astonishing range of atmosphere, light, and color unfolds, bringing fresh revelation and interpretation to a familiar view—a unique and beautiful photographic meditation on place and time. This special album commemorates one of the most iconic and lasting symbols of American progress and ingenuity.

Richard Misrach (born 1949) is credited with helping pioneer the renaissance of color photography and large-scale presentation in the 1970s. He has exhibited extensively, and his work is held in the permanent collections of prestigious institutions such as The Museum of Modern Art, Whitney Museum of American Art and The Metropolitan Museum of Art, in New York; National Gallery of Art, Washington, D.C.; The Museum of Fine Arts, Houston; and The Art Institute of Chicago. He is a recipient of numerous awards, including the Guggenheim Fellowship and four fellowships from the National Endowment for the Arts. In 2011, Misrach's series *Destroy This Memory* was installed in its entirety at the San Francisco Museum of Modern Art along with simultaneous exhibitions of his work at the Berkeley Art Museum and Pacific Film Archive and the Oakland Museum of California. Misrach is represented by Fraenkel Gallery, San Francisco; Pace/MacGill Gallery, New York; and Marc Selwyn Fine Art, Los Angeles. He lives in Berkeley, California.



Richard Misrach: Golden Gate

ISBN 978-1-59711-203-1

Hbk, 20 x 16 in. / 84 pgs / 40 color.

U.S. \$125.00 CDN \$125.00

May/Photography



From toys, furniture, books and clothing to playgrounds, schools, children's hospitals and nurseries, *Century of the Child* looks at innovative visions for the material world of children. It includes some of the most iconic names of the twentieth century, such as Charles Rennie Mackintosh, Marcel Breuer, Aldo van Eyck and Victor Papanek, as well as other, less familiar figures, including anonymous designers (many of them women) and even children themselves.

THE MUSEUM OF MODERN ART, NEW YORK

Century of the Child

Growing by Design 1900–2000

Edited by Juliet Kinchin. Text by Tanya Harrod, Medea Hoch, Juliet Kinchin, Francis Luca, Maria Paola Maino, Amy Ogata, Aidan O'Connor, David Senior, Sarah Suzuki.

In 1900, Swedish design reformer and social theorist Ellen Key published *The Century of the Child*, presaging the coming century as a period of intensified focus and progressive thinking around the rights, development and well-being of children. Taking inspiration from Key—and looking back through the twentieth century—this volume, published to accompany an exhibition at The Museum of Modern Art, examines individual and collective visions for the material world of children, from utopian dreams for the “citizens of the future” to the dark realities of political conflict and exploitation. Surveying more than 100 years of toys, clothing, playgrounds, schools, children's hospitals, nurseries, furniture, posters, animation and books, this richly illustrated catalogue illuminates how progressive design has enhanced the physical, intellectual, and emotional development of children and, conversely, how models of children's play have informed experimental aesthetics and imaginative design thinking—engendering, in the process, reappraisals of some of the iconic names in twentieth-century design and enriching the unfolding narrative of modern design with other, less familiar figures. Divided into seven sections—“New Century, New Child, New Art”; “Avant-Garde Playtime”; “Light, Health and Air”; “Body Politic”; “Reconstruction, Regeneration”; “Fantasy, Fun and Commerce”; and “Designing Better Worlds”—*Century of the Child* focuses on individuals and projects that represent innovative and comprehensive contributions to design for children.

Century of the Child

ISBN 978-0-87070-826-8

Hbk, 9.5 x 12 in. / 264 pgs / illustrated throughout.

U.S. \$60.00 CDN \$60.00

July/Design & Decorative Arts

Exhibition Schedule

New York: The Museum of Modern Art, 07/24/12–11/05/12



A beautiful testimony to one company's colossal impact on our everyday lives, this volume tracks Apple's design vision of the past 15 years, from the Powerbooks and iMacs of the late 1990s to the iPods and MacBooks of today.

HATJE CANTZ

Previously Announced

Apple Design

Edited by Sabine Schulze, Ina Grätz. Foreword by Sabine Schulze. Text by Friedrich von Borries, Ina Grätz, Harald Klinke, Bernd Polster, Henry Urbach, Thomas Wagner, Peter Zec, Bernhard Burdock.

Easily one of the most influential and popular design companies of our era, Apple has made electronics design history with its innovative iMacs, iPhones, iPods and iPads. *Apple Design* features over 200 examples of outstanding Apple designs by Jonathan Ive (born 1967), the company's Senior Vice President of Industrial Design, who since 1997 has been responsible for the design of all of Apple's products. Over the past decade, Ive and his team of designers have created elegant and user-friendly designs that have significantly advanced the brand's cult status as it enters the new millennium. Examining each of these in detail, and with full color throughout, *Apple Design* compares various approaches to industrial design alongside Apple's, and casts light on numerous aspects of its history, deepening our understanding of contemporary industrial design. Following an analysis of the forms and functions of the featured Apple products, the book provides an explanation of the innovative production methods and materials applied. Last but not least, it examines Apple design's overt references to the simplified forms of the products manufactured by the great German brand Braun, and enumerates the famous “Ten Rules for Good Design” promulgated by the company's chief designer, Dieter Rams, showing in each case how Apple has deployed and fulfilled them.

Apple Design

ISBN 978-3-7757-3011-2

Hbk, 10 x 11.75 in. / 320 pgs / 542 color.

U.S. \$60.00 CDN \$60.00

Available/Design & Decorative Arts





DAMIANI

Electrical Banana: Masters of Psychedelic Art

By Norman Hathaway and Dan Nadel.

Foreword by Paul McCartney.

From advertising and fashion to music and film, the psychedelic aesthetic defined the look of the 1960s. And yet neither the true scope of psychedelic art nor its key practitioners have ever been the subject of a thorough overview. *Electrical Banana* is the first definitive examination of the international language of psychedelia, focusing on the most important practitioners in their respective fields. Compiling hundreds of unseen images plus exclusive interviews and essays, it revises and expands the common perception of psychedelic art, revealing it to be more innovative, compelling and revolutionary than is usually acknowledged. *Electrical Banana* documents the great virtuosos of psychedelic art: men and women whose work combines avant-garde design with highly sophisticated image-making. Launching a million Day-glo dreams, the artists include: Marijke Koger, the Dutch artist responsible for dressing the Beatles; Mati Klarwein, who painted the cover for Miles Davis' *Bitches Brew*; Keiichi Tanaami, the Japanese master of psychedelic posters; Heinz Edelmann, the German illustrator and designer of the Beatles' animated film *Yellow Submarine*; Tadanori Yokoo, whose prints, books and fabrics defined the 1960s in Japan; Dudley Edwards, a painter, car decorator and graphic artist on the London rock scene; and the enigmatic Australian Martin Sharp, whose work for Cream and underground magazines made him a hippie household name in Europe. *Electrical Banana* features a lengthy historical essay and interviews with all of the artists.

Electrical Banana: Masters of Psychedelic Art

ISBN 978-88-6208-204-4

Pbk, 9.5 x 10.25 in. / 208 pgs / illustrated throughout.

U.S. \$39.95 CDN \$39.95

February/Art/Music



International in its scope, thorough in its research and pioneering in its scale, *Electrical Banana* sizzles and pops on every page with images of wild psychedelic brilliance.



ADELITA

Tommy Roberts: Mr. Freedom

British Design Hero

Text by Paul Gorman.

At the apex of 1960s British fashion, Tommy Roberts was one of the premier designers to the rock royalty and stars of the era. Jimi Hendrix's famous frilly shirts were bought from Roberts' first boutique Kleptomania, on Carnaby Street; when Elizabeth Taylor and Richard Burton went public as a couple, they commissioned Roberts to create matching T-shirts; the iconic Zodiac cape worn by Mick Jagger at Altamont was a Roberts creation; Elton John's outfit for his first *Rolling Stone* cover in 1971 came from Roberts' legendary Mr Freedom boutique; Roberts' City Lights Studio provided David Bowie with the suit he wore on the rear cover of his 1973 album *Pin-Ups*. "He did it first, time after time," Sir Paul Smith says of Roberts, who was indeed the first designer to incorporate Walt Disney cartoons and Pop art into fashion; the first to open a boutique in Covent Garden; and the first to overtly blur the professional distinctions between fashion and music by managing Ian Dury's art-rock band Kilburn & The High Roads (thus providing the precedent for Malcolm McLaren's transition from fashion into music, with his management of the Sex Pistols). Roberts' influence continued into the 1980s with cutting-edge home-ware and furniture design store Practical Styling, in the 1990s with Tom-Tom and in the 2000s with Two Columbia Road, selling furniture and artifacts. *Mr. Freedom* is a visual celebration of this fashion and design pioneer. With unlimited access to Roberts' and his archive, it compiles hundreds of archival images (both classic and previously unpublished) alongside a stellar cast of contributors, providing a revelation of fashion, design and pop culture from the 1960s to the 2000s.

With an impressive array of images, a stellar cast of contributors and unlimited access to its subject, *Mr. Freedom* traces the career of a pioneer of 1960s and 70s fashion.



Tommy Roberts: Mr. Freedom

ISBN 978-0-9552017-9-0

Hbk, 8.25 x 10.75 in. / 160 pgs / 300 color / 50 b&w.

U.S. \$45.00 CDN \$45.00

April/Fashion/Popular Culture

Exhibition Schedule

London, England: Victoria and Albert Museum, Spring–Fall 2012



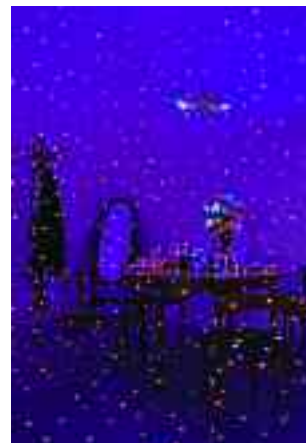
Also Available:

David Bowie: Any Day Now

Pbk, U.S. \$45.00 CDN \$45.00

9780955201776

Adelita



D.A.P./TATE

Yayoi Kusama

Edited by Frances Morris. Text by Jo Applin, Juliet Mitchell, Mignon Nixon, Rachel Taylor, Midori Yamamura.

Yayoi Kusama is one of Japan's most famous living artists. Her originality, innovation and sheer drive to make art have propelled her through a career that has spanned six decades, encompassing painting, sculpture, printmaking, photography, collage, film and video, performance, installation and even product design. From the late 1950s to the early 1970s Kusama lived in New York, and was at the forefront of many artistic innovations in the city, becoming close with artists such as Donald Judd, Andy Warhol, Joseph Cornell and Claes Oldenburg, and influencing many others along the way. It was in these years that Kusama was dubbed "the Polka Dot Princess," for her obsessive use of polka dots in installations and happenings. Returning to Japan in her forties, she rebuilt her career, waiting years for the international recognition that she has recently achieved. Now in her ninth decade, Kusama's imagination remains fertile and productive, as she continues to devise dazzling installations and relentlessly handpaints her ongoing series of minutely detailed figurative fantasy paintings. Accompanying the first major retrospective exhibition of the artist's work in the U.S., this volume features a wealth of works from all periods in Kusama's career, as well as essays by various international curators and critics, discussing Kusama's years in New York, her career after her return to Japan, her installation works and the psychoanalytic import of her art. **Yayoi Kusama** was born in Matsumoto, Japan, in 1929. She left Japan for New York at the age of 28, following a correspondence with Georgia O'Keeffe, and was soon participating in the city's 1960s wave of happenings and avant-garde activities. In 1973, Kusama returned to Japan and began writing surrealistic novels and poetry. On November 12, 2008, Christies New York sold a work by her for \$5.1 million, a record for a living female artist.

Accompanying Yayoi Kusama's first U.S. museum survey in nearly 15 years, this volume follows the career of a pioneer of installation art, who is today widely considered Japan's greatest living artist.

Yayoi Kusama
ISBN 978-1-935202-81-3
Hbk, 8.75 x 10.75 in. / 208 pgs / 200 color.
U.S. \$49.95 CDN \$49.95
February/Art/Asian Art

Exhibition Schedule
London, England: Tate Modern, 02/09/12–06/05/12
New York: Whitney Museum, 06/28/12–09/12



GUGGENHEIM MUSEUM

John Chamberlain: Choices

Text by Donna De Salvo, Susan Davidson, Dave Hickey, Helen Hsu, Adrian Kohn, Don Quaintance, Charles Ray.

John Chamberlain rose to prominence in the late 1950s with energetic, vibrant sculptures hewn from disused car parts, achieving a three-dimensional form of Abstract Expressionism that astounded critics and captured the imaginations of fellow artists. For a seven-year period in the mid-1960s, the artist abandoned automotive metal and turned to other materials. Motivated by scientific curiosity, Chamberlain produced sculptures in unorthodox media, such as urethane foam, galvanized steel, paper bags, mineral-coated Plexiglas and aluminum foil. Since returning in 1972 to metal as his primary material, Chamberlain limited himself to specific parts of the automobile, adding color to found car parts, dripping, spraying and patterning on top of existing hues to an often wild effect. In recent years, the artist has embarked on the production of a new body of work that demonstrates a decided return to earlier themes. *John Chamberlain: Choices* accompanies the Guggenheim Museum exhibition, which comprises 95 works, from the artist's earliest monochromatic iron sculptures to the outsized foil creations he is working on today, encompassing shifts in scale, material and methods informed by the collage process that has been central to Chamberlain's working method. This fully illustrated exhibition catalogue includes essays by Susan Davidson, Donna De Salvo, Dave Hickey, Adrian Kohn and Charles Ray with an extensive chronology by Helen Hsu and a lexicon by Don Quaintance.

John Chamberlain: Choices

ISBN 978-0-89207-425-9

Hbk, 9.5 x 11.25 in. / 240 pgs / 210 color.

U.S. \$75.00 CDN \$75.00

March/Art

Exhibition Schedule

**New York: Guggenheim Museum,
02/24/12–05/13/12**



WALTHER KÖNIG, KÖLN

Kienholz: Signs of the Time

Edited by Max Hollein, Martina Weinhart. Foreword by Max Hollein. Introduction by Martina Weinhart. Text by Dietmar Dath, Martina Weinhart, Cécile Whiting. Interview with Nancy Reddin Kienholz by Martina Weinhart.

This new Ed Kienholz overview casts the Los Angeles assemblage pioneer as a powerful moral force in postwar art. Kienholz (1927–1994) was a polarizing presence in American art from the start of his career, when his first large-scale installation *Roxy's*—a recreation of a brothel—was shown at the Ferus gallery in 1962 (it later caused a huge stir at Documenta 4 in 1968). War, racism, sexism and media exploitation were among his recurrent themes, and he tackled them with an ethical clarity that, at the time, was frequently mistaken for shock tactics. This substantial monograph—the first since his major touring retrospective of 1996—includes more than 200 color plates of Kienholz's assemblages, reasserting his art as a morally driven enterprise, and pointing towards his ongoing influence among contemporary artists such as Jonathan Meese, Thomas Hirschhorn and John Bock.

Edward Kienholz (1927–1994) was born in Fairfield, Washington, and grew up on a farm, where he acquired the mechanical and carpentry skills that he was later apply to his art. He moved to Los Angeles in 1955, and opened the NOW gallery in 1956. That year he met Walter Hopps, with whom he opened the legendary Ferus gallery, and began to construct assemblages from detritus found on the streets, which soon developed into large tableaux. Throughout the 1960s, Kienholz's art was frequently a subject of controversy for its brutal depiction of racism and misogyny in America. In 1981, Kienholz officially declared that all his work from 1972 on should be retrospectively understood to be coauthored by his wife and collaborator, Nancy Reddin Kienholz. Kienholz died suddenly in Idaho on June 10, 1994, from a heart attack. He was buried inside one of his works, a 1940 Packard coupe containing a deck of cards, a bottle of wine and the ashes of his dog Smash.

Kienholz: Signs of the Time

ISBN 978-3-86335-087-1

Hbk, 10 x 9.75 in. / 256 pgs / 205 color.

U.S. \$65.00 CDN \$65.00

February/Art

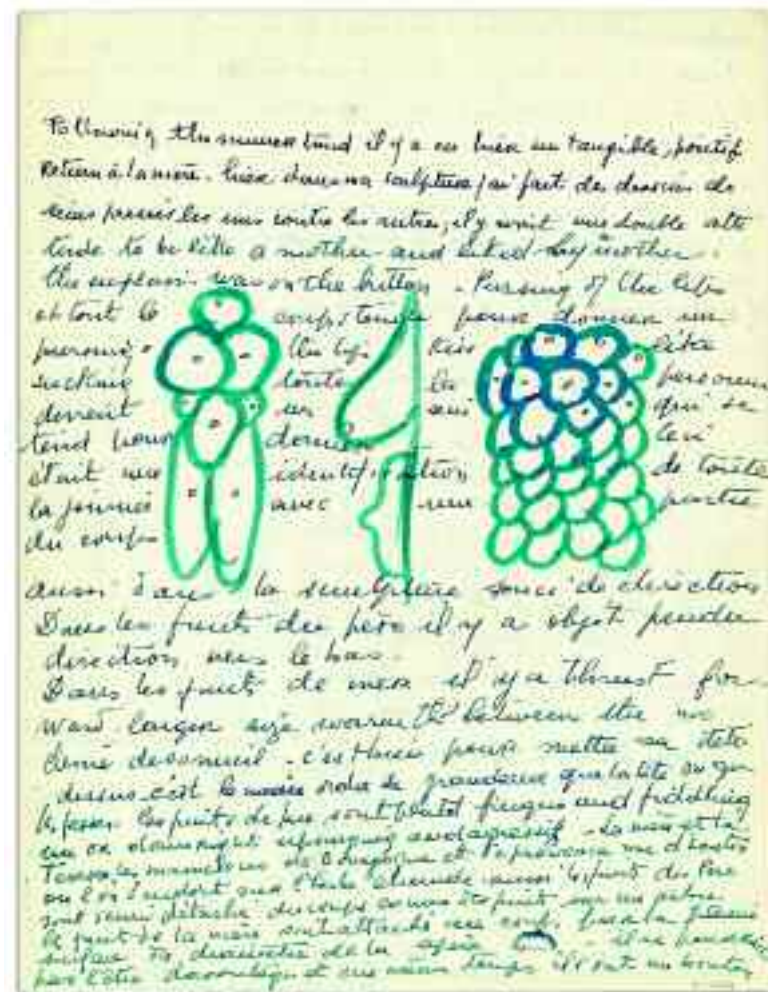
Exhibition Schedule

**Frankfurt, Germany: Schirn Kunsthalle,
10/22/11–01/29/12**



This chunky monograph boasts more than 200 color reproductions of Ed Kienholz's visceral, morally charged, assemblage tableaux.

This definitive two-volume set comprises Louise Bourgeois' previously unpublished psychoanalytic writings and a complete overview that includes works made up to the artist's death in 2010.



"The discovery of the psychoanalytic writings has enriched and augmented our understanding of Bourgeois' work and life immeasurably. They represent a distinct contribution to art history as well as to the field of psychoanalysis, and they will surely take their place alongside the autobiography of Benvenuto Cellini, the journals of Eugène Delacroix and the letters of Vincent van Gogh."

—Philip Larratt-Smith

VIOLETTE EDITIONS

Louise Bourgeois: The Return of the Repressed

Psychoanalytic Writings

Edited by Philip Larratt-Smith. Text by Louise Bourgeois, Elisabeth Bronfen, Donald Kuspit, Juliet Mitchell, Mignon Nixon, Paul Verhaeghe with Julie de Ganck, Meg Harris Williams.

Louise Bourgeois (1911–2010) invented a new kind of language for sculpture—a language that was essentially psychoanalytic, uniquely capable of expressing oedipal struggle, ominous forces of repression, sexual symbolism and material uncanniness. Famed for some of the twentieth century's most enduring works, such as "The Destruction of the Father" (1974), "Arch of Hysteria" (1993) and "Maman" (1999), Bourgeois also disseminated her influence through her writings, collected in the 1998 volume *Destruction of the Father/Reconstruction of the Father: Writings 1927–1997*—originally published by Robert Violette, also the publisher of this new deluxe writings-cum-monograph two-volume set. *Louise Bourgeois: The Return of the Repressed* highlights the enduring presence of psychoanalysis as a motivational force and a site of exploration in the artist's life and work. Selected and edited by Philip Larratt-Smith (Bourgeois' literary archivist), and contextualized with eight extensive scholarly essays, this collection of approximately 80 previously unpublished writings spans some six decades of the artist's production. The second volume in this gorgeous slipcased set is an impressive, up-to-date Bourgeois monograph that details works made right up until the artist's death in 2010. Together, the two volumes comprise the most complete portrait of the life, work and thought of this seminal figure.

Louise Bourgeois: The Return of the Repressed

ISBN 978-1-900828-37-6

Slip, Hbk, 2 vols., 7.5 x 10 in. / 500 pgs / 113 color.

U.S. \$75.00 CDN \$75.00

April/Art

Exhibition Schedule

London, England: Freud Museum, Spring 2012



THE MUSEUM OF MODERN ART, NEW YORK

Alina Szapocznikow: Sculpture Undone, 1955–1972

Edited by Elena Filipovic, Joanna Mytkowska. Text by Cornelia Butler, Jola Gola, Allegra Pesenti.

A sculptor who began working during the postwar period in a classical figurative style, Alina Szapocznikow radically reconceptualized sculpture as an imprint not only of memory but of her own body. Though her career effectively spanned less than two decades (cut short by the artist's premature death in 1973 at age 47), Szapocznikow left behind a legacy of provocative objects that evoke Surrealism, Nouveau Réalisme and Pop art. Her tinted polyester casts of body parts, often transformed into everyday objects like lamps or ashtrays; her poured polyurethane forms; and her elaborately constructed sculptures, which at times incorporated photographs, clothing or car parts, all remain as wonderfully idiosyncratic and culturally resonant today as when they were first made. Well-known in Poland, where her work has been highly influential since early in her career, Szapocznikow's compelling oeuvre is ripe for art-historical reexamination. *Alina Szapocznikow: Sculpture Undone, 1955–1972* offers a comprehensive overview of this important artist's work at a moment when international interest is blossoming. Richly illustrated with over 150 color plates, the catalogue features essays that touch on key aspects of her practice and historical reception, as well as an extensive annotated chronology that provides an in-depth exploration of the intersection of her life and art. Working in one of the most rich and complex periods of the twentieth century, Szapocznikow responded to many of the ideological and artistic developments of her time through artwork that is at once fragmented and transformative, sensual and reflective, playfully realized and politically charged.

Alina Szapocznikow was born in Poland in 1926, and gained critical attention there for her early sculpture of the 1950s. She re-settled permanently in France in 1963, where her continued exploration of new materials such as polyester and polyurethane brought her into dialogue with the contemporary art scene of her time. She continued to push the boundaries of sculptural form and subject matter up until her premature death in 1973.

Alina Szapocznikow: Sculpture Undone, 1955–1972

ISBN 978-0-87070-824-4

Flexi, 9 x 10.5 in. / 216 pgs / illustrated throughout.

U.S. \$45.00 CDN \$45.00

January/Art

Exhibition Schedule

Brussels, Belgium: WIELS Contemporary Art Centre, 09/10/11–01/08/12

Los Angeles, CA: Hammer Museum, 02/05/12–04/29/12

Columbus, OH: Wexner Center for the Arts, 05/19/12–08/05/12

New York: The Museum of Modern Art, 10/07/12–01/28/13



Alina Szapocznikow's brilliant career spanned less than two decades, but the influence of her extraordinary sculptures continues to permeate contemporary art. This is the most comprehensive survey of her work yet published in English.



Back in stock, this monumental 2007 edition of Gerhard Richter's legendary *Atlas* updates the rare, out-of-print 1997 edition, and features nearly 800 full-color multi-image panels on themes ranging from clouds, mountains, seas, trees and flowers to rooms, cities, color charts, photographic experiments and portraits of friends and family. *Atlas* is a classic of encyclopedic visual thinking.



D.A.P./DISTRIBUTED ART PUBLISHERS

Back in Stock

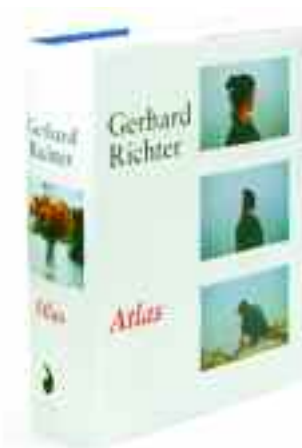
Previously Announced

Gerhard Richter: Atlas

Edited by Helmut Friedel.

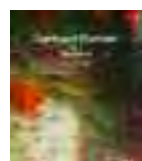
This monumental and comprehensive publication maps the ideas, processes, life and times of one of the most important painters of our time. Conceived and closely edited by Gerhard Richter himself, *Atlas* cuts straight to the heart of the artist's thinking, collecting more than 5,000 photographs, drawings and sketches that he has compiled or created since the moment of his creative breakthrough in 1962. Year by year, the images closely parallel the subjects of Richter's paintings, revealing the orderly but open-ended analysis that has been so central to his art. Offering invaluable insight into Richter's working process, this encyclopedic new edition, which completely revises and updates the rare, out-of-print 1997 edition and includes 147 additional plates, features 780 multi-image panels, each reproduced full page and in full color. Richter redefined the terms of contemporary painting as he looked to photography for a way to release painting from the political and symbolic burdens of Socialist Realism and Abstract Expressionism. From pictures of family and friends to images from the mass media, Richter's photographs—sometimes found, sometimes original—have provided the basis for many of his paintings, often re-emerging in a luminous, monochromatic palette, and falling ambiguously between documentary and historical painting.

Gerhard Richter: Atlas
ISBN 978-1-933045-47-4
Hbk, 6.5 x 8.5 in. / 864 pgs /
740 color and duotone.
U.S. \$60.00 CDN \$60.00
Available/Art



"Talk has been, since the recent passing of Cy Twombly and Lucian Freud, that Gerhard Richter is now the world's greatest living painter, but I would argue that that was true while they were still with us... What emerges from Richter's experiments over the past five decades is a profound curiosity about what art and images can seize and represent, what truths and feelings can be captured in a picture."

—Ben Luke, *London Evening Standard*



Also Available:

Gerhard Richter: Panorama
Hbk, U.S. \$65.00 CDN \$65.00
97819335202714
D.A.P./Tate



Gerhard Richter: Lines Which Do Not Exist
Pbk, U.S. \$25.00 CDN \$25.00
9780942324624
The Drawing Center



Gerhard Richter: Writings
Hbk, U.S. \$55.00
CDN \$55.00
9781933045948
D.A.P./Distributed Art Publishers, Inc.



HATJE CANTZ

Previously Announced

Gerhard Richter: Catalogue Raisonné, Volume 1

Nos. 1–198, 1962–1968

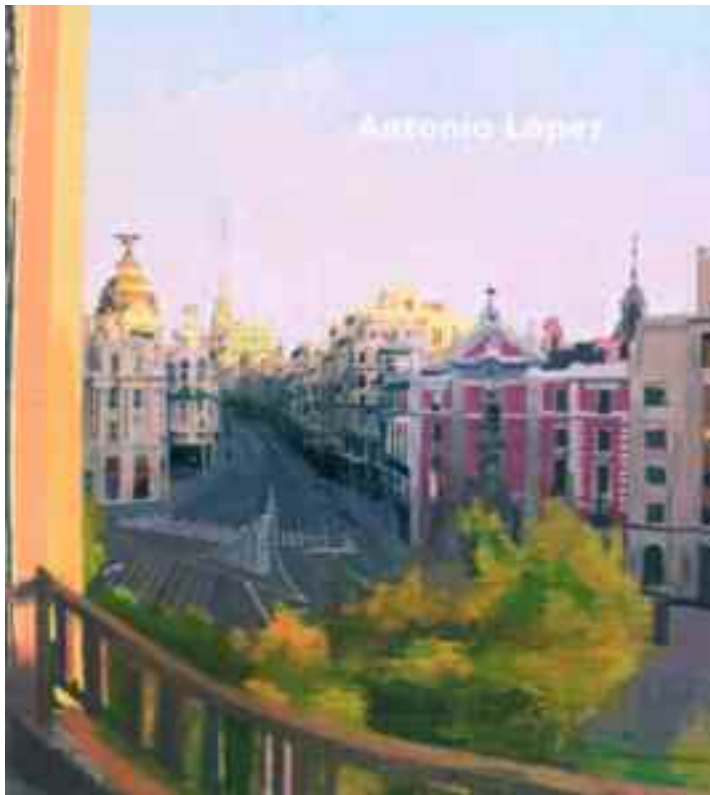
Edited and with text by Dietmar Elger.

Over the past half century, Gerhard Richter (born 1932) has built up a stylistically heterogeneous and conceptually complex body of painting, photography, sculpture and artist's books that firmly establishes his status as the most important living artist of our time: today, this diverse oeuvre totals in excess of 3,000 individual works. Now, on the occasion of the artist's eightieth birthday in February 2012, we are delighted to announce volume one of the Gerhard Richter catalogue raisonné—the first of a projected five volumes, to be issued over the next seven years. Edited by Dietmar Elger, director of the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden, who has spent years researching and preparing the publication, this first volume encompasses the works Richter assigned numbers 1 to 198, which span the years 1962 to 1968. A total of 385 paintings and sculptures are listed, more than 30 of which were previously unseen or even unknown. Alongside more than 400 full-color plates (many of them full-page) and nearly 100 black and white plates, it includes full technical specifications, information about the artist's handwritten notes, and the provenance, bibliography and exhibitions for each individual work. This information is further supplemented by commentary, quotations from the artist and comparison images.

Gerhard Richter: Catalogue Raisonné, Volume 1
ISBN 978-3-7757-1978-0
Slip, clth, 9.75 x 11.5 in. / 512 pgs / 450 color / 89 b&w.
U.S. \$375.00 CDN \$375.00 SDNR30
Available/Art

This first volume in Hatje Cantz's Gerhard Richter catalogue raisonné boasts nearly 400 Richter works, many of which have never before been published. A total of five volumes is projected, spanning both painting and sculpture from 1962 to the present.





This generous Antonio López García overview is published for the artist's landmark exhibition at the Museo Thyssen-Bornemisza in Madrid, and constitutes a self-portrait of a genuine icon of contemporary painting.

ATLANTIS

Odd Nerdrum: Self Portraits

Edited by Bengt Tornvall. Text by Allis Helleland.

For a painter who took his earliest bearings from Rembrandt, and who has defiantly espoused the values of old master painting, the self-portrait is a natural enough genre to pursue. For Odd Nerdrum, the attractions of self-portraiture run much deeper, however. Nerdrum has frequently alluded to the "conflicted preoccupation with origins and personal identity" that his paintings express, and traces this preoccupation to his discovery that his father was not the father he had known growing up, but a previous lover of his mother's. Also abandoned by his mother at an early age, he recalls of his early years: "I was a beggar in a world ruled by others. The person I found in the mirror was myself, I saw myself reflected in my own eyes, not those of others." Nerdrum's difficult childhood and the isolation he has endured as a painter have greatly intensified the relevance of the self-portrait, a genre at which he has excelled, and for which he has become particularly well known. This volume collects Nerdrum's self-portraits for the first time, with more than 100 color reproductions.

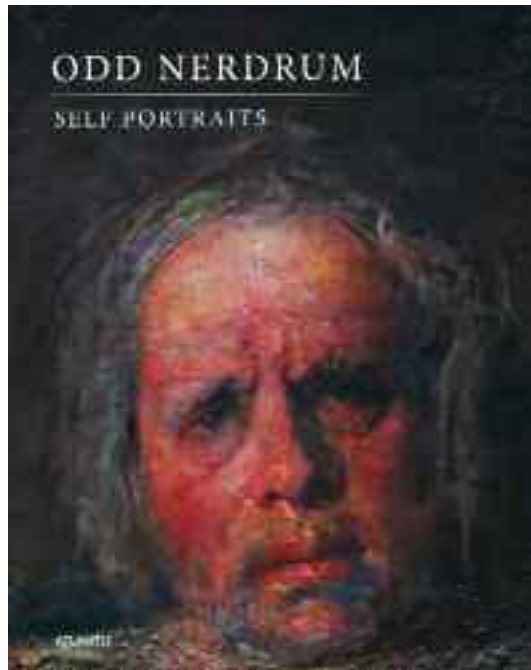
Odd Nerdrum: Self Portraits

ISBN 978-91-7353-521-2

Hbk, 9.75 x 12 in. / 160 pgs / 108 color.

U.S. \$49.95 CDN \$49.95

January/Art



FUNDACIÓN COLECCIÓN THYSEN-BORNEMISZA

Previously Announced

Antonio López

Introduction by Aurelio Martínez Estévez, Guillermo Solana. Text by Antonio López, María López Moreno, Guillermo Solana, Javier Viar, Paula Luengo.

Antonio López—also known as Antonio López García—is hyper-realism's greatest living exponent, and one of the finest painters of the past hundred years. Published on the occasion of the artist's landmark exhibition at the Museo Thyssen-Bornemisza in Madrid, this generous overview constitutes a self-portrait of a genuine icon of contemporary painting. It spans the years from 1953 to the present, placing an emphasis on works made after 1993 (the year of the artist's last retrospective exhibition in Spain, at the Reina Sofia Museum). These more recent pieces include masterworks such as "View of Madrid from the Vallecas Fire Tower" (1990–2006) and the monumental heads "Day," "Night" and "Woman, Coslada" (2010). The artist himself has selected the works and structured their presentation here into eight thematic groupings: "Memory," "Surroundings," "Madrid," "Gran Vía," "Tree," "Nude," "Characters" and "Interiors." Full-color reproductions are complemented by a wealth of archival documentary photographs of the artist at work.

Antonio López García was born in Tomelloso, in the heart of Spain, a few months before the outbreak of the Spanish Civil War in 1936. He studied at the School of Art in Madrid in the early 1950s, where he soon proved himself a brilliant student, and quickly became part of a nucleus of realist painters, such as Francisco López Hernández, Amalia Avia and Isabel Quintanilla. López García was the subject of Víctor Erice's 1992 film *El Sol del Membrillo* (*The Quince Tree of the Sun*), which closely chronicles the artist's attempts to paint a quince tree.

Antonio López

ISBN 978-84-15113-11-9

Cloth, 9.5 x 10.75 in. / 264 pgs / 176 color / 45 b&w.

U.S. \$60.00 CDN \$60.00

Available/Art

Spanning the artist's entire career, *Lucian Freud Drawings* brings together more than 100 works, almost half of which have never been exhibited or published.

BLAIN|SOUTHERN AND ACQUAVELLA GALLERIES

Lucian Freud Drawings

Text by William Feaver, Mark Rosenthal.

From his earliest years as a child prodigy, Lucian Freud prided himself on his virtuoso drawing skills. The interplay in his work between paper (for both drawing and etching) and canvas was a defining feature of his creative habits throughout his career, as Freud's foremost scholar and curator, William Feaver, establishes with this masterful overview of Freud's drawing output. The fruit of Feaver's privileged access to Freud's studio, *Lucian Freud Drawings* includes more than 100 drawings, around half of which have never been exhibited or published, from the 1940s up to the artist's death in July 2011. Examined here are portraits of Freud's mother and father, his children and close friends—among them the painter Francis Bacon and artist Leigh Bowery—as well as landscapes and studies of animals. Spanning more than seven decades, this beautifully produced volume illuminates the very foundations of this master draftsman's oeuvre.

Lucian Freud was born in Germany in 1922, and permanently relocated to London in 1933 during the ascent of the Nazi regime. After seeing brief service during the Second World War, Freud had his first solo exhibition in 1944 at the Alex Reid & Lefevre Gallery in London. Despite exhibiting only occasionally over the course of his career, Freud's 1995 portrait "Benefits Supervisor Sleeping" was sold at auction, at Christie's New York in May 2008, for \$33.6 million—setting a world record for sale value of a painting by a living artist. Freud died in London in 2011.

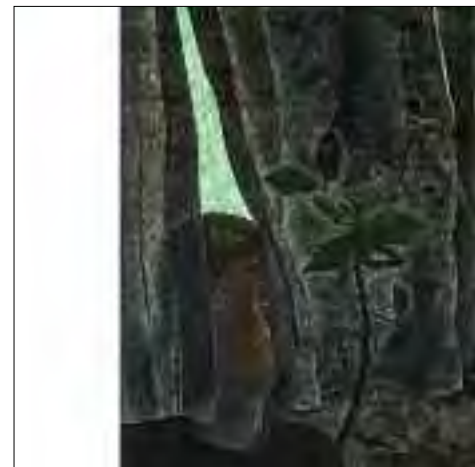
Lucian Freud Drawings

ISBN 978-0-9569904-2-6

Cloth, 11.75 x 11 in. / 256 pgs / 110 color.

U.S. \$55.00 CDN \$55.00

March/Art



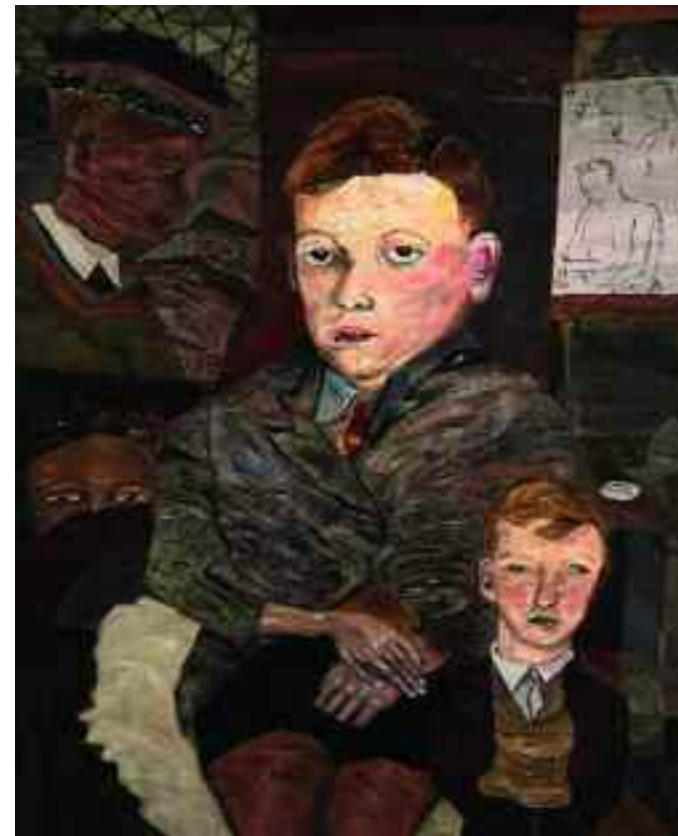
Also Available:

Lucian Freud: The Studio

Hbk, U.S. \$65.00 CDN \$65.00

9783777426914

Hirmer Verlag





This concise monograph provides a new standard overview of the Italian Renaissance's greatest painter and most brilliant mind.

SILVANA EDITORIALE

Leonardo da Vinci: Painter
The Complete Works
 Text by Giovanni Villa.

More iconic images accrue to the name of Leonardo da Vinci than to any other artist. The "Mona Lisa" stands as a sort of primary visual signifier for "Art" itself, just as his drawing of Vitruvian Man stands as a primary visual signifier for "Man." This new da Vinci monograph presents this ultimate Renaissance man's complete corpus, from the most renowned oil paintings such as "Lady with an Ermine," "Virgin of the Rocks" and "Mona Lisa" to frescoes such as "The Last Supper" in Santa Maria delle Grazie Church and the ceiling frescoes of the Sala delle Asse in Castello Sforzesco in Milan. All works are reproduced in full-color plates, many of them augmented with detail plates that reveal the extraordinary care lavished by the artist upon his canvases. Also included are da Vinci's preparatory drawings and cartoons; works no longer extant, such as "The Battle of Anghiari," are enumerated as part of the da Vinci corpus. Affordably priced and superbly produced, this volume offers a basic da Vinci monograph for all. **Leonardo da Vinci** (1452–1519) was born in Florence and studied with the renowned painter Verrocchio, qualifying as a "master" at the age of 20 in 1472. After his apprenticeship he worked for Ludovico il Moro, later moving to Rome, Bologna and Venice before settling in France, where his final three years were spent in the service of François I.

Leonardo da Vinci: Painter
ISBN 978-88-366-2144-6
Hbk, 9.5 x 11 in. / 240 pgs / 80 color.
 U.S. \$60.00 CDN \$60.00
 February/Art



HATJE CANTZ

Pierre Bonnard
 Text by Evelyn Benesch, Ulf Küster, et al.

Pierre Bonnard (1867–1947) concocted gentle deliriums of color in quiet domestic scenes: views of a table set for lunch, a garden scene, a woman adjusting a bouquet or, most famously, the artist's wife bathing, all infused with an infectious chromatic delight. "It seemed to me that it was possible to translate light, forms and character using nothing but color," he once wrote, "without recourse to values." Bonnard lavished his domestic scenes with a palpable tenderness that later led to his style (and that of his colleague Edouard Vuillard) being dubbed "Intimiste." In the 1880s, Bonnard was a founding member of the Nabi group, along with his close friends Paul Sérusier, Maurice Denis, Paul Ranson and Vuillard. Their Post-Impressionist aesthetic favored emotional tangibility over observational truth, and their paintings reveled in heightened effects of pattern, prompted by a shared predilection for Japanese decorative arts and prints. In Bonnard's case, this predilection led to an experimentation with many forms, such as lithography, illustration, interior design and photography. For this catalogue and the exhibition it accompanies, the Fondation Beyeler has gathered an extraordinary selection of Bonnard's paintings from institutions and private collections around the world, compiling an ideal introduction to the artist's life-affirming vision.

Pierre Bonnard
ISBN 978-3-7757-3265-9
Hbk, 10.75 x 12.25 in. / 176 pgs / 117 color.
 U.S. \$75.00 CDN \$75.00
 May/Art

The sensual and intimate domestic reveries of Pierre Bonnard are celebrated in this handsome new volume.



Exhibition Schedule
 Basel, Switzerland: Fondation
 Beyeler, 01/29/12–04/22/12



Atget
ISBN 978-0-87070-094-1
Hbk, 9.75 x 11.75 in. / 224 pgs / 5 duotone / 100 tritone.
 U.S. \$60.00 CDN \$60.00
 February/Photography

LA FÁBRICA

New English-Only Edition!

W. Eugene Smith

The American photojournalist W. Eugene Smith revolutionized the photo-essay form with the works he published in *Life* magazine between 1948 and 1956. This monograph reproduces images from six classic sequences of this era: *Country Doctor* (1948), which portrays the selfless and sometimes frustrating work of a doctor in rural America; *Spanish Village* (1950), perhaps the most powerful photographic study of 1950s Spain; *Nurse Midwife* (1951), which examines the life of a black woman in the American south; *A Man of Mercy* (1954), which documents Dr. Albert Schweitzer's humanitarian work in Africa; *Pittsburgh* (1955), Smith's first freelance assignment, previously unpublished; and *Minamata* (1971–1973), a photo-essay recording the effects caused by a mercury spill in a region inhabited by Japanese fishermen. Together, these six classic documents of twentieth-century photography affirm Smith as an impassioned conscience, with practical ends in mind for his work: "I put such passion and energy into my photographic work that, more than their being just for art's sake, I prefer to think that my photographs push someone to action, to do something, to solve something," he once wrote.

W. Eugene Smith
ISBN 978-84-15303-30-5
Clth, 10.5 x 13 in. / 240 pgs / illustrated throughout.
 U.S. \$80.00 CDN \$80.00
 January/Photography

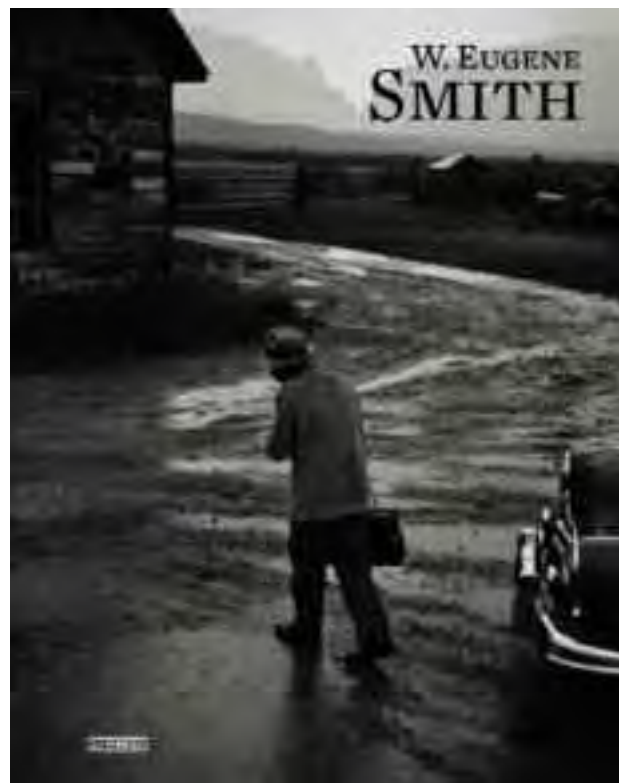
THE MUSEUM OF MODERN ART, NEW YORK

Back in Stock!

Atget

Text by John Szarkowski.

Eugène Atget (1857–1927) devoted more than 30 years of his life to a rigorous documentation of Paris, its environs and the French countryside, through more than 8,000 photographs. In the process, he created an oeuvre that brilliantly delineates the richness, complexity and character of his native culture. Atget's uncompromising eye recorded the picturesque villages and landscape of France; the storied chateaux and the romantic parks and gardens of the *ancien régime* of Louis XIV; and, in post-Haussmann Paris, architectural details, private courtyards, shop windows, curious buildings and streets, and the city's various denizens. Atget died almost unknown in 1927, although groups of his prints were included in various Paris archives. In 1925 Berenice Abbott discovered his work, and after his death she arranged to buy his archives with the help of art dealer Julien Levy; in 1968 that collection was purchased by The Museum of Modern Art. Originally published in 2000 and long unavailable, this classic, superbly produced volume surveys the collection through 100 carefully selected photographs. John Szarkowski, head of MoMA's Department of Photography from 1962 to 1991, explores the unique sensibilities that made Atget one of the greatest artists of the twentieth century and a vital influence on the development of modern and contemporary photography. An introductory text and commentaries on Atget's photographs form an extended essay on the remarkable visual intelligence displayed in these subtle, sometimes enigmatic photographs.



Compiling Lewis Hine's best known photographic series alongside newly discovered works and ephemera, this volume offers a definitive assessment of one of America's first social documentarians.

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

Lewis Hine

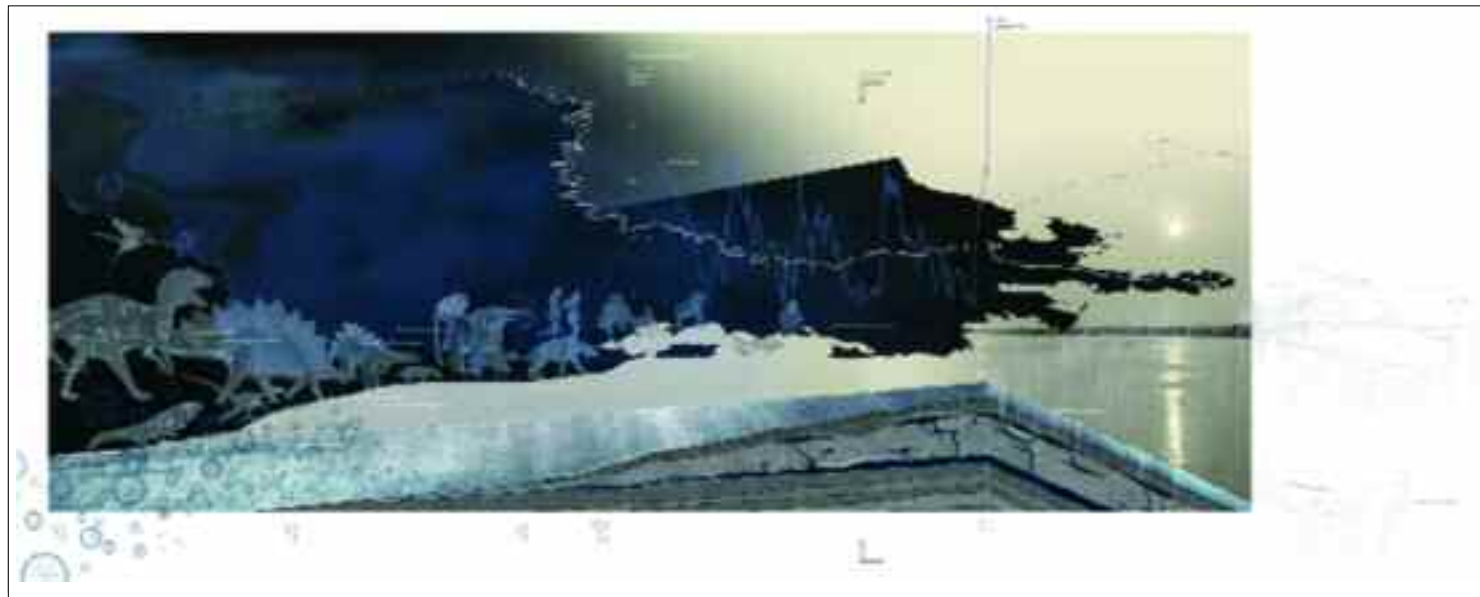
Text by Alison Nordström, Elizabeth McCausland.

In 1905, a young sociologist named Lewis Hine Wickes decided to pursue photography as the medium with which to denounce injustice and poverty. Hine was one of the first photographers to document the wave of mass immigration from an impoverished Europe to an economically booming America, and his portraits of immigrants at Ellis Island offered a more positive image of this influx. Later, while working with the National Child Labor Committee, Hine compiled a vast corpus of images that showed how American industry was making use of child labor, helping to bring about changes in U.S. child labor law. But as he wearied of photographing poverty, Hine developed an idealized vision of the worker that emphasized the dignity of labor—a vision that culminated in his legendary *Men at Work* series, first published in 1932 and today a classic American photobook. "We call this the Machine Age," he wrote in its introduction, "But the more machines we use, the more do we need real men to make and direct them." This beautifully produced volume, which includes a complete facsimile of *Men at Work*, is compiled from the collection of the George Eastman House, to whom Hine's son bequeathed his archive after his death. It includes both well-known series and recently discovered early works, plus rare family photographs, ephemera and a detailed chronology. The works are arranged in thematic groupings: "Ellis Island," "Tenements," "Child Labor," "Chicago and New York," "Pittsburgh," "Europe," "Black America," "Empire State Building" and "New Deal." **Lewis Hine** (1874–1940) was born in Wisconsin and studied sociology at the University of Chicago. He served as official photographer for the WPA and for the construction of the Empire State Building. His later years were filled with professional struggles due to loss of patronage.

Lewis Hine
ISBN 978-1-935202-76-9
Clth, 8.75 x 10 in. / 264 pgs / 230 duotone.
 U.S. \$65.00 CDN \$65.00
 January/Photography

Exhibition Schedule
 Madrid, Spain: Fundación MAPFRE, 02/06/12–04/24/12
 Rotterdam, The Netherlands: Nederlands Fotomuseum, 09/14/12–01/06/13





Richard Misrach and Kate Orff's sobering portrait of the stretch of the Mississippi River known as "Cancer Alley" is a shocking record of environmental destruction and corporate neglect.



Also Available:

Richard Misrach: Destroy This Memory
Hbk, U.S. \$65.00 CDN \$65.00
9781597111638
Aperture

APERTURE

Richard Misrach & Kate Orff: Petrochemical America

Petrochemical America offers an in-depth analysis of the causes of sustained environmental abuse along the largest river system in North America. It combines Richard Misrach's haunting photographs of Louisiana's "Chemical Corridor" with landscape architect Kate Orff's "Ecological Atlas"—a series of speculative drawings developed through intensive research and mapping of data from the region. Misrach and Orff's joint effort depicts and unpacks the complex cultural, physical and economic ecologies of a particular region along 150 miles of the Mississippi River, from Baton Rouge to New Orleans—an area of intense chemical production that became known as "Cancer Alley" when unusually high occurrences of the disease were discovered in the region. This revelatory collaboration has resulted in a complex document and an extensively researched guidebook to the ways in which the petrochemical industry has permeated every facet of contemporary life. However complicated by the region's own histories and particularities, "Cancer Alley" may well be an apt metaphor for the global impact of petrochemicals on the human landscape as a whole.

Richard Misrach (born 1949) has a longstanding association with the American south. His previous monograph, *Destroy This Memory*, offered a record of hurricane-inspired graffiti left on houses and cars in New Orleans in the wake of Katrina. *On the Beach* and *Violent Legacies* addressed contamination of desert and beach areas.

Kate Orff (born 1971) is an assistant professor at Columbia University and founder of SCAPE, a landscape architecture studio in Manhattan. Her work weaves together sustainable development, design for biodiversity and community-based change. Orff's recent exhibition at MoMA, *Oyster-ecture*, imagined the future of the polluted Gowanus Canal as part of a ground-up community process and an ecologically revitalized New York harbor.

Richard Misrach & Kate Orff: Petrochemical America
ISBN 978-1-59711-191-1
Hbk, 13.5 x 10.5 in. / 240 pgs / 150 color.
U.S. \$80.00 CDN \$80.00
April/Photography

APERTURE/PULITZER CENTER ON CRISIS REPORTING

Infra: Photographs by Richard Mosse

Text by Adam Hochschild.

Infra, Richard Mosse's first book, offers a radical rethinking of how to depict a conflict as complex and intractable as that of the ongoing war in the Democratic Republic of Congo. Mosse photographs both the rich topography, inscribed with the traces of conflicting interests, as well as rebel groups of constantly shifting allegiances at war with the Congolese national army (itself a patchwork of recently integrated warlords and their militias). For centuries, the Congo has repeatedly compelled and defied the western imagination. Mosse brings to this subject the use of a discontinued aerial surveillance film, a type of color infrared film called Kodak Aerochrome. The film, originally developed for military reconnaissance, registers an invisible spectrum of infrared light, rendering the green landscape in vivid hues of lavender, crimson and hot pink. The results offer a fevered inflation of the traditional reportage document, underlining the growing tension between art, fiction and photojournalism. Mosse's work highlights the ineffable nature of current events in today's Congo. *Infra* initiates a dialogue with photography that begins as an intoxicating meditation on a broken genre, but ends as a haunting elegy for a vividly beautiful land touched by unspeakable tragedy.

Following studies at the London Consortium and Goldsmiths College in London, **Richard Mosse** (born 1980) graduated from the Yale School of Art. He was awarded the Leonore Annenberg Fellowship in 2008 and the Guggenheim Fellowship in 2011. His work has been featured on the pages of *Aperture*, *Artforum*, *Art in America*, *Frieze* and *Modern Painters*.

Infra: Photographs by Richard Mosse
ISBN 978-1-59711-202-4
Hbk, 9 x 10.25 in. / 136 pgs / 75 color.
U.S. \$50.00 CDN \$50.00
February/Photography

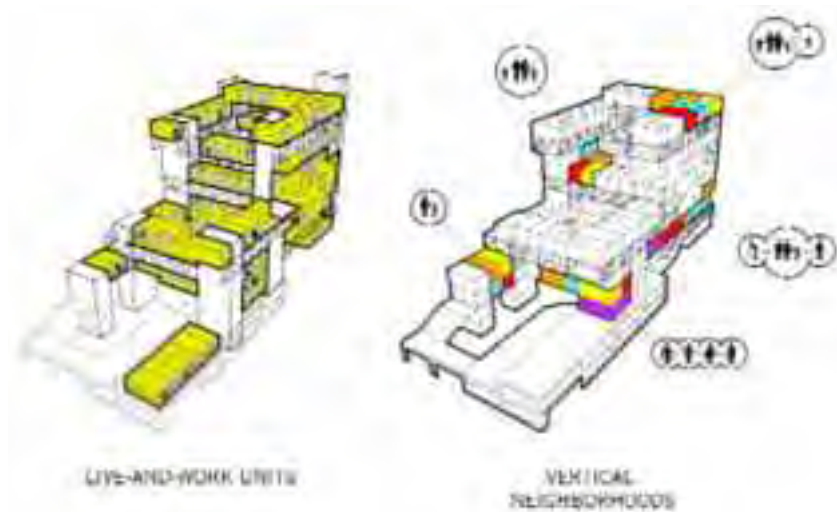
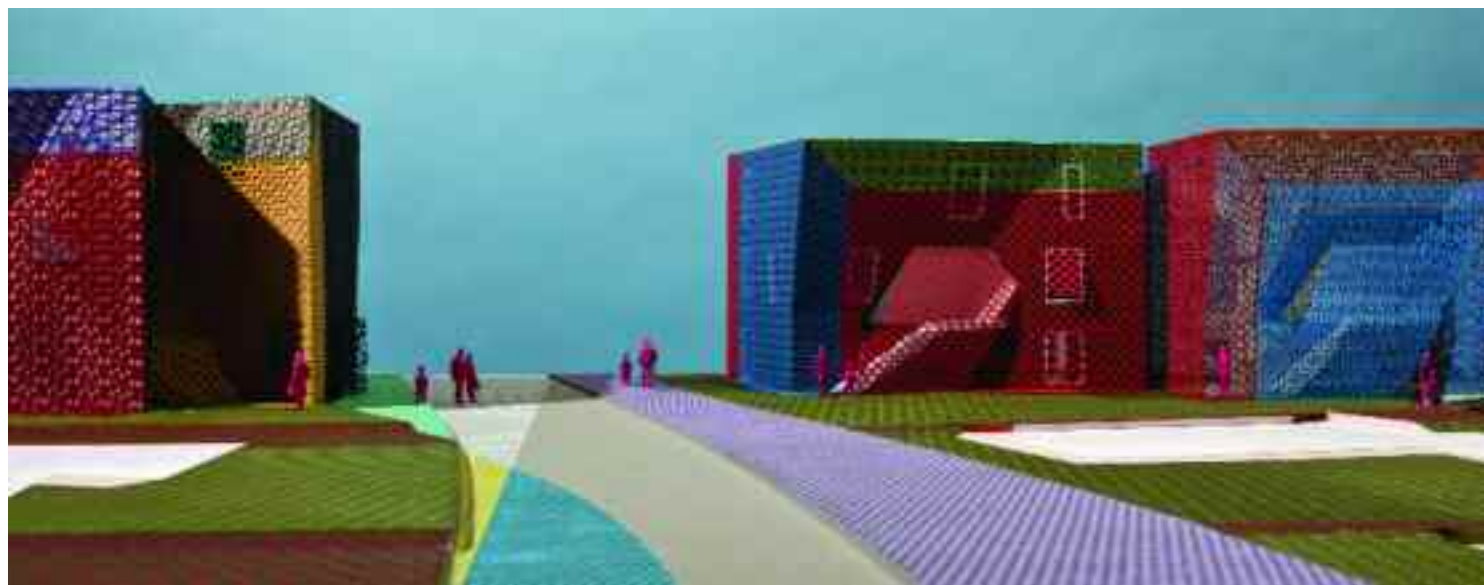
Exhibition Schedule

Greensboro, NC: Weatherspoon Art Museum, 01/12–03/12



Richard Mosse has won international acclaim for his photographs of conflict zones, whose aftermath he renders bizarre and alien through the use of infrared film. *Infra* is a stunning exploration of the tension between fiction and traditional photojournalism in contemporary photography.

With great timeliness, *Foreclosed* addresses the extremely urgent issue of home foreclosure and documents The Museum of Modern Art's call for inventive solutions for urban housing.



THE LOCATIONS AND TEAMS:

- Salem-Keizer, OR (Pacific Northwest): Amale Andraos and Dan Wood of WORK Architecture Company and team.
- Temple Terrace, FL (Southeast): Michael Bell of Visible Weather and team.
- Cicero, IL (Midwest): Jeanne Gang of Studio Gang and team.
- The Oranges, NJ (Northeast): Hilary Sample and Michael Meredith of MOS and team.
- Rialto, CA (Southern California): Andrew Zago of Zago Architecture and team.

THE MUSEUM OF MODERN ART, NEW YORK

Foreclosed: Rehousing the American Dream

Edited and with text by Barry Bergdoll, Reinhold Martin.

Foreclosed: Rehousing the American Dream is an exploration of new architectural possibilities for American cities and suburbs in the aftermath of the recent foreclosure crisis in the United States. During the summer of 2011, five interdisciplinary teams of architects, urban planners, ecologists, engineers and landscape designers were enlisted by The Museum of Modern Art, New York, and MoMA PS1 to envision new housing infrastructures that could catalyze urban transformation, particularly in the country's suburbs. Drawing on ideas proposed in *The Buell Hypothesis*, a research publication prepared by the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, each team focused on a specific location within a "megaregion" to come up with inventive solutions for the future of housing and cities. This publication presents each of these proposals (exhibited at MoMA in Spring 2012) in detail, through photographs, drawings and renderings as well as interviews with the team leaders. With texts by Barry Bergdoll, MoMA's Philip Johnson Chief Curator of Architecture and Design, Henry N. Cobb, a founding partner of Pei Cobb Freed & Partners and Reinhold Martin, Director of the Temple Hoyne Buell Center, *Foreclosed* examines the relationship between land, infrastructure and urban form, exploring potential futures for America's extended metropolises.

Foreclosed

ISBN 978-0-87070-827-5

Pbk, 8 x 10 in. / 188 pgs / 170 color.

U.S. \$35.00 CDN \$35.00

February/Architecture & Urban Planning/Sustainability

Exhibition Schedule

New York: The Museum of Modern Art, 02/14/12–07/31/12

NAI PUBLISHERS

The Vertical Village

Individual, Informal, Intense

Edited and with text by Winny Maas. Interviews with Alfredo Brillemburg, Hubert Klumpner, Lieven De Cauter, Peter Trummer.

Addressing East Asia's rapid urban transformation, *The Vertical Village* looks at radical alternatives to the familiar standardized block architecture that has eradicated low-rise, "lighter" varieties of architecture, such as the Hutong in Beijing, Tokyo's wooden house and the villages of Singapore. These "urban villages" have fostered a connected community living instead of isolating citizens in tower blocks. This volume, the latest publication from The Why Factory, attempts to reconcile the two models, proposing a contemporary "vertical village" that restores neighborhood life to East Asian—and perhaps western—civic centers. It features innovative designs for high-rise structures, detailed case studies for Tokyo, Beijing, Shanghai, Taipei, Djakarta, Seoul and Bangkok, plus interviews with Winny Maas, Alfredo Brillemburg, Hubert Klumpner, Lieven De Cauter, Peter Trummer and families living in Taipei (where the originating Why Factory exhibition was held).

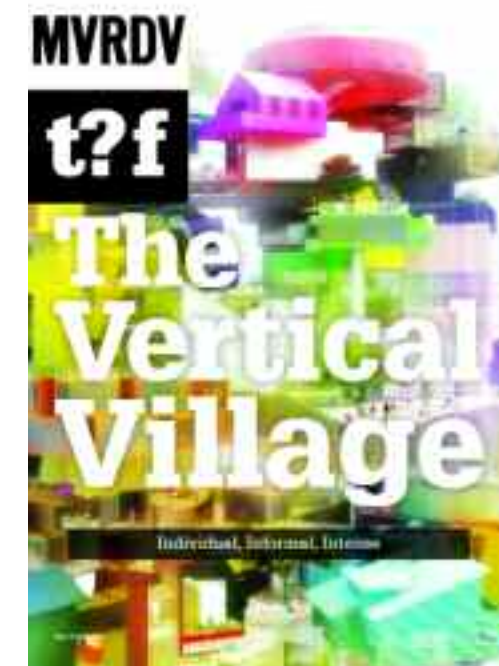
The Vertical Village

ISBN 978-90-5662-844-4

Pbk, 6 x 8.5 in. / 528 pgs / 300 color.

U.S. \$45.00 CDN \$45.00

February/Architecture & Urban Planning



Testify! The Consequences of Architecture

ISBN 978-90-5662-823-9

Pbk, 8 x 9.75 in. / 240 pgs / 264 color.

U.S. \$39.95 CDN \$39.95

Available/Architecture & Urban Planning/Sustainability

How can architecture contribute to a sustainable society? *Testify! The Consequences of Architecture* presents inspiring projects by international architects who have taken up this challenge.

NAI PUBLISHERS

Previously Announced

Testify! The Consequences of Architecture

Edited by Lukas Feireiss. Introduction by Ole Bouman.

A skateboarding school in Kabul; a children's community center in southwest Chicago; project row houses in Houston; an open-air library in Salbke-Magdeburg, Germany; colorful murals in the favelas of Rio de Janeiro: what difference do civic architectural projects like these make to the daily lives of the people who use them? In *Testify! The Consequences of Architecture*, editor Lukas Feireiss gathers 30 examples of community-centered architectural projects from all five continents, to demonstrate how architecture can transform the quality of our lives. This is architecture that reveals unexpected possibilities for growing food in urban environments, for creating healthy and sustainable environments, nourishing social networks and establishing real estate value based on new revenue models. Each project is presented with full-color illustrations; texts that concisely analyze the project in terms of context, mission and realization; and an interview with a community member who makes regular use of, or occupies, the relevant building. As sustainability issues intensify the public stake in the built environment, *Testify!* brings good news from the frontlines of contemporary architectural practice. Among the firms contributing are 2A+P/A (Italy), Atelier d'Architecture Autogérée (France), DHK Architects (South Africa), Architektur + Netzwerk (Germany), Arup Foresight (USA/UK), Cinema Jenin (Palestine), Alejandro Echeverri Arquitectos (Colombia), Haas & Hahn (Netherlands), Li Xiaodong Atelier (China), AT103 (Mexico), DAAR (Palestine), Ecologicstudio (UK), IAN+ (Italy), Studio Gang (USA), Project Row Houses (USA) and Senseable City Laboratory (USA).

A simple and attractively designed pocket guide to the basics of bicycle repair for cycling enthusiasts of all stripes.



CICADA

The Bike Owner's Handbook

By Peter Drinkell.

Illustrated by Phillip Smith.

Two wheels, two pedals, a seat and a set of handlebars: the bicycle is a beautifully simple means of transport, and its recently renewed popularity continues to soar in urban areas worldwide, with millions of people rediscovering its efficiency and portability. Culture makers such as Talking Heads frontman and artist David Byrne and the satirical blogger Bike Snob have popularized cycling as a lifestyle, and as major cities like Los Angeles and New York embark on major bike-lane construction projects, retailers are also stepping forward with a wide variety of clothing and accessories to accommodate the cyclist's every conceivable need. *The Bike Owner's Handbook* is an attractively designed guide for the millions of bicycle commuters who want to know the basics of repairing and maintaining their bikes without having to immerse themselves in a vast and complicated technical manual, and is small enough to be carried and consulted on the go. The topics covered include bicycle anatomy, changing a tire, adjusting brakes and gears and cleaning the bike. Step-by-step explanations for each task are illustrated with simple, clear drawings and black-and-white photographs taken by Peter Drinkell, the photographer behind cycling clothier Rapha's sumptuous cycle guides to Europe. At the conclusion of each chapter is a QR code that, when scanned with a smartphone, will link the reader to a short film demonstrating the tasks described. An appendix provides cycling inspiration and tips from some of the big names in the field. Small, sturdy and tactile, *The Bike Owner's Handbook* will find a home in the back pockets of countless cycling enthusiasts and casual users.

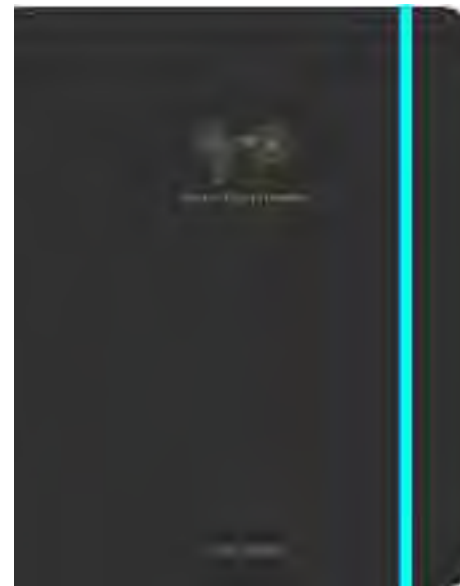
The Bike Owner's Handbook

ISBN 978-0-9562053-8-4

Flexi, 5.25 x 6.75 in. / 96 pgs / 130 b&w.

U.S. \$17.95 CDN \$17.95

May/Sports



CICADA

Draw Me a House

Architectural Ideas, Inspiration and Coloring In Drawings by Thibaud Herem.

Draw Me a House is a playbook for budding architects and anyone interested in the built environment. Illustrated by Thibaud Herem, it celebrates the primary delights of architecture, inviting people of all ages to color in, think about, doodle and engage with basic architectural elements. Both educational and entertaining, *Draw Me a House* takes the reader on a journey through architectural styles from Gothic church spires to contemporary eco-design, and out the other side to the world of outright fantasy. From completing the columns on the Parthenon to thinking up an alternative top to the Chrysler Building; from drawing a deluxe doghouse to designing a transport system for the year 2040, this book will serve as a springboard for the imagination—a fresh and playful source of stimulation and inspiration. Thibaud Herem's beautiful drawings have a warmth and a humor that jumps off the page, and the ideas have an equal lightness of touch. Printed on a heavy, creamy uncoated paper that begs to be doodled upon and colored in, and sporting a laser-cut cover that highlights its tactile appeal, *Draw Me a House* is a book that will delight children and adults alike.

Draw Me a House

ISBN 978-0-9562053-7-7

Hbk, 7.5 x 10 in. / 240 pgs / 1 color / 300 b&w.

U.S. \$20.00 CDN \$20.00

May/Architecture/Popular Culture





From improvised pineapple slicers to ski-bobs converted from old bike frames, *Home-Made Europe* records a wealth of lo-fi creativity in everyday utilitarian objects from across Europe.

FUEL PUBLISHING

Home-Made Europe Contemporary Folk Artifacts

By Vladimir Arkhipov. Edited by Damon Murray, Stephen Sorrell. Foreword by Jeremy Deller.

For this enchanting sequel to the critically acclaimed *Home-Made: Contemporary Russian Folk Artifacts* (2006), Russian artist Vladimir Arkhipov has travelled across Europe to further his collection. The objects he has found are made by everyday people inspired to create something themselves, rather than buying manufactured goods. Many have been made in pursuit of a hobby, or because the maker had the time and inclination to construct something personal. In other cases, the objects are more vital to the maker's livelihood. Arkhipov's archive includes hundreds of objects created with idiosyncratic functional qualities: an Austrian ski-bob made using an old bicycle frame; a metal strip full of spikes used to deter pigeons from landing on window ledges; a beautifully painted rocking-motorbike for children; and a device from Germany that enables a musician to play three brass tubas at once. This volume features 230 individual artifacts from Albania, Austria, Czech Republic, England, France, Germany, Ireland, Italy, Russia, Spain, Switzerland, Ukraine and Wales, each of which is accompanied by a photograph of the creator, their story of how the object came about, its function and the materials used to create it. With a foreword by Turner Prize-winning artist Jeremy Deller, *Home-Made Europe* is an essential companion to the first volume, expanding its theme with more recent objects that suggest that the charm of the home-made utilitarian object transcends even the dictates of necessity.

Home-Made Europe
ISBN 978-0-9568962-3-0
Hbk, 5 x 8.25 in. / 272 pgs / 230 color.
U.S. \$34.95 CDN \$34.95
May/Design & Decorative Arts



The only inexpensive guide to the oeuvre of one of the twentieth century's most influential designers.

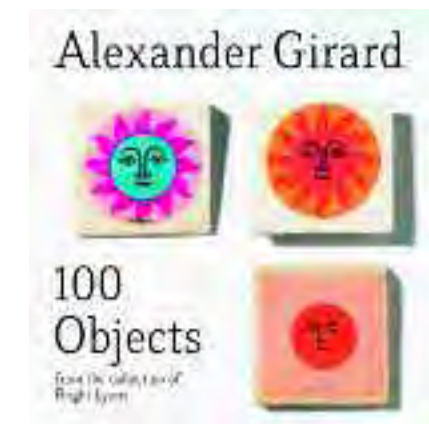


PICTUREBOX

Alexander Girard: 100 Objects From the Collection of Bright Lyons Text by Paul Bright, Kiera Coffee.

Alexander Girard was one of the decisive figures of design in postwar America, alongside his close friends George Nelson and Charles and Ray Eames. As head of the Herman Miller Company's textile division, Girard designed a multitude of textiles that reflect his love of festive colors and abstract, geometric patterns; his upholstery fabrics remain as popular as ever, and many of them are still in production today. Over the course of his lengthy career, Girard also made a name for himself in the fields of furniture, exhibition and interior design, as well as in the graphic arts. Produced in collaboration with Girard's estate, and taken from the collection of the Brooklyn boutique Bright Lyons, this affordable volume—the only inexpensive guide to the designer's oeuvre—presents 100 of his finest works. It includes everything from matchbooks to fabrics to tables to posters for the likes of Herman Miller, Branniff and John Deere, and is accompanied by commentary from his family and design experts. Each of the 100 representative works has been newly photographed for this volume, and the entire book is styled to provide an immersive, fun experience of Girard's colorful world.

Alexander Girard (1907–1993) was born in New York City and raised in Florence, Italy. He joined the textiles division of Herman Miller in 1952, working with George Nelson and Charles and Ray Eames to form a design team that has influenced design throughout the world. By the mid-1960s, he had established the Girard Foundation to house his massive collection of folk art.



Alexander Girard: 100 Objects
ISBN 978-0-9837199-4-6
Hbk, 9 x 9 in. / 144 pgs / 200 color.
U.S. \$29.95 CDN \$29.95
May/Design & Decorative Arts



TRILCE EDICIONES

Previously Announced

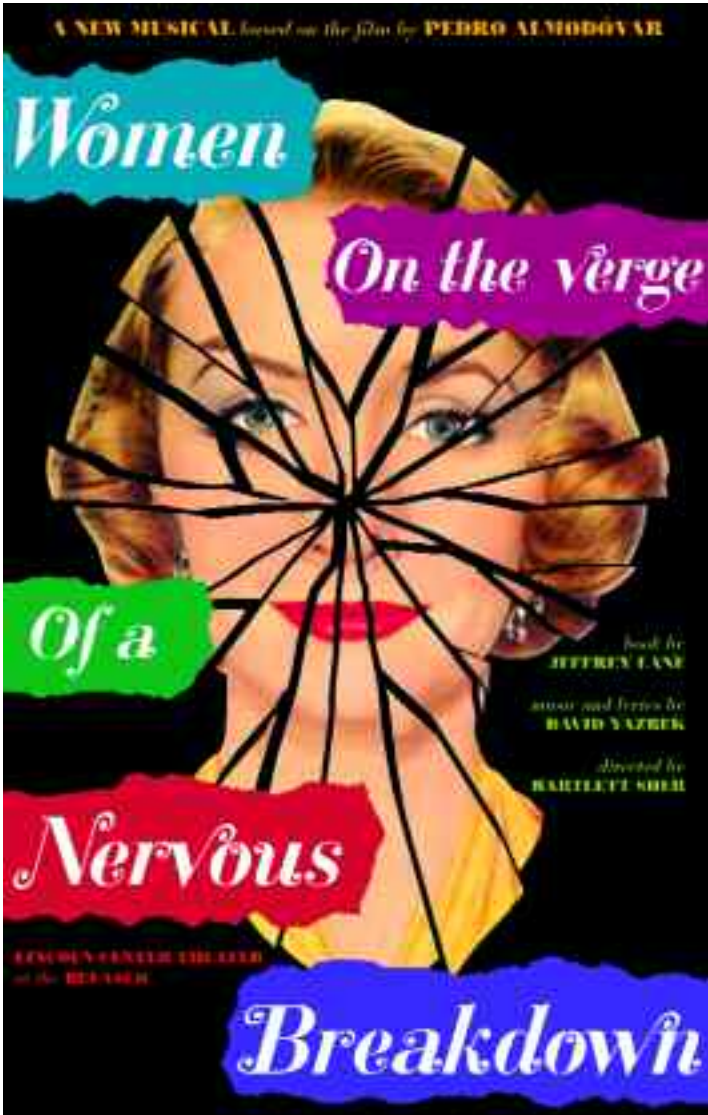
Soy Cuba: Cuban Cinema Posters From After the Revolution

Introduction by Stephen Heller. Text by Carole Goodman, Claudio Sotolongo.

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



Soy Cuba: Cuban Cinema Posters From After the Revolution
ISBN 978-607-7663-18-8
Pbk, 9.5 x 13.5 in. / 320 pgs / 272 color.
U.S. \$32.00 CDN \$32.00
Available/Design & Decorative Arts/Latin American Art & Culture



LA FÁBRICA

Juan Gatti: Photographics

Text by Pedro Almodóvar, Javier Vallhonrat, Miguel Bosé, Franca Sozzani, Felix Sabroso, Dumia Ayaso, Diego Galan, Luis Venegas, Peter Lindberg, Alaska, Rafa Doctor, Sybilla.

Exuding bold sexuality and brash Pop color, the posters and photographs of Juan Gatti have defined the graphic face of contemporary Spanish cinema for more than 30 years. Gatti's design work is closely identified with the films of Pedro Almodóvar, with whom Gatti has closely collaborated since Almodóvar's breakthrough movie, *Women on the Verge of a Nervous Breakdown* (1988). As a boy growing up in Argentina, Gatti was steeped in the iconography of Catholicism, fashion magazine photography and comics. During his student years, anticipating a career in art, he found himself especially impressed by the graphic dazzle of psychedelia: "I was intrigued by the psychedelic graphics that were emerging from the west coast, such as those by Victor Moscoso and those that came out of Haight Ashbury." In 1980 Gatti relocated to Madrid, and soon made a name for himself as a designer of splashy, sexy film posters, working with directors such as Álex de la Iglesia, Fernando Trueba, Gerardo Vera, Manuel Gómez Pereira and Gonzalo Suarez. But it was through his work for Almodóvar—not only as a poster designer, but also as a credits designer and a photographer—that Gatti would become famous. This sumptuous celebration of Juan Gatti appraises his work across two volumes: the first gathers his film posters, magazine spreads and other design work, and the second his photographs of Almodóvar superstars such as Penélope Cruz. Packed with visual delights for design connoisseurs and cinema fans on every page, this volume is a thrilling survey of one of Spain's greatest graphic designers.

This two-volume survey of Juan Gatti's sexy, splashy posters and photographs for Pedro Almodóvar and others is packed with treats for cinephiles, design buffs and novices alike.

Juan Gatti: Photographics
ISBN 978-84-15303-50-3
Slip, Hbk, 2 vols, 9.75 x 12.75 in. / 616 pgs / illustrated throughout.
U.S. \$150.00 CDN \$150.00
March/Photography/Graphic Design/
Latin American Arts & Culture

JRP|RINGIER



Hedi Slimane: Anthology of a Decade, Europa

Edited by Lionel Bovier.

The French fashion designer Hedi Slimane (born 1968) began taking photographs long before he started making clothes, as his recent four-volume *Anthology of a Decade* box set revealed: “I’ve always taken pictures,” he told former *Interview* magazine editor Ingrid Sischy, “almost like some people take notes or write down their thoughts.” Each volume from this collector’s box set is now available for individual purchase. This volume collects Slimane’s black-and-white photographs taken in Moscow and Berlin: portraits of young men at military academies, on manoeuvres, exercising or resting, collectively or alone, as well as still lifes and snow scenes taken in both cities. This volume is revelatory both as a hitherto little-known instance of Slimane’s many talents, and as an elucidation of his work in fashion.

Hedi Slimane: Anthology of a Decade, Europa
ISBN 978-3-03764-224-5
Pbk, 9.25 x 11.5 in. / 120 pgs / 110 b&w / limited edition of 1,000.
 U.S. \$55.00 CDN \$55.00
 April/Fashion/Photography

JRP|RINGIER



Hedi Slimane: Anthology of a Decade, France

Edited by Lionel Bovier.

This volume collects black-and-white photographs taken in France between 2000 and 2009, including photographs taken at White Stripes, Babyshambles, Franz Ferdinand, Beck and David Bowie gigs, as well as still lifes and portraits of Gus Van Sant, Courtney Love, Pete Doherty and models from casting sessions during Slimane’s tenures at Christian Dior and Yves Saint Laurent. Of this volume, Douglas Brundage of the blog Hypebeast writes, “For the Francophile fashion-freak, *FR* is where one can find the majority of Hedi’s haute couture work with Yves Saint Laurent and Dior as well as the requisite documentation of his historical launch of Dior Homme into the fashion stratosphere. Infused with Slimane’s trademark androgynous, glamorous and sleek sex-fueled aesthetic, *Anthology of a Decade* is revelatory as a testament to the talents of one of the greatest designers, photographers and art directors of the last ten years.”

Hedi Slimane: Anthology of a Decade, France
ISBN 978-3-03764-223-8
Pbk, 9.25 x 11.5 in. / 224 pgs / 309 b&w / limited edition of 1,000.
 U.S. \$55.00 CDN \$55.00
 April/Fashion/Photography

JRP|RINGIER



Hedi Slimane: Anthology of a Decade, UK

Edited by Lionel Bovier.

This volume of the *Anthology of a Decade* series collects Slimane’s black-and-white photos taken in the U.K. between 2005 and 2010. It includes photographs of fans at gigs, images from Slimane’s *British Youth* series, portraits of James Jagger, Pete Doherty, Amy Winehouse, Kate Moss, Miles Kane, Arctic Monkeys, Test Icicles, The Paddingtons, The Libertines, These New Puritans, The Kills, Keith Richard’s guitar collection and the gravestone of William Blake. In the March, 2011 issue of *W* magazine, Karin Nelson wrote, “As creative director of Dior Homme from 2000 to 2007, Hedi Slimane pioneered a lean, mean, louche aesthetic that revolutionized men’s fashion [...] Much like his designs, his photos—which range from action stills of kids at rock concerts to close-ups of his Rolls-Royces—reveal an entirely original vision.”

Hedi Slimane: Anthology of a Decade, UK
ISBN 978-3-03764-222-1
Pbk, 9.25 x 11.5 in. / 160 pgs / 193 b&w / limited edition of 1,000.
 U.S. \$55.00 CDN \$55.00
 April/Fashion/Photography

JRP|RINGIER



Hedi Slimane: Anthology of a Decade, USA

Edited by Lionel Bovier.

Two surfers carrying their boards through a canyon in San Onofre, California; artist Banks Violette’s extensive network of chest and arm tattoos; the phrase “the dance floor” written across a clear blue desert sky; Gore Vidal’s typewriter; a Python 357 revolver; and one of Beck’s acoustic guitars are some of the subjects captured in Hedi Slimane’s photographs in the *USA* volume of *Anthology of a Decade*. Taken in New York and Los Angeles between 2007 and 2011, Slimane’s black-and-white images capture celebrities—including Vidal, Kenneth Anger, Ed Ruscha, Courtney Love, Joe Dallesandro, Johnny Rotten, Brice Marden, and Brian Wilson—alongside portraits of beautiful young boys and girls (some of them models, some of them skaters, surfers or street kids), landscapes, street scenes and still lifes.

Hedi Slimane: Anthology of a Decade, USA
ISBN 978-3-03764-221-4
Pbk, 9.25 x 11.5 in. / 212 pgs / 199 b&w / limited edition of 1,000.
 U.S. \$55.00 CDN \$55.00
 April/Fashion/Photography

With 3-D artworks on the theme of Rio de Janeiro, Brazil’s glamorous capital pops out of the frame in this new stereoscope issue of *Visionaire*!

VISIONAIRE

Visionaire No. 62: Rio

Beatriz Milhazes Case/Campana Brothers Case

Some years ago, an antique stereoscope was presented at one of *Visionaire*’s weekly brainstorm sessions, inspiring a maelstrom of ideas among the magazine’s editors. When the opportunity to focus an issue on Rio de Janeiro came along, *Visionaire* realized that stereoscopy provided the perfect format for the theme. A stereoscope allows the viewer to look at a slide made up of a simultaneous double-image of the same picture, creating a 3-D illusion of depth. In the nineteenth century, stereoscopes provided a primary source of imagery and news from faraway lands, and here, *Visionaire 62: Rio* takes a decidedly analogue approach to achieve the same mesmerizing effect, with a series of images by artists that interpret the city of Rio de Janeiro for 3-D viewing. The artists include Barraro, Miguel Rio Branco, Maurizio Cattelan and Pierpaolo Ferrari, Marcelo Krasilcic, Vik Muniz, Eli Sudbrack and Adriana Varejão. The issue comes with a stereoscope designed by *Visionaire* in collaboration with the product design company Aruliden, which is packaged together with the slides inside a lenticular case. The issue comes in two different cases, designed by two of Brazil’s most famous artists: a 3-D lenticular case by Fernando and Humberto Campana (Campana Brothers); and a mobile lenticular case by Beatriz Milhazes.

Visionaire No. 62: Rio
Beatriz Milhazes Case
ISBN 978-1-888645-95-8
Boxed, 6 x 6 x 6 in. / illustrated throughout.
 U.S. \$375.00 CDN \$375.00 **SDNR30**
 April/Fashion



Visionaire No. 62: Rio
Campana Brothers Case
ISBN 978-1-888645-94-1
Boxed, 6 x 6 x 6 in. / illustrated throughout.
 U.S. \$375.00 CDN \$375.00 **SDNR30**
 April/Fashion



Also Available:

Visionaire No. 61:
Larger Than Life
 U.S. \$375.00
 CDN \$375.00 **SDNR30**
9781888645880
Visionaire



EDITIONS XAVIER BARRAL

Van Cleef & Arpels: The Art of Beauty

Since opening its first boutique on the Place Vendôme in Paris in 1906, Van Cleef & Arpels has played a pioneering role in the development of the art of jewelry design. Now, on the occasion of a major exhibition at the Museum of Contemporary Art in Shanghai, *The Art of Beauty* explores the history and the accomplishments of the firm through more than 400 of its most celebrated works. Loaned from the Van Cleef & Arpels museum and private collections worldwide, these works include classic timepieces, jewels, fashion accessories and objets d’art; the volume places particular emphasis on Van Cleef & Arpels’ Chinese inspirations. Among the many milestones of jewelry they have produced are the first watch with a leather strap (1923); the famous “Mystery Setting” technique, a paving procedure that uses no visible claws to contain the stone; the Zip necklace, which opens and closes like a zip (1950); and more recently, the Lotus “Between-the-Finger” ring (2001). Van Cleef & Arpels’ highly demanding gemmologists select only the most exceptional stones for the firm’s magnificent creations. With 280 full-color reproductions, *The Art of Beauty* celebrates Van Cleef & Arpels’ unrivalled excellence and its quest for perfect beauty.

Van Cleef & Arpels: The Art of Beauty
ISBN 978-2-3651-1001-3
Hbk, 9.5 x 13 in. / 280 pgs / 280 color / 20 b&w.
U.S. \$75.00 CDN \$75.00
May/Design & Decorative Arts

Exhibition Schedule
Shanghai, China: MOCA Shanghai,
05/20/12–07/14/12



Also Available:
Set in Style: Jewelry Van Cleef & Arpels
Hbk, U.S. \$55.00 CDN \$55.00
9780910503853
Cooper-Hewitt, National Design Museum, Smithsonian Institution

MODERNE KUNST NÜRNBERG

Vanity

Fashion Photography from the F. C. Gundlach Collection
Edited by Gerald A. Matt, F.C. Gundlach, Synne Genzmer. Interview by Gerald A. Matt.
Text by Isabelle Azoulay, Synne Genzmert, Frédérick Monneyron.

In capturing and choreographing the ephemeral postures, gestures, facial expressions and clothes that compose our conceptions of beauty, fashion photography documents the evolution of culture itself and mirrors an era’s attitude toward life. *Vanity Fair* presents some 200 works of fashion photography from the F.C. Gundlach Collection, one of the most comprehensive private photography collections in the German-speaking world. Landmark photographs are set alongside unknown pictures, from the late 1920s through the Second World War up to the present day. Among the photographers included are Richard Avedon, Lillian Bassman, Cecil Beaton, Sibylle Bergemann, Erwin Blumenfeld, Guy Bourdin, Louise Dahl-Wolfe, Ralph Gibson, F.C. Gundlach, Horst P. Horst, George Hoyningen-Huene, William Klein, Nick Knight, David LaChapelle, Edgar Leciejewski, Zoe Leonard, Leon Levinstein, Peter Lindbergh, Gjon Mili, Sarah Moon, Armin Morbach, Irving Penn, Melvin Sokolsky, Deborah Turbeville, Yva, Imre von Santho and Wols.

Vanity
ISBN 978-3-86984-270-7
Hbk, 8.5 x 11.25 in. / 256 pgs / 200 color.
U.S. \$55.00 CDN \$55.00
February/Photography/Fashion

Exhibition Schedule
Vienna, Austria: Kunsthalle Wien, 10/21/11–02/12/12



DAMIANI

Greg Gorman: Framed

For L.A. Eyeworks
Text by Ingrid Sischy, David Fahey, Greg Gorman, Rose Apodaca, Barbara McReynolds, Gary Johns, Jeff Gorman.

In 1982 Greg Gorman was just beginning his career as a photographer, creating campaigns and publicity shoots for such films as *Tootsie*, *The Big Chill* and *Scarface*, with stars from the worlds of film, television and music gracing his studio on a daily basis. It was also at this time that Jeff Gorman and Gary Johns created a campaign for the famous Los Angeles-based eyewear company, L.A. Eyeworks, for which they hired Gorman as house photographer. The ads were published as full-page bleeds in Andy Warhol’s *Interview* magazine; and the campaign, one of the very first celebrity endorsed “advertorials” of its kind, has endured over 30 years, making it one of the longest running photo-campaigns ever. Gorman was able to recruit stars for the campaign from his film-studio work, and Warhol—who personally called the photographer and requested to do an L.A. Eyeworks shoot, which led to the series’ most famous portrait—also gathered famous faces for the company. Alongside Warhol, the many celebrities photographed by Gorman in their L.A. Eyeworks frames include Boy George, Philip Glass, Meryl Streep, Jodie Foster, Iman, Lypsinka, Bryan Ferry, Grace Jones, Quentin Crisp, John Waters, Johnny Rotten, Rob Lowe, Whoopi Goldberg, Mickey Rourke, Frank Zappa, Elton John, Divine, Pierce Brosnan, David Hockney, Debbie Harry and Pee Wee Herman. Gorman’s luscious, era-defining, black-and-white photographs are gathered here for the first time.

Greg Gorman: Framed
ISBN 978-88-6208-203-7
Hbk, 10 x 10 in. / 192 pgs / 170 b&w.
U.S. \$50.00 CDN \$50.00
February/Fashion/Photography



Also Available:
Greg Gorman: In Their Youth
Hbk, U.S. \$50.00 CDN \$50.00
9788862080972
Damiani



HATJE CANTZ

Ron Galella: Paparazzo Extraordinaire

Foreword by Felix Hoffmann. Text by Mathias Prinz.
Ron Galella (born 1931) is the original paparazzi photographer—“the Godfather of the U.S. paparazzi culture,” as *Time* magazine once dubbed him. Before Galella, celebrity photographs were tightly controlled by the Hollywood studio system and PR agencies; after him, shots of stars caught unawares, whether stumbling out of night clubs drunk or just shopping for groceries, became part and parcel of how we perceive the rich and famous. “My idea of a good picture is one that’s in focus and of a famous person doing something unfamous,” Andy Warhol once said. “It’s being in the right place at the wrong time. That’s why my favorite photographer is Ron Galella.” Some of Gallela’s most famous photographs include covertly or spontaneously snatched portraits of Jacqueline Kennedy, Marlon Brando, Greta Garbo, Andy Warhol, Sean Penn, Robert Redford, Muhammad Ali, Madonna, Mick Jagger and Audrey Hepburn; often he has paid a high price for these photographs, having been assaulted (most famously by Marlon Brando) and taken to court (his pursuit of Jackie Kennedy was so obsessive and relentless that she took out a restraining order). Other celebrities, such as Warhol and Elizabeth Taylor, who used his photographs in her biography, have welcomed his attention. This volume presents more than 100 of his controversial photographs from the past half-century.

Ron Galella: Paparazzo Extraordinaire
ISBN 978-3-7757-3324-3
Pbk, 7.75 x 8.5 in. / 200 pgs / 10 color / 100 duotone.
U.S. \$45.00 CDN \$45.00
February/Photography

We are happy to welcome Angelika Taschen's new imprint Angelika Books to the Artbook | D.A.P. list. Angelika Books focuses on art, architecture, photography, design, fashion and lifestyle books; only a few titles are published per year, as limited editions or in small print runs.



Frédéric Malle: On Perfume Making

Text by Frédéric Malle. Foreword by Catherine Deneuve. Illustrations by Konstantin Kakanias.

Perfumer Frédéric Malle was born into the world of fragrances: his grandfather was Serge Heftler, founder of Dior Parfums. However, Malle describes his own role as that of a publisher, likening his label Editions de Parfums Frédéric Malle, founded in 2000, to the great French publisher Gallimard: "Not only did Gallimard publish the best authors in its time, but its books also look like nothing else," Malle explains. "I said to myself, 'I'll do an Editions de Parfums like Editions Gallimard.'" The packaging of Editions de Parfums Frédéric Malle is modeled on Gallimard's simple red and cream cover design, declaring the modest, unostentatious sensibility of its founder. Malle also functions as something of a curator: when developing a fragrance, he invites the best contemporary perfumers and gives them absolute creative freedom, supplying them with both an unlimited selection of ingredients and as much time as needed to compose the best possible scent. Pierre Bourdon, Jean-Claude Ellena, Edouard Fléchier, Olivia Giacobetti, Dominique Ropion, Maurice Roucel, Edmond Roudnitska, Michel Roudnitska and Ralf Schwieger are among the many perfumers who have collaborated with Malle. In this beautifully produced luxury volume, Malle describes the process of creating a fragrance and collaborating with these great perfumers. With a foreword by Catherine Deneuve, *On Perfume Making* offers a rare glimpse into the refined world of contemporary perfume.

Frédéric Malle: On Perfume Making

ISBN 978-3-943287-01-1

Clth, 12 x 15.75 in. / 112 pgs /

19 color / 10 b&w.

U.S. \$150.00 CDN \$150.00 SDNR\$50

January/Fashion



"My plan was simple: Go back to the roots of perfume making to give us the means to create the classic fragrances of tomorrow. Focus on perfume rather than its image, and most of all let perfumers take the initiative by giving them total creative freedom."

—Frédéric Malle



ANGELIKA BOOKS

Anna Bauer: Backstage

Designed by Fabien Baron. Introduction by Tim Blanks.

Anna Bauer's *Backstage* is a comprehensive portrait of the protagonists of fashion in the twenty-first century's first decade: not just the designers but the entire cast of PR agents, photographers, make-up artists, art directors, editors and, of course, the models. Photographing at shows in Paris, Milan, London and New York, using a large-format camera and black-and-white Polaroid, Bauer decided to portray the diversity of the talent at work behind the scenes. "I got totally addicted to the backstage," Bauer says in the preface to this volume. "I wanted to show how much is involved." Elegantly designed by Fabien Baron, *Backstage* is divided into eight themed sections: "The Designers," which includes portraits of Alber Elbaz, Alexander McQueen, Christopher Bailey, Diane von Furstenberg, Dries Van Noten, Francisco Costa, Haider Ackermann, Jean Paul Gaultier, Joseph Altuzarra, Lazaro Hernandez and Jack McCollough, Phoebe Philo, Riccardo Tisci, Rick Owens, Stella McCartney, Tom Ford and Zac Posen; "The Girls," which includes models such as Agyness Deyn, Kate Moss, Lara Stone and Lily Cole; "The Press," with art directors, editors and publishers such as Anna Wintour, Jefferson Hack, Dennis Freedman and Glenn O'Brien; "The Front Row," which features celebrities Kanye West, Milla Jovovich, Lily Allen, The Kills, Juliette Lewis, Marilyn Minter and Cate Blanchett; "The Beauty Squad," with make-up artists, stylists and casting directors such as Dick Page, François Nars, Guido Palau, James Kaliardos, Orlando Pita and Tom Pecheux; "The Money," which includes CEOs Giancarlo Giammetti, Michael Burke, Gianni Castiglioni and Sidney Toledano; "Behind the Scenes," with publicists and producers such as Alexandre de Betak, Carlos Souza, Caroline Lebar, Ed Filipowski and Pierre Rougier; and finally, "The Photographers," which includes portraits of Patrick Demarchelier, Mario Testino, Juergen Teller, Martin Parr and Patrick McMullan among others.

Anna Bauer: Backstage

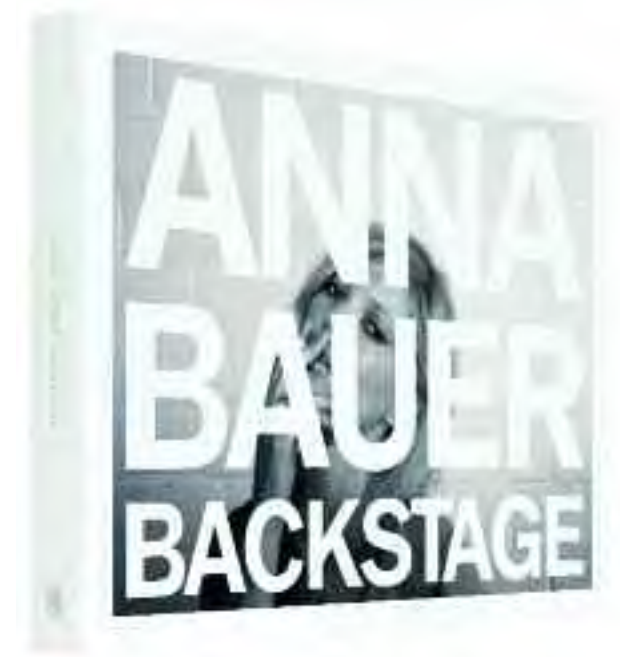
ISBN 978-3-943287-00-4

Hbk, 10.5 x 8 in. / 304 pgs / 234 quadratone.

U.S. \$150.00 CDN \$150.00 SDNR\$50

January/Fashion

The leading designers, models, photographers, stylists, fashion CEOs and publicists of twenty-first century fashion are portrayed in Anna Bauer's elegant backstage Polaroid photographs.





Baroque, erotic, surreal and sculptural, Dzine's nail art is part of a massive international kustom nail culture. *Nailed* contextualizes his works within this global phenomenon.

DAMIANI/STANDARD PRESS

Dzine: Nailed

Introduction by Kim Hastreiter. Text by Luis Gispert, Yone, Jamel Shabazz, Fred Brathwaite a.k.a. Fab 5 Freddy.

Dzine's fusion of commerce, kustom kulture craft and high art have made him an international sensation in locations as various as the Venice Biennale—where he famously customized an 18-foot boat into a blinged-out multimedia installation—and Chicago, where he first made a name for himself as a teenage graffiti artist. In September 2011, Dzine launched two kustom nail art salons in New York: one in the lobby window of the New Museum, at which various local nail artists offered free nail designs to visitors; and the other at Salon 94 Freemans gallery, where a kustom chandelier, four jewel-encrusted paintings, a gold-leaf hutch and flamboyant, wearable nail sculptures were exhibited alongside a nail salon with a part-time manicurist. Produced in the *Get Nailed at the New Museum* and *Imperial Nail Salon*—these events were huge hits, coinciding as they did with kustom nail art's massive international popularity, and led to the publication of this luxurious volume, which celebrates and contextualizes the kustom nail movement. *Nailed* looks at the history of nail design and adornment across cultures, documenting contemporary nail art with specially commissioned photography of the phenomenon from across the globe. With an introduction by *Paper* cofounder Kim Hastreiter and contributions by Luis Gispert, Yone, Jamel Shabazz and Fab 5 Freddy, *Nailed* includes overviews of Dzine's *Get Nailed at the New Museum* and *Imperial Nail Salon* projects. Chicago-based artist Carlos Rolon (born 1970), aka **Dzine**, is a recipient of the Joan Mitchell Foundation award for Painting and Sculpture. His work has been included in exhibitions and is in the collections of the Brooklyn Museum of Art, New York; the Museo del Barrio, New York; the Museum of Contemporary Art, Chicago; and the Bass Museum of Art, Miami.

Dzine: Nailed
ISBN 978-88-6208-205-1
Hbk, 9.75 x 11.5 in. / 216 pgs / 290 color.
U.S. \$45.00 CDN \$45.00
February/Fashion/Art



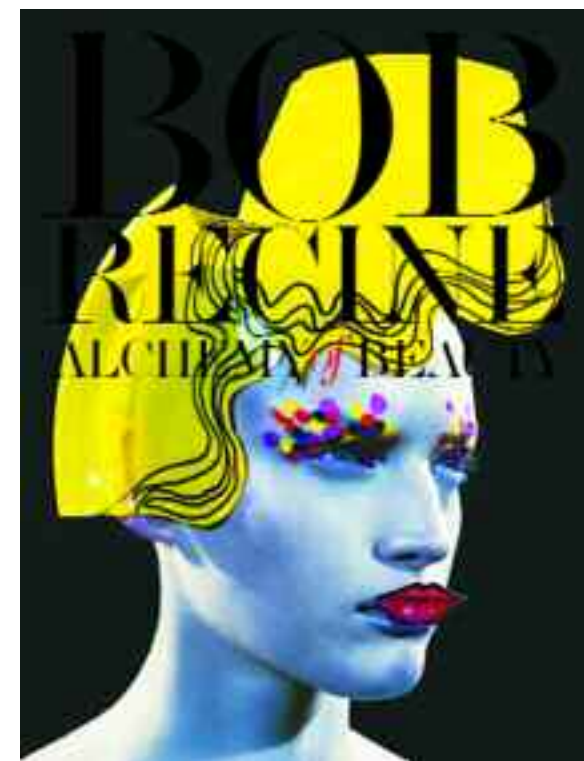
FREEDMAN/DAMIANI

Bob Recine: Alchemy of Beauty

Text by René Ricard. Photographs by Mario Sorrenti, Robbie Fimmano, Bob Recine.

Hairstylist Bob Recine approaches the head as an armature for sculpture. The man behind some of the most avant-garde hairdos and head dresses worn by Lady Gaga, Recine has taken hair styling to incredibly creative heights—often literally, as he propels the braids and locks of his subjects into gravity-defying contours, augmenting them with sculptural gestures such as clumps of headphones or sunglasses, tendrils of Play-Doh and complex meshes of wire or cellophane. Starting out as an artist, Recine secured a project creating hairstyles and head ornaments for the windows of Henri Bendel. His designs caught the eye of world-renowned hair stylist Jean Louis David, who offered him the opportunity to travel to Paris and hone his craft; four years later, Recine returned to New York, armed with a portfolio of innovative stylings for top photographers and magazines. Today Recine is a legend among A-list celebrities, having worked with Gwyneth Paltrow, Charlize Theron, Naomi Watts, Angelina Jolie, Catherine Zeta-Jones, Kate Hudson, Renée Zellweger, Uma Thurman, Nicole Kidman and Tilda Swinton. His talents have even returned him circuitously to the world of fine art, for his extensive collaborations with Vanessa Beecroft. *Alchemy of Beauty* gathers original artwork by Recine, from sketches, collages and paintings to previously published and unpublished editorial images of his extraordinary sculpture and headdresses. Art direction for the volume is by Fabien Baron.

Bob Recine: Alchemy of Beauty
ISBN 978-88-6208-212-9
Clth, 9.5 x 12.5 in. / 164 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
April/Fashion





FREEDMAN DAMIANI

Maurizio Cattelan: Toilet Paper

Edited by Dennis Freedman. Photographs by Pierpaolo Ferrari.

On the occasion of his sensational retrospective at the Guggenheim Museum in New York, Italian provocateur Maurizio Cattelan announced that he was retiring from art. In fact, his new career had already begun in 2010 with *Toilet Paper*, a magazine-cum-artist's book containing no text, only full spreads of color photographs that appropriate the slick production values of commercial photography to deliver dream-like (or nightmarish) images. This deluxe volume gathers all of the images published in these five issues, re-edited by Dennis Freedman in collaboration with Cattelan; it also includes a significant portion of previously unpublished images. The photographs vary in style and reference, from nineteenth-century crime scene to French New Wave film still; from optical illusions and games to word play. Among its more notorious images are a man dressed as a nun shooting up in a tawdry bedroom and a dirty ear floating in a bowl of yellow soup. In an interview with *Vogue Italia*, Ferrari said that "the project emerged from a passion/obsession that Maurizio and I have in common. Each picture springs from an idea, even a simple one, and then becomes a complex orchestration of people who build tableaux vivants. This project is also a sort of mental outburst." This clothbound volume is as appropriate for the coffee table as it is for the toilet.

Maurizio Cattelan: Toilet Paper
ISBN 978-88-6208-210-5
 Clth 13.75 x 9.5 in. / 220 pgs / illustrated throughout.
 U.S. \$65.00 CDN \$65.00
 April/Artists' Books

Published as Maurizio Cattelan officially retires from his 20-year art career, this volume compiles images from the Italian provocateur's new magazine, *Toilet Paper*, re-edited by Dennis Freedman and with a wealth of new photographs.



DESTE FOUNDATION FOR CONTEMPORARY ART
 Previously Announced
Toilet Paper: Issue 4
 Edited by Maurizio Cattelan, Pierpaolo Ferrari.
ISBN 978-1-935202-78-3
 Pbk, 8.25 x 11.75 in. / 40 pgs / illust. throughout.
 U.S. \$12.00 CDN \$12.00
 Available/Journals/Photography

HAYWARD PUBLISHING

David Shrigley: Brain Activity

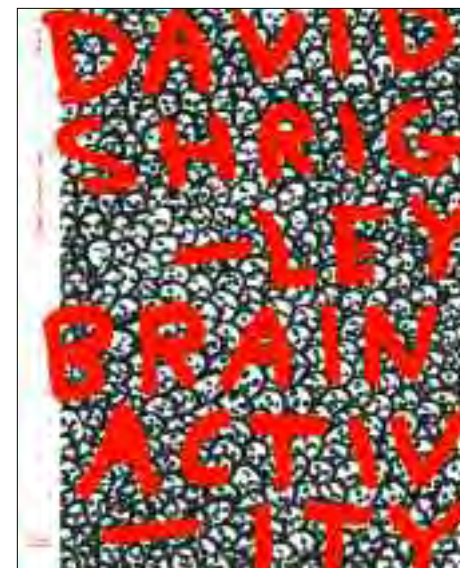
Text by Cliff Lauson, Martin Herbert, Jonathan Monk.
 Interview by Dave Eggers.

Best known for his wry and witty drawings, British artist David Shrigley has built up an artistic practice that, over the past two decades, has expanded well beyond drawing to include photography, sculpture, neon signs, animation, painting, printmaking, publishing and music. Shrigley finds humor in flat depictions of the inconsequential and the bizarre, qualities that he heightens through a deliberately limited technique. In this unusually complete look at the much-loved artist's diverse approaches, Shrigley is revealed as a master of many media and many kinds of humor, from the black humor for which he is famed to caricature and more slapstick situations. With an immediate and accessible appeal to diverse audiences, Shrigley's work offers an insightful commentary on the absurdities of human relationships. Published on the occasion of the artist's first major survey show, at London's Hayward Gallery, this beautifully produced volume includes a 7" vinyl picture-disc, featuring an exclusive recording by the artist.

David Shrigley was born in Macclesfield, England, in 1968, and studied Environmental Art at the Glasgow School of Art from 1988–1991. As well as authoring numerous books, he directed the video for Blur's "Good Song" and for Bonnie "Prince" Billy's "Agnes, Queen of Sorrow." Between 2005 and 2009, he contributed a cartoon for the U.K. *Guardian Weekend* magazine every Saturday.

David Shrigley: Brain Activity
ISBN 978-1-85332-297-6
 Hbk, 7.75 x 11.25 in. / 188 pgs / 180 color / 7-inch vinyl record.
 U.S. \$40.00 CDN \$40.00
 April/Art

Exhibition Schedule
 London, England: Hayward Gallery, 02/01/12–05/13/12



David Shrigley's existential-comic sensibility takes form across many media, from photography and sculpture to animation and drawings. This volume offers the first thorough overview of his works in all media.



The indie rap collective Odd Future is one of the hottest new acts in American music. This volume compiles photographs taken by all members of the crew, in the studio and on the streets.

PICTUREBOX

Previously Announced

Odd Future: Golf Wang

Edited by Nick Weidenfeld, Michael Schmelling.

The Los Angeles collective of hip hop skater kids known as Odd Future—or in full, Odd Future Golf Wang Kill Them All—has galvanized hip hop superstars, sneaker freaks, hipsters and cognoscenti alike with its dark, playfully aggressive sound. The Odd Future look, at once sinister and surreal (ski masks, garden gnomes as onstage props), has also helped to propel the group to stardom over the past year and define it as the face of a larger American youth movement of black skate hip hop culture. The Odd Future crew is made up of ten kids, most of whom met in high school or hanging out at L.A.'s Supreme store. Tyler the Creator is the oldest, the ringleader and producer; the other main members include Domo Genesis, Left Brain, Mike G., Hodgy Beats, DJ Syd tha kid, photographer Brick Stowell and the often absent Earl Sweatshirt. Odd Future's stellar ascent has been driven in part by its strong internet identity, and the group's blog, full of photos, free mixtapes, homemade videos and strange collage mixtape designs, is an integral component of its creativity. Created entirely by Odd Future members, *Golf Wang* expresses this unique aesthetic. It features their photography, designs and writings, in a scrapbook of raw, immediate fun that offers a glimpse into the crossover worlds of skating and hip hop, and the compelling style of one of hip hop's most electrifying and controversial acts.

Odd Future: Golf Wang

ISBN 978-0-9837199-1-5

Pbk, 8.5 x 11 in. / 192 pgs / 200 color / 40 b&w.

U.S. \$29.95 CDN \$29.95

Available/Music



ANTI-

Previously Announced

Tom Waits: Bad As Me

Tom Waits is a major artist, both to countless young musicians who name him as a crucial influence, and to the press and critics who see him as one of the most important figures in music. Waits' influence can be felt throughout popular culture, from his film roles for directors like Francis Ford Coppola, Terry Gilliam and Jim Jarmusch to iconic portraits taken by photographer Anton Corbijn. Over the course of his career, Tom Waits has created milestone albums that serve both to refine the music that has come before, and to signal a new phase in his career: *Rain Dogs* and *Mule Variations* are among these pivotal works. For *Bad As Me*, his first studio album in seven years, Waits has created a unique book edition of the album, featuring the new CD and 40 pages of lyrics and images, many of them created by Waits himself; the book also features an exclusive second CD with three unreleased tracks from the *Bad As Me* studio sessions. The music finds Tom Waits unleashing perhaps the finest voice of his career and at the height of his songwriting abilities, working with a veteran team of gifted musicians, including longtime co-writer/producer Kathleen Brennan. From the opening horn-fueled chug of "Chicago" to the closing bar room chorale of "New Year's Eve," *Bad As Me* displays the full career range of Waits' songwriting, including beautiful ballads like "Last Leaf," and the avant-cinematic soundscape of "Hell Broke Luce," or on tracks like "Talking at the Same Time," Waits shows off a supple falsetto, while on blues burners like "Raised Right Men" and the gospel tinged "Satisfied" he spits, stutters and howls. Like a good boxer, the songs are lean and mean, with strong hooks and tight running times. And there is a pervasive sense of players delighting in each other's musical company that brings a feeling of loose joy even to the album's saddest songs. *Bad As Me* is a Tom Waits album for the ages.

Tom Waits: Bad As Me

ISBN 978-0-9828808-6-9

Hbk, 5.75 x 7.75 in. / 40 pgs / 20 tritone / 2 Audio CDs.

U.S. \$24.98 CDN \$24.98

Available/Music



PICTUREBOX

Previously Announced

Return of the Repressed: Destroy All Monsters 1974–1977

Edited by Mike Kelley, Dan Nadel. Text by Nicole Rudick.

The influential Detroit "anti-rock" group Destroy All Monsters (Mike Kelley, Cary Loren, Niagara, Jim Shaw) made raucous music, irreverent art and legendary zines, performing and disseminating their activities through an elaborate self-mythology. The Destroy All Monsters zines have been reprinted in facsimile editions, but the art objects made by the members have never been examined as independent works. *Return of the Repressed: Destroy All Monsters 1974–1977* is the first retrospective of the artwork itself, as well as a DAM overview. Produced in collaboration with the artists, it collects the work of the collective between circa 1973–1977, almost all of which is previously unpublished. Included are dozens of candid photographs of the group and their environs by DAM member Carey Loren, which serve as both documents of a proto-punk group at its height and snapshots of the collective's often hilarious attempts to construct identities as characters in the larger Destroy All Monsters mythology; early prints and drawings by Jim Shaw that show the seeds of his later work, and remain powerful images; a voluminous quantity of drawings and etching by Mike Kelley, often of monsters and political personalities, that indicate the artist's anarchic roots; and hitherto unseen drawings and prints by Niagara that show the heady imagination and sure-footed line that would continue to serve her well. *Return of the Repressed* leaves off just as DAM shifted into the now legendary rock band with Niagara at the helm.

Return of the Repressed: Destroy All Monsters 1974–1977

ISBN 978-0-9837199-0-8

Pbk, 8.5 x 10 in. / 312 pgs / 400 color / 100 b&w.

U.S. \$34.95 CDN \$34.95

Available/Music/Art



Also Available:

Destroy All Monsters Magazine 1976–1979

Pbk, U.S. \$30.00 CDN \$30.00

9780978869786

Primary Information

We are delighted to welcome the Los Angeles-based TamTam Books to our list. Founded by Tosh Berman in 1998, TamTam specializes in new translations of twentieth-century avant-garde writings, by authors ranging from Boris Vian and Serge Gainsbourg to Guy Debord.



Gainsbourg: The Biography
By Gilles Verlant.

Translated by Paul Knobloch.

When Serge Gainsbourg died in 1991, France went into mourning: François Mitterand himself proclaimed him “our Baudelaire, our Apollinaire.” Gainsbourg redefined French pop, from his beginnings as cynical chansonnier and mambo-influenced jazz artist to the ironic “yé-yé” beat and lush orchestration of his 1960s work to his launching of French reggae in the 1970s to the electric funk and disco of his last albums. But mourned as much as his music was Gainsbourg the man: the self-proclaimed ugly lover of such beauties as Brigitte Bardot and Jane Birkin, the iconic provocateur whose heavy-breathing “Je t’aime moi non plus” was banned from airwaves throughout Europe and whose reggae version of the “Marseillais” earned him death threats from the right, and the dirty-old-boy wordsmith who could slip double-entendres about oral sex into the lyrics of a teenybopper ditty and make a crude sexual proposition to Whitney Houston on live television.

Gilles Verlant’s biography of Gainsbourg is the best and most authoritative in any language. Drawing from numerous interviews and their own friendship, Verlant provides a fascinating look at the inner workings of 1950s–1990s French pop culture and the conflicted and driven songwriter, actor, director and author that emerged from it: the young boy wearing a yellow star during the German Occupation; the young art student trying to woo Tolstoy’s granddaughter; the musical collaborator of Petula Clark, Juliette Greco and Sly and Robbie; the seasoned composer of the *Lolita* of pop albums, *Histoire de Melody Nelson*; the cultural icon who transformed scandal and song into a new form of delirium.

Gainsbourg: The Biography
ISBN 978-0-9662346-7-1
Pbk, 8.5 x 5.5 in. / 400 pgs.
U.S. \$24.95 CDN \$24.95
June/Music/Biography

Gilles Verlant’s biography
of Serge Gainsbourg is the
best and most authoritative
in any language.

“He was our Baudelaire, our Apollinaire...
He elevated song to the level of art.”

—François Mitterand, President of France, 1981–1995

“He was... a genius, an egotist, and I supposed in today's terms
extremely arrogant. Humble wasn't in Serge's book. None
of that nonsense. He knew exactly who and what he was.”

—Marianne Faithfull

“For me, provocation is oxygen.”

—Serge Gainsbourg

TAMTAM BACKLIST



Evgenie Sokolov
By Serge Gainsbourg.
Translated by John Weightman,
Doreen Weightman.
ISBN 978-0-9662346-1-9
Pbk, 7 x 5 in. / 137 pgs.
U.S. \$17.00 CDN \$17.00
February/Literature

To Hell with the Ugly

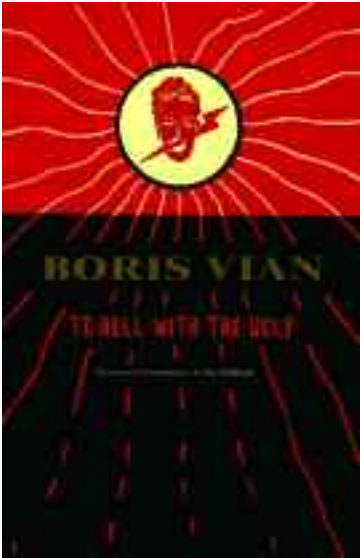
By Boris Vian.

Translated and Introduction by Paul Knobloch. Drawings by Jessica Mincley.

First published in French in 1948, *To Hell with the Ugly* saw Boris Vian’s noir-novelist pseudonym Vernon Sullivan take on Vian’s own burlesque pop sensibilities. An erotic crime novel with science fiction tendencies, Sullivan’s third outing is described by its translator as “a pornographic Hardy Boys novel set on the Island of Dr. Moreau to a be-bop soundtrack.”

To Hell with the Ugly recounts the tale of Rock Bailey, a dashing 19-year-old lad determined to hold onto his virginity amidst the postwar jazz-club nightlife of Los Angeles—a resolution challenged by the machinations of the demented Doctor Markus Schutz, who has decided to breed beautiful human beings and found a colony in which ugliness is a genetic crime. Vian’s brutal depictions of American race relations in his previous Sullivan novels here give way to a frenetic fantasy of eugenics and uniformity—a parodic anticipation of the cosmetic surgery that was to rule Hollywood over the coming decades, as well as a comic-book reflection on Nazi Germany’s visions of a master race. With the novel’s breathless domino tumble of fist fights, car chases, kidnappings, and murders, Vian here set out to out-Hollywood Hollywood, serving up a narrative cocktail of Raymond Chandler, H. G. Wells, *Brave New World* and *Barbarella*.

To Hell with the Ugly
ISBN 978-0966234664
Pbk, 8.5 x 5.75 in. / 200 pgs / illustrated throughout.
U.S. \$15.95 CDN \$15.95
February/Literature



Foam of the Daze

By Boris Vian.

Translated by Brian Harper.

Raymond Queneau called it the “most poignant love story of our time,” and Julio Cortázar said of its author: “I can’t think of another writer who can move me as surreptitiously as Vian does.” Boris Vian (1920–1959) was a songwriter, trumpet-player, poet, playwright and pataphysician, but is best remembered for his 1947 novel, *Foam of the Daze*, a jazz-fueled science-fiction romance that mingles bittersweet and surrealist absurdity with a melancholic meditation on the frailty of life. It tells the tale of Colin, a wealthy young dandy, and Chloe, his newly wedded wife who develops a terrible illness: a water lily in her lung. The supporting cast includes Chick, an obsessive collector of Jean-Sol Partre memorabilia; Colin’s libertine manservant Nicolas, a Jeeves for the jazz-age; the philosopher Jean-Sol Partre himself, Vian’s rib-poking tribute to his friend Jean-Paul Sartre and the pianocktail: a cocktail-mixing piano whose individual notes are tuned to liqueurs that mix incredible cocktails. Michel Gondry’s film adaptation of the novel, to star Audrey Tautou, will begin production in 2012.

Foam of the Daze
ISBN 978-0-9662346-3-3
Pbk, 8.5 x 5.5 in. / 261 pgs.
U.S. \$18.00 CDN \$18.00
February/Literature



TAMTAM BACKLIST



The Dead All Have The Same Skin
By Boris Vian.
Introduction by Marc Lapprand.
Translated by Paul Knobloch.
ISBN 978-0-9662346-5-7
Pbk, 8.5 x 5.70 in. / 137 pgs / illustrated throughout.
U.S. \$17.00 CDN \$17.00
February/Literature



I Spit On Your Graves
By Boris Vian.
ISBN 978-0-9662346-0-2
Pbk, 5.75 x 8.5 in. / 177 pgs.
U.S. \$17.00 CDN \$17.00
February/Literature



Autumn in Peking
By Boris Vian.
Introduction by Marc Lapprand.
Translated Paul Knobloch.
ISBN 978-0-9662346-4-0
Pbk, 8.75 x 5.5 in. / 284 pgs.
U.S. \$18.00 CDN \$18.00
February/Literature

Equally celebrated as an avant-garde novelist, pataphysician, crime fiction writer and jazz musician, **Boris Vian** (1920–1959) was the epitome of left-bank bohemia in postwar Paris. His songs and jazz trumpet performances were hugely popular in his lifetime, as were his novels.

WAKEFIELD PRESS



Pataphysical Essays

By René Daumal.
Translated by Thomas Vosteen.

Pataphysics: the science of imaginary solutions, of laws governing exceptions and of the laws describing the universe supplementary to this one. Alfred Jarry’s posthumous novel, *Exploits and Opinions of Dr. Faustroll, Pataphysician*, first appeared in 1911, and over the next 100 years, his pataphysical supersession of metaphysics would influence everyone from Marcel Duchamp and Boris Vian to Umberto Eco and Jean Baudrillard. In 1948 in Paris, a group of writers and thinkers would found the College of ’Pataphysics, still going strong today. The iconoclastic René Daumal was the first to elaborate upon Jarry’s unique and humorous philosophy. Though Daumal is better known for his unfinished novel *Mount Analogue* and his refusal to be adopted by the Surrealist movement, this newly translated volume of writings offers a glimpse of often overlooked Daumal: Daumal the pataphysician. *Pataphysical Essays* collects Daumal’s overtly pataphysical writings from 1929 to 1941, from his landmark exposition on pataphysics and laughter to his late essay, “The Pataphysics of Ghosts.” Daumal’s “Treatise on Patagrams” offers the reader everything from a recipe for the disintegration of a photographer to instructions on how to drill a fount of knowledge in a public urinal. This volume also includes Daumal’s column for the *Nouvelle Revue Française*, “Pataphysics This Month.” Reading like a deranged encyclopedia, “Pataphysics This Month” describes a new mythology for the field of science, and amply demonstrates that the twentieth century had been a distinctly pataphysical era.

Pataphysical Essays
ISBN 978-0-9841155-6-3
Pbk, 4.5 x 7 in. / 136 pgs / 1 b&w.
U.S. \$12.95 CDN \$12.95
May/Nonfiction & Criticism



Also Available:

Exploits & Opinions of Dr. Faustroll, Pataphysician By Alfred Jarry
978-1-878972-07-1
Pbk, U.S. \$13.95 CDN \$13.95
Exact Change



WAKEFIELD PRESS



The High Life

By Jean-Pierre Martinet.
Translated by Henry Vale.

Adolphe Marlaud’s rule of conduct is simple: live as little as possible so as to suffer as little as possible. For Marlaud, this involves carrying out a meager existence on rue Froidevaux in Paris, tending to his father’s grave in the cemetery across the street, and earning the outlines of a living through a part-time job at the funerary shop on the corner. It does not, however, take into account the intentions of the obese concierge of his building, who has set her widowed sights on his diminutive frame, and whose aggressive overtures are to trigger a burlesque and obscene tragedy. Originally published in 1979, *The High Life* introduces cult French author Jean-Pierre Martinet into English. It is a novella that perfectly outlines Martinet’s dark vision: the terrors of loneliness, the grotesque buffoonery of sexual relations, the essential humiliation of the human condition and the ongoing trauma of twentieth-century history.

Jean-Pierre Martinet (1944–1993) wrote only a handful of novels, including what is largely regarded as his masterpiece, the psychosexual study of horror and madness, *Jérôme*. Largely ignored during his lifetime, his star has only recently begun to shine in France, and he is now regarded as an overlooked French successor to Dostoyevsky. Reading like an unsettling love child of Louis-Ferdinand Céline and Jim Thompson, Martinet’s work explores the grimly humorous possibilities of unlimited pessimism.

The High Life
ISBN 978-0-9841155-7-0
Pbk, 4.5 x 7 in. / 48 pgs / 1 b&w.
U.S. \$11.95 CDN \$11.95
May/Literature



TURNER



Impressions of Raymond Roussel: Locus Solus

Text by Joao Fernández, François Piron, Patrick Besnier, Annie Le Brun, Astrid Ruffa, Linda Henderson.

Few writers have had a greater impact on the methods of art-making in the twentieth century than Raymond Roussel (1877–1933). Marcel Duchamp acknowledged Roussel as the foremost influence on his “Large Glass”; André Breton described him as the “greatest magnetizer of modern times”; and at least two generations of conceptual artists, from Allen Ruppersberg and Guy de Cointet to Rodney Graham and Paul Etienne Lincoln have borrowed or adapted Roussel’s “procédé” for writing, which involved selecting two similar-sounding words, elaborating them into two similar-sounding sentences and then “writing a tale which can start with the first and finish by the second.” Reproducing a wealth of archival materials, artworks and writings, this volume—a kind of Roussel encyclopedia—assesses the writer’s legacy in art for the first time. Alongside works by the above, it includes art by Max Ernst, Salvador Dalí, Joseph Cornell, Ree Morton and others; and writings on Roussel by Jean Cocteau, Paul Eluard, Michel Leiris, Duchamp, Dalí, Philippe Soupault, Ernst, Breton, Ruppersberg, Michel Foucault, Jacques Brunius and Michel Butor.

Impressions of Raymond Roussel: Locus Solus
ISBN 978-84-7506-982-1
Pbk, 6.75 x 9.25 in. / 308 pgs / 350 color.
U.S. \$49.95 CDN \$49.95
March/Art

Exhibition Schedule

Madrid, Spain: Museo Nacional Centro de Arte Reina Sofía, 10/25/11–02/27/12
Oporto, Portugal: Museu de Arte Contemporânea de Serralves, 04/05/12–09/01/12

EXACT CHANGE



Back in Stock!

Aurelia & Other Writings

By Gérard De Nerval.
Translated by Geoffrey Wagner, Robert Duncan, and Marc Lowenthal.

Aurelia is French poet and novelist Gérard de Nerval’s account of his descent into madness—a condition provoked in part by his unrequited passion for an actress named Jenny Colon. One of the original self-styled “bohemians,” Nerval was best known in his own day for parading a lobster on a pale blue ribbon through the gardens of the Palais-Royal, and was posthumously notorious for his suicide in 1855, hanging from an apron string he called the garter of the Queen of Sheba. This hallucinatory document of dreams, obsession and insanity has fascinated artists such as Joseph Cornell, who cited passages from it to explain his own work; Antonin Artaud, who saw his own madness mirrored by Nerval’s; and André Breton, who placed Nerval in the highest echelon of Surrealist heroes. Geoffrey Wagner’s translation of *Aurélia* was first published by Grove Press in 1959, but has remained out of print for nearly 20 years. Also included in this volume are previously untranslated stories by Marc Lowenthal, and poet Robert Duncan’s version of the sonnet cycle *Chimeras*, making this the most complete collection of Nerval’s influential oeuvre ever published in English.

Aurelia & Other Writings
ISBN 978-1-878972-09-5
Pbk, 6 x 8 in. / 240 pgs.
U.S. \$13.95 CDN \$13.95
Available/Literature

MODERNE KUNST NÜRNBERG



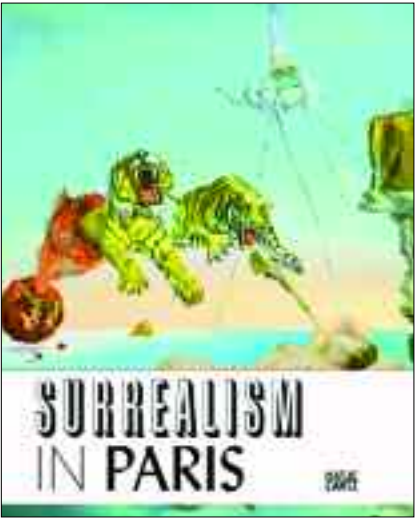
Le Surrealisme c’est moi!

Hommage to Salvador Dalí
Edited by Gerald A. Matt. Text by Wolfgang Fetz, Belinda Grace Gardner, Synne Genzmer, David Lomas, Gerald A. Matt, Catherine Millet, August Ruhs. Interviews by Gerald A. Matt, Katarzyna Uszynska Lucas Gehrmann, Caroline Corbetta.

More than almost any artist of the twentieth century, Salvador Dalí (1904–1989) made a continuous blur of distinctions between art and life, and between art and commerce. Dalí packaged himself as a mass-media experience that impressed even Andy Warhol, who once said of him, “It’s like being with royalty or circus people.” Yet in spite of his fame, Dalí’s legacy is rarely considered. “Le Surrealisme, c’est moi!” was one of Dalí’s most famous self-aggrandizing statements and it serves as an apt title for this luxuriantly produced, faux-leatherbound catalogue. Here, the ongoing influence of Dalí’s art is traced through subsequent generations, from Louise Bourgeois, Philippe Halsman, Andy Warhol to Jean-Michel Othoniel, Eric Schaal, Glenn Brown, Markus Schinwald and Francesco Vezzoli. Their works are juxtaposed with a selection of some 70 paintings, drawings and sculptures by Dalí.

Le Surrealisme c’est moi!
ISBN 978-3-86984-233-2
Faux-Leatherbound, 6.5 x 9 in. / 312 pgs / 150 color.
U.S. \$68.00 CDN \$68.00
February/Art

HATJE CANTZ



Surrealism in Paris

Edited by Philippe Büttner. Text by Philippe Büttner, Julia Drost, Annabelle Görgen-Lammers, Robert Kopp, Philip Rylands, et al. Surrealism rose from the ruins of interbellum Europe to become one of the most influential artistic and literary movements of the twentieth century. Under the leadership of André Breton, Surrealist artists undertook a passionate search for “freedom in all of its forms,” delving into the imagery and language of the subconscious through the revolutionary methods of automatism, radical juxtaposition and chance. *Surrealism in Paris* reproduces a spectacular selection of artworks from the Fondation Beyeler’s exhibition of the same name. Featuring key paintings, sculptures and works on paper by Hans (Jean) Arp, Hans Bellmer, Salvador Dalí, Giorgio di Chirico, Marcel Duchamp, Max Ernst, Alberto Giacometti, René Magritte, Man Ray, André Masson, Joan Miró, Meret Oppenheim, Francis Picabia, Pablo Picasso and Yves Tanguy, and essays by a host of renowned scholars, this substantial catalogue revisits a crucial moment in French cultural history.

Surrealism in Paris
ISBN 978-3-7757-3161-4
Hbk, 9.75 x 12.25 in. / 290 pgs / 304 color.
U.S. \$75.00 CDN \$75.00
January/Art

Exhibition Schedule
Basel, Switzerland: Fondation Beyeler,
10/02/11–01/29/12

EDICIONES POLIGRAFA



Alberto Giacometti A Retrospective

Edited by Véronique Wiesinger. Perhaps the most preeminent sculptor of the twentieth century, Alberto Giacometti (1901–1966) radically transformed the modern vision of art with his attenuated bronze figures whittled down to the very brink of existence. This substantial monograph supplies a new standard overview of his tremendous achievement. A decade-long labor of love by Véronique Wiesinger, Director of the Fondation Alberto et Annette Giacometti in Paris, this book emphasizes the sculptor as a thinker, underlining the philosophical (existentialist) drive of his work and its development away from Surrealism. Wiesinger’s account of Giacometti’s career pursues the artist through a series of formal breakthroughs, each of which produces a more succinct statement on existence and the human figure. At more than 300 pages, and with an abundance of color plates, this handsome volume is the essential Giacometti monograph.

Alberto Giacometti
ISBN 978-84-343-1297-5
Hbk, 6.75 x 9.5 in. / 320 pgs / 174 color / 68 b&w.
U.S. \$55.00 CDN \$55.00
March/Art



Also Available:
Alberto Giacometti:
Works, Writings, Interviews
Hbk, U.S. \$45.00 CDN \$45.00
9788434309500
Poligrafa

HATJE CANTZ

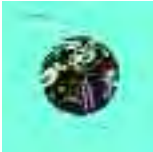


Beckmann & America

Edited by Jutta Schütt. Text by David Anfam, Karoline Feulner, Ursula Harter, Lynette Roth, Stefana Sabin, Jutta Schütt, Christiane Zeiller. Max Beckmann (1884–1950) moved to the United States in the late summer of 1947, and spent the last three years of his life there. Impressively, Beckmann made the utmost use of this radical relocation and brought about significant transformations in his painting—producing, among other works, his triptych masterpiece, “The Argonauts”—while also teaching in St. Louis, Missouri, and at the Brooklyn Museum, where he also mounted a retrospective of prints and drawings. The vastness of the American continent, with its unending landscapes and roads and its vast cities embodying energetic modernist optimism, propelled Beckmann into an extraordinary fervor of productivity. This volume looks at these decisive final years, which produced so many key works for the Expressionist master.

Beckmann & America
ISBN 978-3-7757-2985-7
Hbk, 9 x 11 in. / 280 pgs / 261 color.
U.S. \$70.00 CDN \$70.00
January/Art

Exhibition Schedule
Frankfurt, Germany: Städel Museum,
10/07/11–12/08/12



Beckmann & America:
Art to Hear Series
ISBN 978-3-7757-2987-1
Hbk, U.S. \$30.00 CDN \$30.00
Hatje Cantz

THE MUSEUM OF MODERN ART, NEW YORK

Each volume in the new *MoMA One on One* series is a sustained meditation on a single work from The Museum of Modern Art’s unparalleled collection. A lively essay by a MoMA curator, detailed imagery and illustrations of related works illuminate the subject in detail, situating the work within the artist’s life and career as well as within broader art-historical and social contexts. This series is an invaluable, in-depth guide for exploring and interpreting some of the most beloved artworks in the Museum’s collection.



Pablo Picasso: Girl before a Mirror

Text by Anne Umland. “Girl before a Mirror” (1932), one of several stand-outs in MoMA’s vast collection of Pablo Picasso’s work, takes the traditional artistic theme of a woman before her mirror and reinvents it in radically modern terms. The girl’s profile and blonde hair identify her as Marie-Thérèse Walter, the artist’s lover, muse and a profoundly transformative presence in both his life and art, but the painting is far from a conventional portrait. Its dazzling jewel-like colors, boldly contoured shapes and surface patterning transform the girl and her shadowy reflection into a deeply mysterious image that is both captivating and strange. In her essay, MoMA’s Blanchette Hooker Rockefeller Curator of Painting and Sculpture, Anne Umland, explores this work in depth and describes the circumstances of its creation: the artist’s private life, his practice as a sculptor, his rivalry with other artists both living and dead and his concern, at the age of 51, about his contemporary relevance and artistic legacy.

Pablo Picasso: Girl before a Mirror
ISBN 978-0-87070-829-9
Pbk, 7.25 x 9 in. / 48 pgs / 35 color.
U.S. \$14.95 CDN \$14.95
March/Art



Henri Rousseau: The Dream

Text by Ann Temkin. A singular figure in the avant garde of the early twentieth-century, Henri Rousseau (1844–1910) was a self-taught painter who turned to art after retiring as a customs inspector at the age of 49. Although he never left Paris, Rousseau painted a number of jungle scenes, drawing on images of the exotic as presented to the urban dweller through popular literature, colonial expositions and the Paris zoo. “The Dream” (1910) is the artist’s last major work. Exhibited at the 1910 Salon des Independants a few months before Rousseau’s death in September of that year, it exemplifies that surreal juxtaposition of the exotic and the domestic, realized with an uncanny exactitude, for which Rousseau is so beloved today. The poet and art critic Guillaume Apollinaire praised the work, countering his detractors: “The picture radiates beauty, that is indisputable. I believe nobody will laugh this year.” In this volume, Ann Temkin, the Museum’s Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, guides readers in deciphering this mysterious painting, illuminating its significance and placing it within the development of modern art and in Rousseau’s own life.

Henri Rousseau: The Dream
ISBN 978-0-87070-830-5
Pbk, 7.25 x 9 in. / 48 pgs / 35 color.
U.S. \$14.95 CDN \$14.95
March/Art



Andrew Wyeth: Christina’s World

Text by Laura Hoptman. In 1947 Andrew Wyeth produced what would become one of the most iconic paintings in American art: a desolate landscape featuring a woman lying in a field, that he called “Christina’s World.” The woman in the painting, Christina Olson, lived in Cushing, Maine, where Wyeth and his wife kept a summer house. She suffered from polio, and was paralyzed from the waist down; Wyeth was moved to portray her when he saw her one day crawling through the field towards her house. “Christina’s World” was to become one of the most well-loved and most scorned works of the twentieth century, igniting heated arguments about parochialism, sentimentality, kitsch and elitism that have continued to dog the art world and Wyeth’s own reputation, even after the artist’s death in 2009. An essay by MoMA curator Laura Hoptman revisits the genesis of the painting, discussing Wyeth’s curious focus, over the course of his career, on a deliberately delimited range of subjects and exploring the mystery that continues to surround the enigmatic painting.

Andrew Wyeth: Christina’s World
ISBN 978-0-87070-831-2
Pbk, 7.25 x 9 in. / 48 pgs / 35 color.
U.S. \$14.95 CDN \$14.95
March/Art



MFA PUBLICATIONS

The Brittle Years: Visualizing Showa Japan in the 1930s

Text by John W. Dower, Anne Nishimura Morse, Jacqueline M. Atkins, Frederic A. Sharf.

Modernity took many forms in 1930s Japan, but in the tumultuous years before militarism pushed the country toward global aggression, it was most visibly associated with a glittering consumer culture. Inundated with western jazz-age trends and new technologies, Japan's big cities, especially Tokyo, offered the most enticing attractions to a newly liberated generation: bustling streets of department stores, cafés and teahouses, movie theaters and ballroom dance halls. Modern architecture, industrial design and fashion overshadowed traditional arts as Japan strove to take its place in a cosmopolitan world. *The Brittle Years* examines the different ways in which designers and artists visualized what it meant to be modern in Japan in the years leading up to World War II. Its 160 full-color illustrations of paintings, textiles and graphic arts are astonishing not only for their great visual impact but also for the insight they provide into a rapidly transforming nation. Among the more surprising images are kimonos bearing patterns of tanks or futuristic cityscapes, paintings of fashionable Japanese women with bobbed hair in western dress and handbills of factory and agricultural workers joined in solidarity. Essays by leading experts on Japanese art and history, including the Pulitzer Prize-winning author John W. Dower, elucidate the many tensions within Japanese society and show how and why such images of power, progress, and beauty helped the nation celebrate and divert modernity to new purposes during these brittle years.

The Brittle Years: Visualizing Showa Japan in the 1930s

ISBN 978-0-87846-769-3

Clth, 9 x 9.5 in. / 176 pgs / 160 color.

U.S. \$45.00 CDN \$45.00

June/Art/Asian Art & Culture



HATJE CANTZ

Kuniyoshi & Kunisada: Samurai and Beautiful Women

The Japanese Color Woodcut Masters

Edited by Gunda Luyken, Beat Wismer. Text by Claudia Delank, Bernd Jesse, Gunda Luyken, Bianca Raitz, Stephan von der Schulenburg, Christina Voit.

In the early 1960s, what was then the Kunstmuseum Düsseldorf received a large gift of Japanese woodcuts (Ukiyo-e), a gift to which the donor would generously add until 1988. This catalogue presents 220 pieces from this collection, by the enormously prolific illustrators Kunisada (1786–1865) and Kuniyoshi (1798–1861), masters of the Utagawa School. The prints of these artists transport the observer into a colorful, imaginative dream world of Kabuki actors, mythical creatures, hauntingly beautiful women and fierce warriors. This publication offers a rare opportunity to compare the two artists' illustrations of the same themes, and includes essays that provide an introduction to nineteenth-century Japanese popular culture and bridge the gap between the centuries by exploring aspects of the grotesque in Japanese art, explaining legends and plays, and presenting some of Kuniyoshi's preliminary studies.

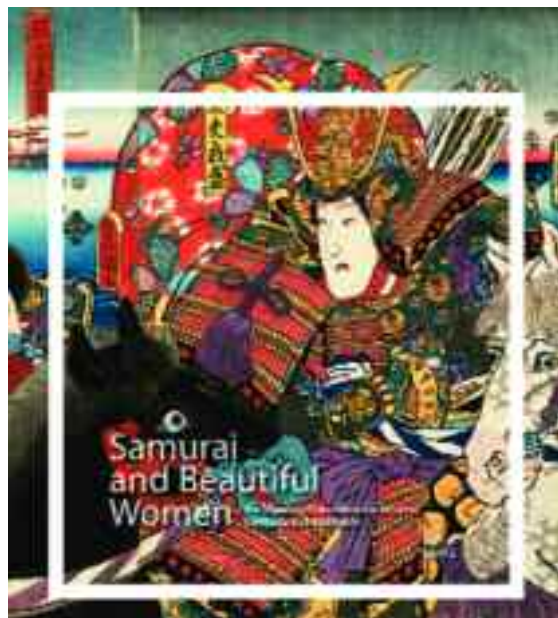
Kuniyoshi & Kunisada: Samurai and Beautiful Women

ISBN 978-3-7757-3239-0

Hbk, 9.5 x 11.75 in. / 296 pgs / 455 color.

U.S. \$75.00 CDN \$75.00

March/Art/Asian Art & Culture



MFA PUBLICATIONS

Women's Work: Embroidery in Colonial Boston

Text by Pamela A. Parmal.

Charming us with their whimsy and conjuring a warm domesticity, embroideries from the colonial era also astonish us with the high prices they bring at art auctions. A single work could take years to make, its materials could come from the other side of the world and its imagery could reflect its maker's deepest beliefs and her family's highest aspirations. Colonial women kept these accomplished works with them throughout their lives, proudly displayed them in their homes, and passed them down as family heirlooms. *Embroidery in Colonial Boston* tells the stories of six women and how needlework shaped their lives in the colonies' most important port city. From decidedly domestic origins, their embroideries soon became an economic force that promoted the silk trade and allowed entrepreneurial women and men to profit from selling supplies, drawing patterns and teaching young girls interested in this mode of expression. At once a historical overview, group biography and richly illustrated art book, this publication gives long deserved attention to a unique facet of American visual culture and women's history.

Women's Work: Embroidery in Colonial Boston

ISBN 978-0-87846-778-5

Clth, 8 x 9.5 in. / 196 pgs / 80 color.

U.S. \$40.00 CDN \$40.00

June/Design & Decorative Arts



The embroideries of colonial Boston girls and women have long been treasured family possessions and are now much sought after by collectors. *Women's Work* reveals the role of embroidery in the education of women, in their domestic lives and as an important source of household income.



MFA PUBLICATIONS

Jim Dine Printmaker: Leaving My Tracks**Text by Clifford S. Ackley, Patrick Murphy.**

Best known for his monumental images of bathrobes, tools and hearts that became icons of Pop art during the 1960s and 70s, Jim Dine remains one of the most inventive and prolific printmakers of our time. His prints currently number some 1,000 items, and at age 75, he continues to produce new works with remarkable zest and boundless energy. Dine's prints are rooted in the spontaneous, gestural aesthetic of American Abstract Expressionism. Intensely physical in execution, they celebrate the artist's touch. He supplements his energetic, full-body strokes not only by hand coloring but also by collaging with nontraditional media. He may also subtract, scratching or even gouging his surfaces, sometimes with power tools. The results show his great joy in working with the thick paper and rich inks and colors, or in the artist's words, his love for "leaving my tracks." *Jim Dine Printmaker: Leaving My Tracks* explores Dine's etchings, woodcuts, lithographs and illustrated books from the last 50 years, drawing from the prints at the Museum of Fine Arts, Boston, where the artist has created an archive of his life's work. Some 160 lush full-color images, along with text based on conversations between the artist and MFA curator Clifford S. Ackley, offer an intimate look into Dine's deeply personal approach to his favorite subject matter.

Jim Dine Printmaker: Leaving My Tracks**ISBN 978-0-87846-777-8****Hbk, 11 x 9 in. / 176 pgs / 160 color.****U.S. \$55.00 CDN \$55.00****March/Art**

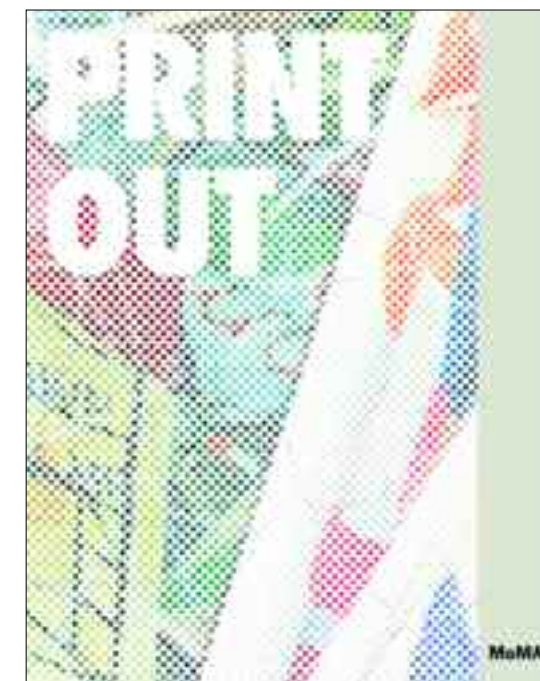
The Museum of Modern Art's Department of Prints and Illustrated Books periodically organizes large print surveys to assess the evolution of the medium. These shows and their publications have been deeply influential in the United States and internationally. This latest survey includes extensive interviews with artists, publishers and curators and detailed artist sections.

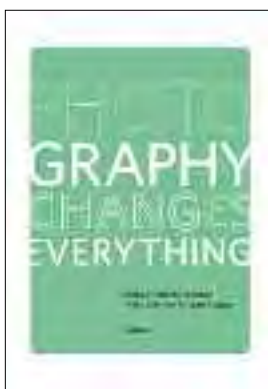


THE MUSEUM OF MODERN ART, NEW YORK

Print/Out**20 Years in Print****Edited by Christophe Cherix. Text by Christophe Cherix, Kim Conaty, Sarah Suzuki.**

Over the past two decades, the art world has broadened its geographic reach and opened itself to new continents, allowing for a significant cross-pollination of post-conceptual strategies and vernacular modes. Printed materials, in both innovative and traditional forms, have played a key role in this exchange of ideas and sources. This catalogue, published in conjunction with an exhibition at The Museum of Modern Art, New York, examines the evolution of artistic practices related to printmaking, from the resurgence of traditional printing techniques—often used alongside digital technologies—to the worldwide proliferation of self-published artist's books and ephemera. *Print/Out* features focused sections on ten artists and publishers—Ai Weiwei, Edition Jacob Samuel, Ellen Gallagher, Martin Kippenberger, Lucy McKenzie, Aleksandra Mir, museum in progress, Robert Rauschenberg, SUPERFLEX and Rirkrit Tiravanija—as well as rich illustrations of additional printed projects from the last 20 years by major artists such as Trisha Donnelly, Felix Gonzalez-Torres, Thomas Schütte and Kelley Walker. An introductory essay by Christophe Cherix, Chief Curator of Prints and Illustrated Books at the Museum, offers an overview of this period with particular attention to new directions and strategies within an expanded field of printmaking.

Print/Out**ISBN 978-0-87070-825-1****Pbk, 9.5 x 12 in. / 248 pgs / 521 color.****U.S. \$50.00 CDN \$50.00****February/Art****Exhibition Schedule****New York: The Museum of Modern Art, 02/19/12–05/14/12**



Contributors include Robert Adams, Anthony Bannon, Candice Bergen, Maurice Berger, Wendy Ewald, David Friend, Andy Grundberg, Hugh Hefner, Sandra S. Phillips, Fred Ritchin, Luc Sante, Carol Squiers, Paco Underhill and John Waters.

APERTURE

Photography Changes Everything

Edited by Marvin Heiferman. Foreword by Merry Foresta.

Photography Changes Everything offers a provocative rethinking of photography's impact on our culture and our daily lives. Compiling hundreds of images and responses from leading authorities on photography, it offers a brilliant, reader-friendly exploration of the many ways in which photographs package information and values, demand and hold attention, and shape our knowledge of and experience in the world. The volume draws on the extraordinary visual assets of the Smithsonian Institution's museums, science centers and archives to launch an unprecedented interdisciplinary dialogue on photography's capacity to shape and change our experience of the world. *Photography Changes Everything* features over 300 images and nearly 100 engaging short texts commissioned from experts, writers, inventors, public figures and others—from Hugh Hefner to John Baldessari, John Waters, Robert Adams, Sandra Phillips and many others. Each story responds to images selected by project contributors. Together they engage readers in a timely exploration of the extent to which our lives have been transformed through our interactions with photographic imagery. Edited by leading photography curator and author Marvin Heiferman, *Photography Changes Everything* provides a unique opportunity to better understand the history, practice and power of photography at this transitional moment in visual culture.

Photography Changes Everything
ISBN 978-1-59711-199-7
Pbk, 7 x 10 in. / 356 pgs / 250 color.
 U.S. \$39.95 CDN \$39.95
 June/Photography

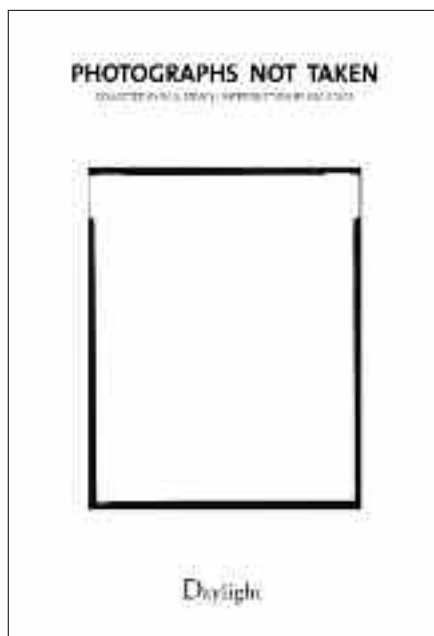
DAYLIGHT COMMUNITY ARTS FOUNDATION

Photographs Not Taken

Edited by Will Steacy. Introduction by Lyle Rexer.

Photographs Not Taken is a collection of photographers' essays about failed attempts to make a picture. Editor Will Steacy asked each photographer to abandon the conventional tools needed to make a photograph—camera, lens, film—and instead make a photograph using words, to capture the image (and its attendant memories) that never made it through the lens. In each essay, the photograph has been stripped down to its barest and most primitive form: the idea behind it. This collection provides a unique and original interpretation of the experience of photographing, and allows the reader into a world rarely seen: the image making process itself. *Photographs Not Taken* features contributions by: Peter Van Agtmael, Dave Anderson, Timothy Archibald, Roger Ballen, Thomas Bangsted, Juliana Beasley, Nina Berman, Elinor Carucci, Kelli Connell, Paul D'Amato, Tim Davis, KayLynn Deveney, Doug Dubois, Rian Dundon, Amy Elkins, Jim Goldberg, Emmet Gowin, Gregory Halpern, Tim Hetherington, Todd Hido, Rob Hornstra, Eirik Johnson, Chris Jordan, Nadav Kander, Ed Kashi, Misty Keasler, Lisa Kereszi, Erika Larsen, Shane Lavalette, Deana Lawson, Joshua Lutz, David Maisel, Mary Ellen Mark, Laura McPhee, Michael Meads, Andrew Moore, Richard Mosse, Zwelethu Mthethwa, Laurel Nakadate, Ed Panar, Christian Patterson, Andrew Phelps, Sylvia Plachy, Mark Power, Peter Riesett, Simon Roberts, Joseph Rodriguez, Stefan Ruiz, Matt Salacuse, Alessandra Sanguinetti, Aaron Schuman, Jamel Shabazz, Alec Soth, Amy Stein, and others.

Photographs Not Taken
ISBN 978-0-9832316-1-5
Flexi, 6.25 x 9.25 in. / 225 pgs.
 U.S. \$19.95 CDN \$19.95
 February/Photography/Nonfiction & Criticism



The Art Life addresses the realities of creativity and career, offering advice about motivation, influence, subject matter, community, criticism and success from emerging and established artists, writers, curators, dealers, musicians, actors and educators.

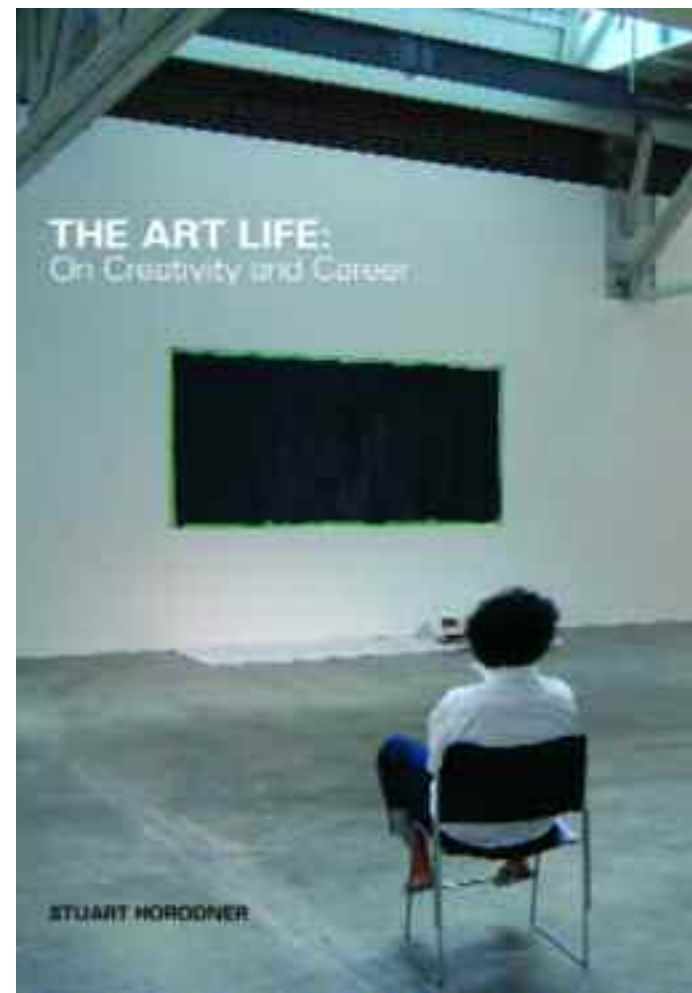
ATLANTA CONTEMPORARY ART CENTER

The Art Life: On Creativity and Career

Edited by Stuart Horodner, Stacie Lindner. Introduction and foreword by Stuart Horodner.

The Art Life: On Creativity and Career is a collection of solicited and selected texts that address the philosophical and practical issues that affect art-making and the marketplace. It brings together visual artists, curators, dealers, writers, musicians, architects, actors, and educators, who speak to their internal motivations, influences and processes, and to their external engagements with community, audience, career and success. Many of the contributors have taken part in exhibitions and public programs at the Atlanta Contemporary Art Center from 2007 to the present, and others have been included to represent provocative historical and contemporary viewpoints by a range of influential figures. The texts are taken from lectures, interviews, published statements, websites and email exchanges, and are joined by images of artists in the midst of creating or installing, as well as completed art works. The analytic and inspirational entries address the fact that a life in the arts can be simultaneously rewarding, frustrating, doubt-filled, joyful and uncertain. And yet, thousands of artists persist every day, motivated by a private insistency and the promise of satisfaction and recognition. Each is attempting to combine their creative life with a thriving career, and this publication provides various “words of wisdom” which can serve to inspire, challenge and reassure them. As painter Franz Kline said, “The real thing about creating is to have the capacity to be embarrassed.” The composite nature of *The Art Life* is meant to posit that each creative individual must find the necessary information and materials to best establish their unique voice. The book is as much found as written, a heady mix of opinions and questions that can be used in classrooms and studios by artists of all ages.

The Art Life: On Creativity and Career
ISBN 978-1-4507-9065-9
Pbk, 6 x 9 in. / 200 pgs / 30 color.
 U.S. \$20.00 CDN \$20.00
 January/Art/Nonfiction & Criticism



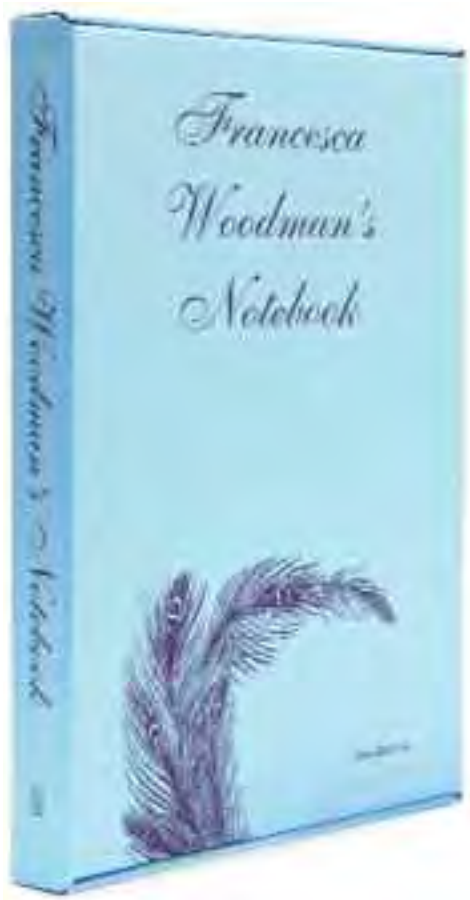
Contributors include Nubar Alexanian, Regine Basha, Daniel Bozhkov, Matt Bryans, Luis Camnitzer, Brad Cloepfil, Jennifer Coates, David Diao, Craig Drennen, Daniel Duford, Nicole Eisenman, Harrell Fletcher, Matthew Higgs, Stuart Horodner, Mike Howard, David Humphrey, Jennie C. Jones, Nina Katchadourian, Wayne Koestenbaum, Anya Liftig, Judy Linn, François Morelli, Michael David Murphy, Eileen Myles, Karyn Olivier, Fahamu Pecou, William Pope.L, Padgett Powell, Nancy Princenthal, Paul Ramírez Jonas, Michael Rooks, Amanda Ross-Ho, Tad Savinar, Stephen Schofield, Mira Schor, Paul Shambroom, Lisa Sigal, Susan Silton, Joe Sola, Tony Tasset, Nato Thompson, Jack Whitten.



Also Available:
In the Making
Pbk, U.S. \$35.00 CDN \$35.00
9781891024597
D.A.P./Distributed Art Publishers, Inc.



Beatriz Milhazes, *Gamboa Seasons: Summer Love*, 2010, part 1 of 4, acrylic on canvas, 118 1/4 x 196 7/8 inches. Photo: def image, courtesy Max Hetzler Galerie / Holzwarth Publications, Berlin. From *Beatriz Milhazes*, published by Holzwarth. See page 109.



SILVANA EDITORIALE

Previously Announced

Francesca Woodman's Notebook

Afterword by George Woodman.

The American photographer Francesca Woodman (1958–1981) spent a brief portion of her childhood in the countryside around Florence, living with her parents in an old farm whose dilapidated interiors were later to influence the backdrops of her mesmerizing self-portraits. In 1977 she returned to Italy, studying in Rome on a year-long RISD honors program. During this tenure, Woodman found five tattered school exercise books, printed in 1906, side-stapled and inscribed in fine cursive penmanship with notes from physics lectures or poems in English and Italian. To these evocative objects, Woodman—already fully formed as the photographer we recognize and admire today—added her characteristic black-and-white photographs, either as small paper prints or as prints made on transparent film that allows the writing beneath to show through, further embellishing them with her own captions or remarks. This facsimile edition of one of these notebooks was selected for publication by Woodman's mother and father as an artist's book of particular beauty and revelatory content that provides unprecedented insight into the emphatically narrative logic of Woodman's photography. Housed in a lightweight printed box, it includes an afterword by George Woodman, Francesca's father, that contextualizes the work within the photographer's artist's book production.

Francesca Woodman's Notebook

ISBN 978-88-366-2117-0

Boxed Pbk, 8.25 x 6 in. / 24 pgs / 7 b&w.

U.S. \$49.95 CDN \$49.95

Available/Photography

Related Exhibitions

San Francisco Museum of Modern Art, 11/05/11–02/19/12

New York: Guggenheim Museum, 03/16/12–06/15/12

AGMA PUBLISHING

Francesca Woodman: Photographs 1977–1981

Introduction by Giuseppe Casetti.

Francesca Woodman's first solo exhibition was held in 1978, in the basement of a small book-shop in Rome named Maldoror. Operated by two young men named Giuseppe Casetti and Paolo Missigoi, Maldoror specialized in Surrealist and Futurist books and rarities. One day, Cassetti recalled, "Francesca came up to me and handed me a grey cloth box and said, 'I'm a photographer.' I opened the box and I was immediately seduced by what was in it [...] The short-circuit between her girlish appearance and the forcefulness of her images disoriented me [...]: standing before me was a great artist. She then said, 'If you want, you can do something with this box.'" So it was that, on 3 April 1978—the photographer's twentieth birthday—Woodman's first solo exhibition opened at Maldoror. *Francesca Woodman: Photographs 1977–1981* compiles the photographs, letters, postcards and pencil drawings that Woodman mailed to or left with Casetti, Missigoi and her Roman entourage around the occasion of this exhibition, reproduced on a 1:1 scale and published here for the first time. Constituting a scrapbook narrative of the photographer's Rome years and her friendship with the Maldoror proprietors, it also includes a memoir of Woodman by artist and writer Edith Schloss.

Francesca Woodman: Photographs 1977–1981

ISBN 978-3-9503149-0-8

Pbk, 11.75 x 9.5 in. / 132 pgs / 97 color / 27 b&w / limited edition of 2,000 copies.

U.S. \$60.00 CDN \$60.00

January/Photography



Also Available:

Francesca Woodman

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

9781935202660

D.A.P./San Francisco Museum of Modern Art



HATJE CANTZ

Cindy Sherman: The Early Works

Catalogue Raisonné, 1975–1977

Text by Gabriele Schor.

For more than 30 years now, Cindy Sherman has been enacting a gamut of female roles and identities. Contrary to popular belief, the famous *Untitled Film Stills* (1978–80) are not Sherman's earliest works, but rather those photographs she took as a student at State University College at Buffalo, between 1975 and 1977. During those years, Sherman cast aside the career in painting she had initially imagined for herself and began to study photography: "I was meticulously copying other art and then I realized I could just use a camera and put my time into an idea instead," she later recalled. *Cindy Sherman: The Early Works, 1975–1977* gathers all of the artist's work from this decisive phase, in which Sherman was formulating her conceptions of gender and identity construction, gathering her toolkit of props (wigs, makeup, costumes) and becoming friends with artists such as Robert Longo (with whom she would establish the Hallwalls gallery in New York). With nearly 300 plates, including numerous previously unknown photographs, plus scholarly research by editor Gabriele Schor, this substantial volume adds a wealth of new information to our understanding of Sherman's oeuvre.

Cindy Sherman (born 1954) is one of America's most influential living artists. Born in Glen Ridge, New Jersey, she was raised on Long Island and studied at State University College, Buffalo. Upon graduation she moved to New York and soon commenced work on the groundbreaking series that would make her name, *Untitled Film Stills*.

Cindy Sherman: The Early Works

ISBN 978-3-7757-2981-9

Hbk, 9 x 11.5 in. / 256 pgs / 48 color / 240 duotone.

U.S. \$60.00 CDN \$60.00

May/Photography



Also Available:

Cindy Sherman:

A Play of Selves

Hbk, U.S. \$40.00

CDN \$40.00

9783775719421

Hatje Cantz



Cindy Sherman:

Working Girl

Pbk, U.S. \$20.00

CDN \$20.00

9780971219588

Contemporary Art

Museum St. Louis



ACTES SUD

Sophie Calle: Blind

With *Blind*, French conceptual artist Sophie Calle (born 1953) revisits three earlier works constructed around the idea of blindness. In "Les Aveugles" ("The Blind"), created in 1986, she questioned blind people on their representation of beauty; in 1991, in "La Couleur Aveugle" ("Blind Color"), she asked blind people about their imagination of perception and compared their descriptions to artists' musings on the monochrome; "La Dernière Image" ("The Last Image"), produced in 2010 in Istanbul, involved questioning people who had lost their sight on the last image they could remember. By establishing a dialectic between the testimonies of several generations of blind people and Calle's photographs based on these accounts, the artist offers readers a reflection on absence, on the loss of one sense and the compensation of another and on the notion of the visible and the invisible.

Sophie Calle: Blind

ISBN 978-2-330-00058-5

Hbk, 8.25 x 11.75 in. / 103 pgs / 90 color.

U.S. \$130.00 CDN \$130.00

March/Art



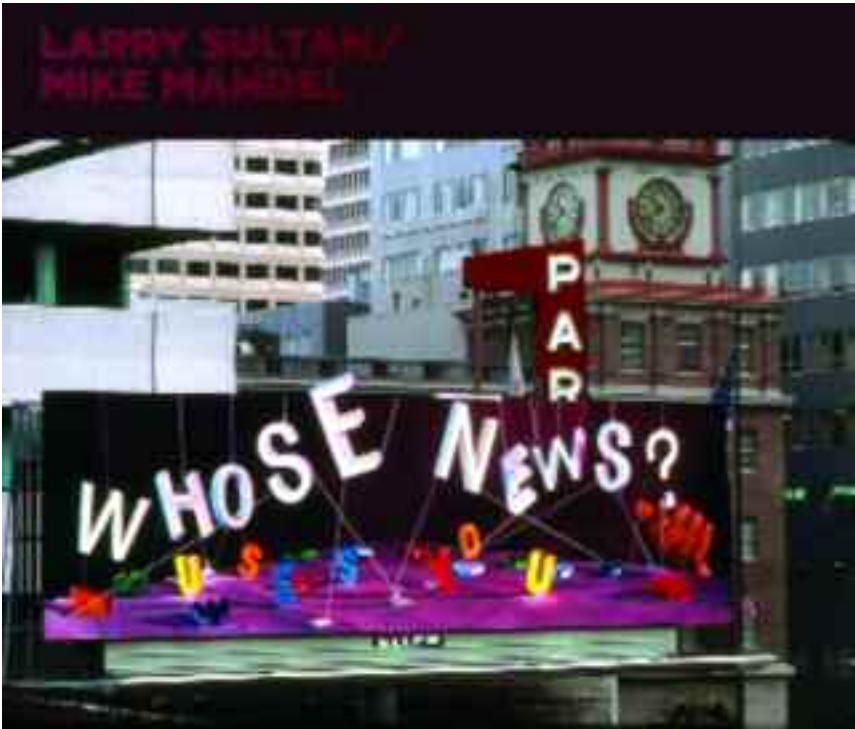
Also Available:

Sophie Calle: Take Care of Yourself

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

9782742768936

Actes Sud



Larry Sultan & Mike Mandel
ISBN 978-1-935202-82-0
Hbk, 10 x 11.5 in. / 264 pgs / 190 color.
 U.S. \$70.00 CDN \$70.00
 May/Photography

D.A.P./DISTRIBUTED ART PUBLISHERS

Larry Sultan & Mike Mandel

Text by Charlotte Cotton, Connie Lewallen, Thomas Wagner, Carter Ratcliff, Jonathan Lethem.

The artistic collaboration between Larry Sultan (1946–2009) and Mike Mandel (born 1950) began in 1972, when they were both graduate students at the San Francisco Art Institute. Over the next 12 years, they created 19 photographic projects together: two publications (including the influential photobook classic *Evidence*), two exhibitions and 15 billboard concepts erected on around 90 sites across America (mainly in California). Collaboration enabled Sultan and Mandel to evolve a seemingly authorless style; most of their works adapted found imagery from archives or from popular media, neutralizing the intended commercial or documentary content by emphasizing its banality. This substantial overview surveys Sultan and Mandel's 35 years of collaborating, which came to a close with Sultan's death in 2009. It begins with early projects based around the theme of oranges, such as "Cornucopia," a 1955 hand-tinted postcard of a model posing with the fruit, bearing the tagline, "California gold fills the horn to overflowing," and continues through the book projects *How to Read Music in One Evening* and *Evidence*, which are reproduced spread by spread. Also featured are the hilarious *Tie Uprising* series; the *Whose News Abuses You?* billboards, which used ceramic and magnet letters to spell out the titular slogan; and the duo's final collaboration, *Trouble Spots and Full Stops*, a billboard project based on a 1950s illustrated book called *Your Bible and You*, which conflated conflicting ideologies in both fictitious and real locations.

APERTURE

Lynne Cohen: Occupied Territory

Preface by David Byrne. Text by Britt Salvesen.

In 1987 Aperture published Lynne Cohen's first monograph, *Occupied Territory*, an exploration of space as simulated experience—a sham reality, idealized and standardized. Now, Aperture is publishing a newly expanded and updated reissue of this classic monograph, making Cohen's pioneering work available to a contemporary audience and situating her within the lineage of Lewis Baltz, Stephen Shore and other celebrated New Topographics photographers. In the 20 years of work contained in the book, Cohen turns her view camera toward classrooms, science laboratories, testing facilities, waiting rooms and other interior spaces where function triumphs over aesthetics. What decorations the inhabitants might have added to these rooms to make them more inviting—mostly phony attempts at warmth or individualism—only serve to amplify their artifice and uniformity. In cool, functional offices, futuristic reception areas, lifeless party rooms, escapist motel rooms and haunting killing chambers, Cohen surveys a society of surface, contradiction and social engineering. In her hands, clouds peel off walls, forest glades invade indoor tennis courts and the awkward lives of furniture are revealed. Drawing on a background in sculpture, Cohen records the world's readymade sculptures, waiting to be framed by the photograph. This new edition of *Occupied Territory* includes unpublished images drawn from the time period in which the book was made, encouraging a reexamination of Cohen's deft exploration of Topographic seeing.



Lynne Cohen: Occupied Territory
ISBN 978-1-59711-145-4
Hbk, 12 x 9 in. / 144 pgs / 107 duotone.
 U.S. \$60.00 CDN \$60.00
 May/Photography

APERTURE

Stefan Ruiz: Factory of Dreams

Over the past six years, Stefan Ruiz (born 1966) has gained special access to Mexico's Televisa studios, known as "The Factory of Dreams," where nearly 50,000 hours-worth of telenovelas (soap operas) are produced and exported annually to more than 100 countries. These intriguing tales of revenge, love, money and despair are one of Mexico's largest exports, popular throughout Latin America as well as in Africa, Asia and Europe. Former Televisa stars turned Hollywood favorites include Salma Hayek and Gael García Bernal. Rogelio Guerra, who starred in *Los Ricos También Lloran* (*The Rich Also Cry*)—a show whose finale was watched by 70 percent of the population of Russia—once delivered the Russian New Year's presidential address when Boris Yeltsin fell ill. Stefan Ruiz's photographs of the factory and its people reveal a behind-the-scenes look at this special place with humor and affection. Ruiz's photographs reveal a secret world of elaborate and surreal studio sets, and include portraits of the television stars in character and students being groomed for future celebrity at the Televisa "soap school." This is the world of beautiful women, handsome men and rags-to-riches Cinderella stories, which reveal the underlying fantasies of social aspiration, as well as entrenched racial hierarchies. Accompanying Ruiz's pictures are informative texts, plot summaries and bits of dialogue that illuminate both the factory and the dreams behind this fascinating cultural phenomenon.



Stefan Ruiz: Factory of Dreams
ISBN 978-1-59711-201-7
Hbk, 8.75 x 11 in. / 176 pgs / 90 color.
 U.S. \$50.00 CDN \$50.00
 May/Photography/Latin American Art & Culture

DAMIANI

Andres Serrano: Holy Works

Introduction by James Frey. Text by Germano Celant.

Holy Works is the culmination of Andres Serrano's vision of Christian iconography, reinterpreted photographically for the present. Serrano's intention with these works is not to recreate specific medieval or renaissance religious paintings, nor to invest them with the iconoclasm that made his name in the 1980s, but rather to renew the genre of sacred portraiture: "Rather than destroy sacred icons," says the artist, "I reinvent and reinforce them." Serrano's subjects for this series are selected from among his friends and acquaintances, emphasizing (like Caravaggio before him) the ordinariness of human features. The genres and themes are familiar, and *Holy Works* includes a "Last Supper" and a "Stations of the Cross" (rendered as a triptych panel), as well as bolder portrayals typical of Serrano—a "Blood Madonna" and a "Chinoise Madonna," for example. This volume is Serrano's major statement of his religious and artistic belief.

Andres Serrano: Holy Works
ISBN 978-88-6208-209-9
Clth, 9 x 12 in. / 96 pgs / 50 color.
 U.S. \$50.00 CDN \$50.00
 February/Photography

Signed and numbered with print.
Andres Serrano: Holy Works, Limited Edition
ISBN 978-88-6208-219-8
Boxed, Clth, 14.5 x 18 in. / 96 pgs / 50 color / Edition of 50 copies.
 U.S. \$750.00 CDN \$750.00 **SDNR20**
 April/Limited & Special Editions





HATJE CANTZ

Kevin Erskine: Supercell

Text by Richard Hamblyn, Redmond O’Hanlon.

At the age of twelve, Kevin Erskine (born 1956) witnessed his first big storm: a category four tornado with wind speeds of over 207 miles per hour that raged through the center of his hometown of Hoskins, Nebraska. Fascinated and inspired by this immense force of nature, Erskine began taking his first photographs with his father’s camera. *Kevin Erskine: Supercell* collects 120 of his most stunning large-format portraits of supercells: the least common, often isolated and frequently most severe of all thunderstorms. The photographs depict enormous cloud masses in continually shifting formations: encroaching thunderstorms and pitching tornados create a rich palette that ranges from luminescent periwinkle grandeur to an almost apocalyptic darkness swallowing a red evening sun. In these visions of flat, threatened landscapes under collapsing atmospheres, Erskine masterfully demonstrates the ambivalence between the terrifying force of nature and its stunning beauty.



Kevin Erskine: Supercell
ISBN 978-3-7757-3209-3
Clth, 13.25 x 10.25 in. / 192 pgs / 105 color.
 U.S. \$125.00 CDN \$125.00
 January/Photography

HATJE CANTZ

Olaf Otto Becker: Under the Nordic Light

A Journey Through Time: Iceland 1999–2011

Text by Petra Giloy-Hirtz.

For more than ten years, German photographer Olaf Otto Becker (born 1959) has trawled the Arctic and far northern regions with his large-format camera in search of primordial landscapes. Becker’s photographs attain the most sublime effects of which photography is capable, recording landscapes unscathed by human habitation, but very much affected by its consequences. *Under the Nordic Light* contains both new and previously published photographs of Iceland. “When I arrived in Iceland for the first time, I was deeply impressed by the Nordic light,” Becker told an interviewer. “The colors were largely subdued with subtle nuances, nearly black and white at first glance, but astonishingly colorful at second glance. These conditions enabled me to work with color like a painter.” This volume establishes Becker as the foremost chronicler of these wild landscapes.

Olaf Otto Becker: Under the Nordic Light

ISBN 978-3-7757-3190-4

Clth, 13.5 x 10.5 in. / 160 pgs / 93 color.

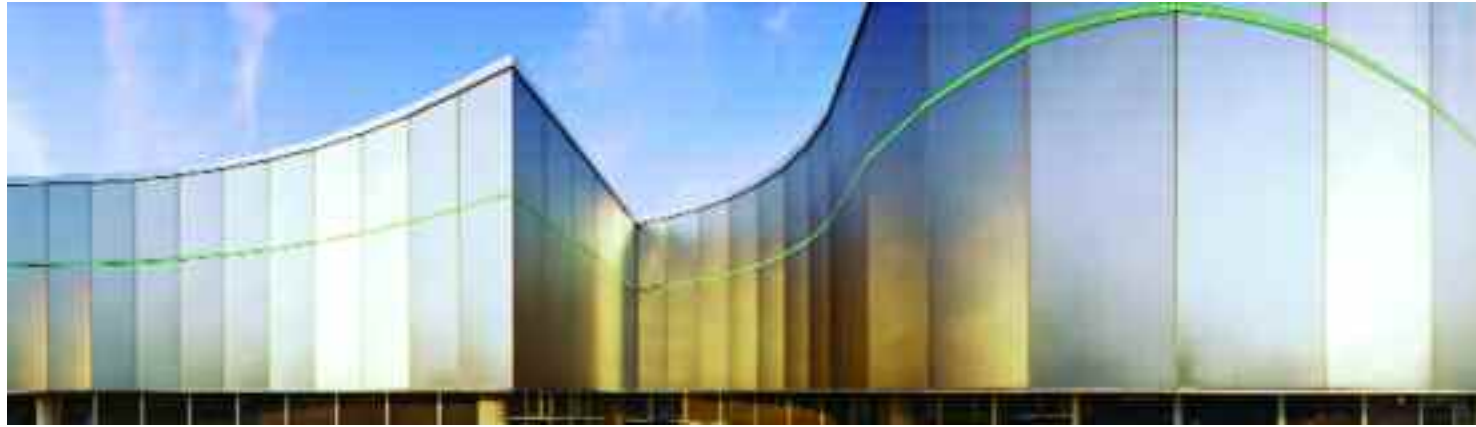
U.S. \$95.00 CDN \$95.00

January/Photography



Also Available:

Olaf Otto Becker: Above Zero
Hbk, U.S. \$95.00 CDN \$95.00
9783775724371
 Hatje Cantz



DAMIANI

Thomas R. Schiff: Prospect

Text by Michael Speaks, Ann Cotter.

From vernacular movie theaters of the 1930s and spectacular hotel resorts to libraries, private residences, universities, museums and the fantastical buildings of Las Vegas, Thomas Schiff’s *Prospect* documents quintessential American architecture at its grandest. Schiff uses panoramic views to draw out vertiginous effects of scale and drama from the sweeping interiors he portrays: “In the past, I’ve always looked for a photograph and tried to isolate a tiny area that would make a good print,” Schiff says. “With panoramic photography, you approach it a different way. Instead of trying to isolate a photograph, you look for an entire area where there is a good view in all directions.” Among the more than 200 photographs in *Prospect* are buildings by some of the titans of contemporary architecture, such as Norman Foster, Frank Lloyd Wright, Louis Kahn, Zaha Hadid and Renzo Piano.



Thomas R. Schiff: Prospect
ISBN 978-88-6208-195-5
Clth, 16.75 x 10 in. / 304 pgs / illustrated throughout.
 U.S. \$80.00 CDN \$80.00
 February/Photography/Architecture

DAMIANI

Tria Giovan: Sand Sea Sky

The Beaches of Sagaponack

Essay by Carl Safina.

The ocean and the beach have always provided humankind with ready metaphors for the infinite. For New York photographer Tria Giovan, the beaches of Long Island inspired a fascinating attempt to comprehend their vastness and that of the Atlantic Ocean beyond. Known for her portraits of Cuban daily life (collected in *Cuba: The Elusive Island*) and her regular publication in magazines such as *Aperture*, *Elle*, *Harpers* and *Vogue*, Giovan has traveled all over the globe throughout her 25-year career, but here she has decided to stay close to home. Accumulating roughly 10,000 photographs of the undisturbed Sagaponack beaches on the eastern end of Long Island, Giovan charted the change of seasons and myriad shifts of light and atmosphere as the tides rose and receded each day. With a selection of 63 captivating prints and an accompanying essay by ecologist Carl Safina, *Sand Sea Sky* offers the photographer’s meditations on fragility, the vastness of nature and the inevitability of change. As Giovan also observes: “these photographs of this vulnerable landscape invite a thoughtful concern about the environmental preservation of special places that engage our capacity for wonder.”

Tria Giovan: Sand Sea Sky

ISBN 978-88-6208-196-2

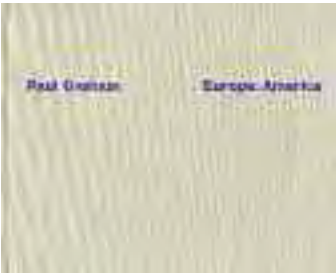
Clth, 13.5 x 9.5 in. / 88 pgs / 63 color.

U.S. \$40.00 CDN \$40.00

February/Photography



LA FÁBRICA/FUNDACIÓN BOTÍN

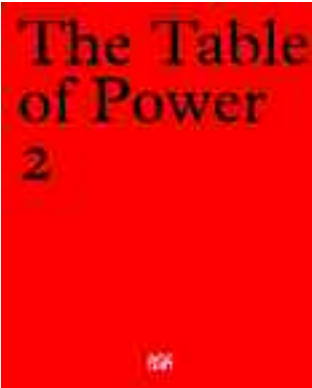


Paul Graham: Europe: America

Europe: America is not a Paul Graham retrospective, but rather a juxtaposition of two classic series from the British photographer's career that encompass certain key themes permeating his oeuvre. Long out of print, *New Europe* (1986–1992) contrasted the optimism of an economically expanding Europe with the ongoing legacy of the continent's major conflicts, from the dictatorships of Franco and Hitler to the Irish conflict. The second series is *A Shimmer of Possibility* (2004–2006) which recorded telling signs of class disparity in Bush-era America—from Boston to Pittsburgh to Texas—amid sublime moments of glory in chance detail. Loosely inspired by Chekov's short stories, and hailed as “one of the most important advances in contemporary photographic practice that has taken place in a long while,” *A Shimmer of Possibility* became an overnight photobook classic. In both series, Graham portrays social realities with a sense of historical scale that rises above both documentary and narrative traditions in photography.

Paul Graham: Europe: America
ISBN 978-84-15303-34-3
Clth, 9.5 x 11.75 in. / 138 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
March/Photography

HATJE CANTZ



Jacqueline Hassink: The Table of Power 2

The financial crisis of 2009 shook the global economy to its very foundations. But has anything changed at the centers of power since then? Do executive suites look different than they used to? And what do they actually look like? In *The Table of Power* (1996), Jacqueline Hassink (born 1966) captured images of desks and conference-room tables at the largest multinational corporations in the world, and created one of the most important photo books of the twentieth century. With *The Table of Power 2*, Hassink takes a new look at the headquarters of the 50 banks, insurance companies and corporations that *Fortune* magazine lists as the most powerful players on the market today, such as Shell, BP and Volkswagen. With scientific precision, Hassink presents the desks and tables of deserted, soulless rooms, and composes a portrait of the emptiness at the heart of power. Edition of 1,000 copies.

Jacqueline Hassink: The Table of Power 2
ISBN 978-3-7757-3214-7
Hbk, 10.5 x 12.5 in. / 224 pgs / 60 color / 20 b&w.
U.S. \$85.00 CDN \$85.00
March/Photography



Also Available:
Jacqueline Hassink: Car Girls
Pbk, U.S. \$19.95
CDN \$19.95
9781597111065
Aperture

IVORYPRESS

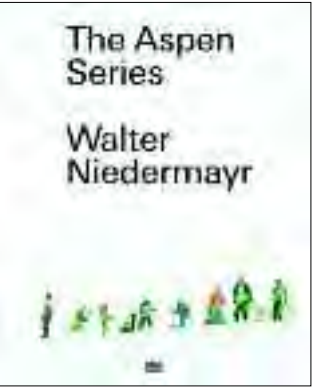


Thomas Demand: Model Studies

Thomas Demand's photographic practice—the depiction of meticulously recreated life-size interiors and environments—takes on a new twist with this beautifully produced volume. The Getty Research Institute in Los Angeles is home to the architectural maquettes of architect John Lautner, whose extraordinary buildings are major highlights of Californian architecture. Lautner's space-age structures—such as the legendary “Chemosphere,” a four-bedroom house resembling a flying saucer, mounted atop a 20-foot concrete pillar—are particularly beautiful and toy-like in their maquette versions, and for this project, Demand photographed 12 of these models in loving, close-up detail. *Model Studies* includes more than 130 color images of Lautner's models. With this volume, Demand, who has always been concerned with the intersections of art and architecture, now looks at the architect as sculptor, paying tribute to Lautner on the centenary of the architect's birth.

Thomas Demand: Model Studies
ISBN 978-84-938340-9-8
Pbk, 4.25 x 6 in. / 200 pgs / 131 color.
U.S. \$27.00 CDN \$27.00
March/Photography/Architecture

HATJE CANTZ



Walter Niedermayr: The Aspen Series

Interview by Paula Crown.

Italian photographer Walter Niedermayr (born 1952) has been documenting alpine landscapes since the late 1980s, calling attention to their fragility and exploring the issues surrounding the presence of tourism in these delicate microclimates. In 2009, Niedermayr was invited to Aspen, Colorado to undertake the project documented in this volume. *The Aspen Series* consists of a group of 42 photographs, digital murals, banners and a video work depicting the winter landscape of the Rocky Mountains from various vantage points and aerial locations. The works are on display at various locations in the resort through April of 2012. In this volume, Niedermayr remains a precise, critical observer of the ways in which landscape is transformed by the tourism industry while also celebrating the enduring majesty of the region, revealing “the world of these mountains from the point of view of the mountains themselves.”

Walter Niedermayr: The Aspen Series
ISBN 978-3-7757-3212-3
Hbk, 9 x 10.25 in. / 120 pgs / 90 color.
U.S. \$60.00 CDN \$60.00
March/Photography

HATJE CANTZ

Peter Bialobrzeski: The Raw and the Cooked

Text by Peter Bialobrzeski, Peter Lindhorst.

In *The Raw and the Cooked*, Peter Bialobrzeski (born 1961) sets forth the most complete account of his vision of the Asian megacity. From the simplest shack to the tallest highrise, from vernacular buildings made from scavenged materials to corporate buildings made from steel, concrete and glass, Bialobrzeski records the demented proliferation as Asia's cities reach higher into the sky and farther across the land. With nearly 130 color plates, *The Raw and the Cooked* collects a series of tableaux from 14 countries around the world, in which economic transformations are shown to have brought dizzying disparities between wealth and poverty. As with the era-defining series *Neon Tigers* and *Lost in Transition*, *The Raw and the Cooked* depicts these cities with a seductive glow that renders them eerie and unreal as expressions of progress.

Peter Bialobrzeski: The Raw and the Cooked
ISBN 978-3-7757-3192-8
Clth, 13.25 x 11 in. / 160 pgs / 128 color.
U.S. \$95.00 CDN \$95.00
January/Photography



Also Available:

Peter Bialobrzeski: Case Study Homes
Hbk, U.S. \$45.00 CDN \$45.00
9783775724692
Hatje Cantz



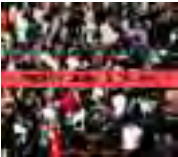
HATJE CANTZ

Andreas Gursky

Text by Frederik Stjernfelt, Poul Erik Tøjner.

Andreas Gursky (born 1955) is one of the most celebrated living photographers. His images of contemporary culture's excesses and sublimities rival the greatest history paintings for size and narrative richness; more than any of his contemporaries, Gursky has amply fulfilled what Samuel Beckett once declared the task of the artist to be: “to find a form to accommodate the mess.” His epic photographs enumerate with relentless acuity the proliferation of goods and commodities in our era—perhaps mostly famously in his *99-cent* series of photographs of the endless aisles of American 99-cent stores. In the 1990s, Gursky began to use digital technology to intensify this acuity, compelling every inch of the visual data in his photographs to an almost unbearable pitch of equivalence and detail. This volume offers a new overview of Gursky's career, featuring both classic series and his most recent bodies of work. Included here in full color are such iconic images as the 99-cent stores; the Formula 1 race-tracks of Bahrain; the Tokyo and Chicago stock exchanges; the subterranean locker rooms of German miners; as well as his newest photographs, such as the *Ocean* series (2010) and his shots of a fashion show by designers Viktor and Rolf (2011).

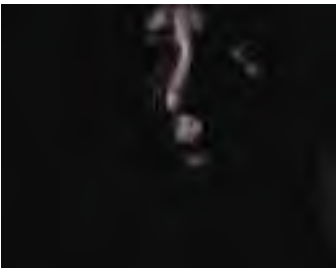
Andreas Gursky
ISBN 978-3-7757-3297-0
Hbk, 9.75 x 11 in. / 112 pgs / 57 color.
U.S. \$60.00 CDN \$60.00
April/Photography



Also Available:

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

HATJE CANTZ

**Laurel Nakadate:
365 Days****A Catalogue of Tears**
Text by Rick Moody.

On New Years Day of 2010, the American video artist and photographer Laurel Nakadate (born 1975) began a year-long performance in which she cried once every day. She documented these crying sessions in 365 photographs that record a ritualized intent to “deliberately take part in sadness each day.” Drawing out the biological symptoms of human vulnerability with extraordinary persistence, with this project Nakadate updated the endurance strategies of 1970s conceptual and performance art (Marina Abramovic, Bas Jan Ader) for a new generation with a new relationship to the camera lens. As with the work of her predecessors, Nakadate’s self-portraits of willed sadness arouse a range of conflicting emotions in the viewer, from embarrassment to compassion. *365 Days, A Catalogue of Tears* reproduces the full set of photographs and examines their negotiation of intimacy, self-reflection, portraiture and the artist’s relationship with her audience.

Laurel Nakadate: 365 Days
ISBN 978-3-7757-3268-0
Hbk, 11 x 8.75 in. / 392 pgs / 365 color / 365 b&w.
U.S. \$65.00 CDN \$65.00
March/Art

DAMIANI

**Nick Haymes:
GABEtM**

Introduction by Gus Van Sant.

Nick Haymes first met Gabe Nevins on an editorial assignment in the summer of 2007. Gabe had just wrapped up his lead role in Gus Van Sant’s *Paranoid Park*, in which he had played a teenage skateboarder who accidentally kills a security guard. Gabe had never acted prior to starring in the film; he had heard about Van Sant’s casting call from a skateboard store and initially auditioned as an extra. Meeting the teenager, Haymes recalls: “Initially, Gabe was fairly shy, but it quickly transpired that he had seen some of my skateboarding images online and an instant friendship was struck. When the assignment was over, I approached Gabe about the possibility of working on more photographs as there was something entirely captivating about him and his energy.” This volume tracks the highs and lows of Gabe’s teen years, from stardom to emotional breakdown and homelessness.

Nick Haymes: GABEtM
ISBN 978-88-6208-191-7
Hbk, 8.75 x 11 in. / 128 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
February/Photography

DAMIANI

**Cass Bird: Rewilding**

Text by Sally Singer, Jack Halberstam.

Over the past ten years, Cass Bird (born 1974) has established herself as one of the foremost portraitists of contemporary America. Her photographs of young women and men casually draw attention to the fluid expression of gender roles and androgyny in today’s youth culture, and to what she has described as “the convergence of alternative lifestyles with accepted conceptions of motherhood, nurturing and family.” In the summers of 2009 and 2010, Bird traveled to Sassafrass, Tennessee, with a group of young women, a wardrobe of diaphanous dresses and a camera. These women—studio assistants, friends, or women cast from the streets of New York—had been selected by Bird for their ease with their sexual identities, but also for their relative awkwardness in front of the lens. The result was *Rewilding*, a joyous portrait of modern femininity and a frolicking celebration of women’s camaraderie.

Cass Bird: Rewilding
ISBN 978-88-6208-218-1
Clth, 7 x 9.5 in. / 88 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
February/Fashion/Photography/
Gay & Lesbian

SWISS INSTITUTE/PRESENTATION
HOUSE GALLERY/MUSEUM
GEGENWARTSKUNST/BYWATER BROS**Karlheinz
Weinberger: Jeans**

Commencing his career in the 1950s as a self-taught photographer working primarily for the gay underground Zurich club and magazine *Der Kreis*, Karlheinz Weinberger (1921–2006) took candid shots of lovers, friends and strangers on the street with an overt erotic investment in his subjects. He soon developed a fixation with the working-class youth culture known as the “Halbstark” (or “half strong”). Its members demonstrated their anti-establishment stance with embellished outfits of denim and leather, in an exaggerated and homemade version of the popularized American bad-boy style of the time. In his stark, posed photographs of these young rebels, Weinberger focuses on individual figures, exploring both a personal erotic obsession and the cultural symbolism of blue jeans, whose scarcity in post war Switzerland implied not just a fashion statement but a badge of pride. This publication reproduces a rare portfolio of these works that Weinberger designed himself in the mid-1950s.

Karlheinz Weinberger: Jeans
ISBN 978-0-920293-85-0
Hbk, 9.5 x 14.75 in. / 108 pgs / 54 b&w.
U.S. \$45.00 CDN \$45.00
February/Photography/Fashion/
Gay & Lesbian

VIOLETTE EDITIONS

**Norbert Schoerner:
Third Life**

Text by Geoff Cox, Tom Morton.

Straddling fine art and fashion photography, the German-born, London-based photographer Norbert Schoerner (born 1966) has presented his work in many different contexts, from international gallery shows to glossy ad campaigns for Prada, Yoji Yamamoto and Miu Miu, and magazines such as *i-D*, *Harpers Bazaar*, *Vogue* and *o32c*. Having captured the likes of Jeff Koons, Luc Tuymans, Lawrence Weiner, Richard Prince and Damien Hirst, Schoerner now has a hefty portfolio of classic portraits of artists to his name. Alongside such widely known works, he also maintains a more informal, diaristic photographic practice in which he snatches momentary glimpses from a hectic schedule, with images varying in scale from a puddle on the sidewalk to the side of a glacier, or from a close-up of a showroom mannequin to a vast stretch of empty desert. The first monograph on the photographer in a decade, *Norbert Schoerner: Third Life* gathers a previously unseen selection of these remarkable “sketchbook” images. Made over the course of seven years, they are assembled here in the manner of stills from a cinematic narrative, tracing Schoerner’s own journeys around the globe.

Norbert Schoerner: Third Life
ISBN 978-1-900828-38-3
Hbk, 11.75 x 9.75 in. / 160 pgs / 100 color.
U.S. \$49.95 CDN \$49.95
May/Photography

DAMIANI/SALON 94

**David Benjamin
Sherry: Quantum
Light**

Introduction by Collier Schorr.

David Benjamin Sherry (born 1981) graduated with an MFA in photography from the Yale School of Art in 2007. Just three years later, in 2010, his color-saturated photographs became the face of the *Greater New York* exhibition at MoMA/PS1; that same year, he was named as one of the 50 up-and-coming American talents by *The New York Times T* magazine. In *Quantum Light*, Sherry’s second publication, he continues his exploration of vivid color, ramping up the saturation and expanding his subject matter, in works incorporating landscapes, collage, still life, abstraction, portraiture and sculpture. A conversation between Sherry and Collier Schorr serves as preface to this beautifully produced clothbound volume, which is published to coincide with the artist’s first New York solo show at Salon 94.

**David Benjamin Sherry:
Quantum Light**
ISBN 978-88-6208-213-6
Clth, 8.5 x 10.75 in. / 72 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
February/Photography



Also Available:

David Benjamin Sherry: It's Time
Hbk, U.S. \$50.00 CDN \$50.00
9788862080934
Damiani

FOAM

**A Book of Beds**
**A Selection of Foam
Magazine Talent
Photographs**

This volume is a collection of “bed portraits” edited from the numerous photos submitted over a two-year period for *Foam* magazine’s annual Talent Call. The idea for a book came about as the editors at *Foam* noticed how frequently images of beds recurred throughout the works sent in by young photographers. It soon became apparent that this often-ignored item of furniture was full of narrative potential, each image telling a story about its occupant(s) vastly different from the next. “The bed is the place where we sleep, where we make love, where most of us are born and where most of us will die,” stated Marcel Feil, editor of the magazine. “In a certain sense, the bed is a metaphor for life.” This giftworthy book includes images by nearly 50 photographers.

A Book of Beds
ISBN 978-90-70516-22-2
Hbk, 6.75 x 9.5 in. / 168 pgs / illustrated throughout.
U.S. \$29.95 CDN \$29.95
January/Photography

DAMIANI

**Stephane Coutelle:
Shoebox Studio**

Introduction by Camille Saint-Jacques.

Shoebox Studio records a moment in a fashion model’s career that is rarely seen by a wider public: the model’s first “getting-acquainted” photoshoot, in which no attempt is made to beautify or exaggerate her face, pose or expression. Having produced photo campaigns for some of the world’s premier beauty clients (Lancôme, L’Oréal, Revlon), French photographer and painter Stéphane Coutelle is ideally placed to make these portraits of vulnerability and aspiration: his Shoebox Studio sees an unending parade of young women, newly arrived from all over the world and pursuing their first career. His first meeting with a model aims to establish their character and psychology, before professional reflexes take hold, and before complicity is established between photographer and model. *Shoebox Studio* gathers portraits of aspiring models taken between 2006 and 2010.

Stephane Coutelle: Shoebox Studio
ISBN 978-88-6208-197-9
Hbk, 9 x 11 in. / 128 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
February/Photography/Fashion

PEG



Paola González: México Kitsch
Edited by Paola González, Marisa Fernández. Introduction by Alfonso Morales.
México Kitsch is an uninhibited celebration of the Mexican taste for kitsch, in which every holiday and every rite of passage from birth to death provides the opportunity to indulge. The Mexican photographer Paola González (born 1974) has documented this phenomenon in shops, markets, homes and even cemeteries across the country. Among the kitsch gems she portrays: a seemingly inexhaustible supply of cake toppers for *quinceañera* celebrations; figurines made of seashells; Virgin of Guadalupe light fixtures; live chicks dyed with fluorescent pigments; *lucha libre* action figures; and a planter in the shape of a Chihuahua wearing a dress and riding a scooter. With its spangly gold cloth spine and full-color photos, the production of this volume lives up to its subject matter. Inserted throughout are quotes on the nature of kitsch by Mexican writers and critics, printed in rose-colored ink on pink paper.

Paola González: México Kitsch
ISBN 978-607-00-4593-6
Clth, 9.75 x 12.25 in. / 192 pgs / 119 color.
U.S. \$55.00 CDN \$55.00
March/Photography/Latin American Art & Culture

RM



Pablo López Luz
Foreword by Horacio Fernández. Text by Itzel Vargas Plata.
The aerial photographs of Pablo López Luz (born 1979) rove across the urban landscapes of his native Mexico, capturing scenes of dense civic activity and more pastoral areas on urban perimeters. Luz’s bird’s-eye viewpoint endows his images with the feel of staged artifice, while also permitting the viewer the rare possibility of appraising a vast spread of visual information, and the extraordinary impact that urban populations have as they encroach in ever-increasing circles upon the landscape around them. For Luz, aerial photography serves the purposes of social critique, allowing him “to portray the effect that overpopulation followed by a lack of structure or guidelines in the development of cities... alters the city’s terrain and land.” *Pablo López Luz* contains color photographs produced over the last five years in Acapulco, Chiapas, Mexico City and Tijuana, plus another series made in Hong Kong.

Pablo López Luz
ISBN 978-84-15118-07-7
Hbk, 9.75 x 12 in. / 104 pgs / 98 color.
U.S. \$50.00 CDN \$50.00
February/Photography/Latin American Art & Culture

DAYLIGHT COMMUNITY ARTS FOUNDATION



Alejandro Cartagena: Suburbia Mexicana
Introduction by Karen Irvine. Text by Gerardo Montiel Klint. Interview by Lisa Uddin.
In *Suburbia Mexicana*, Alejandro Cartagena (born 1977) photographs the homes, rivers, ruins, riches and inhabitants of the suburbs of Monterrey, Mexico. These beautifully quiet color photographs are stark documents of the chaos and destruction that result from scant or misguided urban planning: decentralized cities with limited infrastructures, where the pursuit of immediate financial gain trumps any interest in sustainability; the dried-up riverbeds that attest to water misallocation; perpetual rows of tiny houses slicing directly into the foothills of the surrounding picturesque mountains; and the people who live and survive in these small cities. Cartagena captures both the destruction that rapid urbanization imposes on the landscape and the experience of densely packed housing. This book communicates more than just a local problem, though: this is a visual portrait of neoliberal economic policies, and a clear plea for more responsible development in a rapidly changing world.

Alejandro Cartagena: Suburbia Mexicana
ISBN 978-0-983-23160-8
Clth, 11 x 9 in. / 108 pgs / 36 color.
U.S. \$29.95 CDN \$29.95
February/Photography/Latin American Art & Culture

LA FABRICA



Eunice Adorno: Las Mujeres Flores
In the 1920s, the Mexican government granted land in three different states to a handful of Mennonite groups fleeing religious persecution in Europe. These isolated agricultural communities still exist today, continuing their religious practice and ways of life. Mexican photographer Eunice Adorno was able to gain access to these isolated groups, living among them and documenting their customs. Intrigued particularly by the Mennonite women she met, Adorno made their inner world and lives the focus of her work, following them through their daily rituals as they would elaborately braid and coil their hair, play with their children and work around the home. As Adorno describes them in her introduction, “Separated from work and from their husbands, the women forge their own universe, fashioned out of chats, memories, secrets, friendships, pleasures and diversions, and they hide this universe beneath their cumbersome and unrevealing clothes and a reserved gaze directed at the world.”

Eunice Adorno: Las Mujeres Flores
ISBN 978-84-15303-33-6
Clth, 6.75 x 9.5 in. / 112 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
March/Photography/Latin American Art & Culture

LUMA FOUNDATION



How Soon Is Now?
Edited by Tim Griffin. Introduction by Maja Hoffmann. Text by Alex Klein, André Rottmann, Kaja Silverman.
How Soon Is Now features the work of leading contemporary photographers: Anne Collier, Liz Deschenes, Trisha Donnelly, Shannon Ebner, Roe Ethridge, Hans-Peter Feldmann, Fishli & Weiss, Annette Kelm, Darius Khondji, Elad Lassry, Leigh Ledare, Marlo Pascual, Gilad Ratman, Solmaz Shahbazi, Kazuo Shinohara and Taryn Simon. The photographers were selected by five of the world’s leading artists and curators: Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruff. Some of the works included explore personal and intimate investigations by the artists, some filter and document everyday experiences or words, and some endow photographs with material presence as physical objects. A common element is the use of collage, video, film, installation or sculpture. Essays by Alex Klein, André Rottmann and Kaja Silverman consider the shifting role of the photographic medium.

How Soon Is Now?
ISBN 978-0-615-52570-9
Clth, 9.75 x 9.75 in. / 297 pgs / 131 color / 13 b&w.
U.S. \$55.00 CDN \$55.00
January/Photography

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Bernhard Fuchs: Farms
Bernhard Fuchs’ latest artist’s book presents photographs of farms near his childhood home in the north of Austria. In the course of recent walks in the area around Helfenberg, Fuchs was confronted with the massive transformations in its farming communities over the past few decades. Remotely located in the hilly landscape of the Mühlviertel, these farms are mainly mixed-farming operations, determined by the areas’s arable fields, woodland and grassland for the grazing of livestock. Today, most of these farms are run as secondary sources of income and are passed down from generation to generation. But as a result of recent developments in agriculture and the rising costs of upkeep—as well as the inevitable neglect as subsequent generations abandon agriculture—many farms have been abandoned. Fuchs portrays these rural ruins and those farms that survive with both clarity and empathy.

Bernhard Fuchs: Farms
ISBN 978-3-86335-062-8
Clth, 10.25 x 10 in. / 100 pgs / 48 color.
U.S. \$75.00 CDN \$75.00
February/Photography

RADIUS BOOKS



Rebecca Norris Webb: My Dakota
Edited by Alex Webb. Text by Rebecca Norris Webb.
In 2005, Rebecca Norris Webb set out to photograph her home state of South Dakota, a sparsely populated frontier state on the Great Plains with more buffalo, pronghorn, mule deer and prairie dogs than people. South Dakota is a land of powwows and rodeos, corn palaces and buffalo roundups; a harsh and beautiful landscape dominated by space, silence, brutal wind and extreme weather. The next year, however, everything changed for Norris Webb, when her brother died unexpectedly of heart failure. “For months,” she writes in the introduction to this volume, “one of the few things that eased my unsettled heart was the landscape of South Dakota. For each of us, does loss have its own geography?” *My Dakota* is a small intimate book about the west and its weathers, and an elegy for a lost brother.

Rebecca Norris Webb: My Dakota
ISBN 978-1-934435-47-2
Pbk, 11.5 x 9.75 in. / 112 pgs / 42 color.
U.S. \$50.00 CDN \$50.00
May/Photography

HATJE CANTZ



Hannah Collins: The Fragile Feast, Routes to Ferran Adrià
Text by Ferran Adrià.
The Fragile Feast is the fruit of a collaboration between London-born, Barcelona-based artist and photographer Hannah Collins and the Catalan star chef Ferran Adrià, internationally acknowledged as one of the greatest chefs in the world. Adrià’s restaurant El Bulli, in Barcelona, which closed on July 31, 2011, was ranked top restaurant in the world for several consecutive years on the S. Pellegrino *World’s 50 Best Restaurants* list, drawing gastronomes from far and wide; as he likes to say, “the ideal customer doesn’t come to El Bulli to eat but to have an experience.” Adrià is also famed for his sourcing of ingredients, and in *The Fragile Feast*, Collins photographs 30 ingredients from the master chef’s kitchen, tracking them all the way from the farm to their final culinary presentation. Along the way, Collins portrays the landscapes in which these ingredients are grown and through which they travel en route to El Bulli.

Hannah Collins: The Fragile Feast, Routes to Ferran Adrià
ISBN 978-3-7757-3210-9
Hbk, 9 x 9.75 in. / 328 pgs / 201 color.
U.S. \$60.00 CDN \$60.00
January/Photography/Culinary Arts

JRP|RINGIER



Luigi Ghirri: Project Prints

Edited by Elena Re. Text by Andrea Bellini, Luigi Ghirri, Paola Ghirri, Massimo Minini, Elena Re.

The color photographs of Luigi Ghirri (born 1943) revolutionized Italian photography in the 1970s with their gentle humor and appearance of compositional ease. Often compared with the snapshot compositions of Lee Friedlander or William Eggleston, Ghirri's photographs, often verging on the surreal with their imaginative framing devices and visual puns, placed him in a category all his own. In the early 1980s, Ghirri began to use a medium-format camera that allowed him to produce large, richly textured negatives from whose contact sheets he would extract individual shots. He would then rearrange these small images in various permutations. These "project prints" enabled Ghirri to organize his work in a format that he maintained from the early 1980s until his death in 1992. They are now published for the first time in this volume.

Luigi Ghirri: Project Prints
ISBN 978-3-03764-249-8
Hbk, 10.25 x 7.75 in. / 180 pgs / 200 color.

U.S. \$55.00 CDN \$55.00
June/Photography



Also Available:

Luigi Ghirri: It's Beautiful Here
Hbk, U.S. \$55.00 CDN \$55.00
9781597110587
Aperture

MODERNE KUNST NÜRNBERG



Carlo Mollino: Un Messaggio dalla Camera Oscura

Edited by Gerald A. Matt. Text by Napoleone Ferrari, Lucas Gehrmann, Gerald A. Matt.

Carlo Mollino (1905–1973) was possessed of both tremendous energy and incredibly diverse abilities: famed as an architect and furniture designer, he was also a writer, photographer, race-car driver and downhill skier. His private life was no less intense. Mollino had a closely guarded obsession with erotic portraiture, and would regularly invite prostitutes from the streets of Turin to come to his home and pose for him. The scenes were carefully prepared: the models would dress (or partially undress) in costumes, accessories and wigs, and pose before backdrops of drapery, screens and sculptural furniture. In 1962, Mollino began to employ Polaroid film for these shoots, eventually making some 1,300 exposures before his death in 1973. Neither these nor the silver gelatin works that preceded them were published in his lifetime.

Carlo Mollino: Un Messaggio dalla Camera Oscura
ISBN 978-3-86984-244-8
Hbk, 6.5 x 9.25 in. / 220 pgs / 80 color / 2 b&w.
U.S. \$50.00 CDN \$50.00
February/Photography

KERBER



Visions & Fashion

Capturing Style 1980–2010
Edited by Adelheid Rasche, Jan May. Text by Jan May, Adelheid Rasche, Hildegard Ringena, Moritz Wullen.

Designing fashion and depicting it are virtually synonymous activities to those of us used to seeing photographs of celebrities sporting the season's choice garments, or lavish fashion shoots in which the set plays as prominent a role as the clothes. But the staging of fashion is its own art, with a prestigious history. *Visions & Fashion* looks at photography, fashion illustration and music videos from the past 30 years, assessing the current state of the art of visually dramatizing clothing. A range of media are considered, from fashion magazines and poster campaigns to the internet. *Visions & Fashion* includes works by Miles Aldridge, Ruben Alterio, Tina Berning, François Berthoud, Cem Bora, Michel Comte, Mats Gustafson, Gregor Hohenberg, Françoise Huguier, Katerina Jebb, Antonio Lopez, Christin Losta, Martin Mago, Sarah Moon, Helmut Newton, Rico Puhlmann, Carola Seppeler, Eric Traoré, Tony Viramontes and Nancy Wilson-Pajic.

Visions & Fashion
ISBN 978-3-86678-548-9
Pbk, 9 x 11.75 in. / 224 pgs / 231 color / 21 b&w.
U.S. \$65.00 CDN \$65.00
February/Fashion

MODERNE KUNST NÜRNBERG



No Fashion, Please!

Photography Between Gender and Lifestyle
Edited by Gerald A. Matt, Peter Weiermair. Text by Eugenio Viola, Peter Weiermair.

The title may say "please," but the 19 artists featured here are anything but polite in their rejection of traditional notions of fashion, gender and beauty. The media strategies employed are manifold, from staged photographic images, projections and performances to body sculptures, video and film. From Jeff Bark's painterly and perverse "Flesh Rainbow" to Sophia Wallace's portraits of feminized male models, these daring and reckless experiments veer closer to the ceremonies and rituals of body art than to fashion, and reinvent the red-carpet question: "who are you wearing?" Participating artists include Chan-Hyo Bae, Tracey Baran, Jeff Bark, Leigh Bowery/Fergus Greer, Steven Cohen/Marianne Greber, Philip-Lorca diCorcia, Matthias Herrmann, Lea Golda Holterman, Izima Kaoru, Luigi & Luca, Sandra Mann, Martin & The evil eyes of Nur, Brigitte Niedermair, Erwin Olaf, Alex Prager, Hanna Putz, Viviane Sassen, Sophia Wallace and Bruce Weber.

No Fashion, Please!
ISBN 978-3-86984-269-1
Clth, 9.75 x 11.25 in. / 160 pgs / 120 color.
U.S. \$55.00 CDN \$55.00
February/Photography/Fashion

IVORYPRESS



Posed, Unposed

C Photo Volume 3
Edited by Elena Ochoa Foster, Tobia Bezzola, Connie Palmen.

Ivory Press' *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. Edited by Elena Ochoa Foster, Tobia Bezzola and Connie Palmen, *Posed/Unposed* examines the photographic tension between the entirely spontaneous (unposed) and the entirely artificial (posed), in a selection of 13 portfolios drawn from both contemporary and historical photography. A variety of approaches and genres are represented, from photojournalism and amateur snapshots to advertising, portraiture and fashion photography. The 13 photographers are Slim Aarons, Guy Bourdin, Ghislain Dussart, Hester Scheurwater, Los Angeles Police Department, Jacques Henri Lartigue, Federico Patellani, Pawel Jaszczuk, Edward Quinn, Rico Scagliola & Michael Meier, Jules Spinatch, Thomas Struth and Garry Winogrand.

Posed, Unposed
ISBN 978-84-938340-4-3
Hbk, 9.5 x 12 in. / 224 pgs / 91 color / 83 b&w.
U.S. \$57.00 CDN \$57.00
March/Photography

SILVANA EDITORIALE



The Photographed Photographer

Edited by Guido Cecere, Cesare Colombo.

The layperson's picture of the photographer at work encompasses many scenarios: the fashion photographer clicking away while flattering and cajoling the model; the crime scene reporter crouched over the dead body; the photojournalist dodging bullets as he or she strives to snatch a dramatic image from the battlefield. In *The Photographed Photographer*, Guido Cecere—art historian, art director and a photographer himself—turns the lens back on the image-maker with a compilation of nearly 500 portraits of photographers culled from prints, drawings, posters, ads, books, magazines, ornaments, stamps, postcards, figurines and of course photographs. The images are arranged across 18 themed chapters, from military photography to advertising, cinema to eroticism, parody to cartoons. Works by Alinari, Mario Giacomelli, Weegee, Gianni Berengo Gardin, Oliviero Toscani, Margaret Bourke White, Mario Cresci and Elio Ciol, and poster and drawing artists such as Marcello Dudovich, Gino Boccasile and Guido Crepax are included.

The Photographed Photographer
ISBN 978-88-366-2068-5
Pbk, 9 x 11 in. / 192 pgs / 300 color / 100 b&w.
U.S. \$45.00 CDN \$45.00
February/Photography

HATJE CANTZ



Previously Announced

From Polaroid to Impossible

Masterpieces of Instant Photography, The Westlicht Collection

Edited by Achim Heine, Ulrike Willingmann, Rebekka Reuter. Text by Barbara P. Hitchcock, Florian Kaps.

In the late 1960s, Polaroid Corporation founder Edwin Land initiated a project to invite more than 800 artists around the world to shoot on Polaroid film, supplying them with the company's latest products. Over the ensuing decades, more than 4,500 works found their way into Polaroid's European headquarters near Frankfurt. In 2008 Polaroid went bankrupt. The company was bought by the Impossible Project and its collection was acquired by the Westlicht Schaulplatz museum. *From Polaroid to Impossible* celebrates both this acquisition and the launch of a new Polaroid collection spearheaded by Westlicht and the Impossible Project. It includes selected Polaroid masterpieces by figures such as Ansel Adams, Barbara Crane, Sally Mann, Robert Mapplethorpe, Helmut Newton, Stephen Shore, Aaron Siskind, William Wegman and many others.

From Polaroid to Impossible
ISBN 978-3-7757-3221-5
Hbk, 9.75 x 12.5 in. / 192 pgs / 230 color.
U.S. \$60.00 CDN \$60.00
Available/Photography

MUSEUM OF PHOTOGRAPHIC ARTS



Streetwise

Masters of 60s Photography
Introduction by Deborah Klochko. Text by Andy Grundberg.

Streetwise: Masters of 60s Photography brings together the work of nine photographers who turned their cameras on the dramatic social transformations unfolding around them in 1960s America: Diane Arbus, Ruth-Marion Baruch, Jerry Berndt, Bruce Davidson, Lee Friedlander, Danny Lyon, Garry Winogrand and Ernest Withers. Building on Robert Frank's *The Americans*, this new generation of photographers was concerned with revealing a more realistic, sometimes unpleasant and always challenging view of an America undergoing radical change as the civil rights movement and the counterculture got underway. Ranging from the "outlaw culture" of bikers and chain gangs to the rallies of the Black Panthers and the politically charged South, the subject matter of these photographers was unlike anything previously seen in American photography or indeed American history.

Streetwise
ISBN 978-1-878062-00-0
Hbk, 11.25 x 8.25 in. / 181 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
February/Photography

Exhibition Schedule
Charlotte, NC: The Light Factory, 10/02/11–01/22/12
Scottsdale, AZ: Scottsdale Museum of Contemporary Art, Summer 2013

ACTES SUD



Cy Twombly Photographer, Friends and Others: Le Temps Retrouvé

Introduction by Éric Mézil. Text by Nicholas Cullinan, Don DeLillo and Anne-Marie Garat, Éric Mézil. Although world-famous for his paintings and sculptures, Cy Twombly (1928–2011) was also a photographer, and his practice of photographing interiors, the sea and still lifes, as well as his paintings and sculptures, spanned the duration of his 60-year career. This massive two-volume catalogue gathers this lesser-known aspect of the artist's output, contextualizing it through an exhibition that Twombly himself curated at the Collection Lambert in Avignon. His selection of works was both original and revealing: Jacques Henri Lartigue's albums, the marine horizons of Hiroshi Sugimoto, the serial photographs of Ed Ruscha and Sol Lewitt, and the portraits of Diane Arbus and Sally Mann. With this volume, Twombly also draws a direct lineage between himself and earlier photographer-artists such as Édouard Vuillard and Edgar Degas—lineage that provides this catalogue's Proustian subtitle.

Cy Twombly Photographer, Friends and Others: Le Temps Retrouvé
ISBN 978-2-7427-9741-7
Slip, Hbk, 2 vols, 8.75 x 11 in. / 284 pgs / 230 color.
U.S. \$80.00 CDN \$80.00
March/Photography

HATJE CANTZ



MeMyselfandI: Photo Portraits of Picasso

Edited by Kerstin Stremmel,. Texts by Pierre Daix, Friederike Mayröcker, Katherine Slusher, Kerstin Stremmel.

Pablo Picasso was one of the most frequently photographed celebrities of the last century. Virtually all of the great twentieth-century portraitists photographed him, including Cecil Beaton, Henri Cartier-Bresson, Robert Doisneau, Man Ray, Irving Penn and Lee Miller. *Photo Portraits of Picasso* gathers these portraits for the first time, examining the often tense relationship between Picasso's control of his public persona and the intentions of the photographers. Ranging from classic staged sittings—some commissioned by Picasso himself—to more spontaneous snapshots, the portraits in this volume are a record of the artist's sustained, lifelong construction of his public identity. Other photographers included are Rogi André, Richard Avedon, Bill Brandt, Brassai, René Burri, Robert Capa, Lucien Clergue, Jean Cocteau, Jaques-Henri Lartigue, Herbert List, Dora Maar, Inge Morath, Arnold Newman, Roberto Otero, Edward Quinn, Gotthard Schuh, Michel Sima and André Villiers.

MeMyselfandI: Photo Portraits of Picasso
ISBN 978-3-7757-3199-7
Hbk, 8.5 x 9.5 in. / 272 pgs / 304 color.
U.S. \$45.00 CDN \$45.00
January/Photography

RM/FUNDACIÓN FOTO
COLECTANIA

Joan Colom: Album

Spanish photographer Joan Colom (born 1921) is one of the great chroniclers of Catalan culture, in particular of Barcelona's working classes and its criminal underworld during the 1950s and 60s. Colom spent years on the streets of Barcelona's Raval neighborhood, with a camera surreptitiously attached to his waist, thoroughly documenting a world little recorded in the annals of Spanish photography. This volume is a facsimile edition of a photo album that Colom prepared for the gallery owner and photography critic Josep Maria Casademont sometimes in the mid- to late 1960s, which was recently integrated into the collection of the Fundación Foto Colectania. The photographs, some of them never before published, were taken between 1958 and 1964, and all derive from Colom's classic series *Gente de la calle* (*Street People*). The album was laid out by Colum with superb narrative rhythm, which renders this facsimile edition an exquisite artist's book.

Joan Colom: Album
ISBN 978-84-15118-15-2
Pbk, 10.5 x 9.5 in. / 96 pgs / 76 b&w.
U.S. \$50.00 CDN \$50.00
February/Photography

GREGG MUSEUM OF ART &
DESIGN

Alan Cohen: Earth with Meaning

Edited by Mary Jane Jacob.

Preface by Lynn Ennis.

Introduction by Roger Manley. Text by Paul Mendes-Flohr, W. J. T. Mitchell, Adam Zagajewski.

An encounter with Aaron Siskind inspired American photographer Alan Cohen (born 1943) to abandon his doctoral program in thermodynamics and instead pursue a career in photography under Siskind's tutelage. For the past two decades Cohen has traveled the world, using the medium of black-and-white photography to record places marked by the political acts or the covert actions of others; places marked by time through the course of natural and often catastrophic occurrences. Crumbling stone walls and other near-invisible demarcations of political boundaries are among the mute witnesses he chooses as his subjects. "I have come to understand that history, in a contemporary image, can be sited," Cohen writes. "Events can—and do—become geography." This book tracks the evolution of Cohen's work over a 40-year career, reflecting the artist's belief in photography as both a social document and a meditative art.

Alan Cohen: Earth with Meaning
ISBN 978-0-9831217-3-2
Clth, 10 x 11 in. / 260 pgs / 115 tritone.
U.S. \$60.00 CDN \$60.00
January/Photography

HATJE CANTZ



Cedric Nunn: Call and Response

Edited by Ralf-P. Seippel.

Since the early 1980s, Cedric Nunn (born 1957) has chronicled the daily realities of apartheid, civil war and social unrest in South Africa and neighboring Mozambique. He began photographing in Durban—the third largest city in South Africa—documenting the realities of apartheid largely ignored by the mainstream media, and soon moved to Johannesburg where he joined the Afrapix collective and agency. Working largely with such non-governmental organizations, Nunn has continued to document social change, focusing particularly on rural issues. He envisages his work as a force for social good, declaring, "I am committed through my photographs to contributing to societal change that will leave a positive legacy for the children of Africa." *Call and Response* features work from the 1970s to the present offering an introduction to the oeuvre of one of South Africa's great social photographers.

Cedric Nunn: Call and Response
ISBN 978-3-7757-3250-5
Hbk, 9.5 x 11.25 in. / 144 pgs / 80 duotone.
U.S. \$55.00 CDN \$55.00
April/Photography/African Arts & Culture

PETER BLUM EDITION, BLUMARTS
INC, NEW YORK

Previously Announced

Chris Marker: Passengers

Foreword by Peter Blum. Text by Chris Marker.

"Tabloids love to catch people unaware," writes the legendary film auteur Chris Marker (born 1921) in his introduction to this beautiful volume of new photographs. "My aim... is exactly—small wonder—the opposite of tabloids. I try to give them their best moment, often imperceptible in the stream of time, sometimes 1/50 of a second that makes them truer to their inner selves." *Passengers* accordingly portrays the private reveries and absent-minded gestures that can be seen every day on the Paris Métro: mothers cradling their children, couples whispering intimately, women wistfully staring out the window, engrossed in thought. Made between 2008 and 2010, this series of 200 photographs—Marker's first in color—marvelously captures the dislocated mental spaces we occupy on the subway, and the ways in which we devise strategies for escapism. Marker enhances his photographs to draw out both the blotchy pixilation of the lo-fi digital technology used and to add painterly coloration, endowing them with otherworldly presence. A separate color poster by Marker titled "A Subway Quartet" is inserted beneath the printed glass-line wrappers of each copy.

Chris Marker: Passengers
ISBN 978-0-935875-27-0
Clth, 11.75 x 9.75 in. / 240 pgs / 208 color.
U.S. \$85.00 CDN \$85.00
Available/Photography

KANT



New Edition!

Sebastião Salgado: Workers

Introduction by Ivana Stankova.

Sebastião Salgado's *Workers* is an elegy to the manual laborers of the industrial age in the fields of agriculture, mining, oil, construction, food and industry. Salgado's powerful images of tea pickers in Rwanda, dam builders in India, steelworkers in France and the Ukraine, sugar-cane harvesters in Brazil, assembly-line workers in Russia and China, sulfur miners in Indonesia and others pay moving tribute to the working people who, in Salgado's portrayal, have maintained their dignity under the harshest of conditions. Made over a period of six years, the 250 photographs comprising the series were first exhibited in 1993; for this publication, the project's original curator, Lelia Wanick Salgado, has narrowed the selection down to 81 photographs. A classic photobook, *Workers* offers an affirmation of the enduring spirit of working women and men.

Sebastião Salgado: Workers
ISBN 978-80-86217-86-4
Hbk, 9 x 8.5 in. / 124 pgs / 81 duotone.
U.S. \$45.00 CDN \$45.00
March/Photography

THREE SHADOWS PRESS LIMITED



Ai Weiwei: New York Photographs 1983–1993

Edited by Mao Weidong, et al. Introduction by RongRong,

Christophe Mao. Text by John Tancock, Stephanie H. Tung.

Interview by Stephanie H. Tung, Alison Klayman. This selection of 227 photographs taken by Ai Weiwei (born 1957) during his early years living on New York City's Lower East Side between 1983 and 1993, provides invaluable insights into the formative years of China's most celebrated and controversial contemporary artist. The photographs document Ai Weiwei's own development as an artist and public figure in New York, as well as the transformation of the East Village from a desolate scene of urban blight into a desirable residential neighborhood, also capturing along the way significant events such as the Tompkins Square Park riots and the AIDS epidemic. Over four years in preparation, and published here for the first time, these photographs are edited and digitized from a massive trove of more than 10,000 photographs from Ai Weiwei's New York years, and collectively constitute a visual autobiography of this formative period in his life.

Ai Weiwei: New York Photographs 1983–1993
ISBN 978-988-99667-8-2
Clth, 11.25 x 11.25 in. / 313 pgs / 227 b&w.
U.S. \$125.00 CDN \$125.00
January/Photography/Asian Art & Culture

Exhibition Schedule
Berlin, Germany: Martin–Gropius-Bau, 10/15/11–03/18/12



A.S.A.P.

John Currin: The Dogwood Thieves

Text by John Currin.

In 2004, John Currin (born 1962) began a large-scale painting that would eventually be titled “The Dogwood Thieves.” What ensued was six years of humorous missteps, uncomfortable second-guesses and painterly *faux pas*, all visually presented here in 39 previously unreproduced and no longer extant iterations of a single painting. *John Currin: The Dogwood Thieves* is an entertaining portrait of the sometimes agonizing artistic process, and follows the artist’s initial inspiration from the photograph of a magazine advertisement to what would become dozens of paintings atop paintings. Currin shows how he went about changing night skies into ocean horizons, how a Russian bra evolved upon a pair of bare breasts and why his wife’s face underwent a lengthy transformation and traded features with a 1980s newscaster and then a 1970s Danish porn star. It also displays the delicate balancing act Currin maintains more generally in his work as he maneuvers between a broad range of cultural references, from women’s magazine photography and photorealist kitsch to Renaissance oil painting drapery and personal narrative. Combining visual documentation with a lecture Currin gave at the Acadia Summer Arts Program in 2010, this book is, as the artist puts it, “partly just to show kind of what I go through to make a painting,” but “also to dispel any notion that it’s a good thing to work on a painting for six years.”

John Currin: The Dogwood Thieves
ISBN 978-0-9797642-5-7
Clth, 6.75 x 9 in. / 88 pgs / 40 color.
U.S. \$40.00 CDN \$40.00
June/Art



Also Available:
John Currin Selects
Pbk, U.S. \$15.95 CDN \$15.95
9780878466580
MFA Publications

PICTUREBOX

Jonas Wood: Interiors

Text by Michael Ned Holte. Interview by Ana Vejzovic Sharp.

Interiors follows Los Angeles-based painter Jonas Wood’s previous thematic monograph, *Sports Book*. In this new volume, Wood (born 1977) explores his longstanding fascination with intimate interiors, such as the houses he grew up in, his studio and other spaces of his everyday life. Wood renders these interiors with a disorienting combination of scrupulous exactitude and absolute flatness. Writing in *The New York Times*, Roberta Smith characterizes the eeriness of his style thus: “his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird.” *Interiors* offers a kind of self-portrait of the artist, as we get to know the arrangement of his living and work quarters and his various possessions, as they recur throughout the book.

Jonas Wood: Interiors
ISBN 978-0-9837199-3-9
Hbk, 8.25 x 10.25 in. / 64 pgs / 70 color.
U.S. \$24.95 CDN \$24.95
May/Art

Exhibition Schedule
Los Angeles, CA: David Kordansky Gallery, 04/12



ROBERTS & TILTON

Kehinde Wiley: The World Stage: Israel

Text by Ruth Eglash, Claudia J. Nahson. Interview by Dr. Shalva Weil.

Kehinde Wiley’s acclaimed *World Stage* series inserts into the language of old master portraiture the very ethnicities and ethnic iconography that western art has most excluded from it, or that western art has portrayed solely in colonial, Orientalist terms. Among the countries and continents he has previously depicted in this ambitious traveling epic are Brazil, Africa, China, India and Sri Lanka. The rhetoric of Wiley’s paintings is powerful in its compositional candor, color palette and playfulness with constructions of visual meaning; as Paul D. Miller (DJ Spooky) notes, “Wiley’s canvas surfaces are a mirror reflection of America’s unceasing search for new meanings from the ruins of the Old World of Europe and Africa.” This volume includes a selection of new *World Stage* portraits, focusing on contemporary youth from Jewish-Ethiopian-Israeli, Jewish-Israeli and Arab-Israeli communities.

Kehinde Wiley: The World Stage: Israel
ISBN 978-1-4276-1375-2
Hbk, 8.75 x 11.5 in. / 64 pgs / 40 color.
U.S. \$40.00 CDN \$40.00
March/Art/African-American Art and Culture/Judaica

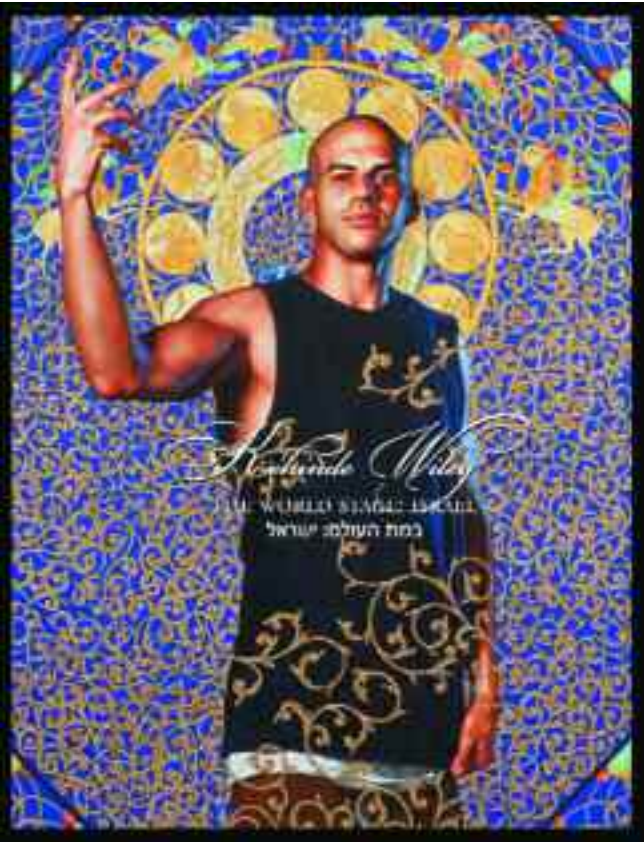
Exhibition Schedule
New York: The Jewish Museum, 03/09/12–07/29/12



Also Available:
Kehinde Wiley: The World Stage: Brazil
Hbk, U.S. \$40.00
CDN \$40.00
9781427613738
Roberts & Tilton



Kehinde Wiley: The World Stage: India Sri Lanka
Hbk, U.S. \$40.00
CDN \$40.00
9780615444598
Rhona Hoffman Gallery



SANTA MONICA MUSEUM OF ART

Mickalene Thomas: The Origin of the Universe

Edited by Lisa Melandri. Foreword by Elsa Longhauser, Arnold L. Lehman. Text by Sarah Lewis, Denise Murrell. Interview by Lisa Melandri.

Mickalene Thomas (born 1971) has won acclaim for her elaborate, colorful paintings of African-American women, often posed provocatively against rich, 1970s-themed backgrounds adorned with rhinestones, enamel and acrylics. Thomas draws from earlier traditions of portraiture to arrive at her contemporary sensibility. She engages with the tension between a personal investigation of eroticism, black femininity and beauty and a pop-cultural critique of the overt sexual imagery prevalent in the media—from Blaxploitation film heroines like *Cleopatra Jones* to the construction of middle-class, African-American taste in *Ebony* magazine. Her portraits of trans-generational female empowerment have been receiving attention far beyond the standard art-world venues and have been reproduced everywhere from *The New Yorker* to *Bomb* magazine. Thomas also reenvisions landscapes and interiors through playful and passionate recontextualizations of such artists as Romare Bearden, Édouard Manet, Henri Matisse and Balthus. *Mickalene Thomas: The Origin of the Universe* is the first monograph on the artist, and accompanies her first solo museum exhibition in the United States at the Santa Monica Museum of Art. It features a wide array of full-color reproductions of her work across media—much of it new and never before published—including photo collages and provocative landscapes, along with an interview with the artist and critical texts that elucidate her paintings’ investigations of femininity, sexuality and power, and provide extensive context for her oeuvre as a whole.

Mickalene Thomas: The Origin of the Universe
ISBN 978-0-9839672-0-0
Clth, 11 x 9.5 in. / 80 pgs / 30 color / 35 b&w.
U.S. \$39.95 CDN \$39.95
April/Art/African American Art and Culture

Exhibition Schedule
Santa Monica, CA: Santa Monica Museum of Art, 04/14/12–08/18/12
New York: Brooklyn Museum of Art, 09/28/12–01/20/13

KERBER



Laura Owens

Preface by Stephan Berg.
Text by Stefan Gronert, Sarah Lehrer-Graiwer.

Laura Owens (born 1970) is one of the most vital artists to emerge from the 1990s Los Angeles art scene, and a refreshingly uplifting presence in the world of contemporary painting. Her deceptively romantic-naïve visual language dissolves distinctions between abstract and figurative art, and her paintings exhibit a whimsical engagement with sources as various as Color Field painting, Pattern & Decoration, children’s book illustration and textile design. As Owens told an interviewer, “My work gets created in this space of freedom, and that’s why a lot of it has to do with experimentation, invention, and sort of a juxtaposition of things you wouldn’t normally juxtapose.” With its lush, floral palette, Owens’ work offers nothing less than an unabashed pleasure at being in the world. This catalogue accompanies the artist’s first solo museum exhibition in Germany, and reproduces for the first time a range of her more recent works.

Laura Owens
ISBN 978-3-86678-559-5
Pbk, 10 x 8 in. / 82 pgs / 101 color.
U.S. \$45.00 CDN \$45.00
February/Art



Also Available:
Laura Owens
Hbk, U.S. \$21.95 CDN \$21.95
9788881583287
Charta

HOLZWARTH PUBLICATIONS



Glenn Brown

Text by Jean-Marie Gallais.
British painter Glenn Brown’s fourth exhibition at Galerie Max Hetzler in Berlin took place at the gallery’s temporary space: a small, well-lit apartment in the Charlottenburg district. This superbly produced, oversized publication records both the works and their intimate installation with extraordinary gatefolds that scrutinize the sensuous surfaces of Brown’s paintings and sculptures. Full of technical virtuosity and grotesque exaggeration, these works based on reproductions of historical art include a traditional flower painting mutated into bouquets of orifices; a portrait of an old man in sickly colors; fragmented female torsos; and sculptures smothered in thick chunks of oil paint. The extraordinary tension between relish and repulsion achieved by the sculptures can provoke extreme reactions of delight or fascination, as this volume reveals.

Glenn Brown
ISBN 978-3-935567-55-8
Clth, 11.75 x 12.25 in. / 60 pgs / 35 color.
U.S. \$50.00 CDN \$50.00 **FLAT 40**
March/Art

JRP|RINGIER



Ross Chisholm

Edited by Lionel Bovier. Text by Jonathan Griffin, John Reardon.
Using painting, drawing and found photographs, British artist Ross Chisholm (born 1977) recreates and then disrupts imagery mined from centuries of British visual culture, from eighteenth-century society portraiture by Allan Ramsay and Joshua Reynolds to photographs of twentieth-century families on vacation acquired at flea markets. Chisolm then painstakingly recreates these original images in the style of Old Master portraiture and genre scenes, sabotaging their historical gravitas with bizarre flourishes of abstraction or collage: rays of incongruous color surrounding a prim figure, a Gainsborough-style lady with a pig-faced man on her arm or two Old Master images super-imposed upon one another. With 40 color plates, this volume surveys his most recent works, which have already been exhibited in major galleries throughout Europe and the U.S.

Ross Chisholm
ISBN 978-3-03764-261-0
Hbk, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$35.00
June/Art

WHITECHAPEL GALLERY



Wilhelm Sasnal

Text by Ulrich Wilmes. Interview by Achim Borchardt-Hume.
Mixing art historical references with images taken from the internet, the paintings of Polish artist Wilhelm Sasnal (born 1972) borrow liberally from the image glut around us, appropriating anything from icons of popular culture such as Roy Orbison to paintings of the past such as Georges Seurat’s “Bathers at Asnières”—from the lonesome cowboys in a Steven Spielberg film to the photographs of Enrique Metinides. In an era flooded by photographic images, Sasnal’s work attests to the continuous spellbinding power of painting to cohere and recode visual data. This volume, published for a major show at the Whitechapel Gallery in London, surveys Sasnal’s paintings of the past ten years. It opens with recent works referencing world events and the artist’s extensive travels before returning to Pop-inspired work from the 1990s and reflections on the troubled history of his native Poland.

Wilhelm Sasnal
ISBN 978-0-85488-199-4
Pbk, 10.75 x 10 in. / 106 pgs / 91 color / 2 b&w.
U.S. \$40.00 CDN \$40.00
February/Art

Exhibition Schedule
London, England: Whitechapel Gallery, 10/14/11–01/01/12

HAYWARD PUBLISHING

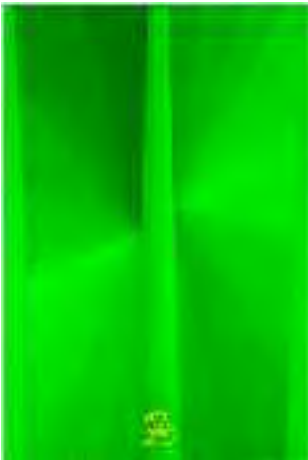


Gary Hume: Flashback

Text by Dave Hickey. Interview by Caroline Douglas.
British artist Gary Hume (born 1962) first found international fame in the early 1990s, with his series of bold, abstract “door paintings.” As one of the leading “Young British Artists” (YBAs), his work was featured in Damien Hirst’s *Freeze* and Charles Saatchi’s *Sensation* exhibitions and he has exhibited internationally since, becoming best known for vibrant, large-scale paintings, executed in planes of bold, glossy color. A Turner Prize nominee and Royal Academician, Hume is a key figure in twentieth-century painting and a powerful influence on younger generations of contemporary artists. This beautifully presented hardback book is published to accompany the third exhibition in the Arts Council Collection’s acclaimed *Flashback* series, in which early acquisitions from key international artists are juxtaposed with newer work. Gary Hume joins Bridget Riley and Anish Kapoor in this popular series of survey publications.

Gary Hume: Flashback
ISBN 978-1-85332-299-0
Hbk, 8.75 x 10.25 in. / 96 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
April/Art

ASPEN ART PRESS



Mark Grotjahn

Foreword by Heidi Zuckerman Jacobson. Text by Barry Schwabsky, Heidi Zuckerman Jacobson.
The paintings and drawings of Los Angeles artist Mark Grotjahn (born 1968) collide abstract and figurative elements into spider-webbed splinters that skew traditional perspective and dazzle the eye. This fully illustrated catalogue constitutes the first survey of his work from the late 1990s to the present and features essays by the art critic Barry Schwabsky and Aspen Art Museum Director Heidi Zuckerman Jacobson, as well as an interview with Grotjahn himself by artist Rudolf Stingel. The catalogue chronicles Grotjahn’s series of *Butterfly* paintings and drawings, in which he combines varying schemes of one-point perspective and a systematic investigation of color to mesmerizing effect; his flower and face paintings, colorful and imaginative “portraits” informed by his relationship with his psychoanalyst grandfather; and a recent series of “mask” sculptures that extend Grotjahn’s idiosyncratic investment in process and ritual in painting into three dimensions.

Mark Grotjahn
ISBN 978-0-934324-55-7
Clth, 10 x 12 in. / 160 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
April/Art

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA



Charline von Heyl

Preface by Claudia Gould. Text by Jenelle Porter. Interview by Kaja Silverman.
Charline von Heyl (born 1960) synthesizes elements of Cubism, Abstract Expressionism and the brasher imagery of popular culture in a fascinating brand of abstraction that seems eternally poised on the lip of figuration. Resolutely devoted to energetic gesture and joyous expression, von Heyl also aspires to create images that declare an enigmatic self-sufficiency: “What I’m trying to do is to create an image that has the iconic value of a sign but remains ambiguous in its meaning,” she told *Bomb* magazine in a 2010 interview. “Something that feels like a representation but isn’t.” In the spirit of von Heyl’s work, this volume—published for the artist’s first U.S. museum survey—attempts to break free of the conventions of the museum catalogue, with an artist-designed cover and poster-sized reproductions of each of the 18 paintings included in the show.

Charline von Heyl
ISBN 978-0-88454-122-6
Pbk, 9.5 x 10 in. / 90 pgs / 18 color / 45 b&w.
U.S. \$40.00 CDN \$40.00
January/Art

Exhibition Schedule
Philadelphia, PA: Institute of Contemporary Art, 09/07/11–02/19/12
Boston, MA: Institute of Contemporary Art, 03/21/12–07/08/12

JRP|RINGIER



Christian Marclay: Cyanotypes

Edited by David Louis Norr. Text by Noam Elcott, Margaret A. Miller.
Cyanotypes documents six series of cyanotypes by artist, performer and composer Christian Marclay. In the course of his career Marclay has often repurposed older or defunct audio technologies as works of collage, sculpture, installation, photography, video and performance. Here he reclaims and combines two near-obsolete technologies at once—the audio cassette and the cyanotype. Invented in the 1840s, and commonly known as a “blueprint” because of its distinctive Prussian blue color, the cyanotype is created by a camera-less photographic process in which objects are placed directly onto a photosensitive surface, producing a silhouetted image similar to a photogram. Marclay’s cyanotypes, made in collaboration with Graphicstudio, record the abstract tangles made by cassette tapes unspooled onto the print surface, resulting in images and tones that equally evoke the paintings of Jackson Pollock and the monochromes of Yves Klein.

Christian Marclay: Cyanotypes
ISBN 978-3-03764-219-1
Flexi, 8.75 x 13 in. / 116 pgs / 68 color.
U.S. \$55.00 CDN \$55.00
February/Art



ASIA SOCIETY MUSEUM

Previously Announced

Sarah Sze: Infinite Line

Foreword by Vishakha Desai. Preface by Melissa Chiu. Text by Melissa Chiu, Miwako Tezuka, Saskia Sassen.

Sarah Sze erects vertiginous sculptural universes from common consumer products such as aspirin, foam, ladders, Q-Tips, plastic spoons, notepads, trash baskets, thimbles and wrapped candies. Always responsive to surrounding space, Sze’s rhizomatic works are sometimes described as installation rather than sculpture, but an equally close or closer relationship occurs with drawing, the focus of the Asia Society Museum’s major Sze exhibition opening in December 2011, and this new hardcover volume published for the occasion. *Infinite Line* is the first publication to address the relationship of Sze’s sculpture to drawing, and to explore the influence of East Asian artistic traditions on her sensibility. “How do you make a sculpture that acts like a drawing?” Sze asks with these works. “How do you make a drawing that acts like a sculpture?”

Born in 1969 in Boston, Massachusetts, **Sarah Sze** was initially trained in architecture. She received a BA from Yale University (1991) and an MFA from the School of Visual Arts (1997). Sze has participated in numerous national and international exhibitions including at the Whitney Museum of American Art and the Carnegie Museum of Art, and in the 48th Venice Biennale and the 2009 Biennale de Lyon. She was named a MacArthur Fellow in 2003. Currently based in New York, she teaches at Columbia University School of the Arts.

Sarah Sze: Infinite Line

ISBN 978-0-87848-113-2

Hbk, 9.25 x 12.25 in. / 144 pgs / 115 color.

U.S. \$55.00 CDN \$55.00

Available/Art/Asian Art & Culture

Exhibition Schedule

New York: Asia Society Museum, 12/13/11–05/06/12

GREGORY R. MILLER & CO./BLAFFER ART MUSEUM

Tony Feher

Text by Claudia Schmuckli, Russell Ferguson.

Bottles aligned on shelves or suspended in the air, jars of marbles and dye-filled tubes: form, substance and structure emerge from deceptively humble means in the sculpture of Tony Feher. His work uses gravity, light and repetition to isolate and animate everyday objects, creating a sculptural territory that Feher can rightfully claim as entirely his own. Published in conjunction with a major retrospective exhibition organized by the Blaffer Art Museum, this is the first publication to explore work from throughout the artist’s significant and influential career. This comprehensive book reproduces his many sculptures, site-specific installations and two-dimensional works and includes major new texts on Feher’s practice from Blaffer Director Claudia Schmuckli and curator and writer Russell Ferguson. Superbly realized by renowned New York design studio Matsumoto Incorporated, this publication is the definitive book on the work of a vanguard American artist.

Tony Feher

ISBN 978-0-9826813-3-6

Clth, 8.25 x 11 in. / 264 pgs / 164 color.

U.S. \$60.00 CDN \$60.00

April/Art

Exhibition Schedule

Des Moines, IA: Des Moines Art Center, 05/11/12–09/02/12

Houston, TX: Blaffer Art Museum of the University of Houston, 10/13/12–03/31/13

Lincoln, MA: deCordova Sculpture Park and Museum, 05/06/13–09/16/13

New York: Bronx Museum of the Arts, 10/06/13–02/15/14



MODERNE KUNST NÜRNBERG

Erwin Wurm: Narrow House

Edited by Hans Dünser. Preface by Hans Dünser. Text by Ingrid Adamer, Christian Denker, Robert Fabach, Wolfgang Hermann. Interview by Ingrid Adamer.

With each new work, Austrian artist Erwin Wurm (born 1954) seems to find the simplest, funniest ways to reinvent sculpture from scratch. In 2010, he charmed audiences worldwide with his “Narrow House,” which was exhibited at the Venice Biennale (where it was comically sited on a canal, next to one of the city’s massive palazzos), the Kunstraum Dornbirn and other international venues. A sculpture of a classic detached Austrian house with a gabled roof, loosely based on Wurm’s family home, “Narrow House” took visitors back in time to 1960s Austria. Naturally, Wurm added his own sculptural touch, and squeezed the whole house to a total width of just over three feet. Its fixtures and appliances—from the plumbing to the cutlery and the telephone—were all carefully modeled on 1960s design, and were likewise compressed, to a degree that visitors were just able to squeeze themselves in and pass through the structure. This volume documents this wonderful work and its installation with photographs and critical commentary, and also includes an interview with the artist.



Erwin Wurm: Narrow House

ISBN 978-3-86984-245-5

Clth, 8.5 x 11.75 in. / 60 pgs / 40 color.

U.S. \$40.00 CDN \$40.00

February/Art



Also Available:

Erwin Wurm

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

9783832192594

DuMont Buchverlag

WALTHER KÖNIG, KÖLN

Elmgreen & Dragset: Performances 1995–2011

Edited by Performa 11. Introduction by RoseLee Goldberg. Text by Pablo de la Barra, Aaron Betsky, Claire Bishop, Jens Hoffmann, Shannon Jackson, Rochelle Steiner, Øystein Ustvedt.

The Danish-Norwegian artists Elmgreen & Dragset have been upending public art spaces for nearly 20 years with their unique amalgam of institutional critique, art politics, architecture and performance. Whether installing a Prada boutique in the middle of the Texas desert (2005) or converting a New York gallery into a New York subway station (2004), the duo has tended to be associated with their astonishing and eye-catching installations, and as a result the performative dimension of their work is occasionally overlooked. *Performances: 1995–2011* showcases 47 performance works by the duo spanning their entire career, many of which have never previously been documented in a monograph. The book includes documentation of each work along with the complete scripts for the plays *Drama Queens* (2007) and their 2011 Performa Commission, *Happy Days in the Art World*.

Elmgreen & Dragset: Performances 1995–2011

ISBN 978-3-86335-099-4

Pbk, 6.75 x 8 in. / 284 pgs / 130 b&w.

U.S. \$39.95 CDN \$39.95

February/Art



Also Available:

Elmgreen & Dragset: Trilogy

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

9783865609083

Walther König, Köln

HATJE CANTZ



Erwin Wurm: Wear Me Out
Interview by Sara Weyns.

A master of deadpan sculpture and the absurd gesture, the Austrian artist Erwin Wurm (born 1954) is tireless and brilliant in his constant reinvention of sculptural convention. With each new work Wurm seems to think sculpture completely afresh, and always with materials readily to hand, such as cars, houses, or bodies: his *One-Minute Sculptures* (which marked his international debut) consisted of simple instructional drawings that invited viewers to themselves become sculptures by assuming bizarre poses. *Wear Me Out* showcases Wurm at his most inventive yet, and spans the full scope of his thinking, from outdoor sculptures such as the “fat” and “melting” houses to the artist’s latest work in furniture, drawings and—for the first time—clothing, developed in collaboration with the innovative Belgian fashion designer Walter Van Beirendonck, specifically for the artist’s 2011 exhibition at Gemeentemuseum in The Hague.

Erwin Wurm: Wear Me Out
ISBN 978-3-7757-3218-5
Clth, 9 x 11 in. / 148 pgs / 118 color.
U.S. \$60.00 CDN \$60.00
January/Art

SKARSTEDT GALLERY



Martin Kippenberger: Eggman II
Text by Alan Licht.

One of the most versatile and prolific artists of the postwar era, Martin Kippenberger (1953–1997) has been the subject of numerous major exhibitions since his premature death at the age of 44. The last exhibition in his lifetime took place at the Städtisches Museum Abteiberg, in Mönchengladbach, Germany, and was titled *Der Eiermann und seine Ausleger* (*The Eggman and his Outriggers*). This publication focuses on nine paintings, a group of drawings and one sculpture that formed the center of this final exhibit, all of which were made in the last three years of Kippenberger’s life. These works explore the motif of the egg—a key theme throughout the artist’s career, deployed to variously reference rebirth, reproduction and circularity, and also used as a comic device: in one self-portrait, Kippenberger depicts himself as an eggman whose torso has expanded well beyond its youthful contours.

Martin Kippenberger: Eggman II
ISBN 978-1-61623-720-2
Hbk, 9.5 x 11.5 in. / 64 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
February/Art

HATJE CANTZ



Albert Oehlen
Text by Stephan Berg, John Corbett, Christoph Schreier.

For over 30 years, German painter Albert Oehlen (born 1954) has been building a body of work distinguished by its skeptical questioning of painting as a medium. Instead of turning his back on painting, though, the artist has chosen to engage with this skepticism within the medium itself. Oehlen followed his rude, provocative Neo-Expressionist attacks of the 1980s with a cooler brand of computer-based images in the 1990s, followed by a subsequent series of painted-over advertising and his more recent, abstract expressionist works, all while striving to maintain a balance of painterly passion and critical distance. This catalogue features exemplary works from the artist’s various creative periods, and emphasizes two unifying themes that run throughout Oehlen’s work: his engagement with abstraction and his notion of “post-non-figurative painting,” and the often under-emphasized relation of his line to his plane and his drawing to his painting.

Albert Oehlen
ISBN 978-3-7757-3236-9
Hbk, 9.75 x 11.5 in. / 160 pgs / 60 color.
U.S. \$55.00 CDN \$55.00
May/Art

Exhibition Schedule
Bonn, Germany: Kunstmuseum,
03/01/12–06/03/12

HOLZWARTH PUBLICATIONS



Albert Oehlen
Text by Anne Pontégnie.

This volume takes a close look at a recent development in the career of painter Albert Oehlen (born 1954), scrutinizing eleven works from late 2004 to 2005, in which collaged elements first entered the artist’s celebrated abstractions. Oehlen has long maneuvered between figuration and abstraction, and here, amid a muddy palette enlivened by streaks of fresh blues and pinks, collaged fragments of landscapes or human faces peer out, sometimes jarring and sometimes blending with the composition. As Anne Pontégnie points out in her essay, these works “combine experiments of the past with a momentum toward future experiment. Here is an energy in which pleasure, humor and elegance rub shoulders with anger, ugliness and brutality.” These works are given luxury treatment in this volume, which offers nine of the eleven paintings in superbly printed full-color gatefolds.

Albert Oehlen
ISBN 978-3-935567-54-1
Hbk, 9.5 x 13 in. / 54 pgs / 22 color.
U.S. \$50.00 CDN \$50.00 **FLAT40**
March/Art

GALERIE THADDAEUS ROPAC



Anselm Kiefer: Alkahest
Edited by Arne Ehmann. Poem by Christoph Ransmayr.

Among the many artists who have broached the motifs and themes of alchemy, Anselm Kiefer (born 1945) is pre-eminent in his concern with the transformation of earthly elements such as oil, straw, lead, mercury, stone, metal, rust and mud. *Alkahest* documents the artist’s latest series of both monumental and smaller paintings, as well as sculptures, which explore the titular alchemical term. Kiefer defines the term and his uses of it thus: “‘Alkahest’ signifies that there is a solution which can dilute any substance. Dilution is of course something very important for me. I often lay pictures on the floor and pour water over them, or pour on water that has paint dissolved in it. So I’m exposing them to dilution.” *Alkahest* features color reproductions of the series as well as a poem by Christopher Ransmayr.

Anselm Kiefer: Alkahest
ISBN 978-3-901935-45-9
Hbk, 13 x 10 in. / 144 pgs / 74 color / 8 b&w.
U.S. \$45.00 CDN \$45.00
March/Art

WALTHER KÖNIG, KÖLN



Paul Laffoley: Secret Universe 2
Edited by Udo Kittelmann, Claudia Dichter. Text by Claudia Dichter, Raphael Rubinstein.

The colorfully diagrammatic paintings of Paul Laffoley (born 1940) have won the artist and architect a devout cult following since the mid-1960s. From his one-room apartment in Boston (dubbed by him “the Boston Visionary Cell”), Laffoley has devised complex theories and fantastical scenarios on time travel, the fourth or fifth dimensions and cosmological, scientific and astrological questions, arranging his data in charts, maps and diagrams that combine text and image. These theories—which are first laid out in writing, and then transposed into graphic form—draw on the typologies of Jung and Blake, the theories of Goethe and the architectural writings of Buckminster Fuller and Frederick Kiesler, with whom Laffoley once collaborated. This volume is published in the Hamburger Bahnhof’s new *Secret Universe* series, dedicated to artists who have gone unnoticed by established art discourses.

Paul Laffoley: Secret Universe 2
ISBN 978-3-86335-088-8
Hbk, 8 x 9.75 in. / 136 pgs / 53 color / 21 b&w.
U.S. \$39.95 CDN \$39.95 **FLAT40**
February/Art

Exhibition Schedule
Berlin, Germany: Hamburger
Bahnhof, 11/04/11–03/04/12

WALTHER KÖNIG, KÖLN



Chris Martin: Staring into the Sun
Foreword and introduction by Gregor Jansen. Text by Elodie Evers, Lars Bang Larsen, Alexander Koch, Bob Nickas.

This is the first comprehensive publication on the work of Chris Martin (born 1954), one of America’s finest contemporary abstract painters. Martin’s enormous, sunny canvases are enthusiastic in execution, heroic in scale while also expressing something of the rogue spirit of outsider art. Many of them are dedicated to such artists and musicians as Harry Smith, Frank Moore and James Brown, whose names are inscribed in coarse strokes upon the works. Martin’s paintings are underlain with such everyday detritus as stuck-on coins, vinyl records, banana skins, newspaper articles and slices of bread. Despite such rough, utterly profane surfaces, it is a spiritual tradition of abstraction that Martin’s work draws from: Native American folklore, religious mysticism, anthroposophist symbolism, the landscape painting of North American romanticism—and the great melting pot of New York City itself, where Martin has lived since 1975.

Chris Martin: Staring into the Sun
ISBN 978-3-86335-091-8
Hbk, 8 x 10.75 in. / 152 pgs / 90 color.
U.S. \$54.95 CDN \$54.95
February/Art

MODERNE KUNST NÜRNBERG



Francesco Clemente: Palimpsest

Edited and foreword by Max Hollein. Text by Derek Walcott, Andrei Voznesensky. Poems by Gregory Corso, Robert Creeley, Allen Ginsberg, Peter Handke. Interview by Pamela Kort.

Throughout the sensual relationship that Francesco Clemente (born 1952) has cultivated with paper surfaces runs the idea of the palimpsest—the manuscript page or parchment, often torn from a book, from which text has been effaced so that the surface can be re-used. By virtue of their accumulated layers of traces, palimpsests are enormously evocative objects—evocative of human and material impermanence and the vast scale of human history. Clemente’s relationship with the histories of the inscribed page is widely known and celebrated; he has reinvigorated the idioms of both Indian and Italian manuscript painting, and has collaborated with poets such as Allen Ginsberg, Robert Creeley and René Ricard. This volume takes the palimpsest as a metaphor for Clemente’s art, from early works on paper to large-format paintings and more recent, monumental watercolors.

Francesco Clemente: Palimpsest
ISBN 978-3-86984-225-7
Clth, 9.75 x 10.5 in. / 168 pgs / 95 color.
U.S. \$50.00 CDN \$50.00
February/Art

CHARTA / COLBY COLLEGE
MUSEUM OF ART



Alex Katz:
Maine/New York
Text by Carter Ratcliff. Interview
by Sharon Corwin.

Maine/New York surveys three decades of paintings by Alex Katz (born 1927). A quintessential New York artist, Katz is also a part-time resident of rural Maine, and the subject matter of his paintings accordingly shifts from landscape to cityscape, from rural vignette to Manhattan interior. In this volume, published for an exhibition at Colby College Museum of Art—where the largest public collection of Katz’s resides—the pleasant haze of city afternoons is juxtaposed with the flickering greens of a rural path; the buzz of a fashionable social occasion with the dusk as it descends on a pond in the Maine woods. Along the way, we encounter the family members and friends who populate Katz’s paintings, cast in his distinctive treatments of light and atmosphere.

Alex Katz: Maine/New York
ISBN 978-88-8158-830-5
Hbk, 8.5 x 10.75 in. / 128 pgs / 60 color.
U.S. \$45.00 CDN \$45.00
June/Art

Exhibition Schedule
Waterville, ME: Colby College
Museum of Art, 07/12/12–Fall 2012

GALERIE THADDAEUS ROPAC



Alex Katz: Face the Music
Edited by Arne Ehmann.
Introduction by Charles L. Reinhart. Text by Mark Rappolt.

In 1960, Alex Katz (born 1927) began to collaborate with the Paul Taylor Dance Company, commencing a relationship with dance that has spanned his entire career. Undertaken for the company’s performance of *The Red Room* (later known as *Post Meridian*) at the legendary Festival of Two Worlds in Spoleto, Katz’s contribution consisted of three enormous red panels that defined the stage, and round wooden discs capable of holding two dancers, which floated down from the top of the theater rafters. During the collaboration, Katz also made numerous portraits of both dancers and dances. Katz and Taylor collaborated again in the 1980s, but the painter has only recently returned to the depiction of dance, with a new series of portraits of leading figures in the New York dance scene. *Alex Katz: Face the Music* surveys Katz’s career-long involvement with dance, reproducing canvases, cartoons, drawings and studies in oil.

Alex Katz: Face the Music
ISBN 978-3-901935-44-2
Hbk, 8.75 x 12 in. / 76 pgs / 32 color / 12 b&w.
U.S. \$30.00 CDN \$30.00
March/Art

KEMPER MUSEUM OF
CONTEMPORARY ART



Lois Dodd: Catching the Light
Edited by Barbara O’Brien.
Text by Alison Ferris, Barbara O’Brien, John Yau.

Over the past 50 years, American painter Lois Dodd (born 1927) has been recording the quieter moments of everyday life on New York’s Lower East Side and in mid-coast Maine, infusing the modernist tradition of *plein air* painting with Shaker-like qualities of modesty, airiness and quiet elegance. Views from city windows, gentle scenes of washing lines in back gardens, the artist’s shadow on a summer lawn with her painting tools at the far edge of the image: these objects of the painter’s attention declare themselves while leaving room to breathe for both viewer and artist. Published on the occasion of the artist’s first museum retrospective at the Kemper Museum of Contemporary Art, Kansas City (which travels to Portland Museum of Art in Maine), *Catching the Light* offers the first comprehensive overview of Dodd’s art in full-color reproductions, photographic documentation and essays.

Lois Dodd: Catching the Light
ISBN 978-1-891246-23-4
Clth, 9 x 11 in. / 136 pgs / 85 color.
U.S. \$40.00 CDN \$40.00
May/Art

Exhibition Schedule
Kansas City, MO: Kemper Museum
of Contemporary Art,
05/18/12–8/26/12
Portland, ME: Portland Museum of
Art, 01/17/13–03/24/13

GARY SNYDER GALLERY



Nicholas Krushenick:
A Survey
Text by John Yau, Tom Burckhardt, Kathy Butterly, Mary Heilmann, Thomas Nozkowski, David Reed.

Where some painters emerging in the late 1950s struggled with the disparities between Abstract Expressionist and Pop styles, often electing to choose one or the other, Nicholas Krushenick (1929–1999) solved the problem by choosing both—that is, by evolving his own unique style, in his own resolutely independent trajectory. This monograph—the first since 1972—offers a retrospective view of Krushenick’s work from the 1960s to the 1990s, from the loose geometries and web-like forms of his early paintings to the artist’s groundbreaking experiments in Pop abstraction, which have lost none of their relevance, freshness and energy. Also included is a selection of collages and preparatory drawings, many of which have never been reproduced, plus essays by critics and admirers. The volume is published on the occasion of a survey exhibition at Gary Snyder Gallery in September 2011.

Nicholas Krushenick: A Survey
ISBN 978-0-9829747-3-5
Hbk, 8.25 x 9.75 in. / 144 pgs / 75 color / 11 b&w.
U.S. \$35.00 CDN \$35.00
January/Art

HATJE CANTZ

Ellsworth Kelly: Black & White
Text by Ulrich Wilmes.

The paintings of Ellsworth Kelly (born 1923) are famous for their hard edges, minimalist abstraction and above all, their bright, vibrant colors. Less known are the black-and-white drawings, collages and paintings that preceded or accompanied many of them, despite the fact that they make up roughly 20 percent of his total output. *Ellsworth Kelly: Black & White* and the exhibition it accompanies bring together the artist’s color-free work for the first time, and offer a fresh take on his long career, emphasizing his use of shape, contrast, texture and his incorporation of such everyday objects as a broken windowpane, a handrail shadow or the leaf of a plant into his abstraction. This catalogue makes clear that the scale of contrast between black and white was key to Kelly’s artistic self-discovery and subsequent development, and is crucial to any proper understanding of his oeuvre.

Ellsworth Kelly: Black & White
ISBN 978-3-7757-3217-8
Hbk, 8.75 x 10.5 in. / 200 pgs / 127 color.
U.S. \$60.00 CDN \$60.00
January/Art

Exhibition Schedule
Wiesbaden, Germany: Museum Wiesbaden, 03/01/12–06/24/12



SILVANA EDITORIALE

Josef Albers
Text by Marco Pierini, Nicolas Fox Weber.

Recent exhibitions and publications on Josef Albers (1888–1976) have established this influential artist as a true Renaissance man of modernism—a painter, furniture designer, glass artist, writer, pedagogue and even album cover designer. Published on the occasion of the first major retrospective of Josef Albers in more than 20 years, and drawing on a wealth of information from the Albers archive, this volume consolidates this broad perspective, covering the full scope of Albers’ achievement. The artist’s career on both sides of the Atlantic is documented here, from his Weimar Bauhaus beginnings to his tenure as a teacher at Black Mountain College, to his years at Yale University and his considerable influence as a painter and theorist. The catalogue reproduces nearly 200 works, including 12 works in glass produced between 1921 and 1932; nearly 30 photographs and photocollages, many of which are previously unpublished; a selection of woodcuts and gouaches, and several items of furniture; the seven record sleeves Albers designed for Command Records (with their classic gatefold sleeves, which Albers helped to conceive); the paintings for which he is so well known; and a selection of theoretical texts. Also included is a rare text by Wassily Kandinsky, previously printed in a 1934 exhibition bulletin for a show of Alber’s woodcuts at the Galleria del Milione in Milan. This volume gives the most comprehensive account of Albers’ career to date.

Josef Albers
ISBN 978-88-366-2141-5
Pbk, 9.75 x 11.5 in. / 288 pgs / 185 color.
U.S. \$55.00 CDN \$55.00
February/Art

Exhibition Schedule
Modena, Italy: Galleria Civica, 10/08/11–01/08/12

OCA/KOENIG BOOKS



Whatever Happened to Sex in Scandinavia?

Edited by Marta Kuzma, Pablo Lafuente.
Introduction by Marta Kuzma.

Whatever Happened to Sex in Scandinavia? is a reader that brings together essays, artists’ writings and works, and countercultural publications to examine the juncture of the political and the erotic during the 1960s and 70s. Adopting as its starting point the postwar perception of Scandinavia as a socialist utopia of sexual freedom, it explores how the avant-garde artistic and cultural production of the time gravitated towards sexual and political liberation. *Whatever Happened to Sex in Scandinavia?* is the conclusion of a four-year research project, and includes many texts published in English here for the first time, by philosophers, artists, psychologists and theorists such as Knut Ove Arntzen, Stan Brakhage, Norman O. Brown, Valie Export, Öyvind Fahlström, Herbert Marcuse, Jonas Mekas, Henry Miller, Juliet Mitchell, Katti Anker Møller, Jørgen Nash, Håvard Friis Nilsen, Claes Oldenburg, Elise Ottesen-Jensen, Wilhelm Reich, Yvonne Rainer, Jacqueline Rose, Barney Rosset, Barbara Rubin, Jens Jørgen Thorsen and Otto Weininger.

Whatever Happened to Sex in Scandinavia?
ISBN 978-3-86335-068-0
Pbk, 8.5 x 11 in. / 525 pgs / 282 color.
U.S. \$54.95 CDN \$54.95
March/Art/Nonfiction & Criticism

RADIUS BOOKS



112 Greene Street
The Early Years, 1970–1974
Text by Jessamyn Fiore.

112 Greene Street was one of New York’s first alternative, artist-run venues. Started in October 1970 by Jeffrey Lew, Gordon Matta-Clark and Alan Saret, among others, the building became a focal point for a young generation of artists seeking a substitute for New York’s established gallery circuit, and provided the stage for a singular moment of artistic invention and freedom that was at its peak between 1970 and 1974. This extensively researched volume is the culmination of David Zwirner’s January 2011 exhibition of the same name, gathering a number of works exhibited at 112 Greene Street (by Matta-Clark, Vito Acconci, Tina Girouard, Suzanne Harris, Jene Highstein, Larry Miller, Alan Saret and Richard Serra among others), alongside extensive interviews with many of the artists involved, a timeline of the early years at 112 Greene Street and installation views of the 2011 exhibition.

112 Greene Street
ISBN 978-1-934435-41-0
Hbk, 8.5 x 12 in. / 192 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
April/Art

BLUM & POE



Requiem for the Sun: The Art of Mono-ha

Text by Mika Yoshitake, James Jack, Oshrat Dotan.

Requiem for the Sun: The Art of Mono-ha is the most comprehensive study in English to date on the postwar Japanese movement Mono-ha (School of Things), and examines the group’s practice in Tokyo between 1968–1972 at the height of the nation’s political upheaval against the US–Japan Security Treaty, anti-Vietnam War protests and its oil crisis. The Mono-ha artists—who included Noburu Sekine, Lee Ufan, Kishio Suga and Koji Enokura—all distinguished themselves through an aesthetic detachment that, instead of “creating” things, strove instead to “rearrange” them into artworks that interacted with the spaces around them. While sharing certain traits with the Land Art and Minimalism movements that were taking place in the United States, and the Arte Povera movement in Italy, Mono-ha was ultimately a rejection of the Euro-American avant-garde and is now synonymous with the beginnings of contemporary art in Japan.

Requiem for the Sun: The Art of Mono-ha
ISBN 978-0-9663503-2-6
Hbk, 8.25 x 10.25 in. / 200 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
May/Art/Asian Art & Culture

Exhibition Schedule
Los Angeles, CA: Blum & Poe, 02/25/12–04/15/12

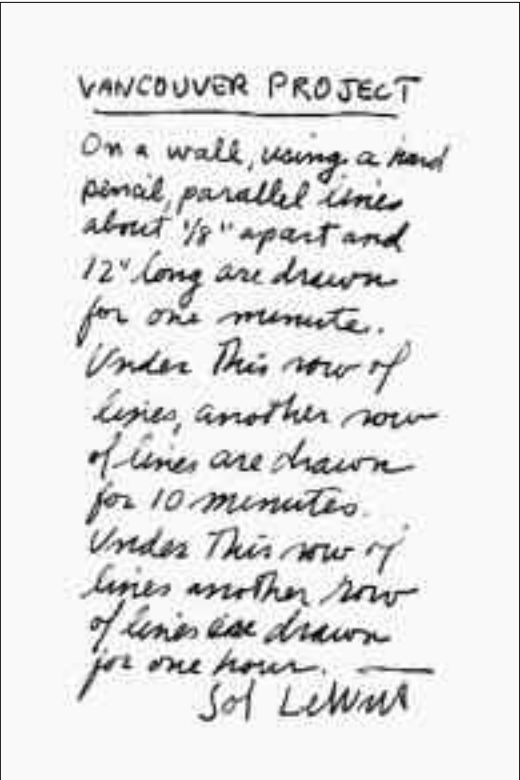
WALTHER KÖNIG, KÖLN/AFTERALL BOOKS/ACADEMY OF FINE ARTS VIENNA AND THE VAN ABBEMUSEUM

From Conceptualism to Feminism: Lucy Lippard’s Numbers Shows 1969–74

Text by Cornelia Butler with Peter Plagens, Griselda Pollock, Pip Day. Interviews with Lucy Lippard, Seth Siegelaub, et al.

Between 1969 and 1974, Lucy Lippard curated four exhibitions of contemporary art, which have become renowned as her “numbers shows.” Each took the population of the city in which it was shown as its title: 557,087 in Seattle, 955,000 in Vancouver, 2,972,453 in Buenos Aires and c. 7,500, which opened in Valencia, California, before touring the U.S. and then traveling to London. *From Conceptualism to Feminism* follows Lippard’s curatorial trajectory, analyzing her transition from a writer about art to a maker of exhibitions, and tracing her growing political engagement and involvement with feminism. Extensive photographic material is complemented by a major new essay by Cornelia Butler and interviews with Lucy Lippard, Seth Siegelaub and with artists in c. 7,500. The volume also includes an analysis of artists’ initiatives in Argentina, which give a context for Lippard’s emerging political consciousness. *From Conceptualism to Feminism* is the third publication in Afterall’s *Exhibition Histories* series, which investigates exhibitions that have shaped the way contemporary art is experienced, made and discussed.

From Conceptualism to Feminism: Lucy Lippard’s Numbers Shows 1969–74
ISBN 978-3-86335-102-1
Pbk, 6.25 x 8.75 in. / 280 pgs / 140 b&w.
U.S. \$27.50 CDN \$27.50
March/Art



NEW DOCUMENTS

Lucy Lippard: 4,492,040
Edited by Lucy Lippard.

Between 1969 and 1974, the influential curator Lucy Lippard (born 1937) curated four decisive Conceptual art exhibitions, and in doing so reinvented the exhibition catalogue. 4,492,040 is a facsimile reprint of the extremely scarce and hugely important catalogues produced for those exhibitions: 557,087 (the Seattle Art Museum), 955,000 (the Vancouver Art Gallery), 7,500 (the California Institute of Art) and 2,972,453 (the Centro de Arte y Comunicación). Titled after the populations of the cities in which the shows were held, each catalogue was an envelope of loose note cards containing statements, documentation and conceptual works by each artist, to be rearranged, filed or discarded at will. If Lippard described Conceptual art as the dematerialization of the art object, these catalogues effectively announced the dematerialization of the art exhibition. (One reviewer claimed Lippard had been the artist, and that her medium had been other artists.) 4,492,040 includes such iconic figures as Vito Acconci, Carl Andre, Siah Armajani, Terry Atkinson, John Baldessari, Michael Baldwin, Robert Barry, Rick Barthelme, Daniel Buren, Rosemarie Castoro, Hanne Darboven, Walter de Maria, Jan Dibbets, Christos Dikeakos, Eleanor Antin, Dan Graham, Hans Haacke, Eva Hesse, Douglas Huebler, On Kawara, Edward Kienholz Sol LeWitt, Roelof Louw, Duane Lundon, Bruce McLean, Robert Morris, N.E. Thing Co., Bruce Nauman, Adrian Piper, Allen Ruppersberg, Ed Ruscha, Richard Serra, Robert Smithson, Jeff Wall and Lawrence Weiner.

Lucy Lippard: 4,492,040
ISBN 978-1-927354-00-1
Boxed, 6 x 4 in. / 460 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00 **SDNR30**
March/Art





At over 500 pages, and with 1,400 color reproductions, this massive volume offers a definitive survey of the visceral, taboo-breaking performances and art of the Vienna Actionists.

KUNSTHAUS BREGENZ

Valie Export: Archiv

Text by Yilmaz Dziewior, Jürgen Thaler, Astrid Wege.

Whether tattooing a gardener-belt onto her thigh before a live audience or wedging her body into the recesses of urban architecture, Valie Export has combated patriarchal structures and cast off inhibitions throughout a career that has consistently refused to conform to any one genre. Perhaps best known for her early experimentations in expanded cinema and her performances of feminist Media Aktionism, Export has amassed a vast oeuvre spanning feature film, digital photography, sculpture and installation. *Archive* amasses all of this material and more, excavating Export's own collection of documentation, preparatory drawings, scripts, posters, Polaroids, newspaper clippings and correspondence to provide an unprecedented overview. Each step of the creation process for iconic pieces such as "Tap and Touch Cinema," "Action Pants: Genital Panic" and "BODY SIGN ACTION" are explored along with never-before-seen art objects and brand new pieces, making this volume the definitive Valie Export anthology.

Valie Export: Archiv
ISBN 978-3-86335-094-9
Clth, 8.5 x 10.5 in. / 312 pgs / 500 color / 100 b&w.
U.S. \$66.00 CDN \$66.00
February/Art

WALTHER KÖNIG, KÖLN

Vienna Actionism

Art and Upheaval in 1960s Vienna

Edited by Eva Badura-Triska, Hubert Klocker. Text by Eva Badura-Triska, Kerstin Barnick-Braun, Rosemarie Brucher, Thomas Eder, Marie-Therese Hochwartner, et al.

Vienna Actionism was the most extreme artistic project of the 1960s, mostly preceding and always surpassing the other performance art, body art and happenings in terms of sheer violent excess. Though never officially a group, Günter Brus, Otto Mühl, Hermann Nitsch and Rudolf Schwarzkogler shared a similar reaction to the restrictive political and cultural climate of the Austrian art scene of the 1950s and 1960s. They established the body as a site of exploration, and its blood, sweat and excrement as art material: performance as the transgression of both social and religious taboo, and art itself as a violent, tragic recognition of brute fact. Others, such as Kurt Kren, Ernst Schmidt Jr., Valie Export and Peter Weibel, used the medium of video and film to critique the repressive aspects of language and mass media, and the Wiener Gruppe (Friedrich Achleitner, Konrad Bayer, Gerhard Rühm, Oswald Wiener) saw language as a visual and acoustic material, and transformed it into collages, happenings and "literary cabarets." This landmark publication includes 1,400 color images, biographies and an illustrated chronology and index of all the "actions," literature and films of the movement now recognized as one of the most significant contributions to postwar European art. This volume will be the standard reference work on Vienna Actionism for years to come.

Vienna Actionism
ISBN 978-3-86560-979-3
Hbk, 9.5 x 11.25 in. / 520 pgs / 1,400 color.
U.S. \$95.00 CDN \$95.00
February/Art



THE ARTS ARENA

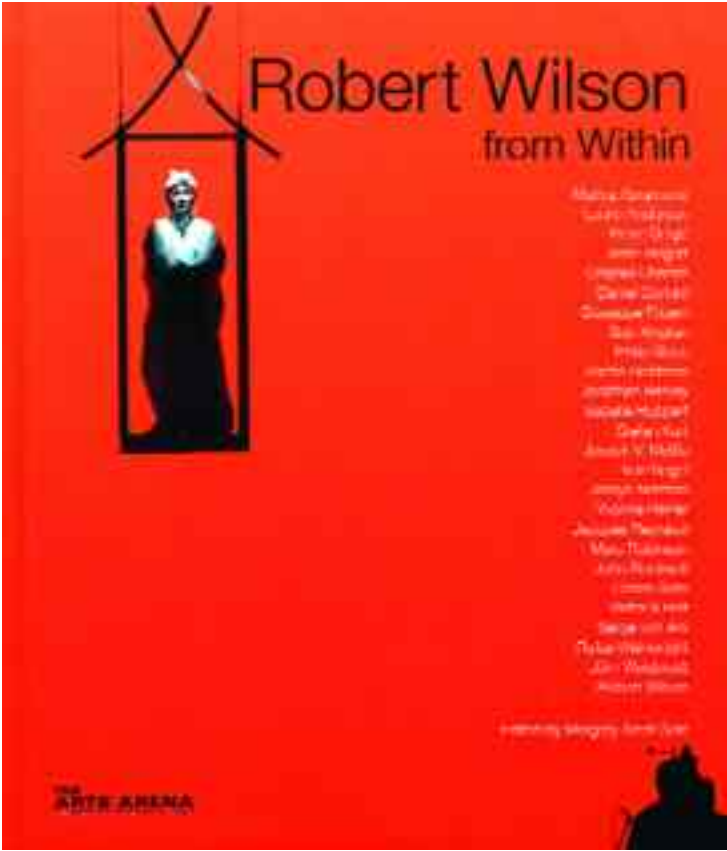
Previously Announced

Robert Wilson from Within

Edited by Margery Arent Safir. Text by Marina Abramovic, Laurie Anderson, Philip Glass, Isabelle Huppert, et al.

Perhaps the world's foremost avant-garde theater artist, Robert Wilson (born 1941) ranges across opera, theater, visual arts, video, furniture and set design in his pursuit of astounding multimedia spectacles. Susan Sontag wrote of his career, "It has the signature of a major artistic creation. I can't think of any body of work as large or as influential." Wilson's legendary operatic work with Philip Glass, *Einstein on the Beach*, upended operatic conventions, and Wilson has also left his mark on masterworks of the classical and modern repertoires, from *The Magic Flute* to *Madame Butterfly*, *Lulu* to *The Threepenny Opera*, and in theater from *Hamlet* to *Orlando* and *Happy Days*. *Robert Wilson from Within* celebrates the achievements of this "total artist," from his earliest works to his latest, *The Life and Death of Marina Abramovic*. World renowned artists, composers, actors, theater directors, costume designers, scenographers and musicians give their perspectives on Wilson's work, accompanied by lavish images including a personal series selected and annotated by Wilson and a catalogue raisonné of his complete works, with full production information.

Robert Wilson from Within
ISBN 978-2-9538237-0-7
Hbk, 9.5 x 11 in. / 336 pgs / 640 color / 60 b&w.
U.S. \$55.00 CDN \$55.00
Available/Performing Arts



DACO VERLAG

Robert Wilson: The Watermill Center

A Laboratory for Performance

Edited by José Macián, Sue Jane Stoker, Jörn Weisbrodt.

Founded in 1992 by internationally renowned theater artist Robert Wilson, the Watermill Center on Long Island, New York, is a unique performance art laboratory for young and emerging artists. This compendium of documents, texts and images includes contributions by artists Marina Abramovic and Jonathan Meese, long-time Wilson collaborators Lucinda Childs and Philip Glass, performers Isabella Rossellini and Isabelle Huppert, curators Chrissie Iles and Elisabeth Sussman, singer-songwriter Rufus Wainwright, scholars Antonio Damasio and Bonnie Marranca, collector Jean Paul Barbier-Mueller, writers Jay McInerney and Barbara Goldsmith, as well as many Watermill Center alumni artists. Covering every aspect of life at the Center, Wilson's summer workshops, the year-round residency programs, the extensive collection, outreach programs with community, landscaped gardens and architecture, this is the first extensive glimpse into the world of Watermill and an intimate look at Wilson's artistic process and the legacy he is creating for future generations.

Robert Wilson: The Watermill Center
ISBN 978-3-87135-054-2
Clth, 9.5 x 11 in. / 360 pgs / 470 color.
U.S. \$95.00 CDN \$95.00
January/Art/Performing Arts



FOGGY NOTION BOOKS/ PASADENA MUSEUM OF CALIFORNIA ART

L.A. Raw: Object Expressionism in Los Angeles, 1945–1980

From Rico Lebrun to Paul McCarthy

Text by Michael Duncan. Afterword by Peter Selz.

Until recently, the figurative artists who dominated the Los Angeles art scene of the 1940s and 50s had largely been written out of art history. *L.A. Raw* is an attempt to right that wrong. Bringing together works by 41 artists in a variety of media, it traces a lineage that connects postwar figurative expressionism to the 1960s and 70s investigations of politics, gender and ethnicity in art. The featured artists include John Altoon, Wallace Berman, William Brice, Hans Burckhardt, Chris Burden, Cameron, Judy Chicago, Connor Everts, Llyn Foulkes, Charles Garabedian, David Hammonds, Robert Heinecken, John Paul Jones, Kim Jones, Ed and Nancy Kienholz, Rico Lebrun, Paul McCarthy, Arnold Mesches, Betye Saar, Ben Sakoguchi, Barbara Smith, James Strombotne, Jan Stussy, Edward Teske, Joyce Treiman, Howard Warshaw, June Wayne, Charles White and Jack Zajac.

L.A. Raw: Object Expressionism in Los Angeles, 1945–1980
ISBN 978-0-9835870-2-6

Flexi, 10 x 10.25 in. / 208 pgs / 161 color.

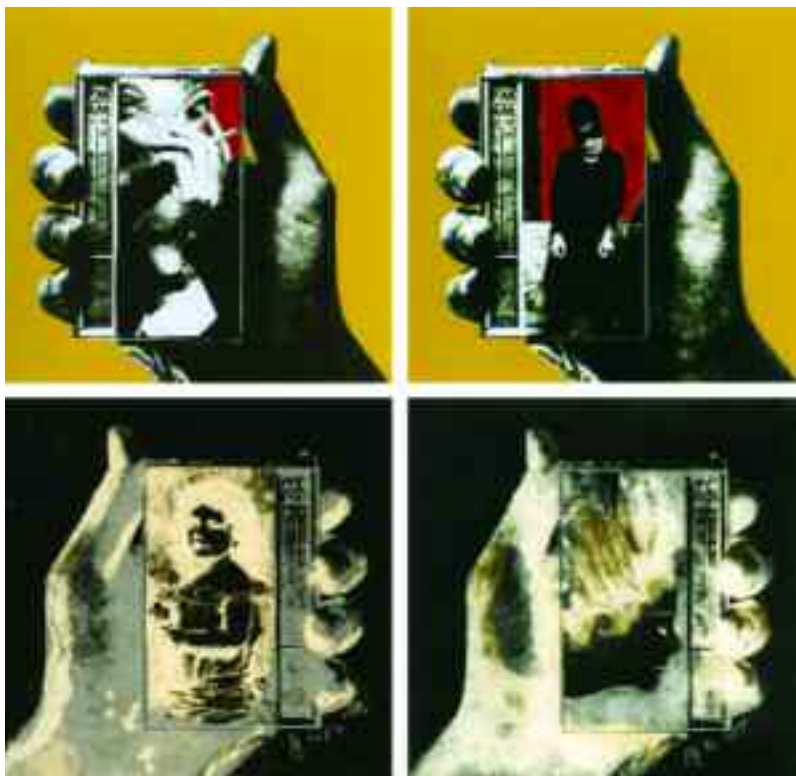
U.S. \$45.00 CDN \$45.00

January/Art

Exhibition Schedule

Pasadena, CA: Pasadena Museum of California Art, 01/21/12–05/20/12

L.A. Raw traces an alternative lineage of postwar art in California. Connecting 1950s figurative expressionism to 1960s and 70s investigations of politics, gender and ethnicity, it includes artists such as John Altoon, Wallace Berman, Chris Burden, David Hammons, Ed and Nancy Kienholz, Paul McCarthy and Betye Saar, as well as many lesser-known figures.



MATTHEW MARKS GALLERY



Jasper Johns: New Sculpture and Works on Paper

Interview by Terry Winters.

This monograph reproduces sculptures and works on paper completed over the last five years by Jasper Johns (born 1930), who in February 2011 became the first visual artist to receive a Presidential Medal of Honor since 1977. The sculptures, cast in bronze, aluminum and silver from wax originals, feature Johns' signature number grid and the impressions of various objects and textures, such as choreographer Merce Cunningham's foot. The recent works on paper include a series of drawings and prints based on three small works Johns made early in 2010 on Shrinky Dinks (a plastic made for children to draw on, which shrinks when heated). Color plates are accompanied by a conversation between Johns and fellow artist Terry Winters, which takes Johns' newest works as the starting point for a broader discussion of his artistic practice.

Jasper Johns: New Sculpture and Works on Paper
ISBN 978-1-880146-57-6

Clth, 10 x 10.75 in. / 160 pgs / 77 color / 1 b&w.

U.S. \$65.00 CDN \$65.00

February/Art



Also Available:

A Thing Among Things: The Art of Jasper Johns

By John Yau

9781933045627

Hbk, U.S. \$39.95 CDN \$39.95

D.A.P.

TURNER



Ron Gorchov

Text by Robert Storr, Phong Bui, Kevin Power, Remo Guidiani, Santiago Olmos, Omar-Pascual Castillo. Conversation with Ray Smith, Phong Bui, Ron Gorchov.

Since the late 1950s, Ron Gorchov (born 1930) has been a stalwart advocate of the possibilities of paintings as objects rather than as representations. Early in his career, alongside artists like Frank Stella, Robert Mangold and Richard Tuttle, Gorchov experimented with the shape of the canvas and stretcher, eventually devising the saddle-like frame that has allowed him to make paintings that are sculptures as much as they are sites of image-making. Gorchov's art is distinguished by the luminous gentleness of its abstractions, which often consist of paired lozenges or lines that grow perceptually perplexing on their undulating grounds as the viewer engages them. Published on the occasion of a major exhibition in Spain curated by Gorchov's studio neighbor Ray Smith, this volume is the first substantial monograph on this much loved New York artist, who has received increasing attention over the past decade.

Ron Gorchov

ISBN 978-84-7506-995-1

Pbk, 9.5 x 11.25 in. / 196 pgs / 100 color.

U.S. \$35.00 CDN \$35.00

March/Art

HATJE CANTZ



Frank Stella: Connections

Edited by Ben Tufnell. Text by Robert Hobbs, Tom Hunt, Karen Wilken, et al.

The art of Frank Stella (born 1936) transcends the boundaries between painting, sculpture and architecture. Over the course of a five-decade career the artist has consistently reinvented himself, to such an extent that today we are faced with seven or eight Stellas, ranging from austere minimalist to baroque maximalist. *Frank Stella: Connections* carefully orchestrates a selection of paintings and sculptures to reveal a surprisingly unified Stella. Included are previously unseen early Minimalist works and "turning points" from the artist's personal collection, as well as selections from such major series as the *Irregular Polygons* and *Protractor* paintings of the 1960s, the *Polish Village* and *Circuits* series of the 1970s and 1980s, and the metal reliefs and monumental floor sculptures of the last two decades. Through a series of encounters, juxtapositions and dialogues, the underlying concerns and extraordinary consistency of Stella's practice are here brought to light.

Frank Stella: Connections

ISBN 978-3-7757-3271-0

Hbk, 9.75 x 13 in. / 96 pgs / 58 color.

U.S. \$55.00 CDN \$55.00

January/Art

HAYWARD PUBLISHING



Jeremy Deller: Joy in People

Text by Stuart Hall, Ralph Rugoff, Rob Young. Interview by Matthew Higgs.

Remapping social and cultural territories, Turner Prize-winning artist Jeremy Deller (born 1966) has alternately taken on the roles of artistic producer, publisher, film-maker, collaborator, curator, parade organizer and cultural archivist. Over the past two decades, he has been a pioneering and highly influential figure in contemporary art, helping to rewrite the rules of artistic practice with his extraordinary collaborative interventions, which have included parades, battle re-enactments and exhibitions of folk art. This comprehensive catalogue is published for Deller’s first major survey exhibition. Employing a wealth of ephemera, critical writing and documentary and artwork photography, this beautiful book is the first and only complete survey of the artist’s multifaceted practice.

Jeremy Deller: Joy in People
ISBN 978-1-85332-294-5
Hbk, 9 x 11 in. / 214 pgs / 180 color.
U.S. \$40.00 CDN \$40.00
April/Art

Exhibition Schedule
London, England: Hayward Gallery, 02/22/12–05/13/12
St. Louis, MO: The Contemporary Art Museum St. Louis, 02/13–04/13

MODERNE KUNST NÜRNBERG



Jeremy Deller: Social Surrealism

Edited by Robert Eikmeyer, Alistair Hudson.

Ever since completing his “Manchester Procession” (2009), British artist Jeremy Deller (born 1966) has described his practice as “Social Surrealism”: “It’s going back to the original idea of carnival and procession, inverting reality and changing reality if only for a day or a week...” For more than a decade, Deller has been at the forefront of a generation of artists who have reimagined the possibilities of public space, orchestrating real life scenarios to illuminate larger social realities. His best known work is the 2001 “Battle of Orgreave” project, for which he collaborated with re-enactment societies to recreate a 1984 confrontation between striking British miners and police. On September 15 2010, Robert Eikmeyer and Alistair Hudson met Deller in his flat in London to talk about his work. This audio CD documents their conversation.

Jeremy Deller: Social Surrealism
ISBN 978-3-86984-052-9
CD-Audio, 5.5 x 7.25 in.
U.S. \$30.00 CDN \$30.00
February/Art



Also Available:

Jeremy Deller: Brando, Pocahontas & Me
Hbk, U.S. \$35.00
CDN \$35.00
9780934324434
Aspen Art Press

ASPEN ART MUSEUM



Slater Bradley & Ed Lachman: Look Up and Stay in Touch

Foreword by Heidi Zuckerman Jacobson. Text by Chrissie Iles, Mark Rappolt. Interview by Heidi Zuckerman Jacobson.

Look Up and Stay in Touch presents the final works in artist Slater Bradley’s decade-long doppel-ganger project. Bradley (born 1975) has explored the way cultural icons are so imbued with myth that they become a mirror image (doppel-gänger) of the self. Earlier works in the series include faked tribute videos in which Bradley’s doppel-ganger, Ben Brock, performs as late musicians Ian Curtis, Michael Jackson and Kurt Cobain. These final two works in the series focus on another of Bradley’s obsessions: the actor River Phoenix. The installations were produced in collaboration with Academy Award–nominated cinematographer and film-maker Ed Lachman, director of photography for the film, *Dark Blood*, an unreleased 1993 film starring Phoenix that was in production at the time of the actor’s death. The video installations *Shadow* (2010) and *Dead Ringer* (2011) are based on the film, and the latter features an appearance by Bradley himself.

Slater Bradley & Ed Lachman: Look Up and Stay in Touch
ISBN 978-0-934324-53-3
Clth, 7.25 x 9 in. / 120 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
February/Art

JRP|RINGIER



Jennifer Bolande: Landmarks

Edited by Nicholas Frank. Text by Dennis Balk, Jack Bankowsky, Rosetta Brooks, Nicholas Frank, Ingrid Schaffner, Christina Valentine.

For the past 25 years Jennifer Bolande (born 1957) has engaged in an intuitive form of conceptualism, using a variety of media including photography, sculpture, photo-objects, collage, film, installation and dance, to record or create visual anomalies. Photographer Sharon Lockhart describes her works as “photographic sculptures and sculptural photographs,” terms that are readily applied to Bolande’s best-known work, “Milk Crown”—a porcelain reproduction of Harold Edgerton’s famous 1956 photo of a milk splash. *Landmarks* is the first monograph on her work. Sequenced and co-designed by the artist, it carries the viewer into and through the sets of elements, themes and narratives that recur and dovetail throughout her work. In addition to images of her most significant works, the catalogue includes a wealth of resource material, providing a view of the artist’s process and fields of interest.

Jennifer Bolande: Landmarks
ISBN 978-3-03764-260-3
Pbk, 8.75 x 12.5 in. / 160 pgs / 116 color / 25 b&w.
U.S. \$45.00 CDN \$45.00
December/Art

HATJE CANTZ



Mona Hatoum

Edited by Ingild Goetz, Rainald Schumacher, Larissa Michelberger. Text by Ingild Goetz, Leo Lencsés, Rainald Schumacher.

Mona Hatoum (born 1952) has established herself as a truly transnational artist: born in Beirut, and working in Berlin and London, her multimedia work explores the dangers inherent to the borderlines between nation and body. This multi-authored and richly illustrated publication reveals all of the different facets of the artist’s career, from her overtly political performances of the 1980s to her later installations, photographs, sculptures and videos that examine the human body as a metaphor for oppression in a broader sense. Hatoum’s unusual blend of Surrealism and Minimalism both seduces and repels: her endoscopic videos of her organs, blood-red lights, the crackling electricity of wired furniture and glowing globes, a variety of cages and the murderous possibilities of kitchen utensils present us with an alienating intimacy that questions our relationship to our bodies and to the world.

Mona Hatoum
ISBN 978-3-7757-3153-9
Hbk, 6.75 x 9.5 in. / 100 pgs / 71 color / 23 b&w.
U.S. \$55.00 CDN \$55.00
February/Art

Exhibition Schedule
Munich, Germany: Goetz Collection, 11/14/11–04/05/12

THE FLAG ART FOUNDATION



Josephine Meckseper

Text by John Cassidy, James Frey, Stephen Roach. Interview by Francesco Bonami.

Over the past ten years, the New York-based artist Josephine Meckseper has developed a practice that melds the aesthetic language of modernism with a profound critique of consumerism. Meckseper employs window displays, vitrines, installations, photographs, films and magazines to explore how consumer culture defines subjectivity. In this volume, published for her 2011 solo exhibition at the FLAG Art Foundation, New York, Meckseper presents a series of new works focusing on display modes of retail environments such as car dealerships, highlighting their aesthetic overlap with mid-century modernism. Chrome car rims sit atop mirrored pedestals; sleek corporate logos populate wall assemblages; and canvases are shrinkwrapped in plastic. Meckseper’s new vitrines, stocked with familiar and unfamiliar objects, function as time capsules of contemporary culture. The works in this catalogue possess a monumental quality, bearing as they do the insignia of American power and authority—flags, eagles and car logos.

Josephine Meckseper
ISBN 978-0-9824315-4-2
Pbk, 9.25 x 11.5 in. / 72 pgs / 150 color.
U.S. \$35.00 CDN \$35.00
February/Art

LUHRING AUGUSTINE



Elad Lassry

The photographs, films and sculptures of Los Angeles-based artist Elad Lassry (born 1977) take multiple points of departure: the ultra-saturated imagery of commercial advertising, the seductive rhetoric of retail and the clean production of the film still. Lassry purposefully blurs distinctions between genres, media and sources, confronting our habits of processing and consuming of images. His radical blend of high and low, staged and appropriated, unique and mass-produced, leaves the viewer in a bewitched state of doubt as to the proper function of his work. Questioning origin, authorship and intentionality, Lassry’s disquieting compositions nonetheless glow with sensual, mesmerizing appeal. This catalogue is published for Lassry’s first solo exhibition at Luhring Augustine in New York, and includes 43 color images of both photographs as well as documentation of the 35mm film included in that exhibition.

Elad Lassry
ISBN 978-0-9771150-4-4
Hbk, 9 x 10.5 in. / 96 pgs / 43 color.
U.S. \$45.00 CDN \$45.00
January/Art

PETER BLUM EDITION/BLUMARTS INC, NEW YORK



Previously Announced

Matthew Day Jackson: The Tomb, In Search of

Text by Benno Tempel. This two-volume slipcased publication is produced on the occasion of American artist Matthew Day Jackson’s 2010 exhibitions at Peter Blum’s two New York galleries. The first volume, *The Tomb, In Search of*, records one of the artist’s most powerful works: a sculpture of eight astronaut pallbearers (rendered from scraps of wood and plastic) carrying a life-size figure enshrined in a glass case, titled “The Tomb.” Based on a fifteenth-century sculpture by Antoine Le Moiturier, “The Tomb” carries echoes of the wars in Iraq and Afghanistan, Day Jackson’s own mortality and Paul Thek’s 1967 “Tomb.” *In Search of, the Film* is based upon the eponymous 1970s TV series hosted by Leonard Nimoy, which investigated paranormal phenomena. Day Jackson’s video looks at varieties of anthropomorphism in our view of other life forms, the allegories of artists’ journeys and the transmission of history through artifacts.

Matthew Day Jackson: The Tomb, In Search of
ISBN 978-0-935875-26-3
Slip Clth, 2 vols., 8.5 x 10.75 in. / 318 pgs / 290 color / 10 b&w.
U.S. \$85.00 CDN \$85.00
Available/Art

THE PULITZER FOUNDATION FOR THE ARTS



Ann Hamilton: Stylus
Text by Ann Hamilton, Matthias Waschek, Steven Henry Madoff.

Ann Hamilton’s *Stylus* installation at The Pulitzer Foundation for the Arts in St. Louis was conceived as both sanctuary and laboratory—an attempt to link “the building’s interior state of reflection and contemplation to the world outside its opaque walls.” Employing such elements as the silence of a waving hand, the vibratory clicking of thousands of Mexican jumping beans and a set of speakers telling stories to the sky, the *Stylus* project transformed the Pulitzer space into a unique audio and visual environment. Hamilton’s haunted call and response responded directly to the Tadao Ando-designed building, animated by acoustic elements developed in collaboration with composer and sound designer Shahrokh Yadegari. This volume both documents and builds upon the installation with texts by the artist, exhibition curator Matthias Waschek and Steven Henry Madoff, photographs of the exhibition and an image-based inventory of the artist’s materials and process.

Ann Hamilton: Stylus
ISBN 978-0-9823347-1-3
Clth, 7 x 10 in. / 128 pgs / 50 color.
U.S. \$35.00 CDN \$35.00
March/Art

MOUSSE PUBLISHING



Andrea Zittel: Between Art and Life
Edited by Alberto Salvadori.
Preface by Lapo Cianchi. Text by Francesco Bonami.

Published on the occasion of the artist’s first institutional solo show in Italy, *Between Art and Life* documents Andrea Zittel’s visionary experiments with the structures and design of everyday life. For the past two decades, Zittel has relentlessly advanced the role of art in streamlining our habitats and reclaiming civic agency through her handmade clothing, designed environments, recycling systems and breeding projects, Zittel wears her work, inhabits her work, eats her work and lives her work, and in the catalogue’s essay, Francesco Bonami describes Zittel as “one of the last utopian artists around. Utopia is a dying attitude. We are so wired in the now that it is almost impossible to free ourselves from our dystopian reality.” This book documents “A-Z West,” Zittel’s “Institute of Investigative Living,” launched by the artist in 1999 in the Joshua Tree Desert.

Andrea Zittel: Between Art and Life
ISBN 978-88-96501-46-7
Clth, 7 x 10 in. / 184 pgs / 123 color.
U.S. \$50.00 CDN \$50.00
February/Art

VALIZ



Nils Norman: Edible Park

Edited by Nils Norman, Peter de Rooden, Taco de Neef. Text by Agnieszka Gratzka, Fransje de Waard, Nils Norman, et al.

In a public park in the Hague, British artist Nils Norman (born 1966) has devised an unusual work of art: one that grows and blossoms and produces delicious fruit and vegetables. Norman’s “Edible Park” was developed using the principles of permaculture, a form of vegetable gardening in which different plants are combined in such a way that they complement one another’s needs as they grow. More than just a gardening model, permaculture is a nature-based design philosophy that can be used as a guide for architecture, product design and to improve society in general. In *Edible Park* Norman explains his methods, his sources of inspiration and the artistic and social-critical context around his work. The book contains a wealth of visual material and a DIY section explaining permaculture methods that can be applied to the balcony or backyard garden.

Nils Norman: Edible Park
ISBN 978-90-78088-61-5
Flexi, 6.75 x 9.5 in. / 160 pgs / 100 color / 30 b&w.
U.S. \$29.95 CDN \$29.95
June/Art

Exhibition Schedule
The Hague, The Netherlands:
Stroom Den Haag, 03/12–06/12

RADIUS BOOKS



Previously Announced

Jim Denevan: Lake Baikal

In March of 2010, land artist Jim Denevan (born 1961) and his crew journeyed to the world’s largest lake—Lake Baikal in southwestern Siberia—where they created the world’s largest artwork on the frozen surface of the water. Enduring sub-zero temperatures and blistering winds, the seven participants used chain fencing to inscribe the ice with a series of circles based on the Fibonacci sequence (where each number is the sum of the previous two), which varied in diameter from an origin point of only 18 inches to nine square miles. The project broke the record for the largest artwork in existence, which was previously held by Denevan’s 2009 work in the Nevada desert. This volume records the highs and lows, the comedy and the drama, of this extraordinary venture, as well as the final ephemeral work itself.

Jim Denevan: Lake Baikal
ISBN 978-1-934435-43-4
Clth, 12.25 x 9.5 in. / 176 pgs / 90 color.
U.S. \$65.00 CDN \$65.00
Available/Art

FOURTHWALL BOOKS



William Kentridge & Gerhard Marx: Fire Walker

Edited by Oliver Barstow, Bronwyn Law-Viljoen.
Introduction by Bronwyn Law-Viljoen. Text by Alexandra Dodd, Mpho Matsipa, et al. Interviews by Oliver Barstow.

In 2009, William Kentridge and Gerhard Marx were commissioned to make a public sculpture for the city of Johannesburg, on the occasion of the 2010 Soccer World Cup. Their sculpture was based on Kentridge’s drawing of a woman street vendor—known colloquially in Johannesburg as a fire walker—carrying a burning brazier on her head. “Fire Walker” thus stands for the ordinary citizen, whose survival depends on his or her ability to negotiate contested urban terrain. The 36-foot-high figure was installed at the foot of the Queen Elizabeth Bridge, on a site formerly used by street traders and taxi washers. This volume documents the commission and also includes two photo essays on street vendors and old city monuments.

William Kentridge & Gerhard Marx: Fire Walker
ISBN 978-0-9869850-2-7
Slip, Pbk, 7.75 x 11.75 in. / 123 pgs / 123 color.
U.S. \$50.00 CDN \$50.00
February/Art

KERBER



Jenny Holzer: For Frankfurt
Edited by Friederike von Büнау. Text by Henri Cole, Rose-Maria Gropp, Peter Weibel.

In October 2010, Jenny Holzer (born 1950) launched an ambitious public artwork in the city of Frankfurt. From the night of October 4 onward, Holzer projected a series of scrolling text works onto six public buildings in the city: the Alte Nikolaikirche, the Römer, the Dreikönigskirche, the Literaturhaus, St. Katharinenkirche and Portikus. All of the texts related to either the city itself or to the history of German Protestantism, and were drawn from the works of philosophers and writers such as Wislawa Szymborska, Theodor Adorno, Dietrich Bonhoeffer, Martin Buber, Johann Wolfgang von Goethe, Sören Kierkegaard, Martin Luther, Friedrich Schleiermacher and Paul Tillich. This volume records the commission, showing how Holzer’s (unusually lengthy) excerpts, set in heavy, sans-serif caps, dramatized Germany’s intellectual and literary heritage.

Jenny Holzer: For Frankfurt
ISBN 978-3-86678-552-6
Hbk, 8.5 x 10.5 in. / 128 pgs / 41 color.
U.S. \$45.00 CDN \$45.00
February/Art

SKARSDIEDT GALLERY



Previously Announced

Jenny Holzer: Retro
Text by Cary Levine.

Famed for her LED message boards and the declarative, politicized cast of her linguistic materials, Jenny Holzer (born 1950) has in fact employed a great variety of media in her subversions of dominant ideologies. Among these media are granite and marble benches, enamel signs and even, as this handsome catalogue for Holzer’s 2010 show at Skarstedt Gallery reveals, a sarcophagus. *Jenny Holzer: Retro* covers a decade of Holzer’s oeuvre from the late 1970s to the late 1980s, underlining the diversity of media in some of the artist’s most iconic works. It shows how each medium elicits differing types of language composition, from the direct provocations of the ephemeral LED message boards to the horrific cracked narratives of the stone benches with their rhetoric of enshrinement and permanence. Surveying works that vary thus from the fleeting to the fixed, *Retro* also underscores the temporal scale of Holzer’s bold and influential oeuvre.

Jenny Holzer: Retro
ISBN 978-1-61623-719-6
Clth, 8.75 x 11.5 in. / 68 pgs / 59 color / 3 b&w.
U.S. \$30.00 CDN \$30.00
Available/Art

DESTE FOUNDATION FOR CONTEMPORARY ART



Previously Announced

Doug Aitken: Black Mirror
Preface by Dakis Joannou.

Doug Aitken’s *Black Mirror* is a meditation on the rootlessness and the extreme virtuality of contemporary existence. Comprised of a site-specific multi-channel video installation and a live theater performance at the Deste Foundation Project Space, Slaughterhouse, on the Greek island of Hydra, it stars Chloë Sevigny as a nomadic individual traversing airport terminals, hotel lobbies and car rental kiosks, communicating in quick pulses and travelling long distances for short meetings. The video installation was shot in and around Athens and Hydra, as well as Cancun, Mexico; Albuquerque and Gallup, New Mexico; Flagstaff and Arcosanti, Arizona; and Palm Springs, California. The performance was staged on a barge off Athens, and featured Sevigny, gospel singers, strippers and musicians, Los Angeles underground rock duo No Age and Greek percussionists.

Doug Aitken: Black Mirror
ISBN 978-960-99314-2-7
Pbk, 8.5 x 11 in. / 144 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
Available/Art

MODERNE KUNST NÜRNBERG



David Lynch: The Marriage of Picture and Sound

Edited by Brigade Commerz, Robert Eikmeyer, Thomas Knoefel.

In October 2010, David Lynch received the Kaiserring award, presented annually to visual artists by the city of Goslar, Germany. Following the awards ceremony, Lynch gave a press conference and took questions from a number of local schoolchildren about his work. This 45-minute audio CD is edited from both occasions to produce an audio portrait of Lynch's thought and life. Here, Lynch recalls his childhood and his early love of painting, and discusses such topics as daydreaming, dream logic, meditation, his favorite kinds of shots (such as "people coming out of darkness"), the studio system, painting and film, and the titular relationship between image and sound. The disc closes with a short discussion by Marilyn Manson, who recounts his first encounter with Lynch and the filming of *Lost Highway*.

David Lynch: The Marriage of Picture and Sound
ISBN 978-3-86984-055-0
CD-Audio, 5.5 x 7.5 in.
U.S. \$24.00 CDN \$24.00



Also Available:

Marilyn Manson & David Lynch: Genealogies
ISBN 9783869841298
Hbk, U.S. \$40.00 CDN \$40.00
Moderne Kunst Nürnberg

JRP|RINGIER



Ericka Beckman

Edited by Lionel Bovier.

Ericka Beckman began making super-8 films in New York's late-1970s No Wave scene, alongside artists of the "Pictures Generation." This DVD contains her Super-8 *Piaget* trilogy: *We Imitate*; *We Break Up* (1978); *The Broken Rule* (1979); and *Out of Hand* (1980): three giddy, game-playing choreographies whose hypnotic rhythms draw inspiration from child psychology and early cartoons, and star such artist-friends as Mike Kelley, Matt Mullican and James Casebere. Jim Hoberman described *We Imitate*; *We Break Up* as "a high school gym class taught by Georges Méliès in a space designed by Giorgio de Chirico" and *Out of Hand* "like an Allstate Insurance commercial as it might appear to an autistic child." In these now classic films, Beckman's orchestrated robotic movements, bright costumes, deadpan jump-rope mantras and looping or frenetic soundtracks offer postpunk lessons in behavioral patterns.

Ericka Beckman
ISBN 978-3-03764-259-7
DVD (PAL), 5.25 x 7.5 in.
U.S. \$49.95 CDN \$49.95
June/Art

MODERNE KUNST NÜRNBERG



The Cabinet of Jan Svankmajer

The Pendulum, the Pit, and other Peculiarities
Edited by Ursula Blickle, Gerald A. Matt. Text by Norbert M. Schmitz, Gaby Hartel, et al. Interview by Gerald A. Matt.

Jan Svankmajer (born 1934) is one of the most celebrated animation filmmakers in the world. Widely imitated and hugely influential for several generations of directors and animators, including Tim Burton, Terry Gilliam and the Brothers Quay, Svankmajer populates his surreal universe with sentient household objects, morphing clay figures, grotesquely exaggerated everyday sounds and a mood of paranoia pitched somewhere between Kafka and Poe. Among his best known works are the feature films *Alice* (1988), *Faust* (1994) and *Conspirators of Pleasure* (1996), and the short *Dimensions of Dialogue* (1982—chosen by Terry Gilliam as one of the ten best animations ever). His most recent film is 2010's *Surviving Life*. *The Cabinet of Jan Svankmajer* is the first monographic overview of this major artist's work. Including excellent film stills, sculptures, illustrations and an interview with the filmmaker, it spans nearly 40 years of visionary creativity.

The Cabinet of Jan Svankmajer
ISBN 978-3-86984-256-1
Clth, 8.25 x 9.25 in. / 240 pgs / 160 color.
U.S. \$55.00 CDN \$55.00
February/Art

WASMUTH



Lotte Reiniger: Born With Enchanting Hands

Lotte Reiniger (1899–1981) is a much loved figure in the early history of animated film. At an early age Reiniger discovered the Chinese art of silhouette puppetry, and made her first silhouettes for a school performance. Growing up during the early years of cinema, she fell in love with the films of Georges Méliès and Paul Wegener, and found imaginative ways to adapt the craft of silhouette-making and shadow puppetry to the possibilities of animation. Reiniger elicited marvelous effects of motion from the inflexibility of silhouettes, and even introduced cultural quotations from the works of Charlie Chaplin or Josephine Baker into her magical films. Today she is best remembered for the animation masterpiece *The Adventures of Prince Achmed*. This book—the first on Reiniger in English—reproduces three of her most beautiful silhouette series: versions of Mozart's *Magic Flute* and *The Marriage of Figaro*, and an animal alphabet.

Lotte Reiniger: Born With Enchanting Hands
ISBN 978-3-8030-3352-9
Hbk, 8.25 x 8.75 in. / 112 pgs / 90 b&w.
U.S. \$35.00 CDN \$35.00
March/Art

MODERNE KUNST NÜRNBERG



Matthew Ritchie: The Morning Line

Aranda Lasch, Arup Agu
Edited Eva Ebersberger, Daniela Zyman. Preface by Francesca von Habsburg. Text by Benjamin Aranda, Brandon LaBelle, et al.

Situated at the interaction of art, architecture, music, mathematics, cosmology and science, Matthew Ritchie's "The Morning Line" is a 33-foot high sound pavilion, constructed in aluminum and conceived in part as a successor to Edgard Varèse and Le Corbusier's pavilion for the 1958 World's Fair, and Fritz Bornemann's Expo '70 Pavilion. Designed in collaboration with New York-based architects Aranda Lasch, the Arup Advanced Geometry Unit and the Music Research Centre of York University, the structure was inspired by the cosmological theories of Paul Steinhardt and Neil Turok, and offered a sonic environment in which newly commissioned works by well-known musicians were performed. This survey of the project includes a book containing Todd Eberle's photographs of the structure, a poster, a newspaper and a red vinyl LP with music by contemporary electronica musicians such as Alexej Borisov, Tommi Grönlund, Petteri Nisunen, Christian Fennesz, Carsten Nicolai, Zsolt Olejnik, Finnbogi Petursson, Franz Pomassl, Terre Thaemlitz and Zavoloka.

Matthew Ritchie: The Morning Line
ISBN 978-3-86984-242-4
Boxed, Pbk, 12.5 x 12.5 in. / 140 pgs / 70 color / 2 posters / Newspaper, 32 pgs / vinyl record.
U.S. \$80.00 CDN \$80.00
February/Art

CHARTA



Ryoji Ikeda: Datamatics

Text by Kazunao Abe, Maria Belen Saez de Ibarra, Benjamin Weil.

One of Japan's leading electronic composers, Ryoji Ikeda (born 1966) manipulates sound in various "raw" states, often using frequencies at the very limits of human hearing. Occupying a unique soundworld between ambient electronica, sinewave noise and glitch beats, Ikeda's music has expanded into art contexts more extensively than any of his contemporaries. *Datamatics* is a long-term art project that explores our reception of miniscule audio and visual data. Developed between 2006–2012, it consists of an audiovisual concert, installations, publications, a radio program and a CD. This book documents most of the works from the series, emphasizing three major *datamatics* exhibitions presented in Yamaguchi (Japan 2008), Bogota (Columbia 2011) and Gijon (Spain 2012). Alongside graphic material relating to the production processes such as data sources, graphic scores and technical diagrams, the book also includes texts by curators Kazunao Abe, Maria Belen Sez de Ibarra and Benjamin Weil.

Ryoji Ikeda: Datamatics
ISBN 978-88-8158-834-3
Hbk, 7 x 10.25 in. / 144 pgs / 81 color / 25 b&w.
U.S. \$47.50 CDN \$47.50
June/Art/Asian Art and Culture



Also Available:

Ryoji Ikeda: Dataphonics
ISBN 9782914563512
Pbk, U.S. \$40.00
CDN \$40.00
Dis Voir

ERRANT BODIES PRESS



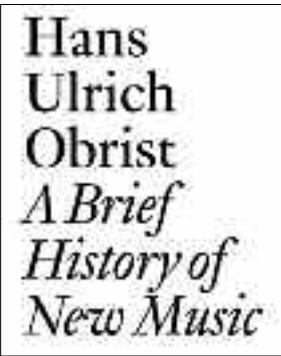
Almost Nothing with Luc Ferrari

Text by Jacqueline Caux, Luc Ferrari. Interview by Jacqueline Caux, François Delalande, Daniel Terrugi, Evelyne Gayou. Translated by Jérôme Hansen.

Perhaps the only postwar classical composer to invest avant-garde music with overt eroticism, Luc Ferrari (1929–2005) was one of France's leading composers of the twentieth century, relentlessly experimental while always preserving his keen sense of humor. Ferrari was a first-generation exponent of musique concrète, and made brilliant use of field recordings to develop sensual, proto-ambient narrative that he termed "anecdotal music" or "cinema for the ear." Perhaps the most notorious instance of this approach was *Danses Organiques* (1973), for which Ferrari recorded the meeting and sexual encounter of two young women, cut with other ambient and music sound. In his final decades Ferrari was championed by David Grubbs (of Gastr del Sol), who brought his music to a postrock audience. *Almost Nothing* is the first publication on this composer. It alternates Jacqueline Caux's interviews with 14 "imaginary autobiographies" by the composer, offering a lively account of new music's most revolutionary era.

Almost Nothing with Luc Ferrari
ISBN 978-0-9827439-1-1
Pbk, 6 x 9 in. / 164 pgs / 20 b&w.
U.S. \$22.00 CDN \$22.00
March/Music

JRP|RINGIER



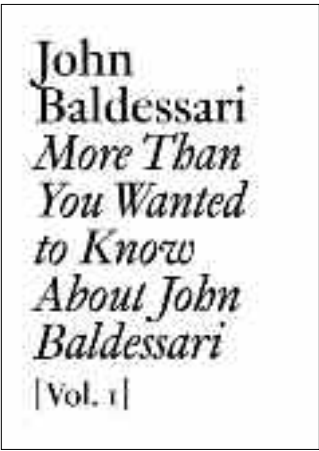
A Brief History of New Music

By Hans Ulrich Obrist. Edited by Lionel Bovier.

Following the success of Hans Ulrich Obrist's *A Brief History of Curating*, this publication gathers the influential curator's interviews with some of the foremost musicians and composers of the 1950s–1990s. It brings together leading avant-garde composers of the early postwar period such as Elliot Carter, Pierre Boulez and Karlheinz Stockhausen; pioneers of electroacoustic music such as François Bayle, Pauline Oliveros, Iannis Xenakis and Peter Zinovieff; minimalist and Fluxus-inspired artist-musicians such as Tony Conrad, Henry Flynt, Phil Niblock, Yoko Ono, Steve Reich and Terry Riley; and figures that have moved between classical/experimental realms and more pop terrain, such as Brian Eno, Kraftwerk, Howie B., Arto Lindsay and Caetano Veloso. Obrist's interviews map the evolution of the new music in Europe and America across all of its genres, from musique concrète to the recent hybridizations between pop and avant-garde, as techniques from both realms cross-pollinate. *A Brief History of New Music* is an ideal introduction to the experimental and new classical music of the past half-century.

A Brief History of New Music
ISBN 978-3-03764-190-3
Pbk, 6 x 8.25 in. / 320 pgs.
U.S. \$29.95 CDN \$29.95
June/Music/Nonfiction & Criticism

JRP|RINGIER



More Than You Wanted to Know About John Baldessari Volume 1

By John Baldessari.

Edited by Meg Cranston, Hans Ulrich Obrist.

This first volume of JRP|Ringier's complete John Baldessari writings project traces the genesis and development of the artist's understanding of art in the early 1960s. *More Than You Wanted to Know About John Baldessari* presents Baldessari as storyteller, moralist, teacher and occasional gadfly, always concerned to accomplish what he describes as the central task of art making: to communicate in a way that people can understand. These writings address everything from matters of color in sculpture, to the dilemmas of art students in need of ideas, to the art world's ever-conflicted relationship with money, while always returning to Baldessari's love of language and his longstanding investigation into the tensions of word and image. With numerous never-before-published texts and facsimiles of original documents, this long-anticipated collection will prove essential reading for anyone involved in contemporary art.

More Than You Wanted to Know About John Baldessari
ISBN 978-3-03764-192-7
Pbk, 6 x 8.25 in. / 250 pgs / 15 b&w.
U.S. \$29.95 CDN \$29.95
June/Art/Nonfiction & Criticism

DUMONT BUCHVERLAG



Matt Mullican: Conversations

Edited by Ulrich Wilmes.

Conversations with Koen Brams, Dirk Pültau.

A bricoleur of cosmologies, cities and signs, a hypnosis subject, a collaborator and a collector of art and ethnographic objects, Matt Mullican has embodied and redefined the wilder horizons of conceptual art over the course of his 40-year career. From the start, Mullican has tackled only the big themes: the self, which with some courage he has dismantled under hypnosis, performing and making art as another Matt Mullican named "That Person"; and the universe, which he has imagined as a proliferating cosmology of signs, taking form under his "Five Worlds" concept or as a city. In this bilingual volume of conversations with Koen Brams and Dirk Pültau, Mullican also proves himself an articulate, generous talker. The conversations are themed in five chapters: "Collaboration," "Cosmologies," "Hypnosis," "City" and "Collections." Across these seemingly diverse topics, what emerges as the unifying principle throughout Mullican's activities is his exemplariness as a true "cosmonaut of inner space."

Matt Mullican: Conversations
ISBN 978-3-8321-9416-1
Pbk, 6 x 8 in. / 224 pgs / 19 color / 19 b&w.
U.S. \$35.00 CDN \$35.00
February/Art/Nonfiction & Criticism

JRP|RINGIER



PA: John Baldessari in Collaboration with Naomi Shohan

Edited by Cristina Bechtler, David Company. Text by John Baldessari, David Company, Amy Cappellazzo, Jessica Morgan, Naomi Shohan.

PA is an annual artist's magazine devoted to artists that use photography. For each issue, an artist is asked to invite a collaborator to engage in a dialogue about their practice. For this latest issue, American artist John Baldessari chose film set designer Naomi Shohan, and the two collaborated on a brilliant and witty elaboration of Baldessari's treatment of found photography. The book juxtaposes Hollywood film stills from the outsider's viewpoint—Baldessari's take on Hollywood—with film stills from the insider's viewpoint—that of Shohan the set designer, who has worked on major film productions such as *American Beauty*, *Constantine*, *The Replacement Killers* and *The Sorcerer's Apprentice*. Baldessari is well known for his enjoyment of collaboration, but this volume constitutes his most intriguing venture to date. Also included is a conversation with the artists by Amy Cappellazzo.

PA: John Baldessari in Collaboration with Naomi Shohan
ISBN 978-3-03764-252-8
Pbk, 9.5 x 12.25 in. / 160 pgs / 100 color.
U.S. \$29.95 CDN \$29.95
February/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Previously Announced

Raymond Pettibon: Looker-Upper

Raymond Pettibon's genius for devising unpredictable, amusing tensions between word and image reach into new terrain with his newest works, gathered in this staplebound volume for the artist's 2011 show at Contemporary Fine Arts in Berlin. Ranging from laconic single images to collaged drawing and works exploring a wilder cacophony of caption and image, these works, rendered in India ink, and reproduced in full color and in installation shots at the CFA, show Pettibon locating new heights and depths of wit and improbable association—as well as exploring more political content, with references to Obama and the wars in Iraq and Afghanistan. Alongside these developments, familiar Pettibon imagery of sport, pulp and psychedelica also abounds. *Raymond Pettibon: Looker-Upper* provides a handsomely designed update on the artist's dark yet rarely dystopian universe.

Raymond Pettibon: Looker-Upper
ISBN 978-3-931355-70-8
Pbk, 9.5 x 12.5 in. / 48 pgs / illustrated throughout.
U.S. \$34.95 CDN \$34.95
Available/Art

JRP|RINGIER



Tim Rollins & K.O.S.: An Index

Edited by Alessandro Rabottini. Text by Nicholas Cullinan, Nikola Dietrich, Suzanne Hudson, Alessandro Rabottini, Andrea Viliani.

In the early 1980s, the artist Tim Rollins initiated a curriculum for high schoolers in the South Bronx to engage their creativity with art and literature activities, embarking on what proved to be an enduring collaborative venture. The initial group of students—who dubbed themselves the K.O.S., or Kids of Survival—made art by drawing and painting on books, while others read a novel out loud (anything from Mark Twain's *The Adventures of Huckleberry Finn* to Franz Kafka's *Amerika*). Perhaps unusually for such a venture, the painted book works that arose from this collaboration entered the art mainstream, and Rollins and K.O.S. have since participated in Documenta, the Venice Biennale, two Whitney Biennials and numerous other museum shows. Published on the occasion of a major touring exhibition in Europe, and examining each book work individually, this volume gathers the entirety of the group's output.

Tim Rollins & K.O.S.: An Index
ISBN 978-3-03764-241-2
Hbk, 6.75 x 9.25 in. / 224 pgs / 150 color.
U.S. \$47.50 CDN \$47.50
June/Art

HATJE CANTZ



Figuring Color

Kathy Butterly, Félix González-Torres, Roy McMakin, Sue Williams
Edited by Jeremy Sigler, Jenelle Porter. Text by Jenelle Porter.

Figuring Color looks at the work of four artists who use color and shape to represent a metaphorical body. For instance, Roy McMakin's sculpture of a chair is at once a body and an implication of an absent body, where two tables intertwined suggest bodies nestled together. Kathy Butterly's ceramic sculptures are miniature bodies, whose sensuality amplifies clay's potential for delightful form. In Felix Gonzalez-Torres's sculptures, piles of wrapped candy and plastic-bead curtains are experienced through touch, privileging the physical body while still evoking a metaphorical body. Sue Williams's riotously colorful paintings explore the body abstracted, represented entirely through color. Poems by Charles Bernstein, Mei-Mei Berssenbrugge, Jen Bervin, Lee Ann Brown, Miles Champion, Marcella Durand, Craig Dworkin, Tonya Foster, Alan Gilbert, Lisa Jarnot, Vincent Katz, Damon Krukowski and others respond to the book's sensuous theme.

Figuring Color
ISBN 978-3-7757-3330-4
Hbk, 6.5 x 9.5 in. / 136 pgs / 50 color.
U.S. \$45.00 CDN \$45.00
February/Art/Poetry

Exhibition Schedule
Boston, MA: The Institute of Contemporary Art, 02/17/12–05/20/12

CALIFORNIA COLLEGE OF THE ARTS



More American Photographs

Text by Jens Hoffmann, Blake Stimson.

As the United States slowly emerges from its most significant economic downturn since the Great Depression, the CCA Wattis Institute reexamines the well-known photography program of the Farm Security Administration (1935-44). In *More American Photographs*, 12 contemporary photographers were commissioned to travel the United States, documenting its land and people. These new works are presented alongside historical images by original FSA photographers such as Dorothea Lange in a catalogue whose design was inspired by Walker Evans' seminal book *American Photographs*. Participating photographers include Walead Beshty, Esther Bubley, Larry Clark, Roe Ethridge, Walker Evans, Katy Grannan, William E. Jones, Dorothea Lange, Russell Lee, Sharon Lockhart, Catherine Opie, Gordon Parks, Martha Rosler, Collier Schorr, Ben Shahn, Stephen Shore, Alec Soth, Hank Willis Thomas and Marion Post Wolcott.

More American Photographs
ISBN 978-0-9802055-8-9
Pbk, 8 x 8.25 in. / 106 pgs / illustrated throughout.
U.S. \$28.00 CDN \$28.00
February/Photography

Exhibition Schedule:
Denver, CO: Museum of Contemporary Art, 03/01/12–06/03/12
Columbus, OH: Wexner Center for the Arts, 01/26/13–04/07/13

CALIFORNIA COLLEGE OF THE ARTS



Painting Between the Lines

Text by Jens Hoffmann.

Writing and painting have been intertwined throughout history, but literature has of late become a diminished subject in the medium of painting, which has looked more to history, society and politics for inspiration. With *Painting Between the Lines*, the CCA Wattis reinvigorates the relationship between these two fields by commissioning 14 contemporary artists to create works based on descriptions of paintings in historical and contemporary novels. Here, art that until now has only existed in the mind's eye can now be seen, as interpreted by the likes of Fred Tomaselli (on Samuel Beckett's *Watt*) and Marcel Dzama (on Haruki Murakami's *Kafka on the Shore*). Additional materials include images of first edition book covers and installation images from the accompanying exhibition. Enclosed in a slipcase, the catalogue is itself a take on the library practice of rebinding classic books in hardcover.

Painting Between the Lines
ISBN 978-0-9802055-3-4
Slip, Hbk, 5.5 x 7.5 in. / 72 pgs / illustrated throughout.
U.S. \$25.00 CDN \$25.00
February/Art

HATJE CANTZ



**Lawrence Weiner:
After Fine Art, Nach
Bildende Kunst**
Text by Gabriele Wix.

One of Conceptual art’s most popular and iconic protagonists, Lawrence Weiner (born 1942) has stood as a pioneer for practitioners of language-based art for the last 40 years. His philosophical aphorisms, poetical declarations, idle observations and casual musings, and his appropriation of the art catalogue as artist’s book, have proved enduringly influential strategies. About two thirds of Weiner’s oeuvre—which to date comprises more than 1,000 works—has only been presented in German, in the German-speaking world (much of it either translated by Weiner himself or conceived by him in German). Featuring over 800 works, this volume is the first catalogue raisonné of those works. As always, Weiner has assumed responsibility for the book’s typography and design. Accompanying text and visual documents shed light on his methods.

**Lawrence Weiner: After Fine Art,
Nach Bildende Kunst**
ISBN 978-3-7757-2979-6
Pbk, 6.5 x 9.5 in. / 160 pgs /
80 color.
U.S. \$45.00 CDN \$45.00
May/Art

WALTHER KÖNIG, KÖLN



**Allan Kaprow:
A Bibliography**
Edited by Giorgio Maffei.

This study catalogues and illustrates all of the artist’s books that Allan Kaprow published to accompany his happenings, from his first artist’s book in 1962 to his final anthology projects of the 1990s: a total of 35 books published over 40 years. Although Kaprow was the acknowledged pioneer of the happening from the 1950s on, he is less often recognized as a pioneer in the genre of artist’s books. Nonetheless, from the start Kaprow produced what he described as “activity booklets”—publications intended to function as tools to help people understand and experience such performances. He likened these booklets to “musical scores”: vehicles of opportunity rather than documents of past events. But the graphic layout of his books, the originality of their structure, the literary character of their texts and their aesthetic quality as objects elevates them from ostensibly practical scores to primary examples of first-generation book art.

Allan Kaprow: A Bibliography
ISBN 978-88-96501-79-5
Pbk, 6.75 x 9 in. / 128 pgs /
111 color / 4 b&w.
U.S. \$35.00 CDN \$35.00
March/Art

NAI PUBLISHERS



nul = 0
The Dutch Nul Group in an
International Context
Edited by Colin Huizing, Tijs
Visser. Text by Colin Huizing,
Antoon Melissen, et al.

The legendary art collective Nul was founded in Amsterdam in 1961. Its members—Armando, Jan Henderikse, Henk Peeters, Jan Schoonhoven and (briefly) Herman de Vries—revolutionized Dutch art, allying themselves with the German Zero group, the French Nouveau Réalistes and the Japanese Gutai group, as well as with artists such as Yves Klein and Lucio Fontana. Alongside these groups, Nul set the tone for the climate of the European avant-garde in the 1960s. The group collaborated on manifestos, happenings and publications, and individually produced serial, minimalist sculptures, installations and assemblages, which they exhibited collectively. *Nul = 0* accompanies the Stedelijk Museum’s 2011 survey of the movement, offering extensive historical analysis through interviews, essays, archival photographs and an illustrated chronology. Featuring a die-cut cover (with two concentric zeroes), it constitutes a definitive overview of Nul’s activities, its kindred spirits and its legacy.

nul = 0
ISBN 978-90-5662-838-3
Pbk, 8.25 x 10.75 in. / 192 pgs /
illustrated throughout.
U.S. \$45.00 CDN \$45.00
February/Art

KETTLER



**Christo: The Paris
Sculptures 1961**
Foreword by Matthias
Koddenberg.

Decades before he and his late wife Jeanne-Claude were draping the Reichstag in cloth, Christo (born 1935) was creating much more modestly-sized packages in his Paris studio. These early objects, developed in the ferment of Nouveau Réalisme assemblage art alongside artists such as Arman and Jacques Villeglé, have come under scrutiny once more, as this intriguing phase in the history of the European avant garde has been increasingly revisited by art historians. One series of 12 sculptures by Christo from this period, made from oil barrels and metal scrap, was long thought lost to history. In fact the works have survived in photographs, very few of which have ever been published. Now, with the close collaboration of the artist himself, art historian Matthias Koddenberg has retrieved and reproduced these fascinating early works in this beautifully produced volume.

Christo: The Paris Sculptures 1961
ISBN 978-3-86206-109-9
Clth, 8.75 x 11 in. / 40 pgs / 13 b&w.
U.S. \$40.00 CDN \$40.00
April/Art

THE JOHN CAGE TRUST

Merce Cunningham: A Pictures Book for John Cage Xmas 1984

A Pictures Book for John Cage Xmas 1984 is a facsimile edition of a spiralbound notebook filled with choreographic notation by Merce Cunningham (1919–2009), a leader of the American avant-garde throughout his 70-year career and one of the most important choreographers and dancers of all time. This previously unpublished document is one of the most extensive elaborations of Cunningham’s choreographic notation in print, offering a rare glimpse into his methods, and in particular the stage work *Pictures* (1984). Originally presented as a holiday gift from Cunningham to his lifetime partner, John Cage, this lovingly reproduced edition now in turn serves as a gift from the John Cage Trust to the Cunningham Dance Foundation, on the occasion of the dance company’s final performance, New Year’s Eve 2011. With exquisite color notations that blend drawing and dance, it will also make a perfect gift for any fan of modern art or music.

Merce Cunningham: A Pictures Book for John Cage Xmas 1984
ISBN 978-1-935202-79-0
Slip, spiralbound, 6 x 9 in. / 80 pgs / 39 color.
U.S. \$45.00 CDN \$45.00
January/Art

VIOLETTE EDITIONS



Previously Announced
**Louise Bourgeois & Gary
Indiana: To Whom It May
Concern**

Originally published in a large-format limited edition of seven copies, *To Whom It May Concern* pairs Louise Bourgeois’ luminous male and female torsos with Gary Indiana’s prose poems, in a meditation on physicality, sexuality and relationships. Violette’s publication reproduces this artist’s book—one of the last projects Bourgeois completed before her death in 2010—in a smaller, collectable format.

**Louise Bourgeois & Gary Indiana: To Whom It
May Concern**
ISBN 978-1-900828-36-9
Clth, 9 x 12.75 in. / 76 pgs / 24 color.
U.S. \$75.00 CDN \$75.00
Available/Art

HATJE CANTZ



**Louise Bourgeois: Art to Read
Series**
Text by By Ulf Küster.

Louise Bourgeois (1911–2010) was one of the most important artists of the last century. This accessible study serves as both an ideal introduction to the central themes of the late artist’s oeuvre and as a commemoration of her one-hundredth birthday. Over the course of nine chapters, it examines her life, her exploration of the works of other artists and the transformation of her emotions into such iconic sculptural works as “Destruction of the Father,” “Fillette,” “Cells” and “Maman.”

Louise Bourgeois: Art to Read Series
ISBN 978-3-7757-3227-7
Pbk, 4.75 x 7.5 in. / 144 pgs / 33 color / 6 b&w.
U.S. \$20.00 CDN \$20.00
January/Art



LA FÁBRICA



**Louise Bourgeois
Artist’s Portfolio**

Louise Bourgeois’ drawings for the La Fabrica Matador series of *Artist Portfolios*, originally produced in 1999, are executed on music notation paper using red, blue and black ballpoint pens. In a short statement written for the portfolio, Bourgeois writes: “At first there is terrific tension. Then slowly line, shape, space and color, like notes on a score, begin to form a rhythm.”

Louise Bourgeois
ISBN 978-84-15303-54-1
Pbk, 8.25 x 11 in. / 30 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00 SDNR30
March/Artists’ Books

IRISH MUSEUM OF MODERN ART



Previously Announced

Apichatpong Weerasethakul: For Tomorrow For Tonight

Edited by Maeve Butler, Eimear O' Raw. Foreword by Enrique Juncosa. Text by Enrique Juncosa, Tony Rayns, Eungie Joo, Chris Dercon.

Working outside the strict confines of the Thai film studio system, renowned Thai film director Apichatpong Weerasethakul (born 1970) has directed several acclaimed features and dozens of short films, including *Uncle Boonmee Who Can Recall His Past Lives*, winner of the prestigious 2010 Palme d'Or prize at Cannes; *Tropical Malady*, winner of a 2004 Cannes jury prize; and *Syndromes and a Century*, which premiered at the 63rd Venice Film Festival. Themes in Weerasethakul's films include dreams, nature, sexuality and Western perceptions of Thailand and Asia; the director also shows a preference for unconventional narrative structures, like placing titles/credits at the middle of a film, and for working with those who have no previous experience of acting. *For Tomorrow For Tonight* features new work exploring the theme of night through video, photographs and installation.

Apichatpong Weerasethakul: For Tomorrow For Tonight
ISBN 978-1-907020-67-4
Hbk, 12 x 9.5 in. / 152 pgs / 128 color.
U.S. \$40.00 CDN \$40.00
Available/Art/Asian Art & Culture

NEW MUSEUM



Previously Announced

Apichatpong Weerasethakul: Primitive

Edited by Gary Carrion-Murayari, Massimiliano Gioni. Foreword by Lisa Phillips. Text by Ryan Inouye, Rirkrit Tiravanija. Interview by Gary Carrion-Murayari.

Primitive is the publication accompanying Apichatpong Weerasethakul first New York exhibition, devoted to the work of the Thai filmmaker (born 1970). The complex spatial and temporal relationships that his narrative films suggest are explored most boldly in the *Primitive* project (2009), which received its American debut at the New Museum. *Primitive* is Weerasethakul's most ambitious project to date: a multi-platform work consisting of an installation of seven videos and one related short film that capture the social and historical reality of the rural village of Nabua, which was devastated by decades of violence between the Thai military and Communist-sympathizing farmers. This catalogue reproduces stills from the *Primitive* project alongside an interview with Weerasethakul and critical essays.

Apichatpong Weerasethakul: Primitive
ISBN 978-0-915557-95-0
Pbk, 5.5 x 8 in. / 71 pgs / 25 color.
U.S. \$14.95 CDN \$14.95
Available/Art/Asian Art & Culture

NEW MUSEUM



Previously Announced

Gustav Metzger: Historic Photographs

Edited by Gary Carrion-Murayari, Massimiliano Gioni. Foreword by Lisa Phillips. Text by Mathieu Copeland, Paul McCarthy. Interview by Gary Carrion-Murayari.

Gustav Metzger: Historic Photographs was published for the first US solo exhibition of the influential artist and activist Gustav Metzger (born 1926). As a survivor of the Holocaust, Metzger has firsthand experience of displacement and destruction. The exhibition at the New Museum featured the most complete installation to date of Metzger's series of sculptural installations titled *Historic Photographs*. This series confronts the viewer with some of the most powerful and tragic images of twentieth-century history, which Metzger has enlarged, obscured or hidden in a variety of ways. *Historic Photographs* spans a range of historical events including the destruction of the Warsaw ghetto in 1943, the Oklahoma City bombing and environmental destruction in contemporary England.

Gustav Metzger: Historic Photographs
ISBN 978-0-915557-94-3
Pbk, 5.5 x 8 in. / 71 pgs / 17 color / 7 b&w.
U.S. \$14.95 CDN \$14.95
Available/Art

NEW MUSEUM



Previously Announced

Ostalgia

Edited by Jarrett Gregory, Sarah Valdez. Foreword by Lisa Phillips. Text by Massimiliano Gioni, Ekaterina Degot, Victor Misiano, Joanna Mytkowska, Bojana Pejic, Boris Groys. Interview by Judy Dittner.

The word "ostalgie" emerged in Germany in the 1990s to describe a then-burgeoning nostalgia for the era prior to the collapse of the Communist Bloc. *Ostalgia* looks at the art produced in these countries—some of which did not even formally exist two decades ago—bringing together the work of more than 50 artists from 20 countries across Eastern Europe and the former Soviet Republics. Eschewing a chronological perspective, *Ostalgia* instead establishes a series of dialogues between different generations and geographies, revealing local avant-garde practices and highlighting their international affinities. Among the artists included are Victor Alimpiev, Said Atabekov, Miroslav Balka, Irina Botea, Erik Bulatov, André Cadere, Stanislav Filko, Sanja Ivekovic, Jiri Kovanda, Edward Krasinski, Jonas Mekas, Boris Mikhailov, Paulina Olowaska, Roman Ondák, Helga Paris, Dmitri Prigov, Anri Sala, Andro Wekua and Anna Zemánková.

Ostalgia
ISBN 978-0-915557-96-7
Pbk, 8.25 x 11.5 in. / 120 pgs / 22 color / 90 b&w.
U.S. \$35.00 CDN \$35.00
Available/Art

DESTE FOUNDATION FOR CONTEMPORARY ART



Previously Announced

Jeff Koons: Skin Fruit A View of a Collection

This volume offers a fascinating inside look at the controversial *Skin Fruit* exhibition, curated by Jeff Koons from the Dakis Joannou Collection in 2010. The photographs in this book, composed by Koons himself as he installed the show capture a sequence of startling encounters: disparate artworks in eloquent communication with one another, just as they live in the collection. Guiding the reader through the exhibition room by room, alongside a pensive and candid commentary by Koons, *Skin Fruit: A View of a Collection* offers a rare opportunity to delve inside the artist's private thoughts on collecting, curating and the nature of art. "I enjoyed installing the exhibition, letting the works have the opportunity to interact with each other because that's what happens in a collection," says Koons. "It's a salon-type experience. There is no hierarchy of worth or value. There is just interaction and communication."

Jeff Koons: Skin Fruit
ISBN 978-1-935202-77-6
Pbk, 8.5 x 11.5 in. / 92 pgs / illustrated throughout.
U.S. \$25.00 CDN \$25.00
January/Art

WALKER ART CENTER



Lifelike

Edited by Siri Engberg. Text by Siri Engberg, Josiah McElheny, Michael Lobel, Rochelle Steiner.

Is it real? *Lifelike* invites a close examination of art since the late 1960s based on commonplace objects and situations that are startlingly realistic, often playful and sometimes surreal—works that investigate the quieter side of the quotidian. While artists such as Vija Celmins, Rudolf Stingel and Paul Sietsema employ illusionistic painting and drawing, others' use of materials is surprising—Thomas Demand's video of what appears to be a rainstorm is made from animated candy wrappers; Susan Collis' sculpture of construction debris is fashioned from exotic hardwoods, mother of pearl and silver. What binds these artists together is their rejection of the easy route technology might offer in favor of labor-intensive fabrication. Featuring painting, sculpture, photography, drawing, video and installations by more than 40 artists, *Lifelike* is the first publication to address the recent history of artists using these strategies across media.

Lifelike
ISBN 978-0-935640-68-7
Pbk, 7.75 x 10.25 in. / 192 pgs / 85 color / 25 b&w.
U.S. \$35.00 CDN \$35.00
April/Art

Exhibitions Schedule
Minneapolis, MN: Walker Art Center, 02/25/12–05/27/12
New Orleans, LA: New Orleans Museum of Art, 11/10/12–01/27/13
San Diego, CA: Museum of Contemporary Art San Diego, 02/24/13–05/26/13
Austin, TX: The Blanton Museum of Art, 06/23/13–09/29/13

WALTHER KÖNIG, KÖLN



The Uncanny Familiar Images of Terror

Edited and foreword by Felix Hoffmann. Text by Aleida Assmann, Friedrich von Borries, Clément Chéroux, Michael Diers, Michael C. Frank, Gerhard Paul, Fred Ritchin, Stephan Weichert.

Media images of terrorist acts engrain themselves in the collective memory with a pungency against which we seem almost powerless. This volume looks at artists who have manipulated the manipulators and interrogated the media's representations of terrorism. Included here is the Spanish collective G.R.A.M., whose 2001 series *Nach Motiven von* reconstructs scenes from famous press photos such as the arrest of Ulrike Meinhof; Raymond Depardon and Malte Wandel, who both revisit the classic photographs of the Palestinian hostage crisis at the 1972 Olympic Games in Munich; Naeem Mohaiemen's film based on archival recordings of negotiations from the Japanese Red Army's 1977 aircraft hijacking; Dennis Adams' *Patricia Hearst A–Z*, in which Hearst is shown transforming from heiress to kidnap victim to terrorist and back to heiress; and several treatments of the September 11 attacks, including Fiorenza Menini's deadpan film of the dust cloud clearing around Manhattan.

The Uncanny Familiar
ISBN 978-3-86335-082-6
Hbk, 7.75 x 8.5 in. / 376 pgs / 150 color.
U.S. \$79.95 CDN \$79.95
February/Art

MOMA PS1



Previously Announced

September 11

Edited by Peter Eleey. Introduction by Peter Eleey. Foreword by Klaus Biesenbach. Text by W.H. Auden, Alexander Dumbadze, Peter Eleey, Robert Hullot-Kentor, Alexander Kluge, W.J.T. Mitchell.

The attacks of September 11, 2001 were among the most pictured disasters in history, yet they remain, a decade later, underrepresented in cultural discourse—particularly within the realm of contemporary art. Responding to these conditions, MoMA PS1 curator Peter Eleey brings together more than 70 works by 41 artists—many made prior to 9/11—to explore the attacks' enduring resonance. Eschewing both images of the event itself and art made directly in response, the exhibition and its accompanying catalogue provide a subjective framework within which to reflect upon the attacks and their aftermath, and explore the ways that they have altered how we see and experience the world in their wake. Opening on the tenth anniversary of the attacks, *September 11* includes works by Diane Arbus, John Chamberlain, Bruce Conner, Christo, Ellsworth Kelly, Mary Lucier, Stephen Vitiello and others.

September 11
ISBN 978-0-9841776-3-9
Pbk, 10 x 13 in. / 248 pgs / 86 color.
U.S. \$45.00 CDN \$45.00
Available/Art

Documenta is the barometer of the international art world. Held in Kassel, Germany, it has drawn art lovers from every corner of the globe since 1955, providing a definitive portrait of contemporary art in five-year intervals. Carolyn Christov-Bakargiev, Documenta 13's Artistic Director, has themed the 2012 festival around ideas of provisional and open-ended creativity, as her *100 Notes–100 Thoughts* series of notebooks—whose latest titles are announced on page 106—demonstrates. “In an art world that is dominated by curatorial rhetoric,” says Christov-Bakargiev, “working without a preconceived curatorial concept offers an opportunity to use our ability to network in the digital age [and] to take a critical look at the political implications of the notion of networking and information exchange.”



Documenta 4: A Film by Jef Cornelis

Edited by Yves Aupetitallot.

Documenta 4 is the first title in JRP|Ringier's new *Archives* collection, a series of films compiling source material devoted to landmark exhibitions and curatorial practices. Held in Kassel between June and October 1968, *Documenta 4*—the last to be directed by Documenta founder Arnold Bode—concentrated entirely on the art of the 1960s, and was plagued by artistic and political controversy and debate that echoed the social and political upheavals that were taking place elsewhere at the time. This archival documentary film gives voice to the artists, curators and audience of this landmark exhibition as it unfolded, and includes footage of Sol LeWitt constructing his “Three Part Variation,” Joseph Beuys installing his “Raumplastik,” Martial Raysse talking about the role of the artist at Kassel, Harald Szeemann defending the concept of the museum and Edward Kienholz explaining his work from inside his “Roxy's” installation.

Documenta 4: A Film by Jef Cornelis
ISBN 978-3-03764-257-3
DVD (PAL), 5.25 x 7.5 in.
 U.S. \$35.00 CDN \$35.00
 June/Art



Documenta 5: A Film by Jef Cornelis

Edited by Yves Aupetitallot.

This second installation in JRP|Ringier's *Archives* collection on exhibitions and curatorial practices focuses on *Documenta 5*, held in Kassel between June and October 1972. Curated by “master-curator” Harald Szeemann, it was the most expensive and intricate Documenta to date, and remains one of the most important international exhibitions of the past forty years. Entitled “Interrogation of Reality—Picture Worlds Today,” it brought together works by Marcel Broodthaers, Christian Boltanski, Arnulf Rainer, Claes Oldenburg, Gerhard Richter and Ed Ruscha (who designed the famous orange, ant-ridden catalogue cover), and inaugurated the art exhibition as spectacle. The film introduces the show's different sections (such as “Artist's Museum” and “Individual Mythologies”), and also provides a report on the trends and pacesetters of the time, as well as an effort to understand the phenomenon of Documenta itself as it questions the definitions of curator, artist, exhibition and contemporary art.

Documenta 5: A Film by Jef Cornelis
ISBN 978-3-03764-258-0
DVD (PAL), 5.25 x 7.5 in.
 U.S. \$35.00 CDN \$35.00
 June/Art



Paul Thek in Process

Edited by and text by Susanne Neubauer.

In 1971, Harald Szeemann invited the American sculptor and installation pioneer Paul Thek to contribute to Documenta 5. Szeemann had named one section of the Documenta “Individual Mythologies,” describing a new kind of art structured around a mythology invented by individual artists, rather than by a culture. Thek's contribution—the now legendary “Pyramid” installation—came to be seen as the supreme example of Individual Mythology, and is one of Thek's best known works (Documenta 5 is likewise among the most famous of all Documentas to date). *Paul Thek in Process* stems from an unrealized publication that Thek had hoped to produce for Documenta 5, which would enlarge upon the occasion and the mythology of his “Pyramid.” It comprises a trove of previously unpublished photographs recording the installation at Moderna Museet in 1971–72, all of the surviving correspondence between Thek and the museum, work-related ephemera and press coverage of the work.

Paul Thek in Process
ISBN 978-3-03764-253-3
Pbk, 6.25 x 9 in. / 160 pgs / 100 b&w.
 U.S. \$29.95 CDN \$29.95
 June/Art

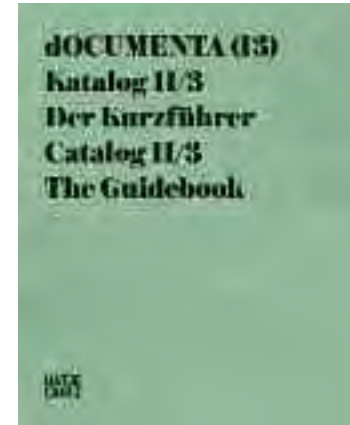
For Documenta's opening in June 2012, Hatje Cantz and Documenta are publishing three essential companions: the indispensable *Guidebook*; *The Logbook*, which records the making of Documenta 13; and *The Book of Books*, a massive compendium of all of the *100 Notes* notebooks, as well as information on all contributing artists. In addition, JRP|Ringier is issuing three important archival publications from two of the most legendary and influential Documentas—Documenta 4 (1968) and Documenta 5 (1972), which was directed by Harald Szeemann.



Documenta 13: Catalog I/3 The Book of Books

The Book of Books offers an overview of Documenta 13's guiding themes through a compilation of art projects and essays. Documenta 13's Artistic Director Carolyn Christov-Bakargiev has proposed the 2012 festival as a refusal of conceptual unity, instead “choreographing many different kinds of materials, methodologies and forms of knowledge.” Responding to the political and economic uncertainty of our times, Christov-Bakargiev declares that “Documenta must aspire, by contrast, to instead exercise imagination as a space of accuracy in which to practice and challenge our definition of the political.” *The Book of Books* reproduces the entire *100 Notes–100 Thoughts* series of publications (either as facsimiles or with entirely new layouts), and is supplemented by essays from Carolyn Christov-Bakargiev, Chus Martínez, Franco Berardi and others, plus statements by some of the festival's agents and advisors. Illustrated short biographies of all participating artists are included, along with a catalogue of the works on display.

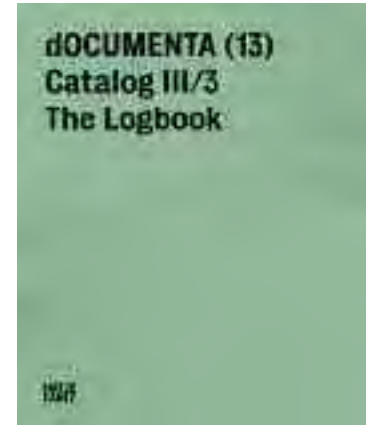
Documenta 13: Catalog I/3
978-3-7757-2951-2
Hbk, 9 x 11 in. / 750 pgs / illustrated throughout.
 U.S. \$85.00 CDN \$85.00
 June/Art



Documenta 13: Catalog II/3 The Guidebook

The *Documenta Guidebook* provides visitors with a comprehensive introduction to the festival's contributing artists and attendant activities and events. Each of the artists is discussed in an essay, with illustrations varying from drawings to notebook entries. Also included is a map of the exhibition, to steer visitors through Carolyn Christov-Bakargiev's imaginative and engaging vision of contemporary art. The exhibition will be held in various locations, and will include new works by more than 100 artists from around the world. In some cases, these will be presented as parts of projects with other artists, writers or scientists. A number of historical artworks will also be exhibited. As a prelude to Documenta 13, a number of public activities have already begun, such as such as a conference in Turin in September 2009; the *AND AND AND* projects, ongoing since June 2010; the installation of an artwork by Giuseppe Penone in June 2010 in the KarlsAue park; and the publication of an artist's book by Guillermo Faivovich and Nicolás Goldberg, *The Campo del Cielo Meteorite* in September 2010.

Documenta 13: Catalog II/3
978-3-7757-2954-3
Pbk, 6.75 x 8.25 in. / 350 pgs / 250 color.
 U.S. \$30.00 CDN \$30.00
 August/Art



Documenta 13: Catalog III/3 The Logbook

The *Documenta Logbook* volume reveals Artistic Director Carolyn Christov-Bakargiev's working methods for the 2012 Documenta, from the earliest planning stages in 2010 right up to the opening of Documenta in 2012, in writings and photographs. A second section of photographs documents the installation of artist's works in Kassel, plus a schedule of the various public events, from concerts to performances. With its emphasis on the provisional and the processual and the provisional, the *Logbook* expresses Christov-Bakargiev's guiding strategy and philosophy for Documenta 13: “to exercise imagination as a space of accuracy in which to practice and challenge our definition of the political.” Christov-Bakargiev is a curator and writer based in Rome, Kassel and New York. After organizing exhibitions as an independent curator in different countries, from 1999 to 2001 she was senior curator of exhibitions at MoMA P.S.1. She was the chief curator at the Castello di Rivoli Museum of Contemporary Art in Turin from 2002 to 2008 (and interim director of the museum in 2009). She was the co-curator of the first Turin Triennial in 2005 and artistic director for the 16th Biennale of Sydney in 2008.

Documenta 13: Catalog III/3
978-3-7757-2953-6
Pbk, 7.75 x 9.75 in. / 280 pgs / 450 color.
 U.S. \$40.00 CDN \$40.00
 August/Art

HATJE CANTZ

Documenta 13: 100 Notes, 100 Thoughts

The notebook pervades all categories of creativity, from drawing and writing to diagrammatic and scientific thinking. Its prologue character is well suited to Carolyn Christov-Bakargiev’s directorial vision for Documenta 13, opening in 2012, with its emphasis on the provisional and the Documenta’s Head of Publications, to issue *100 Notes–100 Thoughts*, a notebook series comprised of commissioned essays, facsimiles of archival notebooks, conversations and collaborations by a range of leading theorists and artists. We are delighted to announce the next 35 volumes in the series.

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January/Art

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January/Art

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March/Art



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March/Art

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Introduction by Geoff Cox.
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March/Art

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March/Art

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March/Art

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March/Art

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March/Art

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March/Art

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March/Art

Walter Benjamin
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March/Art

Boris Groys: Google, Words beyond Grammar
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March/Art/Native American Arts and Culture



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March/Art

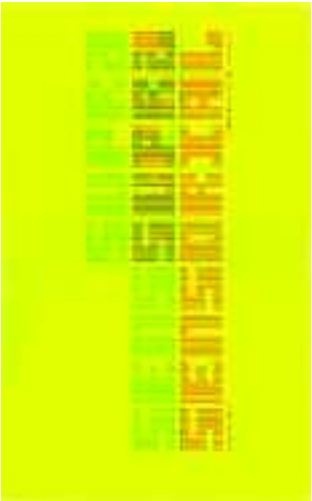
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March/Art

Daniel Heller-Roazen: Secrets of al-Jahiz
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March/Art

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U.S. \$10.00 CDN \$10.00
March/Art

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Texts by Jill Bennett.
ISBN 978-3-7757-2902-4
Pbk, 4.25 x 6 in. / 36 pgs / 3 color.
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March/Art

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES



Suprasensorial
Experiments in Light, Color, and Space
Edited and text by Alma Ruiz.
Foreword by Jeffrey Deitch.
Suprasensorial: Experiments in Light, Color, and Space situates the pioneering experiments of Latin American artists within the larger international canon of artists working with light and space. Expanding the dialogue beyond the California tradition of the late 1960s and 70s to include pivotal Latin American activities that had begun to be expressed more than a decade earlier, *Suprasensorial* focuses on the work of artists such as Carlos Cruz-Diez, Lucio Fontana, Julio Le Parc, Hélio Oiticica and Jesús Rafael Soto. With 100 images, including specially commissioned photography by Iwan Baan of the installation at MOCA, a bibliography, a selected exhibition history and a major essay by Museum of Contemporary Art, Los Angeles, Senior Curator Alma Ruiz, *Suprasensorial* retrieves these artists' decisive contributions to contemporary art, acknowledging their previously obscured labors as formative to the ongoing light and space tradition.

Suprasensorial
ISBN 978-1-933751-16-0
Flexi, 8.5 x 13 in. / 148 pgs / 85 color / 15 b&w.
U.S. \$45.00 CDN \$45.00
January/Art/Latin American Art & Culture

FUNDACIÓN CISNEROS/COLECCIÓN
PATRICIA PHELPS DE CISNEROS



Jesús Soto in Conversation with Ariel Jiménez
Venezuela's primary exponent of Kinetic and Op art, Jesús Soto (1923–2005) is one of the most important Latin American artists of the twentieth century. Here, in conversations with Ariel Jiménez, Soto recounts his childhood in Ciudad Bolívar, Venezuela; his first encounters with painting; his unending search for “thinking” time and space as dimensions beyond pictorial representation; and the development of his ideas that finally lead him to the creation of his famous *Penetrables*, large kinetic sculptures through which the viewer walks. This volume is a revised and expanded edition of *Conversaciones con Jesús Soto* (2001), which served as the inspiration for the Fundación Cisneros' *Conversaciones/Conversations* series.

Jesús Soto in Conversation with Ariel Jiménez
ISBN 978-0-9823544-6-9
Hbk, 6 x 9.25 in. / 198 pgs / 44 color / 5 b&w.
U.S. \$25.00 CDN \$25.00
February/Art/Latin American Art & Culture



Also Available:
Jac Leirner in Conversation with Adele Nelson
Hbk, U.S. \$25.00
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Fundación Cisneros/ Colección Patricia Phelps De Cisneros

AMERICAS SOCIETY/APC



Antonio Manuel: I Want to Act, Not Represent!
Edited by Claudia Calirman, Alexandra Garcia, Gabriela Rangel. Foreword by Susan Segal. Text by Claudia Calirman, et al. Interview by Beverly Adams.
Poesis Bruscky surveys the five-decade career of Brazilian conceptual artist Paulo Bruscky (born 1949). In the 1960s, and throughout the ensuing decades of Brazil's military rule, Bruscky used mail art, collage, artist's books, visual poetry and newspaper interventions to launch his often humorous critiques of the country's dictatorship. He is famed for his courageous, political performance works (which have often placed him in direct conflict with the law or military authorities), as well as sculpture, sound art and street art; Bruscky also exchanged correspondence with members of the Fluxus group, assembling one of the largest Fluxus collections in Latin America. In this volume, a sort of album version of the artist monograph that is well suited to the artist's fondness for printed media, Bruscky's work is oriented for readers through commentary from writer and critic Adolfo Montejo Navas.
Antonio Manuel: I Want to Act, Not Represent!
ISBN 978-1-879128-40-8
Hbk, 7.25 x 10.5 in. / 156 pgs / 50 color / 30 b&w.
U.S. \$34.00 CDN \$34.00
February/Art/Latin American Art & Culture

APC/COSAC NAIFY



Paulo Bruscky: Poesis Bruscky
Edited by Adolfo Montejo Navas, Alexandra Garcia. Text by Adolfo Montejo Navas.
Poesis Bruscky surveys the five-decade career of Brazilian conceptual artist Paulo Bruscky (born 1949). In the 1960s, and throughout the ensuing decades of Brazil's military rule, Bruscky used mail art, collage, artist's books, visual poetry and newspaper interventions to launch his often humorous critiques of the country's dictatorship. He is famed for his courageous, political performance works (which have often placed him in direct conflict with the law or military authorities), as well as sculpture, sound art and street art; Bruscky also exchanged correspondence with members of the Fluxus group, assembling one of the largest Fluxus collections in Latin America. In this volume, a sort of album version of the artist monograph that is well suited to the artist's fondness for printed media, Bruscky's work is oriented for readers through commentary from writer and critic Adolfo Montejo Navas.

Paulo Bruscky: Poesis Bruscky
ISBN 978-85-405-0019-8
Clth, 9 x 10 in. / 368 pgs / 350 color / 150 b&w.
U.S. \$55.00 CDN \$55.00
June/Art/Latin American Art & Culture

HOLZWARTH PUBLICATIONS



Beatriz Milhazes
Interview by Sebastian Preuss.
Characterizing herself as a “conceptual carnaval-ista,” Beatriz Milhazes (born 1960) merges the bright chromatic exhilarations of her native Brazil with a conscious reappraisal of the history of abstract painting. “I am an abstract painter speaking in an international language,” she declares, “but I am interested in things and forms of behavior that are found only in Brazil.” Applying paint to canvas not with a brush but via the application of plastic sheets, Milhazes has developed a vivacious style that allows her to invest even the most traditional of painterly themes with a freshness and energy. This volume reproduces her epic treatment of the four seasons, inspired by the weather cycles of Rio, where winter registers as a change in mood rather than in temperature: “it’s still hot, but nobody goes to the beach, simply because it is winter.” Also reproduced here are an extraordinary baroque mobile made for the artist's show at Berlin's Galerie Max Hetzler and new collages.

Beatriz Milhazes
ISBN 978-3935567-56-5
Clth, 9.5 x 13 in. / 48 pgs / 22 color.
U.S. \$50.00 CDN \$50.00 **FLAT40**
March/Art/Latin American Art & Culture

HATJE CANTZ



Beatriz Milhazes
Text by Michiko Kono, et al.
Brazilian artist Beatriz Milhazes (born 1960) derives the basic motifs for her colorful, seductive paintings from the tropical flora and fauna of her homeland, juxtaposing a native color palette with explicit borrowings from the western canon (Henri Matisse, Piet Mondrian, Sonia Delaunay). In her lively compositions, abstract ornaments, arabesques, flowers and geometrical shapes pile up vertiginously into rhythmic deluges of bright pattern. Milhazes emerged alongside the Geração Oitenta (1980s Generation) movement, which, in tandem with trends in America and Europe, proclaimed a return to painting after the conceptual austerities of the 1970s. Milhazes' art vividly expresses this new hedonistic approach to the picture plane, which also recalls something of the spirit of the 1960s Tropicalia artists. This publication presents beautiful reproductions of four new monumental paintings that improvise on the theme of the four seasons, as well as new collages and a mobile sculpture.

Beatriz Milhazes
ISBN 978-3-7757-3285-7
Clth, 10.75 x 12.25 in. / 96 pgs / 60 color.
U.S. \$55.00 CDN \$55.00
May/Art/Latin American Art & Culture

Exhibition Schedule
Lisbon, Portugal: Calouste Gulbenkian Foundation, CAM Centro de Arte Moderna, 02/16/12–05/06/12

APC/COSAC NAIFY



Artur Lescher: Rios
Edited by Artur Lescher, Alexandra Garcia. Conversation with Adolfo Montejo Navas, Carlos Gamero, Bernardo Ortiz, Artur Lescher.
Rios is a project conceived by the Brazilian artist Artur Lescher (born 1962) following a lengthy exchange with the Argentinean writer Carlos Gamero, the Spanish poet Adolfo Montejo Navas and the Colombian designer Bernardo Ortiz. The topic of their conversation had been the fluidity of rivers: rivers in philosophy, rivers in literature and rivers in art. This book reproduces the entire conversation, accompanied by an anthology of texts on rivers assembled by Gamero and reproductions of Lescher's own work from the last decade, including his recent “Machine-River” installation-sculpture in which “river” becomes an idea uttered upon industrialized, shimmering iron draped into waterfalls. *Rios* is at once a unique monograph on one of Brazil's most interesting contemporary artists, a beautifully designed artist's object, and a literary and philosophical anthology on the waters flowing within us and without.

Artur Lescher: Rios
ISBN 978-85-405-0018-1
Clth, 9 x 11.5 in. / 208 pgs / 150 color / 50 b&w.
U.S. \$45.00 CDN \$45.00
April/Art/Latin American Art & Culture



RM/MUSEO AMPARO

Resisting the Present
Foreword by Angeline Scherf, Angeles Alonso.

Resisting the Present showcases the work of Mexico’s “New Generation” of artists—the creative forces behind the country’s recent and much-discussed art boom. Born mostly after 1975, the 20 artists surveyed here represent an extraordinary scene that has developed over the past 15 years, in and around Mexico City. As Julia Chaplin recently noted in *The New York Times*, “Mexico City’s extremes—its wealth and poverty, the tranquility of its leafy parks and the sunburned chaos of its hectic avenues—are particularly conducive to its current edgy creativity.” Looking at 50 works ranging in genre from installation, sculpture and video to drawing and photography, *Resisting the Present* brings together emerging artists who have demonstrated an acute awareness of the region’s extremes. Among the artists selected are Edgardo Aragón, Diego Berruecos, Mariana Castillo Unpacked, Minerva Cuevas, Jonathan Hernández, Arturo Hernández Alcázar, Bayrol Jimenez, Adriana Lara, Gonzalo Lebrija, Pablo Sigg, Tercerunquinto and Héctor Zamora.

Resisting the Present
ISBN 978-84-15118-18-3
Pbk, 8 x 11 in. / 300 pgs / 117 color.
U.S. \$39.95 CDN \$39.95
February/Art/Latin American Art & Culture

Exhibition Schedule
Paris, France: Musée d'Art Moderne, 03/08/12–07/08/12

DAMIANI



Lucy & Jorge Orta: Clouds, Versailles

During a research trip to Cairo, Egypt, in 2009, Lucy and Jorge Orta visited the Zabbaleen, who make their living from sorting garbage—bottles, plastic jerry cans, fabric, cardboard. The Ortas began experimenting with assemblage using recycled bottles, and produced the “Cloud” sculpture series recorded in this volume.

Lucy & Jorge Orta: Clouds, Versailles
ISBN 978-88-6208-216-7
Pbk 6.5 x 9.25 in. / 224 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
April/Art

WALTHER KÖNIG, KÖLN



Teresa Margolles: Frontera
Text by Alpha Escobedo, Leobardo Alvarado, Rein Wolfs, Letizia Ragaglia.

The sculptures of Mexican artist Teresa Margolles (born 1963) superficially evoke the cool neutrality of minimalist art, but turn out to be deeply freighted with political content. Her Spartan sculptures, often connoting medical conditions, explore the chaos of her country’s drug wars and point to a more general tabooing of death and violence. This volume looks at her recent works.

Teresa Margolles: Frontera
ISBN 978-3-86560-976-2
Clth, 6.75 x 9 in. / 144 pgs / 70 color.
U.S. \$54.95 CDN \$54.95
February/Art/Latin American Art & Culture

TURNER



Melanie Smith: Red Square, Impossible Pink

Text by José Luis Barrios, Tatiana Cuevas, Helena Chávez Mac Gregor, Paola Santoscoy.
British-born, Mexico City-based artist Melanie Smith (born 1965) created three audiovisual works for the Mexican Pavilion at the 54th Venice Biennale, each documented in this volume: “Aztec Stadium” (which takes place in Mexico’s largest stadium), “Xilitla” (on Edward James’ Surrealist palace) and “Package” (in which a large, red packet bursts into various public spaces).

Melanie Smith: Red Square, Impossible Pink
ISBN 978-84-7506-985-2
Hbk, 9.5 x 11.5 in. / 112 pgs / 128 color.
U.S. \$30.00 CDN \$30.00
March/Art/Latin American Art & Culture

MUSEUM OF CONTEMPORARY NATIVE ARTS



Manifestations
New Native Art Criticism
Edited by Nancy Marie Mithlo. Foreword by Patsy Phillips. Preface by Will Wilson.

Featuring 60 biographical essays by 21 indigenous curators, historians, anthropologists and academics, over 100 full-color reproductions and four contextual essays, *Manifestations: New Native Art Criticism* is the most comprehensive survey of contemporary Native American art to date, and will stand as a landmark publication for years to come. It includes an overview of the last 20 years of Native American art scholarship; addresses the ways in which laws and policies imposed by Federal, tribal and state governments have molded tribal expression; argues for the exercise of indigenous knowledge systems in art criticism; and examines the way in which the memory and knowledge that is encoded within objects can offer a narrative bridge to historic indigenous arts. Ultimately, *Manifestations* presents more than the history, appraisal and understanding of contemporary indigenous art; it offers an alternative tradition that can broaden the perspectives of contemporary art as a whole.

Manifestations
ISBN 978-0-615-48904-9
Hbk, 9.5 x 11.75 in. / 200 pgs / 144 color / 9 b&w.
U.S. \$40.00 CDN \$40.00
January/Art/Native American Arts & Culture

PETER BLUM EDITION



Kindred Spirits
Native American Influences on 20th Century Art
Texts by Carter Ratcliff, Paul Chaat Smith.

Kindred Spirits looks at the influence of indigenous art from the American south west on modern and contemporary art. It juxtaposes funerary vessels, paintings, pottery, weavings and baskets from 14 tribes, including the Apache, Hopi, Mimbres, Navajo and Zuni, with works by Ansel Adams, Josef Albers, Max Ernst, Agnes Martin, Sumner Matteson, Georgia O’Keeffe, Jackson Pollock, Paul Strand and many others, in which tribal motifs, patterns and subject matter are adapted to modernist concerns. Also examined here is the impact of nineteenth-century anthropological publications by authors and illustrators such as George Catlin and Karl Bodmer, as well as Henry Rowe Schoolcraft’s legendary *Historical and Statistical Information, Respecting the History, Conditions and Prospects of the Indian Tribes of the United States* (1847–1857) —publications that provided the earliest portraits of Native American culture. Contemporary artists Andrea Geyer, Simon J. Ortiz and Nicholas Galanin offer reflections on the social and political significance of the Native American peoples and how these factors have shaped their own work.

Kindred Spirits
ISBN 978-0-935875-28-7
Clth, 8 x 10.25 in. / 213 pgs / 213 color.
U.S. \$75.00 CDN \$75.00
February/Art/Native American Arts & Culture

RM



Mexican Modern Painting
From the Andrés Blaisten Collection
Text by Irene Herner, Karen Cordero Reiman.

Mexican Modern Painting gathers 80 key works by more than 40 Mexican artists of the early twentieth century—a period of immense creativity in the region, driven in part by the desire of its artists to forge an aesthetic identity that would define Mexico as a nation-state. The paintings highlighted here, from the Andrés Blaisten Collection, were assembled over a period of 30 years of meticulous research and passionate commitment, and offer the most thorough overview of Mexican modernism to date. Featured artists include Raúl Anguiano, Emilio Baz Viaud, Rosario Cabrera, Celia Calderón, Ramón Cano Manilla, Julio Castellanos, Fernando Castillo, Jean Charlot, Jesús Guerrero Galván, Francisco Gutiérrez, Saturnino Herrán, María Izquierdo, Agustín Lazo, Amador Lugo, Carlos Mérida, Guillermo Meza, José Clemente Orozco, Alfonso X. Peña, Feliciano Peña, Alfredo Ramos Martínez, Fermín Revueltas, Fernando Reyes, Diego Rivera, Manuel Rodríguez Lozano, David Alfaro Siqueiros and Rufino Tamayo.

Mexican Modern Painting
ISBN 978-84-15118-14-5
Hbk, 9 x 10.5 in. / 200 pgs / 89 color.
U.S. \$35.00 CDN \$35.00
Available/Art/Latin American Art

Exhibition schedule:
San Diego, CA: The San Diego Museum of Art, 11/05/11–02/19/12
Dallas, TX: Meadows Museum, 04/29/12–08/12/12

HAYWARD PUBLISHING



George Grosz: The Big No
Essay by Lutz Becker.
Inspired by the same society that gave rise to Christopher Isherwood’s *Berlin* stories and novels, the drawings in *George Grosz: The Big No* present a caustic, comic view of Germany in the troubled years of the Weimar Republic. Ranging from primitive and graffiti-like drawings to complex Futurist street scenes with teeming crowds of overlapping figures, this collection shows Grosz at the height of his satirical powers, through the works from his largest portfolio, *Ecce Homo*. Pimps, black-marketeers, prostitutes, demobbed soldiers and the nouveau-riche rub shoulders in drawings of razor-sharp acuity and technical precision. Also included are the powerful, anti-militarist *Hintergrund* drawings, originally published in 1928 to accompany Erwin Piscator’s production of *The Good Soldier Schwejk*, which resulted in criminal charges being brought against Grosz for “blasphemy and defamation of the German military.” *George Grosz: The Big No* is an essential guide to one of the twentieth century’s most important satirists.

George Grosz: The Big No
ISBN 978-1-85332-300-3
Hbk, 6 x 8.25 in. / 136 pgs / 102 b&w.
U.S. \$10.00 CDN \$10.00
May/Art

SANSOM FOUNDATION, INC.



Previously Announced
The World of William Glackens
The C. Richard Hilker Art Lectures
Text by Colin B. Bailey, Avis Berman, Carol Troyen, Richard Wattenmaker, H. Barbara Weinberg.
The painter William Glackens (1870–1938) and his friends were among the liveliest and most influential American artists of the opening decades of the twentieth century. Their continued importance in the history of American art is explored in this informative collection of essays. Colin Bailey chronicles the beginnings of Albert C. Barnes’ unparalleled collection of modern art, as well as Glackens’ role in forming it, and Avis Berman investigates the friendship of John Sloan, Robert Henri and John Butler Yeats. Carol Troyen examines George Bellows’ war paintings and Richard J. Wattenmaker probes the relationship between Glackens’ paintings and sketchbooks. H. Barbara Weinberg documents how the leading American Impressionists and members of The Eight dealt with the pressures of economic survival. This profusely illustrated publication is an essential reference for curators, collectors and historians.

The World of William Glackens
ISBN 978-0-615-41981-7
Clth, 9 x 10.25 in. / 240 pgs / 75 color / 60 b&w.
U.S. \$55.00 CDN \$55.00
Available/Art

HATJE CANTZ

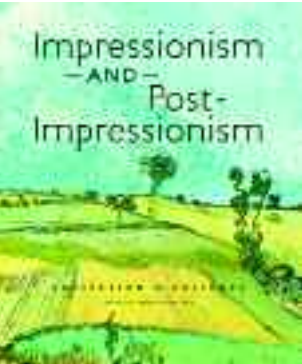


Kirchner’s Painting: No One Else Has These Colors
Edited by Heide Skowranek, Karin Schick. Text by Christoph Krekel, Karin Schick, Heide Skowranek, et al.
Ernst Ludwig Kirchner (1880–1938) dazzled prewar Germany with his electrifying color palette and impassioned, jagged brushwork. Kirchner depicted Berlin and the majestic mountainscapes of Davos with an intensity never before seen in German art, and when we think of his paintings it is this sense of expressive force that first comes to mind (after all, Kirchner’s Die Brücke group made their name with the declaration that they would express “what urges them to create, directly and without adulteration”). It is perhaps for this reason that Kirchner is more rarely considered as the careful technician he was. *Kirchner’s Paintings: No One Else Has These Colors* provides the first treatment of the artist’s working process, his methods and techniques, with evaluations of his comments on color schemes and painting techniques and scientific analyses of individual works.

Kirchner’s Painting: No One Else Has These Colors
ISBN 978-3-7757-3137-9
Hbk, 8.25 x 10.5 in. / 160 pgs / 120 color.
U.S. \$60.00 CDN \$60.00
April/Art

Exhibition Schedule
Davos, Switzerland: Kirchner Museum, 12/12/11–04/15/12

CARNEGIE MUSEUM OF ART



Impressionism and Post-Impressionism Collection Highlights
Carnegie Museum of Art
Text by Amanda T. Zehnder.
Carnegie Museum of Art’s impressive collection of Impressionist and Post-Impressionist paintings, prints and works on paper has never before been presented as a group. More than simply a selection of highlights, this handbook weaves together objects from the collection to tell the stories of these innovative movements and the groundbreaking artists behind them, including Manet, Monet, Degas, Cassatt, Cézanne, Van Gogh, Gauguin and Matisse. More than 75 entries exploring nearly 100 objects are punctuated by brief artist biographies that highlight themes of friendship, influence and artistic exchange. Close visual analyses of individual objects are supplemented by contextual illustrations to illuminate the place of these masterworks within the larger story of Impressionism and Post-Impressionism. Particularly rich holdings of works by Bonnard, Cassatt, Degas and Pissarro allow for an examination of the development of their art across media and over time.

Impressionism and Post-Impressionism Collection Highlights
ISBN 978-0-88039-054-5
Pbk, 7.25 x 8.75 in. / 176 pgs / 110 color / 50 b&w.
U.S. \$19.95 CDN \$19.95
April/Art

Exhibition Schedule
Pittsburgh, PA: Carnegie Museum of Art, 05/12/12–08/26/12

SILVANA EDITORIALE

Now in Paperback!

Caravaggio: The Complete Works
Edited and text by Rossella Vodret.
Dramatic shifts from foreboding dark to probing light, with minimal gradation in between; a realism that exposes all the flaws and folds of human flesh, eschewing Michelangelo’s idealized bodies; a surgical explication of almost unbearably tense emotion; and the poised depiction of crucial moments at the lip of their unfolding: these were among the innovations of Michelangelo Merisi, known as Caravaggio. Without them, as the great Italian art writer Roberto Longhi once noted, “Ribera, Vermeer, La Tour and Rembrandt could never have existed... and the art of Delacroix, Courbet and Manet would have been utterly different.” It was Longhi who rescued Caravaggio’s painting for the twentieth century, prior to which it had lain dormant since the painter’s mysterious death in 1610. During Caravaggio’s lifetime, however, his work was enormously influential and controversial. Each of his innovations in some way upset the prevailing tendencies of the day—not least when his insistence on physical realism led him to paint Saint Matthew as a bald peasant with dirty legs (attended upon by an irreverently intimate boy angel). Nonetheless, Caravaggio was never short of commissions or patrons, and left to posterity around 80 masterpieces. Now available in paperback, this monograph is published on the fourth centenary of Caravaggio’s death, and documents his complete paintings in high-quality reproductions. Authored by renowned scholar Rossella Vodret, it is the must-have monograph on the artist.

Caravaggio: The Complete Works
ISBN 978-88-366-2235-1
Pbk, 9.75 x 11.25 in. / 216 pgs / 150 color.
U.S. \$49.95 CDN \$49.95
February/Art

DUMONT BUCHVERLAG



The Nahmad Collection
Text by Christoph Becker, Peter-Klaus Schuster, William Paton, Robert Brown, Faith Chisholm. Interview by Helly Nahmad.
The Nahmad Collection showcases over two generations’ worth of collecting by the iconic Nahmad family of Monaco. Over 100 works are featured in this catalogue and its accompanying exhibition at Kunsthau Zürich, including pieces by Dalí, Degas, Ernst, Kandinsky, Matisse, Miró, Modigliani, Monet, Picasso, Renoir and Seurat, among others.

The Nahmad Collection
ISBN 978-3-8321-9408-6
Hbk, 8.75 x 11 in. / 232 pgs / 235 color / 10 b&w.
U.S. \$59.95 CDN \$59.95
February/Art

SILVANA EDITORIALE



Drawn to Art
French Artists and Art Lovers in 18th-Century Rome
Text by Sonia Couturier, Pierre Rosenberg, Victor Carlson, Alvin L. Clark, Jr., et al.
In the eighteenth century’s burgeoning culture of travel and “Grand Tours,” Rome was the essential destination. The cult of Rome was particularly strong in France, and this volume looks at more than 100 works by artists such as Hubert Robert, Jean-Honoré Fragonard and Jacques-Louis David, who made pilgrimages to the “Eternal City.”

Drawn to Art
ISBN 978-88-366-2054-8
Pbk, 9 x 11 in. / 256 pgs / 170 color.
U.S. \$45.00 CDN \$45.00
February/Art

NAI PUBLISHERS



Celebrating in the Golden Age
Text by Anna Tummers, Herman Roodenburg, Thijs Weststeijn, Marieke de Winkel.
From peasant fairs and carnival celebrations to lavish *al fresco* parties, processions and civic guard banquets, the Netherlands in the seventeenth century was a golden age of partying. *Celebrating in the Golden Age* provides a pageant of people making merry through the eyes of Dutch masters Esaias van de Velde, Dirck Hals, Willem Buytewech, Jan Miense Molenaar, Frans Hals and Jan Steen, who was perhaps the ultimate painter of these festivities.

Celebrating in the Golden Age
ISBN 978-90-5662-835-2
Pbk, 9.5 x 11.25 in. / 160 pgs / 140 color.
U.S. \$39.95 CDN \$39.95
February/Art

Exhibition Schedule
Haarlem, The Netherlands: Frans Hals Museum, 11/11/11–05/06/12

TIBOR DE NAGY EDITIONS



Poems from the Tibor de Nagy Editions 1952–1966
By Frank O'Hara.
Edited by Eric Brown. Foreword by Bill Berkson.

In 1952, the New York gallery Tibor de Nagy published *A City Winter*, Frank O'Hara's first collection of poems, under the Tibor de Nagy Editions imprint, inaugurating the gallery's now longstanding association with what has come to be known as the New York School of poetry. O'Hara had been in the city for barely a year, but was already immersing himself in its art scenes, becoming especially close to Grace Hartigan, and collaborating on a series of poem-pictures which Tibor de Nagy exhibited in 1953. For this occasion, O'Hara's second book, *Oranges*, was published: a series of prose poems in the Rimbaud manner, printed in an edition of about 75. A third collection, *Love Poems (Tentative Title)*, was published in 1965, as O'Hara was preparing the manuscript of *Lunch Poems* (often described wrongly as the poet's first book). *Poems from the Tibor de Nagy Editions* collects these three volumes.

Poems from the Tibor de Nagy Editions 1952–1966
ISBN 978-1-891123-70-2
Pbk, 6.5 x 8 in. / 72 pgs / 3 b&w.
U.S. \$15.00 CDN \$15.00
February/Literature/Poetry

TIBOR DE NAGY GALLERY



Painters & Poets: Tibor de Nagy Gallery
Edited by Eric Brown. Foreword by Eric Brown. Text by Douglas Crase, Jenni Quilter.

Painters and Poets: Tibor de Nagy Gallery celebrates the gallery's pivotal role in launching the New York School of poets and in fostering a new collaborative ethos among poets and painters. The show (which marked Tibor de Nagy's sixtieth anniversary) and its accompanying catalogue focused on the gallery's first two decades, the 1950s and 60s, when its salon-like atmosphere gave birth to these unique collaborations. This volume features paintings by Helen Frankenthaler, Alfred Leslie, Trevor Winkfield, Nell Blaine, Joe Brainard, Grace Hartigan, Joan Mitchell, Jane Freilicher and Fairfield Porter; poetry publications from Tibor de Nagy Editions; poems by Frank O'Hara, Kenneth Koch, James Schuyler, John Ashbery, Barbara Guest and others, with illustrations by Tibor de Nagy artists; photographs by Rudy Burckhardt; letters, announcement cards and other ephemera; and archival photographs of leading cultural figures of the day by John Gruen and Fred McDarrah.

Painters & Poets: Tibor de Nagy Gallery
ISBN 978-1-891123-97-9
Hbk, 9.75 x 12.25 in. / 96 pgs / 87 color / 37 b&w.
U.S. \$40.00 CDN \$40.00
February/Art/Poetry

SIGLIO



Amaranth Borsuk & Brad Bouse: Between Page and Screen

A convergence of old and new technologies, an unlikely marriage of print and digital, *Between Page and Screen* chronicles a love affair between the characters P and S while taking the reader into a wondrous, augmented reality. The book has no words, only inscrutable black and white geometric patterns that, when coupled with a computer webcam, conjure the text. Reflected on screen, the reader sees himself with open book in hand, language springing alive and shape-shifting with each turn of the page. The story unfolds through a playful and cryptic exchange of letters between P and S as they struggle to define their passionate but fraught relationship. Rich with innuendo, anagrams, etymological and sonic affinities between words, *Between Page and Screen* takes an almost ecstatic pleasure in language and the act of reading. Merging concrete poetry with conceptual art and the tradition of the artist's book with the digital future, *Between Page and Screen* expands the possibilities of what a book can be.

Amaranth Borsuk & Brad Bouse: Between Page and Screen
ISBN 978-0-9799562-8-7
Pbk, 7 x 7 in. / 44 pgs / 16 b&w.
U.S. \$24.95 CDN \$24.95
April/Artists' Books/Poetry

TRIPLE CANOPY



Invalid Format: An Anthology of Triple Canopy Volume 1

Edited by Triple Canopy. Text by Rivka Galchen, Adam Helms, et al.
Invalid Format is an archive of the widespread publishing activities of Triple Canopy, the editorial collective and online magazine based in New York, Los Angeles and Berlin. The book, designed in collaboration with Project Projects, translates into print work that originally appeared in other forms. This inaugural volume of *Invalid Format* includes artist projects and literary work published in the first year of Triple Canopy's existence, documentation of public programs, and a sampling of foundational correspondence. In form and content, the book explores how works produced for the screen might be transposed to the codex in a way that recalls that former context while also fully inhabiting the page. Contributors include Lene Berg, Keren Cytter, Rivka Galchen, Sheila Heti, Adam Helms, Craig Kalpakjian, Jon Kessler, Wayne Koestenbaum, Rachel Mason, Amir Mogharabi, Ed Park & Rachel Aviv, Emily Richardson & Iain Sinclair, Michael Robinson and Diane Williams.

Invalid Format: An Anthology of Triple Canopy
ISBN 978-0-9847346-0-3
Pbk, 6 x 9 in. / 336 pgs / 156 b&w.
U.S. \$25.00 CDN \$25.00
January/Nonfiction & Criticism/Art

LA MARCA EDITORA



The 10,000 Dollar Flip Book
Photographs by Santiago Melazzini.

From photographer Santiago Melazzini, maker of popular flipbooks such as *Tango Dancer* and *I Love You*, comes a special four-in-one, full-color flipbook disguised as a stack of \$100 bills. Running a thumb over the edges of the "bills" in the stack, the viewer will observe four short, satirical films on the transience of wealth. A recurring cast of characters plays roles based on stereotypes from slapstick silent movies: the wealthy, arrogant high roller; the robber in his prison stripes and domino mask; and the opportunistic showgirl. In a time of financial uncertainty gripping the world, this playful and good-natured item is a reminder that fortunes can change in the blink of an eye, but a sense of humor is an asset that, once possessed, can never be taken away.

The 10,000 Dollar Flip Book
ISBN 978-950-889-230-0
Pbk, 6.25 x 2.75 in. / 404 pgs / 204 color.
U.S. \$15.00 CDN \$15.00 **SDNR50**
March/Photography

J & L BOOKS



J&L Illustrated No. 3
Edited by Paul Maliszewski.
Fiction by Amie Barrodale, Scott Bradfield, Stephen Dixon, Steve Featherstone, William H. Gass, Michael Martone, Joseph McElroy, Elizabeth Miller, Robert Nedelkoff, Hasanthikia Sirisena, Steve Stern, Mike Topp, Xiaoda Xiao. Drawings by Shoboshobo.

J & L Books' acclaimed *J & L Illustrated* series presents hand-somely designed paperback volumes of fiction and art at an affordable price. *Shout* magazine wrote of the first volume, published in 2002: "This impressive collection of illustrations and fiction makes sense of the world like good liquor should." Edited by writer Paul Maliszewski (author of *Prayer and Parable* and *Fakers*), this third volume of *J & L Illustrated* is comprised of 13 short stories by authors Amie Barrodale, Scott Bradfield, Stephen Dixon, Steve Featherstone, William H. Gass, Michael Martone, Joseph McElroy, Elizabeth Miller, Robert Nedelkoff, Hasanthikia Sirisena, Steve Stern, Mike Topp and Xiaoda Xiao. The Paris-based artist Shoboshobo provides accompanying drawings.

J&L Illustrated No. 3
ISBN 978-0-9799188-9-6
Pbk, 4.75 x 7 in. / 200 pgs / 40 b&w.
U.S. \$20.00 CDN \$20.00
April/Artists' Books

MINNEAPOLIS INSTITUTE OF ARTS



Jason Fulford: The Mushroom Collection
Minneapolis

Photographer Jason Fulford's *Mushroom Collection* project began with a set of photographs of wild mushrooms found at a flea market. These anonymous photographs inspired Fulford to create his own collection of photographs, publications, sculptures and performances, culminating in a final exhibition at the Minneapolis Institute of Art and this accompanying catalogue. In the exhibition, the original found photographs are displayed alongside Fulford's own photographs and videos. The show continues through the museum's other galleries, where Fulford spread additional mushrooms to interact with works in the permanent collection. In a similar spirit, the catalogue invites readers to curate interventions with works from the MIA's permanent collection by providing color reproductions of Fulford's photographs—bound into the book on perforated stamp sheets—that can be affixed on the following pages according to the reader's preference. Limited stock available.

Jason Fulford: The Mushroom Collection
ISBN 978-0-9800484-8-3
Pbk, 6.5 x 9.5 in. / 24 pgs / 30 color / 16 b&w.
U.S. \$25.00 CDN \$25.00
February/Photography

Exhibition Schedule
Minneapolis, MN: The Minneapolis Institute of Arts, 10/20/11–04/08/12

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Poetry Marathon
Serpentine Gallery
Edited by Nicola Lees, Lucia Pietroiusti. Introduction by Hans Ulrich Obrist. Foreword by Julia Peyton-Jones.

Hans Ulrich Obrist's 2009 *Poetry Marathon* was an ambitious two-day poetry event held in Kazuyo Sejima and Ryue Nishizawa's summer pavilion at the Serpentine Gallery, with performances from leading poets, writers, artists, philosophers, scholars and musicians. Intended as a continuation of the overlap between twentieth-century poetry and art in Dada, Cubism, Surrealism, the New York Schools and Fluxus, this ambitious occasion is now commemorated in this 728-page volume. *Poetry Marathon* includes contributions from Sean Bonney, Tracey Emin, Brian Eno, James Fenton, Gilbert & George, John Giorno, Dominique Gonzalez-Foerster, Kenneth Goldsmith, Eugen Gomringer, Richard Hell, Geoffrey Hill, Joan Jonas, August Kleinzahler, Nick Laird, Sean Landers, Jonas Mekas, Maria Mirabel, Eileen Myles, Philippe Parreno, Holly Pester, Jeremy Reed, Gerhard Rühm, Barry Schwabsky and Agnès Varda, among many others.

Poetry Marathon
ISBN 978-3-86335-064-2
Slip, Pbk, 7.25 x 10 in. / 728 pgs / 64 color / 83 b&w.
U.S. \$65.00 CDN \$65.00 **SDNR30**
February/Art

JRP|RINGIER

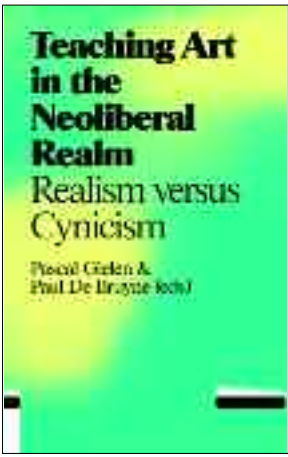


Everything is in Everything: Jacques Rancière between Intellectual Emancipation and Aesthetic Education
Edited by Jason E. Smith, Annette Weisser.

Jacques Rancière (born 1940) is one of the few living French philosophers to have established a significant dialogue with contemporary art. Rancière unites a politicized perspective on art's ability to rupture everyday life with his influential theorizations of education (*The Ignorant Schoolmaster*) and politics (*The Nights of Labor*). His profile has ascended dramatically in the U.S. over the past decade, and this volume considers the continuity of his work across aesthetics, politics and education. With essays by Evan Calder Williams, Arne de Boever, Claire Fontaine, Peter Friedl, Jeremy Gilbert-Rolfe, Maria Muhle, Frank Ruda, Jason E. Smith, Jan Voelker and Rancière himself, this volume asks the question: how might a new model of aesthetic education transform our concepts of art, politics and pedagogy?

Everything is in Everything: Jacques Rancière between Intellectual Emancipation and Aesthetic Education
ISBN 978-3-03764-265-8
Pbk, 5.5 x 9 in. / 144 pgs / 19 b&w.
U.S. \$19.95 CDN \$19.95
March/Art/Nonfiction & Criticism

VALIZ/ANTENNAE SERIES



Teaching Art in the Neoliberal Realm Realism versus Cynicism
Edited by Pascal Gielen, Paul De Bruyne. Text by Tessa Overbeek, Jeroen Boomgaard, Paul De Bruyne, Pascal Gielen, Stefan Hertmans, Barend van Heusden, et al.

Throughout the world, the educational field is being transformed into a marketplace in which institutions must compete for students, and are called on to assess their cultural contributions in terms of finance and management. Is there any room left for art in such a system? *Teaching Art in the Neoliberal Realm* investigates the wide-scale reorganization of art education in the United States, Europe, Asia, Australia, Latin America, Russia and The Netherlands, and seeks to determine both the current impact and future ramifications of market education on the arts and the artist. Most importantly, it provides prescriptions for a positive direction forward, steering between the cynical big business of the art market and the threatened idealism of classic art education. The thematic chapters, interviews and essays adopt both practical and theoretical approaches, and include such contributors as Richard Sennett, Marco Scotini and Dieter Lesage.

Teaching Art in the Neoliberal Realm
ISBN 978-90-78088-57-8
Flexi, 5.25 x 8.25 in. / 288 pgs.
U.S. \$28.95 CDN \$28.95
May/Art/Nonfiction & Criticism

VALIZ



During the Exhibition the Gallery Will Be Closed
Contemporary Art and the Paradoxes of Conceptualism
By Camiel van Winkel.

In this collection of essays, Amsterdam art historian and critic Camiel van Winkel digs up the conceptual roots of contemporary art, design and photography to argue that the art of today is, as a whole, “post-conceptual.” Focusing on the conceptual artists of the years 1965–1975, van Winkel examines how the art of that era continues to inform the art world today. Highly polemical and very readable, *During the Exhibition the Gallery Will Be Closed* looks at the cultural dominance of information in art discourse, the professionalization of artistic practices, the debate over “good design” in art and the role institutions play in art theory. It is an essential collection for any understanding of that idea, belief and desire we today call “the artist.”

During the Exhibition the Gallery Will Be Closed
ISBN 978-90-78088-56-1
Flexi, 6 x 9 in. / 304 pgs / 100 b&w.
U.S. \$34.95 CDN \$34.95
May/Art/Nonfiction & Criticism

HATJE CANTZ



Global Studies
Mapping Contemporary Art and Culture
Edited by Hans Belting, Jacob Birken, Peter Weibel, Andrea Buddensieg. Text by Thomas Fillitz, Rania Gaafar, Anthony Gardner, Birgit Hopfener, Nicola Müllerschön, Adele Tan et al.

This is the third volume in Hans Belting and Peter Weibel's *Global Art and the Museum* series, which analyzes how globalization affects the industry of contemporary art. Alongside case studies of individual artists, *Global Studies* outlines the histories of various regional art practices, exhibitions and ideologies. Among the topics covered are Indonesia's art market bubble; Austrian documentary filmmakers *Intersections* series; Zimbabwean stone sculpture of the past decade; Alighiero Boetti's Afghan embroideries; the influence of Chinese aesthetics on the opening ceremony at the 2008 Beijing Olympic Games. Among the contributing scholars are Chrischona Schmidt, Irina Vogelsang, Carol Yinghua Lu, Adele Tan, Anthony Gardner, Julia T.S. Binter, Isabel Seliger, Birgit Hopfener, Ding Ning, Patrick D. Flores, Monica Juneja, Cathrine Bublatzky, Elizabeth Harney, Agung Hujatnika, Anne Linden and Rania Gaafar.

Global Studies
ISBN 978-3-7757-3202-4
Pbk, 6.75 x 9.5 in. / 456 pgs / 22 color / 74 b&w.
U.S. \$60.00 CDN \$60.00
January/Art/Nonfiction & Criticism

THE CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBC



Visual Culture and Evolution
An Online Symposium, Issues in Cultural Theory
No. 16
Edited by Rick Welch, Kevin Finneran, JD Talasek.
Introduction by JD Talasek. Preface by Rick Welch.

Where do we come from? What are we? Where are we going? Few expressions in the culture of human thought have the iconic stature, and emotive power, that the word “evolution” entails. Though commonly relegated to modern-day science, the concept of evolution is ingrained in representations of life and nature in the visual arts, and artists and scientists have much to share on the meaning of human origin, human existence and human fate. The present volume documents an online symposium, *Visual Culture and Evolution*, in which a distinguished panel of artists, curators, scientists, historians, educators, media theorists and critics participated in a lively, informative conversation on the interface of art and science. Opening interviews by bio-artist Eduardo Kac and Pulitzer Prize-winning biologist E.O. Wilson set the stage for an engaging debate on this perennial topic.

Visual Culture and Evolution
ISBN 978-1-890761-16-5
Pbk, 6 x 9 in. / 242 pgs / 62 color / 18 b&w.
U.S. \$19.95 CDN \$19.95
February/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Animism
Modernity through the Looking Glass
Edited by Sabine Folie and Anselm Franke. Text by Sabine Folie, Anselm Franke, Maurizio Lazzarato, et al. Conversation with Angela Melitopoulos, Maurizio Lazzarato, Elisabeth von Samsonow.

This volume takes its cue from the ethnological concept of animism, a term for religions that view objects as having souls of their own. Animism emerged as an anthropological category in the nineteenth century, often occurring as a folk belief underlying more established religions, particularly in Africa and Southeast Asia. The term has proved also influential in psychoanalysis, where it denotes mental states in which no division is made between inner and outer realities. This volume brings together artworks, documents and artifacts to create an essayistic appraisal of works by such artists and filmmakers as Didier Demorcy, Walt Disney, Jimmie Durham, Eric Duvivier, Henri Michaux, Thomas Alva Edison, Candida Höfer, Luis Jacob, Ken Jacobs, Yayoi Kusama, Len Lye, Chris Marker, Alain Resnais, Daria Martin, Ana Mendieta, Hans Richter and others.

Animism
ISBN 978-3-86335-070-3
Pbk, 8 x 9.75 in. / 228 pgs / 195 color / 90 b&w.
U.S. \$59.95 CDN \$59.95
February/Art/Nonfiction & Criticism

JOVIS

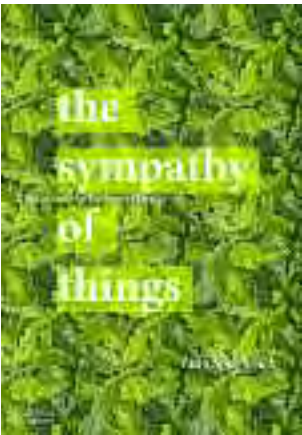


Figure of Motion
Edited by Annett Zinsmeister. Text by Inge Baxmann, Margitta Buchert, Söke Dinkla, Christophe Girot, Scott de Lahunta, Claus Pias, Stephan Rammner, Annett Zinsmeister. Interviews with Michael Schumacher, Chris Bangle.

From the twitch of a finger to the expansion of the universe, motion informs and shapes every facet of our world and culture. *Figure of Motion* is itself a dynamic publication, shifting easily from renaissance philosophy to modern media across ten essays and interviews, as it investigates how motion is observed, depicted and designed in art, architecture, design, dance, technology and everyday life. This collection addresses a range of topics, from the “physical intelligence” of athletic bodies to the choreographies of car design and surveillance cameras; the ways movement protects buildings and dematerializes landscapes; and what it takes to move ourselves emotionally or move us to act. More than a historical survey, *Figure of Motion* is ultimately about change and the accelerating directions in which our world's flows of money, goods and knowledge are currently taking us.

Figure of Motion
ISBN 978-3-86859-110-1
Pbk, 6.75 x 9.5 in. / 240 pgs / 85 b&w.
U.S. \$40.00 CDN \$40.00
April/Art/Nonfiction & Criticism/

NAI PUBLISHERS



The Sympathy of Things
Ruskin and the Ecology of Design
By Lars Spuybroek.

In *The Sympathy of Things*, Lars Spuybroek argues that we must “undo” the twentieth century—the age in which the eighteenth-century ideal of the Sublime (the aspiration towards overwhelming awe) became a technological reality. Spuybroek returns to the insights of the great nineteenth-century art writer John Ruskin, for whom beauty always comprises variation, imperfection and fragility. Spuybroek argues that these three concepts not only define relations between humans and their designed products but between all things: “sympathy is what things feel when they shape each other.” Spuybroek then compares five twinned themes in Ruskin—the Gothic and work, ornament and matter, sympathy and abstraction, the picturesque and time, ecology and design—with later philosophers and theorists such as William James and Bruno Latour. “If Spuybroek, like Ruskin, does not shake your design and aesthetic concepts,” writes Charles Jencks, “you haven't understood him.”

The Sympathy of Things
ISBN 978-90-5662-827-7
Pbk, 6.75 x 9.5 in. / 400 pgs / 100 b&w.
U.S. \$45.00 CDN \$45.00
February/Architecture & Urban Planning/Nonfiction & Criticism



KUNSTHAUS BREGENZ

Ai Weiwei: Art | Architecture

Edited by Yilmaz Dziewior. Foreword by Yilmaz Dziewior. Text by Andres Lepik, Reto Geiser.

Since constructing his own studio in 1999, the Chinese artist Ai Weiwei has designed or collaborated with other architects on a wide range of architectural projects. These collaborations were the subject of *Ai Weiwei: Art/Architecture*, a 2011 exhibition at the Kunsthaus Bregenz in Austria, which this catalogue accompanies. A highlight of this overview is the widely celebrated “Bird’s Nest” Beijing National Stadium, a collaboration between Ai and the Swiss architecture firm Herzog & de Meuron that was constructed for the 2008 Olympic Games. Another feature is a new work based on a project titled “Ordos 10” for which Ai invited 100 young architectural firms worldwide to design single-family houses for Ordos City in Inner Mongolia. An essay in the catalogue examines the role of architecture in relation to Ai’s political activities, an issue of particular relevance since his arrest and conditional release in 2011.

Ai Weiwei: Art | Architecture
ISBN 978-3-86335-041-3
Clth, 8.75 x 12 in. / 150 pgs / 100 color.
U.S. \$65.00 CDN \$65.00
October/Art/Architecture/Asian Art & Culture



Also Available:

Ai Weiwei: Works 2004–2007
9783905829273
Pbk, U.S. \$39.00 CDN \$39.00
JRP|Ringier



Ai Weiwei: Fragments
Beijing 2006
9789889901530
Hbk, U.S. \$25.00
CDN \$25.00
Timezone 8

HATJE CANTZ

Hans Hollein

Edited Peter Weibel. Text by Hans Hollein, Peter Weibel.

The only Austrian winner of the Pritzker Prize (1985) and president of the architecture biennale in Venice, the Viennese architect Hans Hollein (born 1934) has been a leading exponent of postmodernism in architecture. Yet his global stature as an architect has overshadowed his design work of the 1970s and 1980s and his artistic work of the 1960s and 1970s, despite past exhibitions of this work at The Museum of Modern Art, New York and the Centre Pompidou in Paris. This richly illustrated, comprehensive catalogue, and the exhibition it accompanies at the Neue Galerie in Graz, is the first retrospective of Hollein as a truly universal artist and a renaissance man for the digital age. It is also the first to present Hollein’s oeuvre as a whole: his work as artist, designer and architect, but also as theoretician, curator, teacher and collaborator with such artists as Christo and Claes Oldenburg.

Hans Hollein
ISBN 978-3-7757-3257-4
Hbk, 11.5 x 14.5 in. / 420 pgs / 521 color / 217 b&w.
U.S. \$120.00 CDN \$120.00
April/Art/Architecture

Exhibition Schedule
Graz, Austria: Neue Galerie, 11/26/11–09/09/12



HATJE CANTZ

Previously Announced

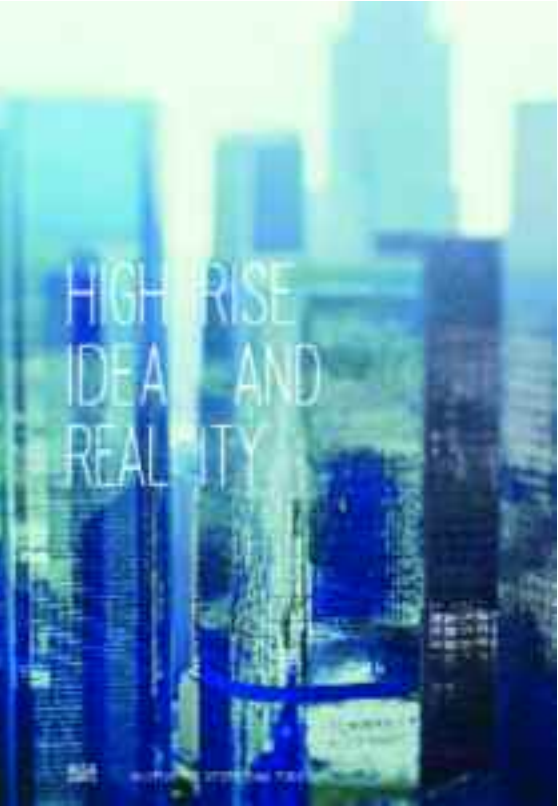
Architecture in India

Since 1990

Text by Rahul Mehrotra.

Pluralism, fusion and hybridity are the dominant traits of cultural change in twenty-first-century India. The resultant architecture reflects this fabric of one of the world’s largest and most populous nation states. Architect, educator and author Rahul Mehrotra has been at the forefront of the Indian contemporary architecture scene for more than two decades, and *Architecture in India* is his unique take on the topic across four themed chapters: “Global Practice: Expression of (Impatient) Capital”; “Regional Modernism”; “Alternative Practice: Towards Sustainability”; and “Counter Modernism: Resurfacing of the Ancient.” Each chapter introduces exponents of these distinct genres of architectural expression, examining the work of more than 60 contemporary architects in more than 500 photographs. Architects, students, academics, architecture buffs and admirers of India’s famed heritage of architectural pioneering will find this volume a rich trove of design ideas.

Architecture in India
ISBN 978-3-7757-3245-1
Hbk, 9.75 x 11.5 in. / 312 pgs / 570 color.
U.S. \$75.00 CDN \$75.00
Available/Architecture & Urban Planning /Asian Art & Culture



HATJE CANTZ

Highrise

Idea and Reality

Edited by Andres Janser. Texts by Karin Gimmi, Andres Janser, Andres Lepik, Clifford A. Pearson, Eric Schuldenfrei, Martino Stierli, Marisa Yiu.

Did you know that around half of the world’s extant highrise structures were erected only within the past ten years? *Highrise: Idea and Reality* offers a comprehensive examination of the highrise phenomenon and its surprisingly recent international ubiquity. A wide range of contemporary highrises are explored in their broadest cultural and civic contexts—contexts which can vary greatly from continent to continent, and from culture to culture—illuminating not only the effects of these imposing buildings upon their immediate landscapes, but also the everyday lives of their inhabitants. Alongside a wealth of photographic documentation, essays by architectural scholars and journalists Karin Gimmi, Andres Janser, Andres Lepik, Clifford A. Pearson, Eric Schuldenfrei, Martino Stierli and Marisa Yiu offer theoretical elaborations on the function of the highrise and its symbolic power as *the* signature structure of the modern city.

Highrise
ISBN 978-3-7757-2993-2
Hbk, 7.75 x 10.25 in. / 168 pgs / 200 color.
U.S. \$60.00 CDN \$60.00
January/Architecture & Urban Planning



Also Available:

Tall Buildings
Pbk, U.S. \$29.95 CDN \$29.95
9780870700958
The Museum of Modern Art, New York



HATJE CANTZ

Skidmore, Owings & Merrill: The Cathedral of Christ the Light

The Making of a 21st Century Cathedral

Introduction by Paul D. Minnihan. Text by Karla Britton, Maristella Casciato, John Cummins, Paul Goldberger, et al.

Completed in 2008, the Cathedral of Christ the Light in Oakland, California, is one of the most beautiful ecclesiastical buildings of recent times. Its design, by Craig W. Hartman of Skidmore, Owings & Merrill LLP (SOM), combines the early Christian symbol of the fish with an innovative structure made of glass, wood and concrete. A glazed, bivalve exterior envelops the building, while a layer of fritted glass diffuses light and heat. Inside, the vaulted wooden ceiling soars 130 feet upwards, where an oculus opens out to the sky. The unique Omega window behind the altar was created with the help of new technology developed specifically for the cathedral: an image of the Romanesque relief of Christ from the tympanum of Chartres Cathedral was digitized and rendered as laser-perforated holes in an aluminum panel, creating a 60-foot pixilated image. With 150 color reproductions, this volume examines Skidmore, Owings & Merrill’s masterpiece.

Skidmore, Owings & Merrill: The Cathedral of Christ the Light

ISBN 978-3-7757-3174-4

Pbk, 9.5 x 11.75 in. / 192 pgs / 46 color / 26 duotone.

U.S. \$75.00 CDN \$75.00

February/Architecture & Urban Planning

HATJE CANTZ



Piet Eckert & Wim Eckert: E2A Architecture

Text by Piet Eckert, Wim Eckert, Tibor Joanelly, Via Lewandowsky, Niklas Maak, Martino Stierli, Frank Weidner.

This book presents the first comprehensive monograph on the Swiss architects E2A. Founded in 2001, E2A has been behind some of Switzerland’s most elegant buildings: key projects include the Nouvelle Destination for the Swiss National Exhibition expo.02 (2002), the Broelberg Housing Estate in Kilchberg (2003), the Terrace Housing in Meilen near Zurich (2005) and the Triangle House in Winterthur (2008).

Piet Eckert & Wim Eckert: E2A Architecture

ISBN 978-3-7757-3276-5

Hbk, 7.75 x 9.5 in. / 496 pgs / 600 color.

U.S. \$100.00 CDN \$100.00

March/Architecture & Urban Planning

HATJE CANTZ



Eike Becker Architects: Superferenz

Texte by Eike Becker, Klaus Biesenbach, Klaus Humpert, Matthias Schuler.

At nearly 500 pages, this tome is the first comprehensive monograph on Eike Becker Architekten, a Berlin firm that operates at the intersection of architecture and urban planning. Featuring 28 projects, *Superferenz* provides insight into the architects’ ideas and methods with reproductions from sketchbooks, paintings, collages, models, drawings, photographs and writings.

Eike Becker Architects: Superferenz

ISBN 978-3-7757-3150-8

Pbk, 8 x 10.75 in. / 480 pgs / 160 color / 80 b&w.

U.S. \$85.00 CDN \$85.00

January/Architecture & Urban Planning

HATJE CANTZ



Zaha Hadid and Suprematism

Text by Charlotte Douglas, Krystyna Gmurzynska, Alexander Lavrentiev, Melodie Leung, Andrei Nakov, Hans Ulrich Obrist, Mathias Rastorfer, Kenny Schachter, Patrik Schumacher.

This volume juxtaposes the dynamic, sweeping planes and angles of the buildings of Zaha Hadid (born 1950) with the equally dynamic art of the Russian Suprematist and Constructivist avant garde—as exemplified in works by Ilya Chashnik, El Lissitzky, Kasimir Malevich, Alexander Rodchenko and Nikolai Suetin. Hadid first explored the Russian avant garde in her graduation project in 1976–77, and this project consequently represents both a culmination and a labor of love for the architect.

Zaha Hadid and Suprematism

ISBN 978-3-7757-3301-4

Clth, 10 x 11.5 in. / 288 pgs / 175 color.

U.S. \$75.00 CDN \$75.00

April/Architecture & Urban Planning

GALERIE PATRICK SEGUIN

Previously Announced

Jean Prouvé & Jean Nouvel: Ferembal House

Text by Jean Nouvel, Catherine Coley et al. Interview by Françoise-Claire Prodhon, Caroline Djuric.

Jean Prouvé’s Ferembal House was built in Nancy, France, in 1948, as the office for a can factory. Composed of five axial frames clad with wooden panels, set on a tall masonry base and occupying less than 600 square feet in a single raised story, this prefabricated structure was a classic example of Prouvé’s advocacy of mobile architecture. Thirty years later, however, the company went out of business and the factory was demolished. Fortunately a Nancy resident had the wherewithal to dismantle and pre-serve Prouvé’s innovative building, putting it into storage. In 1991, the well-known Parisian design gallerist Patrick Seguin traveled to Nancy to locate the Ferembal House. Seguin spent the next ten years raising the funds to renovate it, working in tandem with Prouvé experts, and in 2007 invited his longstanding friend, the architect Jean Nouvel, to undertake a creative adaptation of the House. Drawing on contemporary technical resources, Nouvel brilliantly extended and systematized its fundamental modularity with stackable Ductal blocks and a floor of removable slabs. The results were exhibited in the Tuileries Gardens in Paris, in 2010. This comprehensive account of Prouvé’s posthumous collaboration with Nouvel recounts the tale of the Ferembal House with archival photographs and plans of the original structure and a detailed account of Nouvel’s inspired interventions.



Jean Prouvé & Jean Nouvel: Ferembal House

ISBN 978-2-909187-01-3

Hbk, 10 x 11.5 in. / 336 pgs / 240 color / 150 b&w.

U.S. \$125.00 CDN \$125.00

Available/Architecture & Urban Planning

WASMUTH



Mexico: Ajijic House, 2009–2011 by Tatiana Bilbao; CB29 Apartments, 2005–2007 by Derek Dellekamp

O’NFM Vol. 4

O’NFD Vol. 4

Edited by Wilfried Wang. Text by Tatiana Bilbao, Fernanda Canales, et al.

Tatiana Bilbao’s single-family house on a lake front in the Mexican state of Jalisco and Derek Dellekamp’s medium-rise apartment building at the center of Mexico City are the focus of this fourth publication in the O’Neil Ford Duograph Series. These two buildings share affinities that are examined in photographs and essays.

Mexico: Ajijic House, 2009–2011 by Tatiana Bilbao; CB29 Apartments, 2005–2007 by Derek Dellekamp

ISBN 978-3-8030-0741-4

Pbk, 11 x 8.5 in. / 144 pgs / 135 color / 50 b&w.

U.S. \$40.00 CDN \$40.00 **FLAT40**

March/Architecture & Urban Planning/Latin American Arts & Culture

WASMUTH



SEPRA & Clorindo Testa: Banco de Londres y América del Sud, 1959–1966

O’NFM Vol. 4

Edited by Manuel Cuadra, Wilfried Wang. Text by Jorge Francisco Liernur, Manuel Cuadra, et al.

The Banco de Londres y América del Sud in Buenos Aires was built between 1959 and 1966 through the efforts of a large team of designers and engineers, headed by the collaborative offices of SEPRA and Clorindo Testa. Long admired by connoisseurs of South American architecture, the bank’s history, design and construction is analyzed in this volume.

SEPRA & Clorindo Testa: Banco de Londres y América del Sud, 1959–1966

ISBN 978-3-8030-0740-7

Pbk, 11 x 8.5 in. / 248 pgs / 70 color / 150 b&w.

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

March/Architecture & Urban Planning/Latin American Arts & Culture

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Peter Zumthor: Hortus Conclusus

Serpentine Gallery Pavilion 2011.

Edited by Sophie O’Brien, Claire Feeley, Rosalind Furness, Melissa Lerner.

Contributions by Alexander Kluge, Julia Peyton-Jones, Hans Ulrich Obrist, Peter Zumthor.

For his 2011 Serpentine Pavilion commission, Peter Zumthor provided visitors with a *hortus conclusus*—a “secret garden” whose contents were designed by Piet Oudolf, hidden within an enigmatic plain black structure. This volume records the pavilion, which received rave reviews, with photographs and a fully illustrated index of the plants used.

Peter Zumthor: Hortus Conclusus

ISBN 978-3-86335-055-0

Pbk, 9 x 10.25 in. / 104 pgs / 102 color.

U.S. \$54.95 CDN \$54.95

February/Architecture & Urban Planning/Landscape Design



MODERNE KUNST NÜRNBERG

Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design

Edited and text by Kimberli Meyer, Susan Morgan. Interview by Makoto Watanabe.

Reyner Banham once said of the great architecture historian Esther McCoy (1904–1989) that “no-one can write about architecture in California without acknowledging her as the mother of us all.” Esther McCoy first moved to Los Angeles in 1932, commencing what would be a lifelong infatuation with the city’s architecture and a vocation as the pre-eminent historian of west coast modernist architecture. Initially employed as a draftsman in the studio of R.M. Schindler, McCoy became intimately involved in the preservationist politics of Los Angeles, contributing significant coverage of controversial slum clearances and spending nearly a decade campaigning to save Dodge House in West Hollywood from demolition. By 1960, McCoy had published *Five California Architects*, her seminal study of the work of Irving Gill, Charles and Henry Greene, Bernard Maybeck and Rudolf Schindler. Through this pioneering volume and subsequent books, essays and lectures, McCoy established the terms by which we understand the history of California modernism today. *Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design* is the first major catalogue to survey this distinguished figure’s life and work. Highlighting the extraordinary range and significance of her presence in the field, this volume affirms McCoy’s place as a key figure in American architectural history.

Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design
ISBN 978-3-86984-265-3
Pbk, 8 x 10 in. / 144 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
February/Architecture & Urban Planning

Exhibition Schedule
Los Angeles, CA: MAK Center for Art and Architecture at the Schindler House, 09/28/11–01/08/12



ACTES SUD

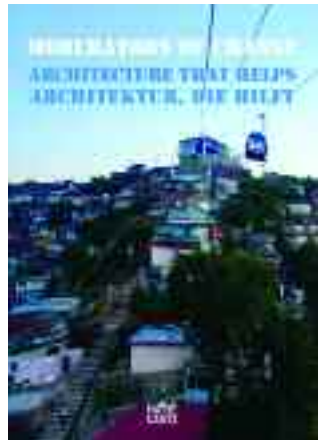
Sustainable Design Towards a New Ethics of Architecture and City Planning

Edited by Marie-Hélène Contal-Chavannes, Jana Revedin.
In 2007, the architect and scholar Jana Revedin created the Global Award for Sustainable Architecture in collaboration with Cité de l’Architecture et du Patrimoine, to recognize architects leading the field in environmentally friendly design and practice. The prize, which now receives the patronage of UNESCO, is awarded each year to five architects who share the principles of sustainable development and who have taken an innovative approach towards maintaining them in the built environment. This publication illustrates the work of Sami Rintala, Studio Mumbai, Diébédo Francis Kéré, Patrick Bouchain and Loïc Julienne, Thomas Herzog, Junya Ishigami, Steve Bear, Giancarlo Mazzanti, Troppo Architects and Snohetta, all of who won the prize in 2009 or 2010. *Sustainable Design* assesses the methodology of each architect through essays as well as visual documentation of their most relevant projects.

Sustainable Design
ISBN 978-2-330-00052-3
Hbk, 8.75 x 11 in. / 184 pgs / 120 color.
U.S. \$55.00 CDN \$55.00
March/Architecture & Urban Planning/Sustainability



HATJE CANTZ



Moderators of Change Architecture That Helps

Edited by Andres Lepik. Text by Regina Bittner, Carson Chan, Luis Fernández-Galiano, Ronald Rael, Anne Schmedding, Christian Welzbacher.
As living conditions among the world’s poor continue to decline, with more and more people occupying slums and shantytowns, architects and artists are attempting to apply new models of collaboration and sustainability to social crisis. *Moderators of Change: Architecture That Helps* showcases 20 international projects by architects, designers and artists that provide socially responsible models of urban design. By inviting users to collaborate in the design and building process, and by working with new economic models, these practitioners have realized projects that have had profound, positive effects with just a minimum investment of money and materials. *Moderators of Change* includes schools, libraries, gardens, conversions and art projects, as well as essays by Regina Bittner, Carson Chan, Luis Fernández-Galiano, Ronald Rael, Anne Schmedding and Christian Welzbacher.

Moderators of Change
ISBN 978-3-7757-3186-7
Hbk, 6.75 x 9.5 in. / 256 pgs / 170 color.
U.S. \$55.00 CDN \$55.00
February/Architecture & Urban Planning/Sustainability

LOUISIANA MUSEUM OF MODERN ART



Living
Edited by Michael Juul Holm, Kjeld Kjeldsen, Mette Marie Kallehauge, Benedicte Brocks, Jeanne Rank. Foreword by Poul Erik Tøjner, Kjeld Kjeldsen. Text by Mark Vacher, Peter Sloterdijk, Yann Moulier-Boutang, Morten Søndergaard, Joseph Grima.
How can we creatively construct and inhabit our environments in an age of environmental crisis and economic downturn? *Living* adopts an anthropological perspective on contemporary models of dwelling, moving freely across disciplines and undertaking several case studies to look at architectural works alongside art works and installations. *Living* demonstrates the extraordinary variety of contemporary living circumstances, from tiny homes for individuals to large-scale collective habitats; from tree houses to community centers; from small apartments to massive market halls. Full of ingenious solutions and novel architectural ideas, *Living* includes works by Arne Quinze, Sou Fujimoto Architects, Bjarke Ingels Group, Bart Goldhoorn, Rintala Eggertsson Architects, T.A.M.A. and Hirsch & Müller, as well as texts by the German philosopher Peter Sloterdijk, economist and philosopher Yann Moulier-Boutang, *Domus* editor Joseph Grima, anthropologist Mark Vacher and poet Morten Søndergaard.

Living
ISBN 978-87-91607-94-3
Pbk, 8.25 x 9 in. / 212 pgs / 400 color.
U.S. \$45.00 CDN \$45.00
June/Architecture & Urban Planning

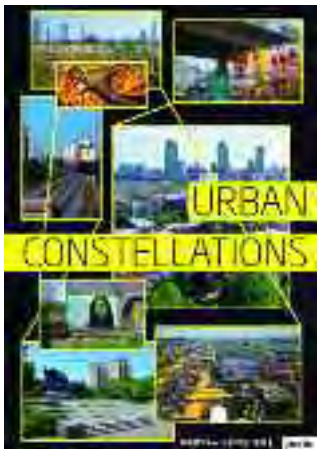
COMMUNITY DESIGN COLLABORATIVE



Leverage
Strengthening Neighborhoods through Design
Edited by Beth Miller, Todd Woodward. Introduction by Beth Miller. Foreword by Don Matzkin. Text by Sally Harrison, Mark Alan Hughes, Brian Phillips, Todd Woodward, Jess Zimbabwe.
In 2011 the Community Design Collaborative celebrated two decades of providing pro bono design services to nonprofit organizations in Philadelphia and the region. *Leverage* showcases the approach and success of this groundbreaking community design center. Profiles of 20 key projects highlight how the Collaborative transforms its values into three dimensions, on projects large and small, and the successes of its volunteer architects, planners, engineers and community leaders in revitalizing Philadelphia’s underserved neighborhoods. A series of essays consider the role of designers as advocates and policymakers, the future of design activism, and how the Collaborative has contributed to design excellence in Philadelphia and beyond. With inspiring design projects and compelling graphics, *Leverage* is for readers interested in the role of cities, as well as for architects, designers and nonprofit leaders who view thoughtful, innovative design as a strategy to create and sustain vital urban places.

Leverage
ISBN 978-0-615-52450-4
Pbk, 10 x 8.5 in. / 128 pgs / 130 color.
U.S. \$24.95 CDN \$24.95
January/Architecture & Urban Planning/Sustainability

JOVIS



Urban Constellations

Edited by Matthew Gandy.
Today home to over half of the world’s population, cities determine the shape of our culture and our politics, and generate new relationships between nature, technology and the human body. This collection brings together a series of short essays on cities, urbanization and urban culture in the spirit of Walter Benjamin and Siegfried Kracauer. A range of leading international scholars, artists and filmmakers explore urban ruins and disruptions—from the bedbug infestations of London to the phantom spaces of west Berlin—and explore new forms of political mobilization, the effects of economic instability, the political ecology of urban nature and the ways in which collective memory can take form. The scope of the collection is truly global, and takes the reader from London, Berlin and Los Angeles to such less extensively studied cities as Buenos Aires, Lagos and Seoul.

Urban Constellations
ISBN 978-3-86859-118-7
Pbk, 6.75 x 9.5 in. / 208 pgs / 75 color / 5 b&w.
U.S. \$35.00 CDN \$35.00
April/Architecture & Urban Planning



SANTA MONICA MUSEUM OF ART

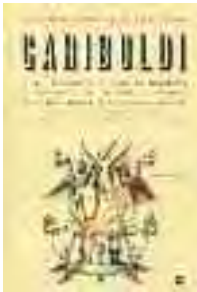
Beatrice Wood: Career Woman
Drawings, Paintings, Vessels, and Objects
Edited by Elsa Longhauser, Lisa Melandri. Text by Garth Clark, Francis M. Naumann, Marie T. Keller, Kathleen Pyne, Jenni Sorkin, Lida M. Sunderland.

A stage actress with the Parisian Comédie-Française; a Dadaist and New York bohemian who edited *The Blind Man* with Marcel Duchamp; a devoted follower of spiritual guru Jiddu Krishnamurti at Ojai; and a model for the character Rose in *Titanic*: throughout her many incarnations, Beatrice Wood (1893–1998) continued to produce important work right up until her death at the age of 105. After her New York years as the “Mama of Dada,” Wood moved to Los Angeles, where she took up ceramics and was soon receiving international attention for her eccentric figural sculptures, vessels and goblets, glazed with her signature iridescent hues. *Beatrice Wood: Career Woman* offers a scholarly assessment of her remarkable life and work, with full-color plates, photographs and writings documenting the evolution of her work and establishing her many contributions to twentieth-century avant-garde art.

Beatrice Wood: Career Woman
ISBN 978-0-9745108-9-7
Flexi, 9 x 11 in. / 144 pgs / 58 color / 90 duotone.
U.S. \$45.00 CDN \$45.00
February/Art

Exhibition Schedule
Santa Monica, CA: Santa Monica Museum of Art,
09/10/11–03/03/12

EDIZIONI CORRAINI



Gariboldi: The Decorative Arts in Italy
The Rediscovery of a Master Poised between Gio Ponti, Triennals, the Richard-Ginori Company and Ceramics Collections
Edited by Giacinta Cavagna di Gualdana. Foreword by Marco Romanelli.

The long career of decorative arts designer Giovanni Gariboldi (1908–1971) forms a key chapter in twentieth-century Italian industrial design. This monograph provides the first full account of Gariboldi’s life, from his early days under art director Gio Ponti up to his own stint as art director. Containing a generous number of designs, preparatory drawings, letters and photographs (many never before published), the book itself is a carefully crafted object, designed by Italo Lupi.

Gariboldi: The Decorative Arts in Italy
ISBN 978-88-7570-274-8
Hbk, 8.25 x 12.25 in. / 176 pgs / 142 color / 26 b&w.
U.S. \$50.00 CDN \$50.00
February/Design & Decorative Arts

SILVANA EDITORIALE



Gio Ponti: Fascination for Ceramics
Text by Dario Matteoni, Pietro Petrarola, Giacinta Cavagna di Gualdana.

One of the last century’s leading architects and industrial designers, Gio Ponti (1891–1979) was at the helm of Italy’s massive design renaissance in the years following World War Two, becoming particularly celebrated for his incredibly lightweight “Superleggera” (“Superlight”) chairs of the late 1950s. This volume appraises Ponti’s ceramic oeuvre for the first time.

Gio Ponti: Fascination for Ceramics
ISBN 978-88-366-2064-7
Pbk, 6.75 x 9.5 in. / 160 pgs / 120 color / 10 b&w.
U.S. \$40.00 CDN \$40.00
February/Design & Decorative Arts

R 20TH CENTURY/GALLERY SEOMI/
WHITEHAUS MEDIA



Jeff Zimmerman
Text by Rachel Wolff. Foreword by Zesty Meyers, P.J. Park. Photographs by Sherry Griffin.

American master glass artist Jeff Zimmerman (born 1968) began his career studying the Italian traditions of glassmaking with Lino Tagliapietro and Pino Signoretto, but was influenced conceptually by contemporary artists such as Maya Lin, Kiki Smith and Ann Hamilton. His sculptures and functional pieces exploit techniques of advanced glassmaking and the defining properties of glass itself—the way it hovers between liquid and solid states, its reflectivity and tactile qualities. This publication brings together for the first time several of his most popular series of works, both large and small-scale, alongside design sketches and photographs of the artist at work.

Jeff Zimmerman
ISBN 978-0-9704608-5-1
Clth, 8 x 13.25 in. / 86 pgs / 60 color.
U.S. \$45.00 CDN \$45.00
February/Design & Decorative Arts

Exhibition Schedule
New York: R 20th Century, 11/15/11–01/07/12

NAI PUBLISHERS



Complete Copier
The Oeuvre of A. D. Copier 1901–1991
Edited by Laurens Geurtz, Job Meihuizen, Joan Temminck.

Starting his career as a glassblower at the Leerdam glass works factory when he was just 14 years old, Andries Copier (1901–1991) went on to become the greatest glass designer that the Netherlands has ever known. Copier was influenced by the Bauhaus design ethos, and, following its lead, established a clean, geometric Dutch style for the glass arts that combined affordability with elegance. Made in association with the Dutch National Glass Museum on the occasion of their momentous Copier retrospective, *The Oeuvre of A.D. Copier* catalogues the prolific designer’s life’s work. Cataloging nearly 2,000 works—with more than 1,200 examples reproduced in full color—it also includes designs, sketches and scholarly writings that elucidate Copier’s wide-ranging inspirations and techniques. This publication is the definitive monograph on a canonical figure in Dutch design.

Complete Copier
ISBN 978-90-5662-833-8
Hbk, 9.5 x 12 in. / 520 pgs / 1,225 color.
U.S. \$95.00 CDN \$95.00
May/Design & Decorative Arts

Exhibition Schedule
Leerdam, The Netherlands:
National Glass Museum,
04/16/11–04/09/12

JRP|RINGIER



The Complete Designers’ Lights (1950–1990)
Edited by Clémence & Didier Krzentowski. Text by Alex Coles, Pierre Doze, Didier Krzentowski, Constance Rubini.

Clémence and Didier Krzentowski, the founders and directors of the leading contemporary design gallery Kreo (in Paris), have been collecting lights for 30 years. With an emphasis on Italian and French light design, their collection is the most important of its kind, comprising nearly 500 works of all kinds from the 1950s to the 1990s, and including significant groups of works by Paulin, Garrice, Castiglioni and Sarfatti. Conceived as a catalogue raisonné of this astounding collection, *The Complete Designers’ Lights (1950–1990)* provides an invaluable overview of light design and furniture history. It includes a discussion between Didier Krzentowski, Constance Rubini (curator of the Paris Musée des Arts Décoratifs) and design critic Pierre Doze, as well as an essay by the design and art critic Alex Coles that focuses on the relationship between light design and light art, through a comparison of Gino Sarfatti and Dan Flavin.

The Complete Designers’ Lights (1950–1990)
ISBN 978-3-03764-199-6
Hbk, 8 x 9.75 in. / 400 pgs / 600 color.
U.S. \$125.00 CDN \$125.00
February/Design & Decorative Arts

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Beca Lipscombe & Lucy McKenzie: The Inventors of Tradition
Edited by Catriona Duffy, Lucy McEachan. Introduction by Beca Lipscombe, Lucy McKenzie, Catriona Duffy, Lucy McEachan.

Situated at the intersection between art, design and social history, *The Inventors of Tradition* is a fascinating and original visual study of the history of the Scottish textiles industry since the 1930s. For decades, textiles were Scotland’s primary industry and export, and Scottish wool, cashmere, tweed, leather, lace and of course tartan has been celebrated and sought across the world for centuries. Conceived as a sort of dossier or scrapbook, this volume brings together design swatches, product shots, film stills, interviews and the archival materials of individuals and companies in the Scottish textiles trade. In response to this wealth of material, the artist Lucy McKenzie and designer Beca Lipscombe (of Atelier) have produced a series of new works including clothing, furniture and accessories in collaborative partnership with Caerlee Mills, Begg Scotland, Hawick Cashmere, Laura Lees, Jannette Murray, Mackintosh, Muehlbauer and Steven Purvis.

Beca Lipscombe & Lucy McKenzie: The Inventors of Tradition
ISBN 978-3-86335-052-9
Clth, 9.75 x 12 in. / 144 pgs / 168 color.
U.S. \$54.95 CDN \$54.95
February/Design & Decorative Arts

MODERNE KUNST NÜRNBERG



Alessandro Mendini
Text by Peter Weiss, Alessandro Mendini. Preface by Angelika Nollert.

Published on the occasion of his eightieth birthday, this catalogue gives an overview of the 40-year career of the provocative Italian designer and architect Alessandro Mendini, encompassing objects, furniture, interior decorations, paintings, installations and works of architecture. Mendini’s iconic 1978 “Proust Armchair,” an eighteenth-century style armchair embellished with Pointillist flecks of contrasting colors, celebrates the potential of high kitsch and is now considered a crucial precursor to postmodern furniture. Known for design collaborations with companies such as Alessi, Philips, Swarovski and Swatch, Mendini has made the use of exuberant color one of his signature extravagances. In Mendini’s world, bright chips, blocks and whorls of color play across furniture, wristwatches, *objets d’art* and even entire buildings. The work of this pioneering designer continues into the present day; his Atelier Mendini has been at work since 2010 on a redesign of the Naples subway.

Alessandro Mendini
ISBN 978-3-86984-255-4
Hbk, 5.5 x 7.5 in. / 204 pgs / 128 color.
U.S. \$40.00 CDN \$40.00
February/Design & Decorative Arts

MODERNE KUNST NÜRNBERG



Michael Wallraff: Vertical Public Space

Text by Brigitte Felderer, Klaus Bollinger, Bart Lootsma, Christoph Thun-Hohenstein.

The Viennese architect Michael Wallraff has spent years examining the use of vertical spaces in the city's fabric and devising new ways of fostering public spaces. This first overview of Wallraff's projects and ideas explains the principles of his practice, also addressing the broader issue of population density in cities.

Michael Wallraff: Vertical Public Space
ISBN 978-3-86984-258-5
Pbk, 8.5 x 10.25 in. / 176 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
February/Architecture & Urban Planning

JOVIS



Berlin BDA Architects, Volume III

Berlin is a hotbed for new architecture, and *Berlin BDA Architects Volume III* presents a selection of more than 60 of this city's noted architects through photographic documentation, concise project histories and award listings. The critical concerns of these architects—such as sustainability and the relationship between politics and urban development—are also elucidated through several essays.

Berlin BDA Architects, Volume III
ISBN 978-3-939633-85-3
Hbk, 7.5 x 9.25 in. / 208 pgs / 250 b&w.
U.S. \$40.00 CDN \$40.00
April/Architecture & Urban Planning

JOVIS



Iceland and Architecture?

Photos by Gudmundur Ingólfsson, Peter Cachola Schmal.

Until comparatively recently, Iceland's architecture was determined by the lack of native trees on the island, which led to extraordinary clay structures covered in turf. With the invention of concrete, further stylistic leaps occurred—and again when Iceland briefly became one of Europe's richest countries. This volume surveys Iceland's unique conditions for architecture.

Iceland and Architecture?
ISBN 978-3-86859-121-7
Hbk, 6.75 x 9.5 in. / 256 pgs / 150 color.
U.S. \$49.95 CDN \$49.95
April/Architecture & Urban Planning

HATJE CANTZ



Powerhouse Company: Ouvertures

Text by Charles Bessard, Nanne de Ru, Hans Ibelings.
Charles Bessard and Nanne de Ru founded the Powerhouse Company for Architecture, Design and Research in 2005, swiftly establishing offices in Rotterdam and Copenhagen. This volume includes photographs of their various projects and buildings by Bas Princen alongside computer visualizations by MIR.

Powerhouse Company: Ouvertures
ISBN 978-3-7757-3270-3
Clth, 10.75 x 9.5 in. / 150 pgs / 121 color.
U.S. \$55.00 CDN \$55.00
March/Architecture & Urban Planning

JOVIS



PFP Architekten: Theaters

Text by Dirk Baecker, Martina Loew, et al.
Theaters have always been an essential part of the urban landscape in Europe; where new theaters spring up, they signal that regeneration is underway in a particular district. The Hamburg firm PFP Architekten is a leader in the field of innovative theater architecture. This volume surveys the firm's numerous theaters with photographs, plans, essays and interviews with the buildings' users.

PFP Architekten: Theaters
ISBN 978-3-86859-120-0
Hbk, 9.25 x 11.5 in. / 176 pgs / 140 color.
U.S. \$55.00 CDN \$55.00
April/Architecture & Urban Planning

NAI PUBLISHERS



Kish

Iranian Island, Indecisive by Design
Text by Babak Afrassiabi, Nasrin Tabatabai.

Kish is an island in the Persian Gulf, whose recent history has been largely defined by the ever-shifting politics on the Iranian mainland. The island's many years of infrastructural indecision is distinctly evident in its architecture, which lacks any trace of coherence or feel for locale. This volume gives an often moving account of the chaos of middle-eastern modernity.

Kish
ISBN 978-90-5662-830-7
Pbk, 6.5 x 9.25 in. / 160 pgs / illust. throughout.
U.S. \$35.00 CDN \$35.00
May/Architecture & Urban Planning/Art/Middle Eastern Art & Culture

NAI PUBLISHERS

Housing Design A Manual

Text by Bernard Leupen, Harald Mooij.
As cities expand and populations swell, the task of reimagining and constructing domestic spaces only increases in its urgency. First published in Dutch in 2008, and now available in an expanded English edition that includes 20 new projects, *Housing Design: A Manual* is a critically acclaimed guidebook to the current state of housing design, from stacked residential structures to villas. Authored by the architectural theorist Bernard Leupen and the editor and architect Harald Mooij, it combines text, blueprints and photographs for individual buildings to provide a clear analysis of the basic organization of private dwelling space in the twenty-first century—from construction materials to the relation of the building to the larger urban environment. Supporting structure, scenography and service functions are all dealt with in turn; the manual pays considerable attention to the relationship between the domestic floor plan, space and how it is experienced. Already a classic, indispensable reference for students, lecturers and professionals in the field of residential construction, *Housing Design* ranges from large-scale tabula rasa plans to the infill of a gap in an urban elevation, offering the tools necessary to analyze and develop all facets of its subject.

Housing Design
ISBN 978-90-5662-826-0
Hbk, 6.75 x 9.5 in. / 448 pgs / 600 b&w.
U.S. \$75.00 CDN \$75.00
February/Architecture & Urban Planning

JOVIS



ASTOC
Edited by Falk Jaeger. Text by Ulf Meyer.
The Cologne-based firm ASTOC combines expertise in both urban design and architecture. This book provides the first comprehensive overview of its projects, such as HafenCity in Hamburg—Europe's largest inner-city redevelopment project to date—and their novel designs for the Emscher-Zukunft, which are helping to transforming the entire Ruhr valley.

ASTOC
ISBN 978-3-86859-117-0
Flexi, 8.5 x 11 in. / 144 pgs / 150 color.
U.S. \$39.95 CDN \$39.95
April/Architecture & Urban Planning

HATJE CANTZ



Helen & Hard Architects: Relational Spaces
Edited by Martin Braathen, Reinhardt Kropf, Siv Stangeland. Text by Martin Braathen, Michael Hensel, Jorge Otero-Pailos.
Throughout the past 15 years, Siv Helen Stangeland and Reinhardt Kropf have been at the forefront of “relational design”—an architectural philosophy that combines human, environmental and methodological factors. *Relational Spaces* traces this approach through projects such as Pulpit Rock Mountain Lodge, Geopark and their contribution to Manifesta 7.

Helen & Hard Architects: Relational Spaces
ISBN 978-3-7757-3134-8
Hbk, 8.25 x 11 in. / 192 pgs / 100 color.
U.S. \$70.00 CDN \$70.00
April/Architecture & Urban Planning

JOVIS



Quite Good Houses
Foreword by Erik Steinbrecher. Text by Oda Pålme.
Instead of an architecture that astounds or awes us, what would a “quite good” architecture look like? *Quite Good Houses* looks at a selection of more than 100 ordinary European homes, photographed by Oda Pålme. Upon closer inspection, these residences seem quirkier than expected, or reveal little architectural eccentricities that lend them charm and homeliness.

Quite Good Houses
ISBN 978-3-86859-112-5
Hbk, 4.25 x 6 in. / 176 pgs / 160 color.
U.S. \$28.00 CDN \$28.00
April/Architecture & Urban Planning/Photography

WALTHER KÖNIG, KÖLN

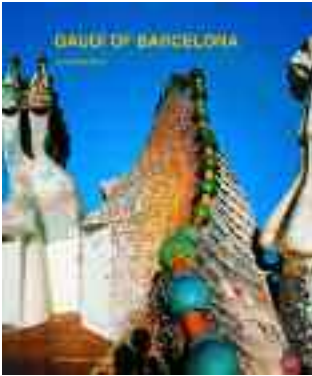


Carlo Mollino: Maniera Moderna
Edited and Introduction by Chris Dercon. Text by Luca Cerizza, Beatriz Colomina, Kurt Forster, Wilfried Kuehn.

Photographer, designer, architect and author on topics ranging from winter sports to the history of photography, Carlo Mollino (1905–1973) accomplished himself in a dizzying array of fields. The diversity and scale of his output often makes it seem somewhat daunting, but this volume coheres Mollino’s prolificness into an appetizing and eminently approachable whole, by examining it across five inventively themed chapters: “Choreography,” “Montage,” “Publications,” “Display” and “Appropriations.” “Choreography” looks at Mollino’s love of motion in his customizations of airplanes and racing cars and his designs for the Lutrario dance hall in Turin. The “Montage” chapter examines Mollino’s architectural photomontages and other uses of photography; “Publications” reproduces a wealth of Mollino first editions, magazine spreads and works on paper; “Display” reveals the influence of Surrealism on Mollino’s interior displays, and also includes his erotic Polaroids; and “Appropriation” looks at his photographs of interior décor.

Carlo Mollino: Maniera Moderna
ISBN 978-3-86335-020-8
Pbk, 8 x 9.75 in. / 312 pgs / 181 color / 215 b&w.
U.S. \$49.95 CDN \$49.95
February/Design & Decorative Arts

EDICIONES POLIGRAFA

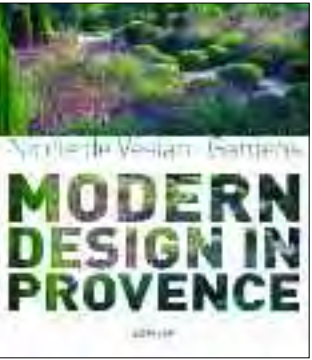


Gaudí of Barcelona
Edited by Lluís Permanyer. Photographs by Melba Levick.

“Color in architecture must be intense, logical and fertile,” wrote Catalan architect and designer Antoni Gaudí in his diary in the late 1870s. Known for his sensuous, curving, almost surreal Art Nouveau buildings, Gaudí (1852–1926) is today one of the best known architects in the world. Over the course of four decades, he designed an incredible variety of architectural structures, including apartment houses, private residences, park complexes and religious and secular institutions. With nearly 150 color reproductions, this volume offers a new standard overview of his extraordinary career. Here, Gaudí’s undulating tiled roofs, pinnacles and towers that rise like plants or tentacles, chimneys that take on phantasmagoric shapes and colors are accompanied by plans and drawings that provide a clear picture of Gaudí’s structural innovations. Luíís Permanyer places the architect’s oeuvre within the context of Catalan and wider European developments of the time, but he also describes the more personal mystical impetus that lay at the core of Gaudí’s inventions.

Gaudí of Barcelona
ISBN 978-84-343-1302-6
Hbk, 10 x 11.5 in. / 208 pgs / 142 color / 14 b&w.
U.S. \$45.00 CDN \$45.00
March/Architecture & Urban Planning

ACTES SUD



Nicole de Vésian: Gardens, Modern Design in Provence
Text by Louisa Jones. Photographs by Clive Nichols, Louisa Jones, Vincent Motte.

After a career as a renowned fashion designer in Paris and New York, Nicole de Vésian (1916–1996) moved to Provence in the 1980s and, at the age of 70, began creating a series of superbly proportioned and innovative gardens. Classically French in form (even if devoid of symmetry), pared down without being austere and in profound harmony with the surrounding countryside, these green and grey tapestries quickly came to inspire gardeners and garden designers the world over. Indeed, few French gardens are as widely imitated as those of Vésian; as Louisa Jones writes, “she had a feeling for space just as a musician has a good ear.” This monograph is the first devoted to Vésian’s work, and offers testimonies, reflections and full-color views of her most celebrated creations, including her own celebrated garden, La Louve, in the hilltop village of Bonnieux.

Nicole de Vésian: Gardens, Modern Design in Provence
ISBN 978-2-7427-9734-9
Hbk, 8.25 x 9.5 in. / 160 pgs / 100 color.
U.S. \$49.95 CDN \$49.95
March/Architecture & Urban Planning

WALTHER KÖNIG, KÖLN



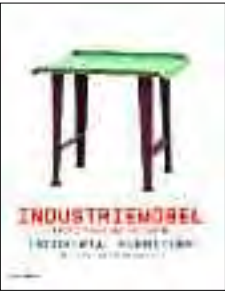
Previously Announced

Photography for Architects
Edited and with introduction by Winfried Nerdinger.

Since its invention, photography has been used to mediate the perception of architecture, for both educational and practical architectural purposes. Winfried Nerdinger’s *Photography for Architects* draws on the unrivaled photo collection of the Munich Architekturmuseum to take a broad look at the relation of photography to architecture. The volume is composed of two sections: in the first, Nerdinger examines key architectural motifs and forms, in photographs from the 1850s to the present; in the second section, he demonstrates the potential applications of photography during the design phase. Among the architects and photographers examined here are Édouard-Denis Baldus, Bisson frères, Pascal Sébah, Eero Saarinen, Ezra Stoller, Alfred Roth, Hans Finsler, Paul Schneider-Esleben and Albert Renger-Patzsch. Nerdinger is Director of the museum of architecture of the Technical University of Munich and heads the architecture department at the Munich Gallery of Modern Art.

Photography for Architects
ISBN 978-3-86560-989-2
Hbk, 9.5 x 12 in. / 216 pgs / 220 color.
U.S. \$65.00 CDN \$65.00
Available/Photography/Architecture

MODERNE KUNST NÜRNBERG



Industrial Furniture
Prototypes of the Modern Era
Text by Sebastian Hackenschmidt, Martina Kandeler-Fritsch, Monika Wagner.

This catalogue looks at a unique and hitherto neglected aspect of furniture design: furniture made by workers and mechanics to serve an industrial function. In their strict orientation towards utility, these simple pieces of industrial furniture feature screwed together or welded iron plates, sheet metal, steel pipes and wooden boards.

Industrial Furniture
ISBN 978-3-86984-219-6
Flexi, 8.5 x 10.25 in. / 128 pgs / 203 color.
U.S. \$45.00 CDN \$45.00
February/Design & Decorative Arts

WASMUTH



Form Defining Strategies
Experimental Architectural Design
Edited by Asterios Agkathidis, Markus Hudert, Gabi Schillig.

Form Defining Strategies examines experimental design methodologies in architecture and their discussion in academic settings. Theoretical considerations are provided by a wide range of writers and theoreticians alongside numerous examples of conceptual designs. Edited by Asterios Agkathidis, Markus Hudert and Gabi Schillig, this is the third, revised edition.

Form Defining Strategies
ISBN 978-3-8030-0746-9
Pbk, 5.5 x 7.5 in. / 126 pgs / 30 color / 250 b&w.
U.S. \$25.00 CDN \$25.00 **FLAT40**
March/Architecture & Urban Planning

JOVIS



Display Today
Text by Michele de Lucchi, Franziska Eidner, Martin Fritsch, Kerstin Gust, Stefan Iglhaut, Martin Jönsson, Uwe Kolb, Nicola Kuhn, et al.

Display Today charts the 25-year history of Museumstechnik Berlin, a firm specializing in exhibition design through collaborative partnerships between architects, artists and technicians. The firm’s evolution is charted through documentation and texts that underscore its contribution to the development of the architecture of exhibitions.

Display Today
ISBN 978-3-86859-116-3
Clth, 7.5 x 10.5 in. / 240 pgs / 150 color.
U.S. \$55.00 CDN \$55.00
April/Architecture & Urban Planning

MODERNE KUNST NÜRNBERG



Peter Skubic: Radical Skubic Jewelry
Text by Manuela Schlossinger. Preface by Florian Hufnagl. Conversation with Helmuth Gsöllpointer, Florian Hufnagl, Petra Hölscher.

Considered an enfant terrible among contemporary jewelers, Peter Skubic (born 1935) approaches jewelry as a sculptural experiment, investing his brooches and other pieces with angular austerity, clarity of proportion and bizarre agglomerations. This volume selects works from all of Skubic’s creative phases from the late 1960s to the present, including previously unseen pieces.

Peter Skubic: Radical Skubic Jewelry
ISBN 978-3-86984-207-3
Hbk, 6.75 x 9.5 in. / 190 pgs / 126 color.
U.S. \$45.00 CDN \$45.00
February/Art

NAI PUBLISHERS



Dutch Design Yearbook 2011
Edited by Timo de Rijk, Antoine Achten, Hans van de Markt.

The third Dutch Design Yearbook offers an overview of more than 60 of the best designs produced in the Netherlands in 2010 and 2011 in the fields of spatial design, product design, fashion and graphic design. This edition of the yearbook also offers a preview: which designs will transform our surroundings in the future?

Dutch Design Yearbook 2011
ISBN 978-90-5662-831-4
Pbk, 9 x 11 in. / 216 pgs / 300 color.
U.S. \$45.00 CDN \$45.00
February/Design & Decorative Arts

WASMUTH



Mathias Hoffmann Design: Living Emotions
Text by Barbara Friedrich, Friedrich Hesse, Mathias Hoffmann.

Over the past 30 years, the German designer Mathias Hoffmann has designed furniture, lamps and household accessories for companies such as Rolf Benz, de Sede, Tonon, Brown Jordan and Lloyd Flanders. *Living Emotions* offers nearly 900 reproductions of these works, alongside sketches and commentary on each product from Hoffmann.

Mathias Hoffmann Design: Living Emotions
ISBN 978-3-8030-3212-6
Hbk, 8.25 x 10.25 in. / 336 pgs / 850 color / 50 b&w.
U.S. \$75.00 CDN \$75.00 **FLAT40**
March/Design & Decorative Arts

NAI PUBLISHERS



OASE 85: Productive Uncertainty
Indeterminacy in Spatial Design, Planning and Management
Edited by Klaske Havik, Véronique Patteeuw.
Text by Michiel Dehaene, Els Vervloessem, John Habraken, Thierry Lagrange, et al.

OASE 85 examines how the cultural changes of our era affect architecture and urban planning, in essays by various scholars.

OASE 85: Productive Uncertainty
ISBN 978-90-5662-840-6
Pbk, 6.75 x 9.5 in. / 128 pgs / illust. throughout.
U.S. \$35.00 CDN \$35.00
February/Architecture & Urban Planning

NAI PUBLISHERS



DASH o6: Living in a New Past
Text by Nelson Mota, Dirk Baalman, Wolfgang Voigt, Jeroen Schilt, Dick van Gameren.

What prompts architects, at any given moment in history and in any given culture, to return to the architectural past for inspiration? *Dash o6: Living in a New Past* investigates, in essays by Nelson Mota, Dirk Baalman, Wolfgang Voigt, Jeroen Schilt and Dick van Gameren and in project studies.

DASH o6: Living in a New Past
ISBN 978-90-5662-824-6
Pbk, 9 x 11 in. / 160 pgs / 125 color / 80 b&w.
U.S. \$45.00 CDN \$45.00
March/Architecture & Urban Planning

NAI PUBLISHERS



OASE 86: Baroque
Edited by David de Bruijn, Maarten Delbeke, Job Floris, Christoph Grafe, Ruben Molendijk, Tom Vandeputte. Text by Andrew Leach, et al.
OASE 86 assesses the contemporary relevance of Baroque architecture for our times, examining how the geometric compositions of that epoch might be coupled with contemporary architectural practice. Attention is paid to key Baroque buildings by figures such as Nicholas Hawksmoor, Robbrecht and Daem and Valerio Olgiati.

OASE 86: Baroque
ISBN 978-90-5662-841-3
Pbk, 6.75 x 9.5 in. / 144 pgs / illust. throughout.
U.S. \$35.00 CDN \$35.00
March/Architecture & Urban Planning

JOVIS



Metropolis No. 5: Cosmopolis
Text by Olaf Bartels, Dirk Meyhöfer, et al.
Amid the worldwide networks of finance and trade, a new international urban society is also emerging: a cosmopolis. *Metropolis 5* looks at the structures of “cosmopolis” communities, exploring how architecture and urban design can be used to overcome the social and cultural barriers of urban societies, and how ethnic and cultural diversity can become a strength.

Metropolis No. 5: Cosmopolis
ISBN 978-3-86859-075-3
Pbk, 9.5 x 10.25 in. / 296 pgs / 230 color.
U.S. \$55.00 CDN \$55.00
April/Architecture & Urban Planning

NAI PUBLISHERS



Open 22: Transparency
Publicity and Secrecy in the Age of Wiki Leaks
Edited by Jorinde Seijdel, Liesbeth Melis.
Contributions by Sven Lütticken, Boris Groys, et al.

Open 22 investigates how transparency and secrecy are intertwined in modern-day society and explores how they relate to the public and the civic, using WikiLeaks as a test case. The contributors consider transparency as fetish and the ideal of the free flow of information.

Open 22: Transparency
ISBN 978-90-5662-839-0
Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 40 b&w.
U.S. \$30.00 CDN \$30.00
February/Architecture & Urban Planning/Art

HATJE CANTZ



Som Journal 7
Edited by Juhani Pallasmaa. Text by Nicholas Adams, Kenneth Frampton, Thomas van Leeuwen.
SOM 7 includes projects by PSAC II, Bronx, New York; Project Floyd, Geneva, Switzerland; Lotte World 2, Seoul, Korea; John Jay College of Criminal Justice, New York; Chongqing River Tower, Chongqing, China; SOM Research; High Performance Building Enclosures; and SOM Great Lakes and St. Lawrence River Region Plan Initiative 2010.

Som Journal 7
ISBN 978-3-7757-3197-3
Pbk, 6.75 x 8.75 in. / 208 pgs / 262 color.
U.S. \$30.00 CDN \$30.00
February/Architecture & Urban Planning

BOILER CORPORATION



Fantom No. 10: Spring 2012
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 Cay Sophie Rabinowitz and Selva Barni, 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 at 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 on 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. 10: Spring 2012
ISBN 978-88-96677-17-9
Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
May/Journals/Photography

Fantom No. 11 Summer 2012
ISBN 978-88-96677-18-6
Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
July/Journals/Photography



Also Available:
Fantom No. 8: Fall 2011
Pbk, U.S. \$20.00 CDN \$ 20.00
9788896677148
Boiler Corporation

APERTURE



Aperture 206: Spring 2012
Edited by Melissa Harris.
Aperture magazine was founded in 1952 by the photographers Ansel Adams, Minor White, Barbara Morgan and Dorothea Lange, and the photography historians, Beaumont and Nancy Newhall, among others. These individuals wished to foster the development and appreciation of the photographic medium. 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 in the medium’s history. *Aperture* has published the work of many iconic and emerging artists from Diane Arbus, William Eggleston, Nan Goldin, and James Welling to Walead Beshty, Sara VanDerBeek and JH Engström. The magazine has also showcased the writings of leading writers and curators in the field including Vince Aletti, Geoffrey Batchen, David Levi Strauss and Luc Sante, among many others.

Aperture 206: Spring 2012
ISBN 978-1-59711-204-8
Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.
U.S. \$14.95 CDN \$14.95
February/Journals/Photography

Aperture 207: Summer 2012
ISBN 978-1-59711-205-5
Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.
U.S. \$14.95 CDN \$14.95
May/Journals/Photography



Also Available:
Aperture 205: Winter 2011
Pbk, U.S. \$14.95 CDN \$14.95
9781597111843
Aperture

AMILUS INC.

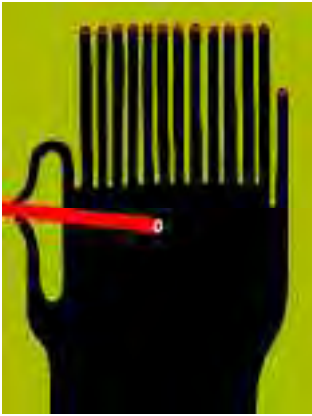


American Photography 27

The year's finest photographs are displayed in the latest volume of *American Photography* 27, as selected by a jury of publishing and design professionals. From over 8,000 images submitted to the annual competition, volume 27 presents 313 examples of visual excellence that exhibit photographic marksmanship and searing points of view. It includes work by many top photojournalists who bravely cover world events and who have redefined reportage, including Tim Hetherington who was killed documenting the escalating violence in Misrata, Libya in April 2011. Published in alphabetical order by photographer, *American Photography* 27 opens with a series of portfolios shot by Lynsey Addario in Afghanistan and Sierra Leone that focus on women's issues such as self-immolation and maternal mortality; and Benjamin Lowy covering the Gulf oil spill and the Taliban in a series shot by iPhone. The earthquake in Haiti is represented with work by Ron Haviv, James Nachtwey, Julie Plantner and Shaul Schwarz.

American Photography 27
ISBN 978-1-886212-36-7
Hbk, 9.5 x 12.5 in. / 352 pgs / 313 color.
U.S. \$75.00 CDN \$75.00
January/Photography

AMILUS INC.



American Illustration 30

For years the enfant terrible of juried annuals, *American Illustration* turns 30! Created in 1982 to turn heads and eyeballs away from the more established and conventional tomes of the day, *American Illustration* set out to honor the underrepresented artists—those who were creating a new visual language in the illustration and fine art worlds. In this anniversary edition, *American Illustration* 30 presents the best collection of alternative work being created by today's emerging and established artists, some of whom helped define the publication three decades ago. Included are 316 images selected by a jury of design professionals from over 7,000 submitted to the annual competition. This year's jury made up of top creative professionals included: Nicholas Blechman, *The New York Times Book Review*; Rachael Cole, Schwartz & Wade Books; Michael Ian Kaye, Mother Design; Todd Oldham, Todd Oldham Studio; D.W. Pine, *Time* magazine; David Saylor, Scholastic; and Dean Sebring, *Worth* magazine.

American Illustration 30
ISBN 978-1-886212-35-0
Hbk, 9.5 x 12.5 in. / 352 pgs / 316 color.
U.S. \$75.00 CDN \$75.00
January/Art

PARKETT



Parkett No. 90

Edited by Bice Curiger.

Parkett 90 presents direct collaborations with important international artists, each of whose oeuvre is explored in several essays by leading writers and critics. Each artist also creates a special signed and numbered artwork exclusive to *Parkett*. In addition to this central collaboration element, *Parkett* includes various articles on contemporary art within a series of playful guiding rubrics such as "Cumulus," "Insert" or "Les Infos du Paradis." The long list of artists that have collaborated with *Parkett* features Laurie Anderson, Richard Artschwager, Georg Baselitz, Matthew Barney, Louise Bourgeois, Francesco Clemente, Peter Fischli/David Weiss, Gilbert & George, Rebecca Horn, Ilya Kabakov, Jeff Koons, Brice Marden, Bruce Nauman, Meret Oppenheim, Raymond Pettibon, Sigmar Polke, Gerhard Richter, Cindy Sherman, Andy Warhol and many more.

Parkett No. 90
ISBN 978-3-907582-50-3
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
May/Journals



Also Available:

Parkett No 89
Pbk, U.S. \$45.00
CDN \$45.00
9783907582497
Parkett Publishers

BARD COLLEGE



Conjunctions: 58, Riveted

The Obsession Issue

Edited by Bradford Morrow.

The *Riveted* issue of *Conjunctions* explores the world of fixation through previously unpublished fiction, poetry and essays. Compulsion, it seems, is as limitless as the imagination itself. Even the most disciplined among us has at some moment been the spell-bound prey of the irresistible, has been influenced by an idée fixe so dynamic and overwhelming as to make life itself shrink into the background. In *Riveted*, the reader will tour narratives of mesmerists and hoarders, conspiracy theorists and martyrs, fetishists and addicts, saints and sinners. This issue investigates the dynamic, magnetic force known as obsession and how it can reshape us, for better or worse, into people we no longer recognize as ourselves. Several dozen innovative contemporary writers explore this facet of human nature including Joyce Carol Oates, Jonathan Carroll, Fiona Maazel, Christopher Sorrentino, Peter Gizzi, Dawn Tripp, John Ashbery and many others.

Conjunctions: 58, Riveted
ISBN 978-0-941964-74-6
Pbk, 6 x 9 in. / 380 pgs.
U.S. \$15.00 CDN \$15.00
June/Journals

CABINET



Cabinet 44: 24 Hours

Edited by Sina Najafi.

Rome was not built in a day, but can an issue of a quarterly magazine be produced in 24 hours? This is the question that this issue of *Cabinet* attempts to answer. Inspired by the resourcefulness of the bricoleur making do with what is at hand, *Cabinet* issue 44, with a special section titled "24 Hours," sees writers and artists across the world respond to assignments in the space of one day. It features, among others, Luca Buvoli, Shelley Jackson, Valerie Hegarty and Mario Garcia Torres pulling all-nighters. Elsewhere in the issue: Tom McCarthy on the color blue; James Fergusson on the potion concocted by nutritionist Jack Drummond to help inmates of liberated concentration camps recover from extreme malnutrition; artist Jonathan Allen orchestrates a ceremonial exchange of heraldic shields between *Cabinet* and the small Catalan village of Jubrique; Christopher Turner on Ernst Dichter, the inventor of the "focus group"; and much more.

Cabinet 44: 24 Hours
ISBN 978-1-932698-43-5
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
U.S. \$12.00 CDN \$12.00
February/Journals/Art

CABINET



Cabinet 45: Games

Edited by Sina Najafi.

In the nineteenth century, Marx rejected the notion of homo sapiens, offering instead homo faber to indicate how consciousness follows from the primary activity of making. Against this, a certain ludic tradition has imagined a homo ludens, humans defined through their relationship with games and play. *Cabinet* 45 features Joshua Glenn on H.G. Wells' "Floor Games"; D. Graham Burnett on games played by game theorists; Barbara Levine and Jessica Helfand on dexterity games; James Trainor on the lost world of "adventure" playgrounds; Dana Katz on Brian Eno and Peter Schmidt's "Oblique Strategies"; an interview with Bertell Ollman, inventor of the board game "Class Struggle"; and Jeff Dolven on poems as games. Elsewhere in the issue: Helen Larsson on the history of applause; Wayne Koestenbaum's legendary "Legend" column; Naomi Muller on eating the zoo animals in Berlin during World War II; Jeremy Crichton on "spite" houses; and much more.

Cabinet 45: Games
ISBN 978-1-932698-44-2
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
U.S. \$12.00 CDN \$12.00
May/Journals/Art

CABINET BOOKS



The Last Calendar: Your Companion for the 356 Days of 2012

A Project by Bigert & Bergström for Cabinet Books

Edited by Jeffrey Kastner, Sina Najafi.

When the current cycle of the Maya Long Count calendar concludes on 21 December 2012, the world will end. And so *Cabinet* offers doomed readers a guide to the brief time that remains. This oversized, beautifully produced wall calendar, featuring artworks by Swedish artists Bigert & Bergström illustrating 12 methods of divination, ignores the familiar holidays in favor of more than 60 significant dates in the history of apocalyptic prophecy. Starring comets, aliens, floods, returning messiahs and more, *The Last Calendar* will be with you for all the days of the coming year, and ends—as will you—on 21 December 2012.

The Last Calendar: Your Companion for the 356 Days of 2012
ISBN 978-1-932698-53-4
Pbk, 19.25 x 13.5 in. / 14 pgs / 12 color / 2 b&w / 1 duotone.
U.S. \$18.00 CDN \$18.00
January/Artists' Books

ESOPUS FOUNDATION LTD.



Esopus 18

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 18
ISBN: 978-0-9815745-7-8
Pbk, 9 x 11.5 in. / 172 pgs / illustrated throughout / Audio CD.
U.S. \$14.00 CDN \$14.00
June/Journals



Also Available:

Esopus 17
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9780981574561
Esopus



La Fábrica’s *Artist’s Portfolios* series offers an intimate folio experience of works on paper by celebrated artists from across the globe. Superbly printed on attractive, heavy card stock, the pages are unbound and contained within printed covers.

LA FÁBRICA



Luis Gordillo
Artist’s Portfolio
Luis Gordillo (born 1934) has made colorful paintings and prints that mix figurative and abstract elements since the 1950s. His *Matador Artist’s Portfolio*, produced specifically for the series, is composed of 23 works that collage photography and drawing: photographs are augmented with strips of paper and crayon marks in bright scarlet, tangerine and spearmint.

Luis Gordillo
ISBN 978-84-96466-21-0
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Manolo Valdés
Artist’s Portfolio
Spanish-born, New York-based painter Manolo Valdés (born 1942) makes multiple extrapolations of classic images of art history. For his *Matador Artist’s Portfolio*, Valdés dismantles and reconstructs Velázquez’s portrait of the Infanta Maria Theresa in six interpretations that vary in idiom from the Cubistic to the abstract. Text in Spanish only.

Manolo Valdés
ISBN 978-84-15303-55-8
Pbk, 11.75 x 16 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Carsten Höller
Artist’s Portfolio
Edited by Helle Crenzien, Detlev Gretenkort and Michael Juul Holm.
Trained as an agronomic engineer, Carsten Höller (born 1961) is known for his frequent use of mushrooms as a motif and theme in his installations and projects. His *Artist’s Portfolio* comprises a set of 19 photographs of sculptures of fungi. These works were produced in polyester, synthetic resin, wire, polyurethane, cardboard, stainless steel and wood, and then painted in acrylic.

Carsten Höller
ISBN 978-84-15303-43-5
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S.\$65.00 CDN \$65.00 **SDNR30**
March/Artists Books

LA FÁBRICA



Kazuko Miyamoto
Artist’s Portfolio
Japanese-born, New York-based artist Kazuko Miyamoto (born 1942) is well known for her sculptural arrangements of string and thread. Her *Matador Artist’s Portfolio* reproduces a selection of such works as well as paintings, twig sculptures and costumes based on kimonos, in which the artist is photographed dancing.

Kazuko Miyamoto
ISBN 978-84-96466-59-3
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Joan Hernández Pijuan
Artist’s Portfolio
Joan Hernández Pijuan’s contribution to the *Matador Artist’s Portfolio* series is comprised of 17 beautiful watercolors superbly reproduced on heavy, folded card stock in a large format (11.5 x 15.75 inches). Executed with a broad brush in crimson and black on beige paper, Pijuan’s delicate paintings evoke the sensual simplicity of Raoul de Keyser and the angularities of Al Taylor.

Joan Hernández Pijuan
ISBN 978-84-95471-84-0
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Cristina Iglesias
Artist’s Portfolio
In the waters surrounding the Pacific island of Espiritu Santo, Spanish sculptor Cristina Iglesias (born 1956) is installing an underwater labyrinth. Comprised of three submerged cement rooms, it is intended to be encrusted and inhabited by various forms of marine life. Iglesias’ *Matador Artist’s Portfolio* presents 18 preliminary color drawings done for this ambitious project.

Cristina Iglesias
ISBN 978-84-92841-07-3
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Miquel Barceló
Artist’s Portfolio
For this edition of *Matador’s Artist’s Portfolio* series, Spanish painter Miquel Barceló (born 1957) presents four series made between 2009–2010. In these series Barceló paints without paint, instead using bleach and soot, which he applies to black paper and canvases. The bleach “develops” the image by removing its background.

Miquel Barceló
ISBN 978-84-92841-74-5
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Eduardo Chillida
Artist’s Portfolio
Famed Basque sculptor and draftsman Eduardo Chillida (1924–2002) produced the drawings gathered in this *Artist’s Portfolio* throughout the duration of his career, from the late 1940s onwards. The works are executed in pencil and India ink, and vary from linear abstraction to elegant figurative renderings of female nudes. Text in Spanish only.

Eduardo Chillida
ISBN 978-84-15303-53-4
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Sol Lewitt
Artist’s Portfolio
Sol LeWitt’s *Matador Artist’s Portfolio* contains 20 gouaches of vertical, horizontal and diagonal grids painted on monochrome backgrounds of varying colors, which are printed in pairs on heavy, folded card stock (11.75 x 15.75), contained loose-leaf within the folio. The works were made in 2003. The artist’s name appears embossed upon the cover.

Sol Lewitt
ISBN 978-84-95471-81-9
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Pablo Palazuelo
Artist’s Portfolio
Produced in collaboration with the artist’s estate, this *Matador Artist’s Portfolio* compiles some 20 unpublished black-and-white drawings by the Spanish painter and sculptor Pablo Palazuelo (1916–2007). Made in 2005, Palazuelo’s sparse, abstract-geometric works are ideally suited to the generous format and luxury production of the series.

Pablo Palazuelo
ISBN 978-84-96466-95-1
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

LA FÁBRICA



Andreu Alfaro
Artist’s Portfolio
Since the mid-1940s, the sculptures and drawings of Andreu Alfaro (born 1929) have stood at the forefront of Spanish modernism. His *Matador Artist’s Portfolio* consists of 17 geometric drawings derived from four series created during the 1980s and 90s, plus one gouache painting from the 1960s. They are reproduced on heavy card stock at 11.75 x 15.75 inches.

Andreu Alfaro
ISBN 978-84-92498-61-1
Pbk, 11.75 x 15.75 in. / 24 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00 **SDNR30**
March/Artists’ Books

WALTHER KÖNIG, KÖLN



Previously Announced

Horst Ademeit: Secret Universe

Edited and text by Udo Kittelmann, Claudia Dichter.

From 1989 until his death in 2007, Horst Ademeit documented the presence of “cold rays”—unseen negative forces permeating everyday objects—in thousands of Polaroids and digital photographs, as well as notebooks full of meticulously logged data. *Secret Universe* shows images of the “cold rays” at work, in enigmatic images of street scenes, grocery items and bizarre measuring instruments.

Horst Ademeit: Secret Universe
ISBN 978-3-86560-997-7
Pbk, 8 x 9.75 in. / 112 pgs / 155 color.
U.S. \$44.95 CDN \$44.95
Available/Art/Photography

EVIL TWIN PUBLICATIONS



Anna Craycroft: Developing Patterns

In this five-volume box set, artist Anna Craycroft muses on how crystallography can serve as a metaphor for the idiosyncrasies of human behavior. Craycroft’s concise poetic prose is illustrated by an archive of vintage photographs, drawings and illustrations culled from a wide range of sources. Each book in *Developing Patterns* follows the format of a children’s picture board book. Published in a limited edition of 300 copies.

Anna Craycroft: Developing Patterns
ISBN 978-0-9763355-5-9
Slip Hbk, 5 vols., 5.25 x 7 in. / 130 pgs / 75 color / 75 b&w / limited edition of 300 copies.
U.S. \$65.00 CDN \$65.00
January/Art

PICTUREBOX/RACHEL UFFNER GALLERY



Sara Greenberger Rafferty: Remote

Text by Claire Barliant.
Published for the artist’s 2011 exhibition at Rachel Uffner Gallery, this volume documents Sara Greenberger Rafferty’s explorations of television, comedy and the power of the image. Drawing from the endless repetitions of the TV screen, and deftly historicizing the fear/fun dilemma of the comedian, Rafferty makes prints of these images that seduce and amuse.

Sara Greenberger Rafferty: Remote
ISBN 978-0-9837199-2-2
Pbk, 5.5 x 8 in. / 64 pgs / 16 color / 100 b&w.
U.S. \$10.00 CDN \$10.00
January/Art

JRP|RINGIER



Boris Ondreicka: Hi!Lo.

Artist, singer, curator and visual poet Boris Ondreicka (born 1969) compiles two series in this volume: the long poem “John Doe & Joe Bloggs,” typeset in a portrait orientation; and “Spoken Word/Written World,” which compiles what the artist calls “autonomous artworks, theoretical performances, list of titles, etc.,” created between 1994 and 2011, typeset in a landscape orientation.

Boris Ondreicka: Hi!Lo.
ISBN 978-3-03764-234-4
Pbk, 13.5 x 8.25 in. / 400 pgs / 360 b&w.
U.S. \$39.95 CDN \$39.95
February/Artists’ Books

WALTHER KÖNIG, KÖLN



Ulrike Ottinger: Floating Food

Foreword by Bernd M. Scherer. Text by Ulrike Ottinger.

Ulrike Ottinger’s *Floating Food* documents an installation exploring eating as a cultural and religious ritual, and the cultural connotations of water. The installation is composed of film montages, photographs, ethnographic objects and sculptures that include a Samurai robe made of dollar bills and a shaman’s costume.

Ulrike Ottinger: Floating Food
ISBN 978-3-86335-066-6
Hbk, 9.75 x 11.25 in. / 368 pgs / 202 color / 30 b&w.
U.S. \$65.00 CDN \$65.00
February/Art

JRP|RINGIER



Oriol Vilanova: They Cannot Die

Edited by Christoph Keller. Text by Oriol Vilanova.
In this handsome artist’s book, Catalan artist Oriol Vilanova (born in 1980) imagines a conversation on immortality between Salvador Dalí, Vladimir Lenin and Walt Disney in an empty gallery. A facsimile of a nineteenth-century guide to human taxidermy and an archive of postcards of museums, further extrapolate the theme of the preservation of life.

Oriol Vilanova: They Cannot Die
ISBN 978-3-03764-246-7
Pbk, 4.25 x 7 in. / 180 pgs / 16 color.
U.S. \$22.00 CDN \$22.00
February/Artists’ Books

GALLERYSKE/TILTON GALLERY



Sudarshan Shetty: The More I Die the Lighter I Get

Text by Thomas McEvilley, Vyjayanthi Rao, Sharmistha Mohanty.
A stool with a prosthetic limb; pairs of marching, transparent thermoplastic shoes: from his earliest paintings to his recent installations and kinetic sculptures, Indian artist Sudarshan Shetty (born 1961) has leveled distinctions between bodies and objects. This superbly designed volume, with its inserts and paper changes, surveys his works.

Sudarshan Shetty: The More I Die the Lighter I Get
ISBN 978-81-920008-0-0
Hbk, 10 x 12.5 in. / 379 pgs / 300 color / 30 b&w / 30 duotone.
U.S. \$75.00 CDN \$75.00
March/Art/Asian Art & Culture

EDICIONES POLIGRAFA



Ocaña: The Queer Practice

Edited by Pedro G. Romero. Text by Beatriz Preciado, Alberto Cardín.
In the 1970s Barcelona was a major nexus of Spanish counterculture, and the drag artist and painter José Ángel Pérez Ocaña—known as Ocaña—was at the heart of the scene. Ocaña (1947–1983) was often to be seen strolling along Las Ramblas in extravagant costumes, staging spontaneous happenings or *procesiones*. This volume offers the first overview of this neglected performance pioneer and Catalan hero.

Ocaña: The Queer Practice
ISBN 978-84-343-1299-9
Hbk, 6.75 x 9.5 in. / 480 pgs / 218 color / 104 b&w.
U.S. \$55.00 CDN \$55.00
March/Art/Gay & Lesbian

WALTHER KÖNIG, KÖLN



Julian Göthe: You are Living in a World of Magic

Text by Martin Germann, Veit Görner, Tom Holert, Bernhart Schwenk.
German sculptor and draughtsman Julian Göthe (born 1966) explores the rhetoric of theatre presentation, with precise and angular wood and metal structures that evoke furniture and stage sets. This volume looks at works from the past three decades.

Julian Göthe: You are Living in a World of Magic
ISBN 978-3-86560-991-5
Pbk, 7.75 x 11 in. / 120 pgs / 80 color.
U.S. \$39.95 CDN \$39.95
February/Art

CHARTA/MUSAC

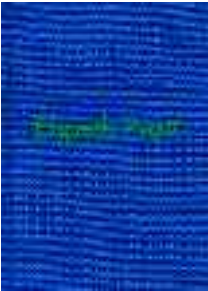


Georges Adéagbo

Edited by Octavio Zaya. Foreword by Augustin Perez Rubio. Text by Kerstin Schankweiler, Georges Adéagbo, Octavia Zaya.
The work of Beninese artist Georges Adéagbo (born 1942) is often exhibition-driven: a theme is selected, then an extensive research process begins in the artist’s archive, which ultimately yields complex assemblage-installations. For this monograph, Adéago addresses the theme of “The Mission and the Missionaries,” using historical and personal materials such as books, magazines, photographs and textiles.

Georges Adéagbo
ISBN 978-88-8158-828-2
Pbk, 6.75 x 9.5 in. / 176 pgs / 112 color / 21 b&w.
U.S. \$37.50 CDN \$37.50
March/Art/African Art & Culture

EMILY CARR UNIVERSITY PRESS



Elspeth Pratt

Edited by Kathy Slade. Foreword by Kathy Slade. Text by Lorna Brown, Lisa Robertson, Matthew Stadler, Sabine Bitter, Helmut Weber, Oliver Neumann, Stephanie Snyder.

This attractive clothbound monograph surveys the career of Vancouver artist Elspeth Pratt, whose colorful sculptures using “poor” materials such as cardboard, polystyrene, balsa wood and vinyl occupy a terrain somewhere between architectural maquettes and the abstractions of Richard Tuttle.

Elspeth Pratt
ISBN 978-0921356-37-0
Clth, 6 x 8.25 in. / 144 pgs / 50 color / 2 b&w.
U.S. \$39.95 CDN \$39.95
February/Art

WALTHER KÖNIG, KÖLN



Previously Announced

Georg Herold: Sunny Side Up

Text by Kito Nedo.
This large hardcover volume documents German sculptor Georg Herold’s caviar portraits of Lionel Ritchie, Sean Penn, William Burroughs, Bertrand Russell, Mark Lombardi and others; several caviar abstractions that mingle with long strings of numbers; and his supersized sculptures of women’s bodies, composed of fabrics stretched over the crude wooden slats that are his signature material.

Georg Herold: Sunny Side Up
ISBN 978-3-931355-69-2
Hbk, 9.75 x 13 in. / 68 pgs / 49 color.
U.S. \$35.00 CDN \$35.00
Available/Art

RICHTER VERLAG



Heinz Mack: Kinetics
Text by Anina Baum, Lisa Bosbach, Sabine Fabo, Julia Giebel, Jee-Hae Kim, Heinz Mack, Eva Riess, Raphael Smazoch, et al.
The kinetic sculptures of Heinz Mack (born 1931) are some of the genre’s most enduring works. One of the three founding members of the Zero group, Mack created works that produce astounding effects of light, as well as motorized reliefs and outdoor installations that fuse natural and artificial light. This beautifully produced volume offers the definitive examination of Mack’s kinetic oeuvre.

Heinz Mack: Kinetics
ISBN 978-3-941263-36-9
Clth, 9.25 x 12 in. / 320 pgs / 90 color / 165 duotone.
U.S. \$60.00 CDN \$60.00
January/Art

WALTHER KÖNIG, KÖLN



James Lee Byars: I Give You Genius
Edited by Heinrich Heil. Text by Heinrich Heil, Gabriele Uerscheln. Photographs by Claudio Abate.
This elegant volume collects Claudio Abate’s photographs of works by James Lee Byars (1932–1997) as installed at the Benrath palace in Düsseldorf and its surrounding parkland. This regal setting for Byars’ white marble and stone spheres and fabric works makes for an ideal backdrop, as Abate’s photographs so beautifully demonstrate.

James Lee Byars: I Give You Genius
ISBN 978-3-86335-016-1
Hbk, 9 x 13 in. / 112 pgs / 90 color.
U.S. \$49.95 CDN \$49.95
February/Art

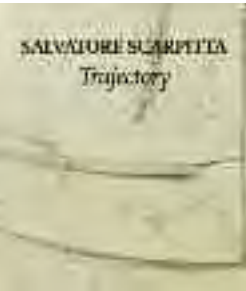
RICHTER VERLAG



Gotthard Graubner: Drawings
Text by Erich Franz, Volker Kahmen.
Since the 1940s, Gotthard Graubner (born 1930) has not swerved from an art of delicate, spacious abstraction. His drawings, surveyed in this magnificently printed monograph, are as vulnerably spare and delicate as his paintings, prints and installations. This volume examines a representative cross section of his drawings from the late 1940s to the present.

Gotthard Graubner: Drawings
ISBN 978-3-941263-32-1
Clth, 8.75 x 10.75 in. / 192 pgs / 145 color.
U.S. \$50.00 CDN \$50.00
January/Art

SILVANA EDITORIALE



Salvatore Scarpitta: Trajectory
Text by Luigi Sansone, Lawrence Rinder, Anne-Marie Russell.
American painter and sculptor Salvatore Scarpitta (1919–2007) is famed for his wrapped or bandaged paintings, shaped canvases and replica racing cars. Despite Scarpitta’s associations with both Abstract Expressionists and Pop artists, his work remained on the fringes of the postwar period’s defining movements. As his legacy for a younger generation emerges, this volume assesses his oeuvre.

Salvatore Scarpitta: Trajectory
ISBN 978-88-366-2171-2
Hbk, 9 x 10.5 in. / 112 pgs / 65 color / 10 b&w.
U.S. \$45.00 CDN \$45.00
February/Art

JOVIS



Günther Uecker: Word Pictures
Edited by Eckhard Hollman, Juergen Krieger. Interview by Manfred Engeser.
Günther Uecker (born 1930) is a cofounder of the Zero group, with Otto Piene and Heinz Mack. Over the past 40 years, alongside his famed “nail reliefs,” he has also made a series of autobiographical “written” paintings, which this new volume documents. Uecker describes these works as being “made with hands and feet out of almost dance-like actions.”

Günther Uecker: Word Pictures
ISBN 978-3-86859-178-1
Hbk, 11 x 12 in. / 216 pgs / 108 color / 14 b&w.
U.S. \$85.00 CDN \$85.00
April/Art

SILVANA EDITORIALE



Gino De Dominicis: Figurative Theorems
Text by Vittorio Sgarbi, Daniela Severi, Edoardo Gnemmi.
In the course of his all-too-brief career, the Italian artist Gino de Dominicis (1947–1998) was frequently characterized as an enigmatic enfant terrible. Since his death, his influence on subsequent generations of Italian artists has become evident. *Figurative Theorems* was published for a posthumous exhibition of De Dominicis’ graphic works at the Venice Biennale.

Gino De Dominicis: Figurative Theorems
ISBN 978-88-366-2101-9
Pbk, 9 x 11 in. / 144 pgs / 47 color.
U.S. \$40.00 CDN \$40.00
February/Art

CHARTA/IMMA



Barry Flanagan: Poet of the Building Site
Text by Robin Marchesi. Foreword by Enrique Juncosa.
This volume gathers works from the early career of Barry Flanagan (1941–2009), one of Britain’s best loved sculptors and the subject of a major 2011 survey at Tate Britain. It also contains a memoir by writer and poet Robin Marchesi of the time he spent with Flanagan in Ibiza, Barcelona, Amsterdam and London in the 1990s.

Barry Flanagan: Poet of the Building Site
ISBN 978-88-8158-824-4
Pbk, 6.25 x 8.5 in. / 64 pgs / 9 color.
U.S. \$22.95 CDN \$22.95
February/Art

WALTHER KÖNIG, KÖLN



Bill Bollinger: Water is Life and Like Art It Finds Its Own Level
Edited by Christiane Meyer-Stoll. Text by Christiane Meyer-Stoll, Saul Ostrow, Harris Rosenstein, Peter Schjeldahl.
In the late 1960s, Bill Bollinger (1939–1988) was considered one of the foremost sculptors of his time, alongside Robert Smithson, Eva Hesse and Richard Serra. In his short life, Bollinger built up a sculptural oeuvre that explored the gravity and intrinsic properties of various (usually industrial) materials. This volume offers an overview.

Bill Bollinger: Water is Life and Like Art It Finds Its Own Level
ISBN 978-3-86335-058-1
Hbk, 12 x 8.5 in. / 256 pgs / 22 color / 157 b&w.
U.S. \$59.95 CDN \$59.95
February/Art

WALTHER KÖNIG, KÖLN



Previously Announced
Tony Cragg: Figure Out Figure In
Foreword by Henri Loyrette. Text by Tony Cragg, Catherine Grenier, Marie-Laure Bernadac. Interview by Marie-Laure Bernadac.
For his 2011 exhibition in I.M. Pei’s pyramid at the Louvre, British sculptor Tony Cragg installed an immense, swirling, red sun-like structure titled “Versus” at the pyramid’s heart. This volume presents this impressive work alongside eight new sculptures. It also includes an interview with and text by the artist, as well as critical commentary.

Tony Cragg: Figure Out Figure In
ISBN 978-2-916275-87-1
Hbk, 8.25 x 10.5 in. / 102 pgs / 70 color / 20 b&w.
U.S. \$39.95 CDN \$39.95
Available/Art

MODERNE KUNST NÜRNBERG



Richard Long: Berlin Circle
Edited by Udo Kittelmann, Eugen Blume. Foreword by Udo Kittelmann. Text by Eugen Blume, Katharina Schlüter.
Richard Long is one of the leading protagonists of Land Art. *Berlin Circle* records the eponymous piece, a circle of stone installed by the artist for the opening of the Hamburger Bahnhof in 1996, as well as five other floor works and a large site-specific wall painting in mud.

Richard Long: Berlin Circle
ISBN 978-3-86984-216-5
Hbk, 11.25 x 10.25 in. / 60 pgs / 53 color.
U.S. \$45.00 CDN \$45.00
February/Art

WALTHER KÖNIG, KÖLN



Tony Cragg: It Is, It Isn’t
Text by Mina Loy, Jon Wood. Poems by Wallace Stevens, Robert Frost, Walt Whitman, Conrad Aiken, Howard Nemerov, W.H. Auden, Billy Collins.
It Is, It Isn’t juxtaposes reproductions of Tony Cragg’s swirling sculptures with a selection of those poems that have most affected his practice. From W.H. Auden to Walt Whitman, Billy Collins to Mina Loy, the poems Cragg has chosen collude with his works in wood, stainless steel, bronze and stone, highlighting the rhythmic and lyrical properties of both.

Tony Cragg: It Is, It Isn’t
ISBN 978-3-86335-043-7
Hbk, 9.75 x 11.25 in. / 128 pgs / 42 color.
U.S. \$49.95 CDN \$49.95 **FLAT40**
February/Art

KERBER



Fred Sandback: Drawing Spaces
Edited by Reinhard Spieler, Kerstin Skrobanek. Preface by Reinhard Spieler. Text by Fred Jahn, Kerstin Skrobanek.
This catalogue presents a broad selection of Fred Sandback’s works on paper, drawings and prints, providing impressive evidence of how seamlessly Sandback transferred the techniques of lithography, etching and woodcuts into the aesthetics of his time and traces the development of his sculptures in these media.

Fred Sandback: Drawing Spaces
ISBN 978-3-86678-558-8
Pbk, 9.5 x 6 in. / 64 pgs / 43 color.
U.S. \$29.95 CDN \$29.95
February/Art

PRESENTATION HOUSE GALLERY



Cranfield and Slade: 10 Riot Songs

Live at the Candahar
Edited by Reid Shier. Text by Eileen Myles.
Music by Cranfield and Slade.

On their latest LP, Vancouver artist-musicians Brady Cranfield and Kathy Slade cover classic punk songs about riots by the likes of Stiff Little Fingers, Fear, Circle Jerks, Subhumans, The Dils, The Clash and the Stiffs. The album was recorded live at *The Candahar Bar*, an installation by Theo Sims during the 2010 Winter Olympics.

Cranfield and Slade: 10 Riot Songs
ISBN 978-0-920293-81-2
Vinyl Record, 12.25 x 12.25 in.
U.S. \$20.00 CDN \$20.00 **SDNR**50
February/Music

WALTHER KÖNIG, KÖLN



Florian Pumhösl: 6 7 8

Text by Eric de Bruyn, Jaleh Mansoor,
Matthias Michalka.

Florian Pumhösl's latest work focuses on abstract films and paintings and their interaction with the surrounding space. *678* comprises three new pieces: a drawing cycle titled *Dimunition*; the film installation "Expressive Rhythm," which refers to Alexander Rodchenko's 1943 painting of the same name; and a second film project that uses dance notation.

Florian Pumhösl: 6 7 8
ISBN 978-3-86335-007-9
Clth, 9 x 11.25 in. / 152 pgs / 100 color.
U.S. \$49.95 CDN \$49.95
February/Art

ERRANT BODIES PRESS



Room Tone

Text by Robin Wilson, Brandon LaBelle.
Interview by Elena Biserna.

Room Tone was initiated by artist Brandon LaBelle to examine the relationship between sound and architecture. LaBelle sent field recordings of his apartment to 20 architects, designers and artists, each of whom was invited to construct a physical model of the apartment based solely on these recordings. This publication includes documentation of the architectural renderings, essays, an interview with LaBelle and a CD of the recordings.

Room Tone
ISBN 978-0-9827439-5-9
Pbk, 6 x 8 in. / 84 pgs / 45 color / 12 b&w / Audio CD.
U.S. \$20.00 CDN \$20.00
March/Art

DAMIANI



Giuseppe Stampone: Global Education

Edited by Maurizio Bortolotti.

A practitioner of Relational Aesthetics, Italian artist Giuseppe Stampone (born 1972) pursues a participatory network model for creativity, recruiting not only large groups of people but also the internet to generate text-based and sculptural works for public spaces. *Global Education* looks at his various projects.

Giuseppe Stampone: Global Education
ISBN 978-88-6208-214-3
Pbk, 6.5 x 9.25 in. / 304 pgs / illust. throughout.
U.S. \$40.00 CDN \$40.00
April/Art

DIS VOIR



Soundwalk: Medea

Zag Zig Series
Introduction by Stephan Crasneanski.

Soundwalk is an international sound collective founded in the early 2000s by Stephan Crasneanski and based in New York City. In the summer of 2011, the collective retraced Medea's mythical journey along the coast of the Black Sea, collecting fragments of voices, music, Morse code and ambient sound, collaging them into a work of sound art. This audio CD presents the work alongside documentation.

Soundwalk: Medea
ISBN 978-2-914563-66-6
Pbk, 6.5 x 8.5 in. / 64 pgs / 92 color / Audio CD.
U.S. \$40.00 CDN \$40.00
May/Art

EDICIONES POLIGRAFA



G.R.A.M.: Reenactments

1998–2011
Preface by Wolfgang Ullrich.

The Austrian artist collective G.R.A.M. was founded in 1987 by Günther Holler-Schuster, Ronald Walter, Armin Ranner and Martin Behr. *G.R.A.M. Reenactments 1998–2011* provides the first overview of their comic-political performances, recorded in photographs and video works, which include reenactments of Hitler's bodily gestures, Yugoslav dictator Josip Tito's promotional images and Lenin's body in the Red Square mausoleum.

G.R.A.M.: Reenactments 1998–2011
ISBN 978-84-343-1294-4
Hbk, 8.75 x 11.25 in. / 144 pgs / 48 color / 160 duotone.
U.S. \$45.00 CDN \$45.00
March/Art

KERBER



Ernesto Tatafiore: Futuristi Kampf Maschine

Edited by Thomas Levy. Text by Michele Bonuomo. Interview by Ernesto Tatafiore, Belinda Grace Gardner.

Ernesto Tatafiore (born 1943) explores the high-energy testosterone of Italian Futurism in his latest painting series, recorded in this new monograph. Tatafiore wittily contrasts Futurists sporting "Combat Vests" and "Combat Ties" with female figures that serve as foils to their raucous espousal of machine aesthetics.

Ernesto Tatafiore: Futuristi Kampf Maschine
ISBN 978-3-86678-557-1
Hbk, 6 x 9.75 in. / 88 pgs / 66 color.
U.S. \$37.50 CDN \$37.50
February/Art

MODERNE KUNST NÜRNBERG



Davide Cascio & Peter Stämpfli: James Bond & Pin-Ups

Text by Helene Hirsch, Tobias Lander, Guido Magnaguagno, Marie Theres Stauffer.

This volume pairs two Swiss artists with a profound debt to Pop art: first-generation Pop painter/sculptor Peter Stämpfli (born 1937) and the younger sculptor Davide Cascio (born 1976). Both draw on advertising for their materials—Stämpfli to isolate and rework its motifs, and Cascio to create futuristic sculpture-installations.

Davide Cascio & Peter Stämpfli: James Bond & Pin-Ups
ISBN 978-3-86984-234-9
Clth, 9 x 11.25 in. / 130 pgs / 100 color.
U.S. \$45.00 CDN \$45.00
February/Art

DAMIANI



Rae Martini: 24 Carat Dirt

For more than 20 years, Rae Martini has been at the forefront of the Italian graffiti movement, with works adorning streets and trains in numerous European cities. Simultaneously, he has pursued a gallery career as a painter. This volume looks at his entire output.

Rae Martini: 24 Carat Dirt
ISBN 978-88-6208-207-5
Hbk, 12 x 9.5 in. / 208 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
February/Art

HATJE CANTZ



Daniel Bräg

The photographs and sculpture of German artist Daniel Bräg (born 1964) meditate on and update that perennial topic of all art: transience, and its effects upon objects. In collaboration with his wife, Karolin Bräg, he makes humorous presentations of decaying fruits and plants that celebrate impermanence. This volume surveys his work.

Daniel Bräg
ISBN 978-3-7757-3208-6
Pbk, 6.75 x 9.5 in. / 208 pgs / 96 color / 6 b&w.
U.S. \$55.00 CDN \$55.00
January/Art

MCNAY ART MUSEUM



Andy Warhol: Fame and Misfortune

Introduction by René Paul Barilleaux. Text by Justin Spring.

Fame and Misfortune approaches Warhol's career through the artist's abiding obsession with fame and celebrity, and, by extension, disaster and tragedy. These key themes resurface throughout Warhol's paintings, works on paper, photographs, and film and video works.

Andy Warhol: Fame and Misfortune
ISBN 978-0-916677-57-2
Hbk, 11 x 13 in. / 80 pgs / 80 color.
U.S. \$29.95 CDN \$29.95
February/Art

HATJE CANTZ



Karolin Bräg

German conceptual artist Karolin Bräg (born 1961) has devoted the past two decades to an exhaustive, close engagement with the experience of loss. Conducting numerous conversations with people from all walks of life who have dealt with the death of loved ones, Bräg compiles these testimonies and reprises them in site-specific installations as a vast quilt of loss and grief. This publication examines Bräg's epic effort to render loss comprehensible.

Karolin Bräg
ISBN 978-3-7757-3219-2
Pbk, 6.75 x 9.5 in. / 208 pgs / 16 color / 77 b&w.
U.S. \$55.00 CDN \$55.00
January/Art

EDICIONES POLIGRAFA



Juliao Sarmiento: The 90s
Afterword by Dan Cameron, Kevin Power et al.
Juliao Sarmiento (born 1948) is one of Portugal's most celebrated and internationally visible artists. Since the late 1960s, he has explored the principles of fragmentation and collage in a range of media (painting, drawing, sculpture, film and collage), using recurrent motifs and strategies such as silhouettes of headless female figures, torn photographs and fragments of text. The strongly allusive character of Sarmiento's works often requires the viewer to do some interpretative work—as he puts it, “the subject is what is not there”—and modernist literary or philosophical references (ranging from James Joyce to Ludwig Wittgenstein) provide the conceptual underpinning for certain of his serial works. Over the course of his 45-year career, Sarmiento has been included in two Documentas and has represented Portugal in three Venice Biennales; his work is held in the permanent collections of numerous museums worldwide. With color reproductions of some 660 works, this superbly produced seven-volume slipcased set offers a complete overview of Sarmiento's various series of the 1990s.

Juliao Sarmiento: The 90s
ISBN 978-84-343-1291-3
Slip Pbk, 7 vols, 8.75 x 11.25 in. / 464 pgs / 660 color.
U.S. \$125.00 CDN \$125.00 **SDNR30**
April/Art

POLIGRAFA/IVAM /FUND AZCONA



Julio González: Complete Works Volume I
1900–1912
Edited by Tomás Llorens.
This is the inaugural volume of a planned seven-volume catalogue raisonné on the Spanish sculptor Julio González (1876–1942). Primarily known for his work in welded iron, González is credited with introducing Picasso to welded sculpture, and was also an important influence on the American Abstract Expressionist sculptor David Smith.

Julio González: Complete Works Volume I
ISBN 978-84-482-4671-6
Clth, 12 x 12 in. / 708 pgs / 720 color.
U.S. \$395.00 CDN \$395.00 **SDNR30**
January/Art

DUMONT BUCHVERLAG



Emil Nolde: Master of the Watercolour
Text by Joerg Garbrecht.
Emil Nolde (1867–1956) was a virtuoso of watercolor painting, as his wife Jolanthe once recalled: “You would think that the material took on a life of its own... it flowed from his hand.” This volume features some of the most beautiful watercolors from the collection of the Nolde Foundation Seebüll.

Emil Nolde: Master of the Watercolour
ISBN 978-38321-9394-2
Hbk, 6.75 x 9 in. / 144 pgs / 91 color.
U.S. \$37.50 CDN \$37.50
February/Art

POLIGRAFA/IVAM/FUND AZCONA



Julio González: Complete Works Volume II
1912–1921
Edited by Tomás Llorens.
This is the second of a planned seven-volume catalogue raisonné on the Spanish sculptor Julio González (1876–1942). This monumental project is published in collaboration with the Instituto Valenciano de Arte Moderno in Spain, which possesses the largest collection of González's work.

Julio González: Complete Works Volume II
ISBN 978-84-482-4201-5
Clth, 12 x 12 in. / 790 pgs / 788 color.
U.S. \$395.00 CDN \$395.00 **SDNR30**
January/Art

HATJE CANTZ



Dodo: Life and Work
Edited by Renate Krümmer. Text by Renate Krümmer, Adelheid Rasche, et al.
In the glory days of the Weimar Republic, the cheerful yet acerbic watercolor vignettes of the Berlin artist known as Dodo (Dörte Clara Wolff, 1907–1998) attained great popularity, becoming as iconic to their times as Jeanne Mammen's illustrations for *Ullk*; after relocating to Zurich, she switched styles and embraced New Objectivity. This volume offers the first appraisal of her career.

Dodo: Life and Work
ISBN 978-3-7757-3274-1
Hbk, 9.5 x 11.75 in. / 200 pgs / 190 color / 10 b&w.
U.S. \$60.00 CDN \$60.00
May/Art

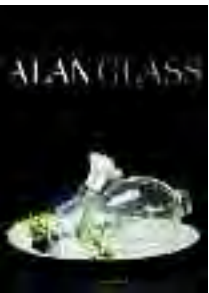
WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Michelangelo Pistoletto: Serpentine Gallery
Edited by Sophie O'Brien, Melissa Larner, Rosalind Furness. Text by Germano Celant, Julia Peyton-Jones, Hans Ulrich Obrist, et al.
For his 2011 exhibition at the Serpentine Gallery, recorded in this volume, Arte Povera veteran Michelangelo Pistoletto (born 1933) devised a chest-high labyrinth made of cardboard, to draw visitors through the galleries and steer them into encounters with various sculptures.

Michelangelo Pistoletto: Serpentine Gallery
ISBN 978-3-86335-054-3
Pbk, 9 x 10.25 in. / 104 pgs / 104 color.
U.S. \$34.95 CDN \$34.95
February/Art

TURNER



Alan Glass
Text by Masayo Nonaka.
The debut exhibition of the Canadian-born Surrealist artist Alan Glass (born 1932) was organized by André Breton and Benjamin Péret. Glass settled in Mexico in 1962, developing relationships with local and émigré artists such as Leonora Carrington, Manuel Felguérez and Pedro Friedberg. This volume offers the first survey of his Cornell-like “art object” boxes and his drawings.

Alan Glass
ISBN 978-84-7506-991-3
Clth, 9.75 x 13 in. / 340 pgs / 350 color.
U.S. \$50.00 CDN \$50.00
April/Art

WALTHER KÖNIG, KÖLN



Previously Announced
Anish Kapoor: Sketchbook
Text by Marie-Laure Bernadac.
British sculptor Anish Kapoor reveals another facet of his diverse abilities with this beautiful accordion-fold artist's book reproducing ten previously unpublished gouache paintings. Murkily sensual and full of swelling, luminous contrast between dark and light areas, these mostly abstract paintings were executed in an accordion notebook in January 2011.

Anish Kapoor: Sketchbook
ISBN 978-2-916275-92-5
Hbk, 8 x 11 in. / 48 pgs / 22 color.
U.S. \$59.95 CDN \$59.95 **SDNR30**
Available/Art

WALTHER KÖNIG, KÖLN



Roman Ondák: Loop
Edited by Kathrin Rhomberg. Text by Giovanni Carmine, Lynne Cooke, Brigitte Huck, Kasper König, Christine Macel, Vivian Rehberg, Kathrin Rhomberg.
Loop documents Slovak conceptual artist Roman Ondák's project for the Czech and Slovak pavilion at the 53rd Venice Biennale in 2010. Ondák created a work that hides in plain sight by removing the doors to the pavilion and filling it with the same living plants and gravel paths that surround it on the outside.

Roman Ondák: Loop
ISBN 978-3-86335-019-2
Hbk, 11 x 8 in. / 320 pgs / 297 color.
U.S. \$55.00 CDN \$55.00
February/Art

KERBER



Imi Knoebel: Stained Glass Windows in Reims Cathedral
Text by Olivier Kaepelin, Klaus Lueb, Serge Lemoine, Frédéric Murienne, Marc Nouschi, Martin Schulz, Johannes Stüttgen.
Imi Knoebel (born 1940) was commissioned to create six windows for the Cathedral of Notre Dame in Reims, France. This publication documents the entire project, from the artist's initial three-color proposal to installation views.

Imi Knoebel: Stained Glass Windows in Reims Cathedral
ISBN 978-3-86678-502-1
Hbk, 9.5 x 11.75 in. / 160 pgs / 188 color.
U.S. \$69.95 CDN \$69.95
February/Art

SILVANA EDITORIALE



Dennis Oppenheim
Text by Lóránd Hegyi, Alberto Fiz.
Published on the occasion of three exhibitions organized by the Musée d'Art Moderne of Saint-Etienne, this catalogue a selection of works by the late American artist Dennis Oppenheim. Over the last five decades, the artist worked through a variety of approaches including earthwork, performance, installation and public sculpture. Six key works from each period are showcased through text, ephemera and photo documentation.

Dennis Oppenheim
ISBN 978-88-366-2044-9
Pbk, 6.5 x 8 in. / 136 pgs / 80 color.
U.S. \$30.00 CDN \$30.00
February/Art

HATJE CANTZ



Monika Grzymala

Edited by Elena Winkel. Text by Petra Kipphoff, Catherine de Zegher. Interview by Elena Winkel.

Polish artist Monika Grzymala (born 1970) expands the practice of drawing to include paper itself: in her latest works, the drawing *is* the paper, from which Grzymala elicits line-like properties that in turn closely respond to the site of their production. This monographs examines this and other transformations of drawing by Grzymala, such as works using strips of colored tape.

Monika Grzymala
ISBN 978-3-7757-3166-9
Hbk, 10.75 x 9 in. / 136 pgs / 93 color.
U.S. \$60.00 CDN \$60.00
January/Art

WALTHER KÖNIG, KÖLN

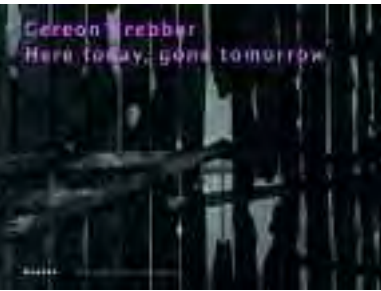


Previously Announced
Thomas Stimm: Terra
Edited and text by Claudia Emmert. Interview by Hans Ulrich Obrist.

For the past 30 years, German artist Thomas Stimm has examined our planet from the perspective of the solar system, fabricating sculptural and painted vignettes adorned with speech bubbles and logos that describe our planet—"Terra"—as a "home in space" for Terranians of all continents. This volume surveys Stimm's cheerful utopian vision.

Thomas Stimm: Terra
ISBN 978-3-86560-937-3
Pbk, 9 x 12 in. / 144 pgs / 73 color.
U.S. \$55.00 CDN \$55.00
Available/Art

KERBER



Gereon Krebber: Here Today, Gone Tomorrow

Text by Leni Hoffmann, Gereon Krebber, Aoife Ruane.

Gereon Krebber (born 1973) utilizes such materials as plastic film, burnt wood, construction foam, gelatin, Post-it notes and even preserved pig's trotters to create astonishing, large-scale, site-specific sculptures that frequently only last for the duration of their exhibition. *Here Today, Gone Tomorrow* accompanies the artist's recent exhibition at The Irish Museum of Modern Art.

Gereon Krebber: Here Today, Gone Tomorrow
ISBN 978-3-86678-567-0
Hbk, 9 x 6.75 in. / 140 pgs / 118 color / 5 b&w.
U.S. \$37.50 CDN \$37.50
February/Art

DES MOINES ART CENTER



Dario Robleto: Survival Does Not Lie In The Heavens

Edited and text by Gilbert Vicario. Text by Naomi Oreskes, Michelle White.

Survival Does Not Lie in the Heavens looks at Dario Robleto's ingenious adaptations of nineteenth-century folk traditions to explore mortality and memorialization. Robleto's sculptural objects use the model of the folksy mantelpiece keepsake, counter its sentimental appeal with brilliant conceptual gestures.

Dario Robleto: Survival Does Not Lie In The Heavens
ISBN 978-1-879003-61-3
Hbk, 7 x 9 in. / 120 pgs / 53 color.
U.S. \$35.00 CDN \$35.00
February/Art

CHARTA



Federico Diaz: Outside Itself

Text by Eleanor Heartney, Alanna Heiss.

Czech artist Frederico Diaz (born 1971) uses contemporary computer technology to devise extraordinary works of kinetic art that respond to their audience. This volume documents an interactive installation composed of thousands of black spheres assembled by two robots. Optical sensors monitor the viewers—their movements and even the color of their clothing—to create a data stream that directs the robots.

Federico Diaz: Outside Itself
ISBN 978-88-8158-822-0
Pbk, 5.75 x 8.5 in. / 116 pgs / illustrated throughout.
U.S. \$24.95 CDN \$24.95
February/Art

CHARTA/CHANGE PERFORMING ARTS



Oksana Mas

Text by Achille Bonito Oliva, Oleksiy Rogotchenko, Gianmatteo Caputo, Ettore Gualtiero Robbiani.

For her Venice Biennale installation, Ukrainian artist Oksana Mas cross-pollinated folk art and contemporary sculpture, constructing a vast wall mosaic composed of painted wooden eggs. Known in the Ukraine as "krashenki," these eggs combine in Mas' installation to tell a tale of folk tradition in mesmerizing geometric patterning. This volume records the project.

Oksana Mas
ISBN 978-88-8158-826-8
Pbk, 9.25 x 11.5 in. / 136 pgs / 52 color / 1 b&w.
U.S. \$39.95 CDN \$39.95
March/Art

HATJE CANTZ



Róza El-Hassan: In Between Drawings and Objects

Edited Anita Haldemann. Text by Anita Haldemann, Eva Scharrer.

Róza El-Hassan (born 1966) is one of Hungary's most prominent contemporary artists, and her drawings, sculptures, installations, actions and videos have been exhibited internationally. It is in her drawings that the continuity of her concerns is most apparent, and this volume tracks their evolution from the conceptual works of the 1990s to the more intimate drawings of the past decade.

Róza El-Hassan: In Between
ISBN 978-3-7757-3237-6
Pbk, 9.75 x 11 in. / 128 pgs / 104 color.
U.S. \$40.00 CDN \$40.00
May/Art

HATJE CANTZ



Kerstin Drechsel

Text by Birgit Effinger, Judith Halberstam, Angela McRobbie, Jutta von Zitzewitz.

Trained as a set designer, German artist Kerstin Drechsel (born 1966) extends her large-format paintings into installations, by augmenting them with sculptures and furniture-like modules that suggest narratives of private lives and gender roles in the home. This volume offers the first overview of her work.

Kerstin Drechsel
ISBN 978-3-7757-3251-2
Clth, 8.75 x 11 in. / 128 pgs / 90 color.
U.S. \$60.00 CDN \$60.00
March/Art

MODERNE KUNST NÜRNBERG



Markus Schinwald

Text by Roland Meyer, Ute Stuffer, Wolfgang Ullrich. Preface by Stella Rollig, René Zechlin.

Markus Schinwald (born 1973) is one of Austria's leading contemporary artists. Since the late 1990s, his work has spanned diverse media ranging from reworked historical paintings in stage-like scenarios, films and photographs exploring mysticism to dance, performance and prosthetic fashion designs. This volume provides an overview of his career.

Markus Schinwald
ISBN 978-3-86984-236-3
Pbk, 9.5 x 13 in. / 144 pgs / 80 color.
U.S. \$50.00 CDN \$50.00
February/Art

KERBER



Gerwald Rockenschaub: Multidial

Edited by Markus Brüderlin, Holger Broeker. Text by Markus Brüderlin.

This project monograph records Gerwald Rockenschaub's installation at the Kunstmuseum Wolfsburg. Rockenschaub installed a 216-foot wall covered with 385 colorful pictograms made of adhesive foil, that resemble a strange hybrid of computer icons and Egyptian hieroglyphs. Here, the entire work is reproduced as installed.

Gerwald Rockenschaub: Multidial
ISBN 978-3-86678-536-6
Hbk, 11.75 x 9.5 in. / 32 pgs / 25 color.
U.S. \$39.95 CDN \$39.95
February/Art

MODERNE KUNST NÜRNBERG



Markus Schinwald: La Biennale di Venezia 2011

Edited by Eva Schlegel. Preface by Eva Schlegel. Text by Thomas Macho, Mirjam Schaub. Interview by Philipp Kaiser.

This book is published to accompany Markus Schinwald's contribution to the Austrian Pavilion at the 54th Venice Biennale in 2011, which confidently combines architectural elements with pictorial, sculptural and filmic components, to explore Foucauldian themes of control and discipline in powerful models of interior worlds.

Markus Schinwald: La Biennale di Venezia 2011
ISBN 978-3-86984-223-3
Clth, 9 x 11 in. / 102 pgs / 33 color.
U.S. \$50.00 CDN \$50.00
February/Art

JRP|RINGIER



Isabelle Cornaro

Edited by Clément Dirié. Text by Glenn Adamson, Alice Motard, Vivian Sky Rehberg.

French artist Isabelle Cornaro (born 1974) has created a diverse body of work in painting, installation, sculpture and drawing that investigates the relationship between decorative objects and contemporary art; she has also made works translating old master paintings into three-dimensional sculptures. This is the first monograph on her work.

Isabelle Cornaro
ISBN 978-3-03764-208-5
Hbk, 8 x 11.25 in. / 64 pgs / 56 color / 2 b&w.
U.S. \$35.00 CDN \$35.00
February/Art

WALTHER KÖNIG, KÖLN



Previously Announced
Wade Guyton

For his exhibition at the Secession in Vienna, Wade Guyton has produced this artist’s book, which consolidates his work across more than 60 color pages. The book enacts his creative methods, which often involve appropriated imagery from books or art magazines, so that the photographed pile of images and cut-outs on the first page diminishes as one leafs through.

Wade Guyton
ISBN 978-3-86560-988-5
Pbk, 8 x 11 in. / 130 pgs / 62 color.
U.S. \$49.95 CDN \$49.95
Available/Art

WALTHER KÖNIG, KÖLN



Tony Matelli: Glass of Water
Foreword by Christoph Tannert. Interview by Howie Chen.

Glass of Water provides an overview of Tony Matelli’s sculpture of the past ten years, from his extraordinary (and sometimes scary) hyperrealistic sculptures of monkeys in combat and maimed humans to precarious stacks of cards and beer cans, or simpler works such as the titular piece, a comedic-sculptural expression of optimism.

Tony Matelli: Glass of Water
ISBN 978-3-86335-034-5
Pbk, 8.5 x 11.5 in. / 96 pgs / 72 color.
U.S. \$44.95 CDN \$44.95
February/Art

BERGEN KUNSTHALL



Cerith Wyn Evans
Edited by Solveig Øvstebø, Åse Løvgren, Steinar Sekkingstad. Introduction by Solveig Øvstebø. Text by Lars Bang Larsen. Interview by Solveig Øvstebø.

Cerith Wyn Evans’ exhibition at Bergen Kunsthall consisted of various audio, neon and light works and his sequence appropriating Marcel Broodthaers’ erasure of Mallarmé’s poem “Un Coup de Dés.” This smartly designed volume records the occasion, and includes a conversation between the artist and the museum’s director.

Cerith Wyn Evans
ISBN 978-82-93101-03-1
Pbk, 7.5 x 11 in. / 84 pgs / 31 color.
U.S. \$29.95 CDN \$29.95
March/Art

WALTHER KÖNIG, KÖLN



Monika Baer
Text by Hans-Jürgen Hafner, John Miller, Juliane Rebentisch.
This volume includes two bodies of work by German painter Monika Baer (born 1964): her paintings of playing cards, dollar bills and stylized breasts floating against an abstract wash, and more recent works in which web-like patterns are cut out of the canvas, exposing the stretcher behind.

Monika Baer
ISBN 978-3-86335-005-5
Pbk, 9.5 x 10.5 in. / 176 pgs / 60 color / 10 b&w.
U.S. \$49.95 CDN \$49.95 **FLAT40**
February/Art

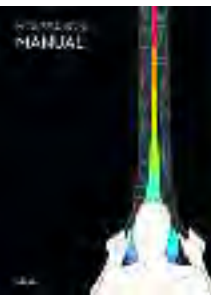
WALTHER KÖNIG, KÖLN



Ansel Krut
Text by Nigel Cooke.
The loopy, cartoonish paintings of South African artist Ansel Krut (born 1959) revel in a joyous absurdity, conjuring up colorful whirlwinds of Bacon-esque mutations, disembodied protruding eyeballs and squashed or inflated humanoid forms. This volume assesses Krut’s “abject portraiture” from 2004 to the present.

Ansel Krut
ISBN 978-3-86560-984-7
Hbk, 8.5 x 10.75 in. / 64 pgs / illust. throughout.
U.S. \$44.95 CDN \$44.95 **FLAT40**
February/Art

KERBER



Moussa Kone: Manual
Edited by Andreas Schett, Moussa Kone. Text by Christa Benzer, Brigitte Borchhardt-Birbaumer, Kurt Klädler, Fiona Liewehr, et al.
Dense, meticulous cross-hatching covers the surfaces of Moussa Kone’s detailed ink drawings, which depict surreal, allegorical scenes of human folly and bizarre plights. Images of megalomania, herd behavior and violence sit alongside more poetical drawing cycles of dancers and faceless juries massed around a corpse. This volume comprehensively appraises his work.

Moussa Kone: Manual
ISBN 978-3-86678-547-2
Pbk, 9.5 x 12.75 in. / 188 pgs / 72 color / 34 b&w.
U.S. \$55.00 CDN \$55.00
February/Art

LA FÁBRICA



Sean Scully
Artist’s Sketchbook

At once a day book and an artist’s book, this volume compiles black-and-white pencil and India ink drawings made by Sean Scully (born 1945) in Barcelona and New York between August 24 and October 10, 2010. Bound in handsome pale gray linen cloth, it also contains handwritten observations by the artist.

Sean Scully
ISBN 978-84-15303-56-5
Clth, 8 x 8.5 in. / 76 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
March/Artists’ Books

KERBER

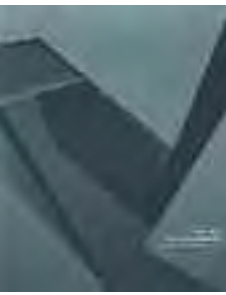


Erich Reusch: Decentralised
Text by Erich Franz.

Erich Reusch (born 1925) was one of the first sculptors to move away from autonomous, context-independent sculpture toward “decentralised” works that included the space around them as a compositional element. Reich used such basic forms as cubes, discs and columns to explore contrary energies of dispersion and compression. This volume surveys more than 60 years of his art-making.

Erich Reusch: Decentralised
ISBN 978-3-86678-533-5
Hbk, 10.75 x 8 in. / 64 pgs / 41 color / 9 b&w.
U.S. \$39.95 CDN \$39.95
February/Art

WALTHER KÖNIG, KÖLN



Tomma Abts
Edited by Gregor Jansen, Magdalena Holzhey.
German painter Tomma Abts (born 1967) creates her geometric abstractions through a slow and strict process, always deploying the same modest portrait format (19 x 15 inches), and applying layer upon layer of paint like blankets of sediment. This catalogue brings together her older paintings with her most recent work and offers the fullest presentation of her career to date.

Tomma Abts
ISBN 978-3-86335-060-4
Pbk, 7.25 x 9.75 in. / 64 pgs / 33 color.
U.S. \$29.95 CDN \$29.95
February/Art

MARY BOONE GALLERY



David Salle: New Paintings
Text by John Haskell.

Loosely adapted from the nineteenth-century river scenes of George Caleb Bingham, David Salle’s latest paintings of boats, water and abutting wedges of landscape are completed by panels reprising the iconic women of his 1980s paintings. This slim volume reproduces a selection of works from Salle’s 2011 exhibition at Mary Boone Gallery in New York.

David Salle: New Paintings
ISBN 978-0-9801715-4-9
Pbk, 9 x 11.5 in. / 32 pgs / 14 color.
U.S. \$30.00 CDN \$30.00
January/Art

SKARSTEDT GALLERY



Eric Fischl: Early Paintings
Text by Phyllis Tuchman.

Eric Fischl: Early Paintings focuses on nine of Fischl’s paintings from 1979 to 1989, and reintroduces the work that first established him as a postmodern Edward Hopper and significant American artist. In these now classic, voyeuristic scenes of American everyday life in backyard barbeques, beach resorts and intimate interiors, the seemingly banal takes on uncomfortable, and at times ominous tones.

Eric Fischl: Early Paintings
ISBN 978-1-61623-721-9
Hbk, 10.5 x 11.5 in. / 48 pgs / 29 color.
U.S. \$30.00 CDN \$30.00
February/Art

KERBER



Johannes Hüppi
Edited by Jean-Christophe Ammann. Text by Jean-Christophe Ammann, Belinda Grace. Interview by Grace Gardner.

Swiss painter Johannes Hüppi (born 1965) depicts young girls in a variety of circumstances and genres—as nudes, as Pieta-style icons, as modern citizens bathed in the glow of the computer screen or bathing nude in the sea. This volume surveys his works of the past 25 years.

Johannes Hüppi
ISBN 978-3-86678-540-3
Hbk, 6.5 x 9.5 in. / 176 pgs / 108 color / 10 b&w.
U.S. \$39.95 CDN \$39.95
February/Art

KERBER



Bernd Finkeldei: Across from the Moon

Edited by Wolfgang Gmyrek. Text by Bernd Finkeldei, Guido Reuter.

This volume surveys the most recent work of Düsseldorf painter Bernd Finkeldei (born 1947). Quiet and modest, Finkeldei’s canvases focus on those modest objects that populate the painter’s studio—not only the expected utensils, trestles, buckets and paint mixed on palettes, but also stray food items, a phone and even a vacuum cleaner.

Bernd Finkeldei: Across from the Moon
ISBN 978-3-86678-549-6
Hbk, 7.75 x 9.75 in. / 64 pgs / 62 color.
U.S. \$34.95 CDN \$34.95
February/Art

CRYMOGEA



Elín Hansdóttir: Path

Introduction by Rebecca Solnit.

Elín Hansdóttir’s installation “Path” consists of a narrow tunnel that zigzags through a gallery or a museum. Light enters through vertical and horizontal slits that resemble cracks in the structure; sound effects further add to the disorientation. This volume examines the work, and contains an introduction by Rebecca Solnit, acclaimed author of *Wanderlust* and *A Field Guide to Getting Lost*.

Elín Hansdóttir: Path
ISBN 978-9935-420-10-7
Flexi, 7 x 9.5 in. / 40 pgs / 12 color.
U.S. \$28.00 CDN \$28.00
February/Art

JRP|RINGIER



Heimo Zobernig: Ohne Titel (In Red)

Edited by Beatrix Ruf. Text by Gregor Stemmrich.

For his retrospective at the Kunsthalle Zurich, currently housed at the Museum Bäregasse, Austrian artist Heimo Zobernig (born 1958) reworked his entire oeuvre of video works and cardboard and board objects by submerging the exhibition in red light. This publication reviews Zobernig’s career from 1985 to the present and addresses his approach to the retrospective.

Heimo Zobernig: Ohne Titel (In Red)
ISBN 978-3-03764-235-1
Pbk, 8.25 x 11.75 in. / 160 pgs / 56 color.
U.S. \$47.50 CDN \$47.50
February/Art

MODERNE KUNST NÜRNBERG



Sarah Morris: You Cannot Trust a Surface

Sarah Morris (born 1967) is internationally acclaimed for her filmic explorations of sites of power (Hollywood, the Olympic Games, Washington) and her abstract paintings inspired by newspapers. For this audio CD, Robert Eikmeyer and Thomas Knoefel interviewed the artist in Düsseldorf during the inauguration of her 27-meter-long wall piece, “The Hornet.”

Sarah Morris: You Cannot Trust a Surface
ISBN 978-3-86984-054-3
CD-Audio, 5.5 x 7.25 in.
U.S. \$30.00 CDN \$30.00
February/Art

HATJE CANTZ



Neil Gall: Works 2007–2011

Scottish-born artist Neil Gall (born 1967) is best known for his “S & M sculpture paintings,” which deploy fetish materials toward abstract sculptural ends, resulting in lumpy, Bellmer-like contortions of matter. This volume provides a general overview of Gall’s work, which ranges from assemblage to assemblage-like paintings to photography.

Neil Gall: Works 2007–2011
ISBN 978-3-7757-3298-7
Hbk, 9.25 x 11.25 in. / 104 pgs / 57 color.
U.S. \$60.00 CDN \$60.00
April/Art

MODERNE KUNST NÜRNBERG



Karin Sander: Patina Paintings

Edited by Konrad Bitterli. Text by Konrad Bitterli, Hubertus Butin, Roland Wäspe, John Waters, Harald Welzer.

Karin Sander’s *Patina Paintings* are created at—and by—the site of their exhibition. Sander transports blank canvases to the exhibition venue and leaves them outside, unprotected, to accumulate the patina of their location as chance and the whims of nature determine. The results are delicate abstractions resembling the mark-making of John Cage or Cy Twombly. This handsome monograph records the series.

Karin Sander: Patina Paintings
ISBN 978-3-86984-235-6
Hbk, 8.5 x 10.75 in. / 304 pgs / 140 color.
U.S. \$60.00 CDN \$60.00
February/Art

HATJE CANTZ



Herbert Brandl

Edited by Ingrid Brugger, Florian Steininger. Text by Herbert Brandl, Richard Shiff, Florian Steininger, Franz West. Interview by Florian Steininger.

This publication presents a selection of Herbert Brandl’s paintings from the early 1980s onward, alongside his most recent works created for a retrospective at the Bank Austria Kunstforum in Vienna. The book also explores Brandl’s affinity for the paintings of Altdorfer, Titian and Rubens in the Kunsthistorisches Museum in Vienna, which have provided enduring inspiration for his work.

Herbert Brandl
ISBN 978-3-7757-3280-2
Hbk, 10.75 x 11.75 in. / 200 pgs / 130 color.
U.S. \$75.00 CDN \$75.00
April/Art

KERBER



Barbara Schmidt Heins: Mind Games

Works on Paper 1955–2010
Text by Belinda Grace Gardner.

For more than half a century, the German artist Barbara Schmidt Heins has drawn upon the energies of media-fragmented language and a style of abstraction informed by the urgencies of city living. Her colorful prints resembling circuit boards and her humorous word collages on file cards are among the highlights of this broad overview.

Barbara Schmidt Heins: Mind Games
ISBN 978-3-86678-495-6
Hbk, 9.5 x 11.75 in. / 142 pgs / 144 color / 17 b&w.
U.S. \$55.00 CDN \$55.00
February/Art

KERBER



Klaus Lomnitzer: Tswi

Edited by Klaus Lomnitzer. Text by Jutta Meyer zu Riemsloh, Peter Forster.

Tswi accompanies Klaus Lomnitzer’s recent exhibitions at Kunstverein Münsterland, Coesfeld, and Kunstverein Ludwigshafen. Its primary focus is the titular sequence, an epic 42-panel painting on PVC, based on landscapes that are radically abstracted through an arduous layering of pastel acrylics.

Klaus Lomnitzer: Tswi
ISBN 978-3-86678-561-8
Hbk, 9.75 x 11.75 in. / 128 pgs / 125 color.
U.S. \$50.00 CDN \$50.00
February/Art

LA FÁBRICA



Eduardo Arroyo: Agencia Matrimonial

Artist’s Sketchbook

For this artist’s sketchbook, Spanish painter, author and set designer Eduardo Arroyo (born 1937) created 20 drawings and then mailed them to 20 international artists, such as Bruno Bruni, William Klein and Peter Blake, to make pairs for them. This volume reproduces all 40 works. Text in Spanish only.

Eduardo Arroyo: Agencia Matrimonial
ISBN 978-84-15303-52-7
Pbk, 8.25 x 10.25 in. / 48 pgs / illust. throughout.
U.S. \$65.00 CDN \$65.00
March/Art

KERBER



Eric Decastro: Picaelatura

Edited and with text by David Galloway, Ludwig Seyfarth. Preface by Frank Niehage.

To create his endlessly detailed paintings, the French-born, Frankfurt-based artist Eric Decastro (born 1960) applies paint to a wet background, adding a fresh layer as the previous one dries, and accumulating up to 30 layers of thinned and viscous acrylic paint that result in a monochrome relief. This volume reproduces nearly 200 works in full color.

Eric Decastro: Picaelatura
ISBN 978-3-86678-556-4
Hbk, 9.5 x 11.5 in. / 208 pgs / 192 color / 7 b&w.
U.S. \$59.95 CDN \$59.95
February/Art

KERBER



Bodo Korsig: Limits

Edited by Ernest W. Uthemann. Text by Andreas Ammer, Norbert Niemann, Ulrich Peltzer, Otto E. Rössler, Alexej Schipenko, Kathrin Schmidt, Christoph Tannert, Ernest W. Uthemann, Peter Wawerzinek, Eve Wood.

The motifs of Bodo Korsig’s woodcuts and reliefs resemble blown-up microscopic creatures or organic entities that appear at once both decorative and menacing. Korsig has often made artist’s books with these images, adding poetical captions. This volume looks at these and other works.

Bodo Korsig: Limits
ISBN 978-3-86678-527-4
Hbk, 11 x 11 in. / 112 pgs / 96 color / 32 b&w.
U.S. \$45.00 CDN \$45.00
February/Art

KERBER



Peter Senoner: Cosmorama
Text by Paolo Bianchi, Marion Piffer Damiani, Sabine Folie, Catherine Grout, Andreas Hapkemeyer, Martin Hochleitner, et al.
Using classical sculptural techniques, Peter Senoner (born 1969) has factured a small population of alien beings realized in various materials, whose heads and/or feet are swollen as though with some unspecified advanced evolutionary purpose. This volume looks at Senoner’s work of the past ten years—his “cosmorama.”
Peter Senoner: Cosmorama
ISBN 978-3-86678-515-1
Hbk, 8.5 x 10.75 in. / 208 pgs / 131 color / 11 b&w.
U.S. \$49.95 CDN \$49.95
February/Art

FORLAGET PRESS



Kjell Torriset: Paintings
Text by Tone Lyngstad Nyaas, Tore Rem, Geir Hellmo.
Norwegian-born painter Kjell Torriset (born 1950) combines fragmented figuration—primarily of nudes—with abstract signs, geometric shapes and words, dispersing them across a groundless backdrop to explore a range of literary, philosophical and art historical themes. This volume provides an overview of his work from the past ten years.
Kjell Torriset: Paintings
ISBN 978-82-7547-499-3
Hbk, 9.5 x 12.5 in. / 160 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
March/Art

HATJE CANTZ



Alexandra Vogt
Text by Annette Scholl. Interview by Erwin Wurm.
This is the first comprehensive overview of German artist Alexandra Vogt (born 1970), whose work spans painting, performance and photography. Vogt’s vision is populated by lost, forgotten or wounded subjects, which are typically fantastical and sexualized. This volume includes an essay by Annette Scholl, an interview with Erwin Wurm and a wealth of color reproductions from throughout the artist’s career.
Alexandra Vogt
ISBN 978-3-7757-3205-5
Hbk, 9 x 11.5 in. / 280 pgs / 188 color.
U.S. \$60.00 CDN \$60.00
February/Art

RADIUS BOOKS



Rudolf de Crignis
Foreword by Larry Rinder. Text by Susanne Bieri, Georg Imdahl, David Gray.
Swiss artist Rudolf de Crignis (1948-2006) began his career making paintings that at first appear to be a single hue, but which were actually begun as a finely worked, layered, white gesso surface. This substantial volume is the first to present a thorough overview of de Crignis’ austere and meditative work.
Rudolf de Crignis
ISBN 978-1-934435-38-0
Hbk, 9 x 12 in. / 256 pgs / 140 color.
U.S. \$60.00 CDN \$60.00
April/Art

JOVIS



Otto Zitko: Me, Myself and I
Edited by Tom Trevor, Ingeburg Wurzer.
Austrian artist Otto Zitko (born 1959) makes expansive, gestural, abstract wall drawings that are described by Arnolfini director Tom Trevor as “a mind-blowing, intensely touching environment... with an all-encompassing subjective reality.” *Me, Myself and I* documents three painting-interventions by the artist at Premium Point in Bucharest; Hamburger Bahnhof in Berlin; and the Arnolfini Gallery in Bristol (UK).
Otto Zitko: Me, Myself and I
ISBN 978-3-86859-132-3
Hbk, 9.25 x 12.75 in. / 80 pgs / 40 color.
U.S. \$55.00 CDN \$55.00
April/Art

JOVIS



Peter Krauskopf: Block
Text by Ulrich Bischof, Julia Franck.
Like his contemporaries Neo Rauch and Michael Triegel, Leipzig painter Peter Krauskopf (born 1966) was a student of Arno Rink, who encouraged his students to pursue their own paths, however unfashionable they might seem. Following this advice, Krauskopf initially embraced classical landscape painting, which he soon pushed to the brink of abstraction. This volume examines his radiant paintings.
Peter Krauskopf: Block
ISBN 978-3-86859-177-4
Hbk, 8.75 x 11.25 in. / 80 pgs / 46 color.
U.S. \$40.00 CDN \$40.00
April/Art

KERBER



Andrew Gilbert: Andrew, Emperor of Africa
Text by Zdenek Felix. Preface by John Zarobell.
Andrew Gilbert’s cartoon-ish history paintings dramatize British colonialism in India and Africa, through depictions of clashes in the Hindu Kush, the Zulu wars and in Amritsar. This smartly designed volume gathers Gilbert’s grotesque, surreal and sometimes violent narratives, produced over the past two years.
Andrew Gilbert: Andrew, Emperor of Africa
ISBN 978-3-86678-509-0
Hbk, 9.5 x 12 in. / 112 pgs / 99 color / 1 b&w.
U.S. \$47.50 CDN \$47.50
February/Art

KERBER



Axel Teichmann: Incline
Edited by Axel Teichmann. Text by Ludwig Laibacher.
In Axel Teichmann’s colorful but ominous narrative tableaux, humanity is depicted as beset by machines such as rockets or complex winch systems, struggling for control over them as both nature and technology begin to turn against its would-be masters. This volume includes paintings made over the past decade.
Axel Teichmann: Incline
ISBN 978-3-86678-537-3
Pbk, 8 x 11 in. / 64 pgs / 37 color / 17 b&w.
U.S. \$34.95 CDN \$34.95
February/Art

MODERNE KUNST NÜRNBERG



Norbert Bisky: A Retrospective
10 Years of Painting
Edited by Stefan Banz. Text by Raphael Gygax, Judith Welter, Christoph Doswald, Soledad Garcia.
Inspired by Marcel Duchamp’s miniaturization of his oeuvre for his “Box in a Suitcase,” Norbert Bisky repainted his most significant painting of each year from 2001 to 2011 on 5 x 2 inch canvases on the occasion of his exhibition at the Kunsthalle Marcel Duchamp in Switzerland. This volume reproduces all of the works in full color, along with commentary by Bisky.
Norbert Bisky: A Retrospective
ISBN 978-3-86984-239-4
Clth, 4.25 x 5.5 in. / 128 pgs / 20 color.
U.S. \$35.00 CDN \$35.00
February/Art

NAI PUBLISHERS



René Daniëls: The Words are Not in Their Proper Place
Text by Roland Groenenboom, Pam Emmerik, Paul Sztulman, Dominic van den Boogerd.
René Daniëls (born 1950) is one of the most prominent Dutch painters of his generation. His work combines art, literature and everyday life, in the fashion of Magritte, Duchamp and Broodthaers. This volume offers an overview of his work, orienting it within the European punk and no wave movements of the 1970s and 80s.
René Daniëls: The Words are Not in Their Proper Place
ISBN 978-90-5662-843-7
Pbk, 8.5 x 12 in. / 184 pgs / illust. throughout.
U.S. \$45.00 CDN \$45.00
May/Art

JOVIS



Uwe Kowski: Weiss
Text by Ulf Koester, Anna Maria Ehrmann-Schindlbeck.
Leipzig-born painter Uwe Kowski (born 1963) creates colorful abstractions in which gestural lines blur into jumbles of typography (the latter perhaps influenced by his apprenticeship as a sign painter), establishing a vibrant, “all-over” effect. This volume presents new canvases made between 2008 and 2011.
Uwe Kowski: Weiss
ISBN 978-3-86859-175-0
Pbk, 9.5 x 10 in. / 76 pgs / 25 color / 3 b&w.
U.S. \$40.00 CDN \$40.00
April/Art

KERBER



Franz Gertsch: Seasons
Works from 1983–2011
Edited by Tobia Bezzola, Sandra Haldi. Preface by Christoph Becker. Text by Jean-Christophe Ammann, Tobia Bezzola, Guido de Werd, Harald Kunde.
This volume takes Franz Gertsch’s new *Four Seasons* cycle, completed in 2011, as an occasion to look back on his paintings, prints and drawings of the past 30 years. One of Switzerland’s leading contemporary artists, Gertsch is a virtuoso of hyperrealism, as his newest series demonstrates.
Franz Gertsch: Seasons
ISBN 978-3-86678-520-5
Hbk, 9.75 x 11.75 in. / 92 pgs / 27 color.
U.S. \$55.00 CDN \$55.00
February/Art

KERBER



Cordula Güdemann: Maskenland

Text by Günter Baumann.
The recent paintings of Cordula Güdemann (born 1955) portray a world in which the abuses and violations of Abu Ghraib and the obscenities of war take place as entertainment, in venues such as circus rings in which crowds sit passively. Other works embrace more general Kafka-esque themes of faceless power and grotesquery.

Cordula Güdemann: Maskenland
ISBN 978-3-86678-473-4
Hbk, 9.5 x 11.75 in. / 116 pgs / 92 color.
U.S. \$49.95 CDN \$49.95
February/Art

HATJE CANTZ



Alexander Rodin: Global Warning

Belarusian artist Alexander Rodin's monumental paintings are a blend of diverse visual vocabularies: German Renaissance altar painting, surreal dreamscapes, Russian Futurist painting and sci-fi aesthetics. His earliest works were critiques of the former Soviet regime; after the fall of the Iron Curtain came highly detailed paintings examining the collision of eastern and western economies. This volume examines the entirety of his career.

Alexander Rodin: Global Warning
ISBN 978-3-7757-3272-7
Clth, 11.75 x 9.5 in. / 96 pgs / 50 color.
U.S. \$55.00 CDN \$55.00
April/Art

MARLBOROUGH GALLERY



Vincent Desiderio: Recent Paintings

Edited by Maeve O'Regan. Interview by Dede Young.
Published on the occasion of the artist's eighth solo exhibition at Marlborough Gallery, *Vincent Desiderio: Recent Paintings* illustrates in full color the artist's most recent body of work, including the acclaimed paintings "Spiegel im Spiegel" (2010) and "I Liberati" (2011). Also included is an interview with the artist by Dede Young.

Vincent Desiderio: Recent Paintings
ISBN 978-0-89797-421-9
Pbk, 9.75 x 11.75 in. / 48 pgs / 18 color.
U.S. \$30.00 CDN \$30.00
January/Art

HATJE CANTZ



René Wirths: The Thing Itself

Text by Emily Ansenk, Almut Hüfler.
Painter René Wirths (born 1967) brings an exacting attention to everyday objects—a paintbrush, a sewing machine, a ball, scrunched-up paper, an assortment of chairs and bicycles—isolating them on the canvas against a neutral background to heighten the intensity of their depiction. *The Thing Itself* surveys his meticulous works.

René Wirths: The Thing Itself
ISBN 978-3-7757-3223-9
Hbk, 11 x 9.75 in. / 120 pgs / 55 color.
U.S. \$55.00 CDN \$55.00
January/Art

KERBER



Matthias Meyer: On What Is Really Seen

Matthais Meyer's paintings of cityscapes and landscapes combine and collide Monet's lusciously dissolved figuration with Gerhard Richter's harrowed, striated abstraction. (Meyer was a student of Richter's at the Düsseldorf Academy in the early 1990s.) *On What Is Really Seen* reproduces works from 2005 to the present.

Matthias Meyer: On What Is Really Seen
ISBN 978-3-86678-504-5
Hbk, 9.5 x 11.75 in. / 144 pgs / 94 color / 1 b&w.
U.S. \$55.00 CDN \$55.00
February/Art

KERBER

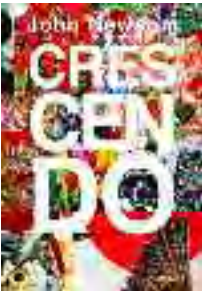


Stefan Fahrnländer: Sea Level

Edited by Jutta Meyer. Text by Silke Opitz, Enno Kaufhold, Hans Zitko.
The German artist Stefan Fahrnländer (born 1959) has been working with 3-D computer programs for more than 15 years, creating completely artificial paintings that depict underwater worlds populated by objects resembling diving bells and other bizarre devices. This volume reproduces works from the past five years.

Stefan Fahrnländer: Sea Level
ISBN 978-3-86678-514-4
Hbk, 8.25 x 8.25 in. / 72 pgs / 63 color.
U.S. \$25.00 CDN \$25.00
February/Art

CHARTA/R. MASSEY FOUNDATION



John Newsom: Crescendo

Text by Richard J. Massey, Nicola Trezzi.
Crescendo is the American painter John Newsom's curatorial exploration of his own works in the Richard J. Massey Collection, an undertaking that emphasizes both the artist and the collector's shared passion for opera. This volume offers an unusual record of the relationship between artist and collector.

John Newsom: Crescendo
ISBN 978-88-8158-827-5
Hbk, 6.75 x 9.5 in. / 64 pgs / 39 color / 21 b&w.
U.S. \$24.95 CDN \$24.95
January/Art

HATJE CANTZ



Erró

Edited by Max Hollein, Esther Schlicht.
For the last 50 years, Erró has been creating paintings that make equal use of art history, cartoons, comic books, politics, popular culture and social tableaux. This publication features Erró's series *Scapes*, and for the first time, presents the entire 1968 *Monster* cycle—double portraits that contrast the official likenesses of celebrities with monstrously distorted visages.

Erró
ISBN 978-3-7757-3168-3
Pbk, 9.25 x 12.5 in. / 128 pgs / 68 color / 20 b&w.
U.S. \$45.00 CDN \$45.00
January/Art

HATJE CANTZ



Rúrí

Edited by Christian Schoen. Text by Laufey Helgadóttir, Dorothea van der Koelen, Halldór Björn Runólfsson, Christian Schoen, Gunnar J. Árnason.
The multidisciplinary Icelandic artist Rúrí (born 1951) is one of Scandinavia's first performance artists, and an early practitioner of multimedia installation in northern Europe. Influenced by Fluxus and Conceptual art, her work has maintained a strong political flavor, particularly regarding gender and cultural identity. This is the first comprehensive monograph on her work.

Rúrí
ISBN 978-3-7757-2995-6
Hbk, 9.5 x 11 in. / 208 pgs / 296 color.
U.S. \$60.00 CDN \$60.00
January/Art

JOVIS



Kedron Barrett

Text by Ulrike Laudan, Julia Lindenthal.
Kedron Barrett's paintings celebrate the tangibility of surfaces and space, and above all, the endless nuances of light itself. The motif of the house provides the means by which he explores these themes. This survey spans the early 1980s—when Barrett first moved to his adoptive city, Berlin—to the present.

Kedron Barrett
ISBN 978-3-86859-129-3
Hbk, 9.5 x 11.25 in. / 112 pgs / 118 color.
U.S. \$55.00 CDN \$55.00
April/Art

CHARTA/LONG MARCH SPACE



Yu Hong: Golden Horizon

Text by Zhang Qing, Alexandra Munroe, Du Xiaozhen.
Beijing-based artist Yu Hong (born 1966) is well known for her large-scale paintings on canvas, silk and sheets of resin, which marry older styles and idioms with imagery from contemporary life in China. Published for Yu Hong's major 2011 exhibition at the Shanghai Art Museum, *Golden Horizon* brings together the artist's recent bodies of work including paintings made for this show.

Yu Hong: Golden Horizon
ISBN 978-88-8158-832-9
Hbk, 9.5 x 10.75 in. / 132 pgs / 95 color.
U.S. \$49.95 CDN \$49.95
March/Art/Asian Art & Culture

BLUM & POE



Zhang Huan: 49 Days

Text by Winston Kyan.
The title of Zhang Huan's latest monograph references the Buddhist concept of purgatory, in which the actions of the deceased are judged for seven weeks between death and rebirth. *49 Days* utilizes 200 year-old reclaimed bricks, reworked by the artist into symbolic images such as skulls and pigs, which in turn form massive, disintegrating, mosaic-like sculptures.

Zhang Huan: 49 Days
ISBN 978-0-9663503-1-9
Clth, 12 x 12 in. / 47 pgs / 33 color.
U.S. \$30.00 CDN \$30.00
February/Art/Asian Art & Culture

ULLENS CENTER FOR CONTEMPORARY ART



Zhang Yuan: Unspoiled Brats

The films and photographs of acclaimed director Zhang Yuan (born 1963) portray individuals on the outskirts of Chinese society. This artist’s book presents a range of his color portraits of disenfranchised youth, lesbians, victims of abuse, monks and others, all of whom are interviewed about their lives.

Zhang Yuan: Unspoiled Brats
ISBN 978-720-80977-4-2
Pbk, 6.75 x 9 in. / 193 pgs / 59 color / 25 b&w.
U.S. \$19.00 CDN \$19.00
April/Art/Asian Art & Culture

CHARTA / LONG MARCH SPACE



Liu Wei: Trilogy

Text by Guo Xiaoyan, Gunnar B. Kvaran.
Foreword by He Juxing. Interview by Hans Ulrich Obrist, Philip Tinari.
Considered one of China’s foremost artists, Liu Wei (born 1972) uses performance, sculpture, photography, video and installation to explore themes of late capitalist excess and the anxieties of cultural identity. This latest monograph is the catalogue for the artist’s most ambitious exhibition to date at the Minsheng Art Museum in Shanghai.

Liu Wei: Trilogy
ISBN 978-88-8158-829-9
Hbk, 9.5 x 11.25 in. / 128 pgs / 63 color.
U.S. \$49.95 CDN \$49.95
March/Art/Asian Art & Culture

KERBER



Dong-Yeon Kim: Beautiful Fear

Text by Thomas Hirsch, Boggi Kim.
Over the last two decades, South Korean artist Dong-Yeon Kim (born 1960) has created a diverse body of work that explores the history of cities through sculptures and installations—often just knee height—that reference buildings and construction materials. This book documents his exhibition in the Dortmund Kunstverein, and particularly emphasizes his preparatory drawings.

Dong-Yeon Kim: Beautiful Fear
ISBN 978-3-86678-553-3
Hbk, 8.25 x 10.25 in. / 120 pgs / 95 color.
U.S. \$44.95 CDN \$44.95
February/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Duan Jianyu: The Seduction of Village

Text by Ruth Noack.
In the paintings and installations of Chinese artist Duan Jianyu (born 1972), jungle animals mingle with Chinese peasants, acrobats perform alongside uniformed soldiers, and chickens peck and scratch in unlikely settings. Painting in a deliberately naïve style, Duan suffuses her fantastic tableaux with a mood of banality that only deepens their mysteriousness.

Duan Jianyu: The Seduction of Village
ISBN 978-988-19912-3-2
Hbk, 8.75 x 10.25 in. / 110 pgs / 80 color.
U.S. \$40.00 CDN \$40.00
April/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Sun Xun

Winner of the Chinese Contemporary Art Award as Best Young Artist for 2010, Sun Xun (born 1980) combines old and new media in his animated films, which evoke the early history of cinema in both their look and their craft, and which receive their first monographic treatment in this volume. Sun’s films are hand-drawn, and range in subject matter from world historical events to nature themes.

Sun Xun
ISBN 978-988-19912-6-3
Hbk, 8.75 x 10.25 in. / 160 pgs / 120 color.
U.S. \$40.00 CDN \$40.00
April/Art/Asian Art & Culture

KERBER



Jeongmoon Choi: Drawing in Space

Text by Ursula Panhans-Bühler, Ludwig Seyfarth.
From afar, Jeongmoon Choi’s brightly colored wool threads resemble laser beams rendering the contours of a room. Bathed in “black light” (UV light), these works, which, when installed, often extend along the bannisters or windows of exhibition spaces, combine the effects of advanced technology with the humblest of materials. This volume reproduces works from the past five years.

Jeongmoon Choi: Drawing in Space
ISBN 978-3-86678-575-5
Hbk, 10.5 x 7.5 in. / 64 pgs / 40 color / 5 b&w.
U.S. \$40.00 CDN \$40.00
February/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Zhang Peili: Certain Pleasures

Edited by Robin Peckham, Venus Lau. Text by Paul Gladston, Huang Zhuan, Francesca Dal Lago, Pauline J. Yao. Preface by He Juxing.
Certain Pleasures is a retrospective catalogue on Zhang Peili (born 1957), one of the first Chinese video artists. Zhang’s work is characterized by themes of boredom and control, as shown by 30 x 30” (1988), in which a pair of hands break a mirror and laboriously reconstruct it, only to smash it again.

Zhang Peili: Certain Pleasures
ISBN 978-988-15064-3-6
Flexi, 8.25 x 11.25 in. / 176 pgs / 208 color.
U.S. \$25.00 CDN \$25.00
April/Art/Asian Art & Culture

DIA ART FOUNDATION



Koo Jeong A: Constellation Congress

Text by Cerith Wyn Evans, Yona Friedman, Molly Nesbit, Federico Nicolao, et al.
In Koo Jeong A’s work, any object—a heap of charcoal, a puddle of water—incites the surprise of a first encounter. Her presentation for Dia includes architectural interventions, a video installation, an olfactory artwork, site-specific sculpture and drawings. This is the first U.S. publication on her work.

Koo Jeong A: Constellation Congress
ISBN 978-0-944521-59-5
Flexi, 8 x 10 in. / 200 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
May/Art/Asian Art & Culture

SILVANA EDITORIALE



The Group 1965: We Are Boys!

Text by Gregor Jansen, Ogoura Kazuo, Kataoka Mami, David Elliott, Arima Sumihisa, Kinoshita Parco, Nanjo Fumio, et al.
The Group 1965—Makoto Aida, Parco Kinoshita, Hiroyuki Matsukage, Oscar Oiwa, Tsuyoshi Ozawa and Sumihisa Arima—share only a nationality and date of birth (1965), but use this looseness of association to address a lively cacophony of topics, from globalism and punk to the fall of communism and AIDS, through installation, painting, performance and photography.

The Group 1965: We Are Boys!
ISBN 978-88-366-2094-4
Pbk, 6 x 8.5 in. / 188 pgs / 100 color / 40 b&w.
U.S. \$40.00 CDN \$40.00
February/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Wei Jia: Dim Light On the Opposite Shore

The paintings of Chinese painter Wei Jia (born 1975) often reference his youth spent in the theater where his father worked: solitary figures appear spotlight against a gloomy background. In this volume, reproductions of pages from Wei’s sketchbooks reveal his working process, and detail plates permit the viewer to examine his delicate brushwork up close.

Wei Jia: Dim Light On the Opposite Shore
ISBN 978-988-15063-1-3
Hbk, 9.75 x 13 in. / 106 pgs / 77 color / 29 b&w.
U.S. \$50.00 CDN \$50.00
April/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Tao Na: Displaced

Text by Zhang Baowei.
Tao Na (born 1980) reinvents the square as a formal constraint, envisioning it not as a vehicle for color (as per Albers) but as the ubiquitous pixel of the digital age—the building block of the images of today. When exhibited, her tiny painted squares amass themselves into vast installations. *Displaced* is the first publication on her work.

Tao Na: Displaced
ISBN 978-988-15063-8-2
Hbk, 8.75 x 10.25 in. / 109 pgs / 60 color / 49 b&w.
U.S. \$29.95 CDN \$29.95
April/Art/Asian Art & Culture

BEIJING CENTER FOR THE ARTS



Zeng Hao: Summer

Zeng Hao’s large-format oil paintings depict young Chinese men and women facing the viewer with blank expressions against monochrome backdrops punctuated by oddly isolated trees, occasionally doing away with the figures altogether to concentrate on the trees alone. This volume reproduces works from 2008 to 2010.

Zeng Hao: Summer
ISBN 978-988-18150-0-2
Pbk, 8 x 11 in. / 149 pgs / 29 color.
U.S. \$30.00 CDN \$30.00
April/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Before and After Superflat
A Short History of Japanese Contemporary Art 1990–2011

Any discussion of Japanese contemporary art inevitably leads to the pop-culture fantasies of Takashi Murakami, Yoshitomo Nara and the other artists of the Superflat movement. But Japan as a whole has changed dramatically after stumbling through a series of economic, social and ecological crises since the collapse of its “bubble” economy in the early 1990s. How did Murakami, Nara and Superflat become the dominant artistic vision of the Japan of today? What lies behind their imagery of a childish and decadent society unable to face up to reality? Written by a sociologist with an eye for sharp observation and clear reportage, *Before and After Superflat* offers the first comprehensive history in English of the Japanese art world from 1990 up to the tsunami of March 2011, and its struggle to find a voice amidst Japan’s economic decline and China’s economic ascent.

Before and After Superflat
ISBN 978-988-15064-1-2
Pbk, 6.5 x 8.75 in. / 216 pgs / 16 color / 80 b&w.
U.S. \$24.95 CDN \$24.95
April/Art/Asian Art & Culture

BLUE KINGFISHER LIMITED



Contemporary Art in Shanghai
Conversations with Seven Chinese Artists

Contemporary Art in Shanghai offers a series of in-depth and illustrated conversations with seven contemporary Chinese artists, all of whom live and work in and around the city of Shanghai: Yu Youhan, Liang Shaoji, Ding Yi, Yang Fudong, Song Tao, Ji Weiyu and Zhang Ding.

Contemporary Art in Shanghai
ISBN 978-988-15063-7-5
Hbk, 8 x 11 in. / 96 pgs / 40 b&w.
U.S. \$34.95 CDN \$34.95
April/Art/Asian Art & Culture

TIMEZONE 8/SHANGHAI GALLERY OF ART



We Are Polit-Sheer-Form
Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin

Edited by Mathieu Borysevicz. Text by Mathieu Borysevicz, Philip Tinari, Hu Yuanxing, Jin Feng.
The Polit-Sheer-Form Office (PSFO) art collective was founded in 2005 by Hong Hao, Xiao Yu, Song Dong, Liu Jianhua and Leng Lin. PSFO initiates group discussions in locations such as factories, farms, schools, artist’s studios, bathhouses and department stores. Their activities are documented in this substantial overview.

We Are Polit-Sheer-Form
ISBN 978-988-15064-2-9
Flexi, 8 x 9.5 in. / 290 pgs / illust. throughout.
U.S. \$49.95 CDN \$49.95
April/Art/Asian Art & Culture

MODERNE KUNST NÜRNBERG



Exploring North Korean Arts
Edited by Rüdiger Frank. Text by Aidan Foster-Carter, Koen De Ceuster, Frank Hoffmann, et al.

Exploring North Korean Arts offers the most ambitious appraisal of the arts in North Korea, from fine art, music and literature to aspects of design such as stamp design and book illustration. Thoroughly researched and handsomely designed, this volume opens up a little-known world of creativity, and addresses head-on the politically compromised circumstances of the arts under military rule.

Exploring North Korean Arts
ISBN 978-3-86984-214-1
Pbk, 6 x 8.5 in. / 304 pgs / 220 color.
U.S. \$65.00 CDN \$65.00
February/Art/Asian Art & Culture

CHARTA



Chinese Art in the First Decade of the Twenty-First Century
By Lü Peng.

Lü Peng’s *Chinese Art in the First Decade of the Twenty-First Century* examines the dramatic changes that contemporary Chinese art underwent in the decade between 2000 and 2010. Documenting the concepts and experiments that influenced the nation’s major artists, Peng—the most visible and prolific commentator on art in China—supplies a decisive assessment of a hugely energetic phase in Chinese culture.

Chinese Art in the First Decade of the Twenty-first Century
ISBN 978-88-8158-833-6
Hbk, 8.5 x 11.25 in. / 150 pgs.
U.S. \$59.95 CDN \$59.95
July/Art/Asian Art & Culture

CHARTA

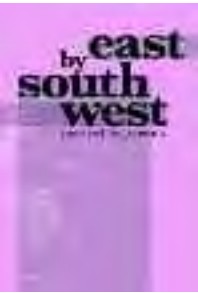


The Chengdu Biennale
Edited by Lu Peng.

The first Chengdu Biennale was held in 2001. The 2011 biennale surveyed three genres curated by Lu Peng (for art), Ou Ning (for design) and Zhi Wenjun (for architecture). Participating artists, architects and designers include Zhang Xiaogang, Zhou Chunya and Yue Minjun as well as artists from Japan, Korea and Europe.

The Chengdu Biennale
ISBN 978-88-8158-835-0
Pbk, 6.75 x 9.5 in. / 304 pgs / 200 color / 50 b&w.
U.S. \$47.50 CDN \$47.50
March/Art/Asian Art & Culture

MODERNE KUNST NÜRNBERG



East by South West
Preface Christoph Thun-Hohenstein. Text by Simon Rees, Sabine B. Vogel.

East by South West catalogues a project for which 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries with artists from Eastern and Southeastern Europe. The project highlights the cultural exchange that has taken place between Austria and countries such as Turkey, Poland, Croatia and Russia since the end of the Cold War.

East by South West
ISBN 978-3-86984-224-0
Flexi, 6.5 x 9.25 in. / 176 pgs / 108 color.
U.S. \$40.00 CDN \$40.00
February/Art

WALTHER KÖNIG, KÖLN



Previously Announced
Lumière Noire
New Art from France
Text by Alexandra Eiling, Dorit Schäfer, J. Emil Sennewald, Cédric Aurelle, Katin Baudin, et al.

The recent boom in contemporary French art is assessed in this volume through works by 12 artists born since the 1960s: Saadane Afif, Dove Allouche, Ismail Bahri, Guillaume Bresson, Sophie Bueno-Boutellier, Nicolas Chardon, Damien Deroubaix, Nick Devereux, Vincent Ganivet, Benjamin Swaim, Vincent Tavenne and Yann Tom.

Lumière Noire
ISBN 978-3-86560-996-0
Pbk, 8.5 x 11.25 in. / 232 pgs / 110 color.
U.S. \$55.00 CDN \$55.00
Available/Art

WALTHER KÖNIG, KÖLN



Previously Announced
Based in Berlin
Introduction by Angelique Campens, Fredi Fischli, et al. Foreword by Klaus Biesenbach, Christine Macel, Hans Ulrich Obrist.

Based in Berlin showcases some 80 emerging artists currently living and working in Berlin, pursuing practices ranging from painting and drawing to sculpture, photography, film and video, text, performance and installation. The publication is produced through the initiative of the same name, and is the result of hundreds of studio visits made since November 2010.

Based in Berlin
ISBN 978-3-86335-045-1
Pbk, 6 x 9.25 in. / 200 pgs / 140 color.
U.S. \$22.95 CDN \$22.95
Available/Art

THE POWER PLANT/ART GALLERY OF ALBERTA



Rearview Mirror
New Art from Central & Eastern Europe
Foreword by Gregory Burke, Catherine Crowston. Text by Christopher Eamon, Zoran Eric, et al.

Rearview Mirror surveys a new generation of artists from central and eastern Europe. Among the 22 artists included are Paweł Althamer, Igor Eskinja, Anna Kołodziejska, David Maljković, Ján Mančúška, Alex Mirutziu, Anna Molska, Roman Ondák, Anna Ostoya, Taras Polataiko, Wilhelm Sasnal, Sisley Xhafa and Katarina Zdjelar.

Rearview Mirror
ISBN 978-0-88950-160-7
Hbk, 9.25 x 11.25 in. / 100 pgs / 22 color / 12 b&w.
U.S. \$45.00 CDN \$45.00
February/Art

HATJE CANTZ



Icelandic Art Today
Edited by Christian Schoen, Halldór Björn Runólfsson. Text by Eva Heisler, Halldór Björn Runólfsson, Christian Schoen, Gregory Volk, et al.

Icelandic Art Today offers a broad survey of the diverse creative trends unfolding in Iceland. This sourcebook features hundreds of works by over 50 artists, including Finnbogi Pétursson, Gabriela Fríðriksdóttir, Helgi Thorgils Fríðjónsson, Icelandic Love Corporation, Katrín Sigurdardóttir, Margrét H. Blöndal, Ólafur Ólafsson + Líbía Castro, Ragnar Kjartansson, Rúrí and Steingrímur Eyfjörð.

Icelandic Art Today
ISBN 978-3-7757-3283-3
Hbk, 9.75 x 11.75 in. / 336 pgs / 356 color.
U.S. \$60.00 CDN \$60.00
January/Art

KERBER



Art & Fashion
Between Skin and Clothing
Edited by Markus Bröderlin, Annelie Lütgens.
Text by Annelie Lütgens, Richard Martin, et al.
The boundaries between skin and clothing are as fluid as they are between art and fashion. This volume explores this surrealistic interzone in which shoes sprout hair and people become sculptures, in works by artists and designers such as Louise Bourgeois, Nick Cave, Helen Chadwick, Hussein Chalayan, Comme des Garçons/Rei Kawakubo, Salvador Dalí and Robert Gober.

Art & Fashion
ISBN 978-3-86678-538-0
Hbk, 9.5 x 12.25 in. / 136 pgs / 92 color / 1 b&w.
U.S. \$55.00 CDN \$55.00
February/Art/Fashion

HATJE CANTZ



Why I Never Became A Dancer
Edited by Ingvild Goetz, Susanne Touw, Stephan Urbaschek. Text by Cornelia Gockel, Ingvild Goetz, Anke Hoffmann, Karsten Löckemann, et al.
Why I Never Became a Dancer looks at works by 15 video artists who have addressed themes of adolescence and social adaptation: Tobias Zielony, Martin Brand, Paul Pfeiffer, Doug Aitken, Rosemarie Trockel, Rineke Dijkstra, Ryan Trecartin, Andrea Bowers, Cao Fei, Beat Streuli, Gillian Wearing, Nina Könnemann, Mark Leckey and Tracey Emin.

Why I Never Became A Dancer
ISBN 978-3-7757-3154-6
Pbk, 7 x 8.75 in. / 125 pgs / 440 color / 18 b&w.
U.S. \$30.00 CDN \$30.00 **SDNR30**
February/Art/Film & Video

HATJE CANTZ



Sculptural Acts
This volume presents works by contemporary artists who have pursued the leads of 1960s sculptors to expand the terms of contemporary sculpture. An important touchstone for the volume is Richard Serra's famous "Verb List Compilation" ("fold, bend, tear," etc). It includes works by Phyllida Barlow, Alexandra Bircken, Michael Beutler, Vincent Fecteau, Anita Leisz and Kimberly Sexton.

Sculptural Acts
ISBN 978-3-7757-3256-7
Pbk, 6.75 x 9.5 in. / 128 pgs / 60 color.
U.S. \$35.00 CDN \$35.00
April/Art

KERBER



Big Picture
Places, Projections
Preface by Marion Ackermann. Text by Doris Krystof, Maria Bierwirth.
Big Picture presents 12 film and video installations that relate the film screen or monitor to the space around it. The participating artists are Dominique Gonzalez Foerster, Rodney Graham, Kimsooja, Mark Lewis, Steve McQueen, Shirin Neshat, Natacha Nisic, Paul Pfeiffer, Jason Rhoades, Corinna Schnitt, Thomas Steffl and Richard T. Walker.

Big Picture
ISBN 978-3-86678-528-1
Hbk, 7.75 x 10.5 in. / 130 pgs / 87 color / 4 b&w.
U.S. \$49.95 CDN \$49.95
February/Art/Film & Video

KERBER



Transformed Objects
Preface by Monika Schnetkamp. Text by Ludwig Seyfarth, Zdenek Felix.
The radical metamorphosis of everyday objects has emerged as an increasingly prominent theme in contemporary art, demonstrating that the legacy of the Surrealist object has only gained in significance. This volume looks at "transformed objects" by John Bock, Jürgen Drescher, Rachel Harrison, Alicja Kwade, Thomas Rentmeister and Margret Wibmer.

Transformed Objects
ISBN 978-3-86678-534-2
Hbk, 6.5 x 8.75 in. / 82 pgs / 44 color.
U.S. \$29.95 CDN \$29.95
February/Art

HATJE CANTZ



Osram: Seven Screens
Edited by Christian Schoen. Text by Adam Budak, Söke Dinkla, Alexander Faller, Matthias Mühling, Lupe Núñez-Fernández, Christian Schoen.
Seven Screens is a rotating platform for public art located at the headquarters of lighting manufacturer OSRAM in the heart of Munich. *Osram: Seven Screens* surveys the initiative and artist projects by Art+Com, Anouk De Clercq, Harun Farocki, Haubitz + Zoche, Herlinde Koelbl, Mader/Stublic/Wiermann, Bjørn Melhus, Saskia Olde Wolbers, Rúi and Diana Thater.

Osram: Seven Screens
ISBN 978-3-7757-2804-1
Pbk, 9.5 x 11 in. / 176 pgs / 103 color / 19 b&w.
U.S. \$55.00 CDN \$55.00
March/Art

KERBER



Among Heroes
Pre-Images in Contemporary Art
Preface by Ellen Seifermann. Text by Thomas Deecke, Harriet Zilch.
Among Heroes looks at the use of quotation and reference in the work of contemporary artists such as Claudia Angelmaier, Hanna Brandes, Jan Dörre, Elmgreen & Dragset, Sabine Gross, Carina Linge, Jonathan Monk, Benjamin Moravec, Klaus Mosettig, Daniel Richter, Norbert Schwontkowski, Stefan Stössel, Veron Urdarianu, Gabriel Vormstein, Mark Wallinger and Martin Wöhr.

Among Heroes
ISBN 978-3-86678-560-1
Hbk, 7.75 x 10.25 in. / 120 pgs / 68 color / 1 b&w.
U.S. \$44.95 CDN \$44.95
February/Art

JRP|RINGIER



The Garden of Forking Paths
Edited by Heike Munder. Text by Lars Bang Larsen, Michael Bracewell, Horst Bredekamp, Brian Dillon, Patrick Eyres, Heike Munder, Anthony Vidler, Catherine Wood.
During the summer of 2011, the Migros Museum für Gegenwartskunst inaugurated a sculpture project in the Froh Ussicht estate near Zurich. The project was inspired by Bomarzo, the famous Italian Renaissance garden. Artists such as Liz Craft, Geoffrey Farmer, Kerstin Kartscher, Ragnar Kjartansson and Thiago Rocha Pitta devised their own fantastical follies.

The Garden of Forking Paths
ISBN 978-3-03764-232-0
Hbk, 8.25 x 10.75 in. / 248 pgs / 36 color / 82 b&w.
U.S. \$69.95 CDN \$69.95
February/Art

JOVIS



The Knot
An Experiment on Collaborative Art in Public Urban Space
Edited by Markus Bader, Oliver Baurhenn, Kuba Szreder, Raluca Voinea, Katharina Koch.
This volume is a chronology-cum-travelogue of the *Knot* project, a curator's collective that initiated temporary platforms for art in public spaces in Berlin, Warsaw and Bucharest, operating in each city for a few weeks throughout 2010.

The Knot
ISBN 978-3-86859-115-6
Pbk, 8 x 11.25 in. / 208 pgs / 200 color / DVD (PAL & NTSC).
U.S. \$40.00 CDN \$40.00
April/Art

ASPEN ART PRESS/CROWN FAMILY PHILANTHROPIES



Art in Unexpected Places
Foreword by Paula Crown, Jim Crown. Text by Mike Kaplan, Michael Miracle, Terry R. Myers, Heidi Zuckerman Jacobson, et al.
Art in Unexpected Places documents the groundbreaking convergence of public art and skiing. In 2005, the Aspen Art Museum and Aspen Skiing Company invited artists to design lift tickets and create performances around Aspen. Artists such as Yutaka Sone, Peter Doig, Karen Kilimnik, Jim Hodges, Carla Klein, Mamma Andersson and Mark Wallinger created works and discuss their projects in this catalogue.

Art in Unexpected Places
ISBN 978-0-934324-54-0
Cloth, 12 x 10.5 in. / 174 pgs / illust. throughout.
U.S. \$50.00 CDN \$50.00
February/Art

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Design Research Unit: 1942–72
Text by Michelle Cotton.
In the same way that the Helvetica font graphically defined the New York City subway system, the Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Rail. *Design Research Unit: 1942–72* details the history of the Unit and includes contemporary perspectives by artists, designers and critics.

Design Research Unit: 1942–72
ISBN 978-3-86335-040-6
Hbk, 7 x 9.75 in. / 120 pgs / illust. throughout.
U.S. \$35.00 CDN \$35.00
March/Design & Decorative Arts

JOVIS



Art of Another City
Edited by Ute Vorkoeper, Andrea Knobloch. Text by Yvonne P. Doderer, Uli Hellweg, Andrea Knobloch, Michaela Ott, et al.
As contemporary art increasingly implicates itself in urban space, *Art of Another City* attempts to imagine the scope of art's potential to transform cities. Yvonne P. Doderer, Uli Hellweg, Andrea Knobloch, Michaela Ott, Ute Vorkoeper, Tanja Wetzel and Gesa Ziemer offer speculations on such topics as urban planning, public art, gentrification and cultural education.

Art of Another City
ISBN 978-3-86859-119-4
Cloth, 8.5 x 11.25 in. / 288 pgs / illust. throughout.
U.S. \$49.95 CDN \$49.95
April/Architecture & Urban Planning

NAI PUBLISHERS



Windflower
Perceptions of Nature
Edited by Marente Bloemheuvel, Toos van Kooten. Text by Doris von Drathen, Ingrid Commandeur, Hans Ulrich Obrist, et al.
This catalogue gathers work that explores recent changes in the perception of nature. The 12 artists featured are Lothar Baumgarten, Mark Dion, Cai Guo Qiang, Peter Doig, Mario García Torres, Kimsooja, Tetsumi Kudo, Charly Nijensohn, Yoko Ono, Marco Pando Quevedo, Willem de Rooij and Liang Shaoji.
Windflower
ISBN 978-90-5662-836-9
Pbk, 9 x 10.75 in. / 216 pgs / illust. throughout.
U.S. \$49.95 CDN \$49.95
February/Art

HATJE CANTZ



The Helsinki School
Volume 4: A Female View
Text by Andrea Holzherr, Timothy Persons.
This fourth volume of the *Helsinki School* series presents works by 22 female photographers from Finland, including Aino Kannisto, Sanna Kannisto, Sandra Kantanen, Eeva Karhu, Marjaana Kella, Milja Laurila, Anni Leppälä, Jaana Maijala and Susanna Majuri.
The Helsinki School Volume 4
ISBN 978-3-7757-3211-6
Hbk, 11.5 x 9.5 in. / 188 pgs / 180 color.
U.S. \$60.00 CDN \$60.00
January/Photography

HATJE CANTZ



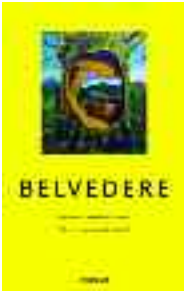
Wild Sky
Edited by Sabine Himmelsbach, Michael Connor. Text by Graham Burnett, Michael Connor, Eva Díaz, Joe Winter.
Wild Sky presents works of photography, video, painting and installation that attempt to measure and encompass the skies. It includes pieces by Alex Cecchetti, Peter Coffin, Cerith Wyn Evans, Spencer Finch, Olia Lialina, Matt Mullican, Lisa Oppenheim, Trevor Paglen, Katie Paterson, Walid Raad/The Atlas Group, Semiconductor and Joe Winter.
Wild Sky
ISBN 978-3-7757-3175-1
Pbk, 6.5 x 8.25 in. / 128 pgs / 80 color.
U.S. \$45.00 CDN \$45.00 **SDNR30**
January/Art

HATJE CANTZ



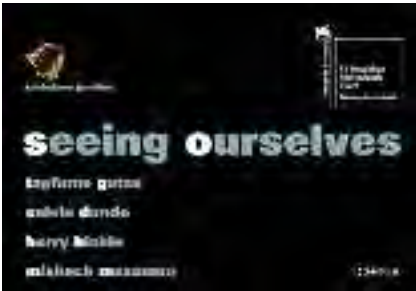
Example: Switzerland
Unbounding and Crossing Over as Art
Text by Friedemann Malsch, et al.
This substantial and ambitious volume compiles paintings, drawings, photographs, installations and objects on the theme of space, as instanced in Swiss art of the past 100 years. Some of Switzerland's foremost contemporary artists contribute essays.
Example: Switzerland
ISBN 978-3-7757-3255-0
Pbk, 6.25 x 8.75 in. / 248 pgs / 178 color / 18 b&w.
U.S. \$45.00 CDN \$45.00 **SDNR30**
March/Art

KERBER



Belvedere
Why Is Landscape Beautiful?
Text by Ilka Becker, Lucius Burckhardt, Christine Heidemann, Anne Kersten, Martin Schmitz, Ludwig Seyfarth.
“Belvedere”: a beautiful view, often from an elevated point in the landscape. This volume asks how we compose images of landscapes, looking at works by Guy Allott, Mark Dion, Beate Gutschow, Roy Lichtenstein, Helen Mirra, Gerhard Richter, Thomas Ruff, Elisabeth Stumpf, Lawrence Weiner and Annette Weisser, among others.
Belvedere
ISBN 978-3-86678-566-3
Pbk, 6 x 8 in. / 176 pgs / 68 color / 13 b&w.
U.S. \$37.50 CDN \$37.50
February/Art

CHARTA



Seeing Ourselves
Edited by Christine Eyene, Katrina Schwarz. Text by David Coltart, Doreen Sibanda, Raphael Chikukwa, Christine Eyene, Patricia Broderick.
The Zimbabwe pavilion at the 2011 Venice Biennale marks a rare breach in the country's cultural invisibility. This volume records this historically significant occasion, with works by Zimbabwe artists such as Tapfuma Gutsa, Calvin Dondo, Berry Bickle and Misheck Masamvu.
Seeing Ourselves
ISBN 978-88-8158-823-7
Pbk, 9.5 x 6.75 in. / 76 pgs / 27 color.
U.S. \$24.95 CDN \$24.95
March/Art/African Art & Culture

WALTHER KÖNIG, KÖLN



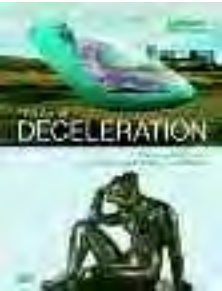
Measuring the World
Heterotopias and Knowledge Spaces in Art
Edited by Peter Pakesch, Hans Dieter Huber, Elke Krasny. Text by Katrin Bucher Trantow.
Measuring the World accompanies a group show at the Kunsthaus Graz in Austria which explored the taxonomies of the museum through the work of 41 artists interested in ordering and classification systems and displays. Examples include Broodthaers' visual lists, Ai Weiwei's map made of tree trunks and Sugimoto's photographs of museum dioramas.
Measuring the World
ISBN 978-3-86560-992-2
Pbk, 6.75 x 9.25 in. / 250 pgs / 40 color.
U.S. \$55.00 CDN \$55.00
February/Art

NEWGRAY



The Sea-Image
Visual Manifestations of Port Cities and Global Waters
Edited and introduction by Hakan Topal, Guven Incirlioglu. Text by Ursula Biemann, Shuruq A. M. Harb, T.J. Demos, Vyjayanthi Rao, Alex Villar, Relli De Vries, xurban_collective.
The outcome of visual researches by the international Xurban Collective (whose core members are Guven Incirlioglu and Hakan Topal) and a symposium that brought together an international group of artists, scholars and writers, *The Sea-Image* addresses the political and economic dimension of global waters and port cities.
The Sea-Image
ISBN 978-0-9836031-0-8
Clth, 8 x 8.75 in. / 312 pgs / 255 color.
U.S. \$45.00 CDN \$45.00
February/Art

HATJE CANTZ



The Art of Deceleration
Motion and Rest in Modern Art from Caspar David Friedrich to Ai Weiwei
Text by Hartmut Rosa, Hartmut Böhme.
From Manet to Marinetti, modern art has explored and espoused acceleration. It is rarely if ever acknowledged that a contrary trajectory of deceleration has been pursued, from the Romantic painters with their solitary reveries to the “slow painting” of a Mark Rothko or Franz Gertsch. This volume recruits sociologists and scientists alongside an array of artists.
The Art of Deceleration
ISBN 978-3-7757-3243-7
Hbk, 9.5 x 11.75 in. / 320 pgs / 355 color.
U.S. \$75.00 CDN \$75.00 **SDNR30**
April/Art

WALTHER KÖNIG, KÖLN



Before the Law
Post-war Sculpture and Spaces of Contemporary Art
Edited and foreword by Kasper König. Introduction by Thomas D. Trummer. Text by Penelope Curtis, Friedrich Wilhelm Graf, Thomas Macho.
Before the Law looks at a variety of sculptors who tackle the political dimensions of existential personhood. Artists include Pawel Althamer, Phyllida Barlow, Karla Black, Reg Butler, Paul Chan, Jimmie Durham, Alberto Giacometti, Marko Lehanka, Wilhelm Lehmbruck, Zoe Leonard and others.
Before the Law
ISBN 978-3-86335-096-3
Pbk, 7.5 x 10.25 in. / 150 pgs / 80 color / 20 b&w.
Clth, 8 x 8.75 in. / 312 pgs / 255 color.
U.S. \$39.95 CDN \$39.95
February/Art

KERBER



We Are All Astronauts
Universe Richard Buckminster Fuller Reflected in Contemporary Art
Edited by Marta Herford, Markus Richter. Text by Joachim Krausse, Dana Miller, Roland Nachtigäller, Markus Richter.
As an exponent of holism and experiment, Buckminster Fuller was an exemplary figure to many artists in his lifetime. This volume looks at his influence upon such artists as Olafur Eliasson, Simon Dybbroe Møller, David Maljkovic, Albrecht Schäfer, Ai Weiwei and Beat Zoderer.
We Are All Astronauts
ISBN 978-3-86678-576-2
Pbk, 8.75 x 10.5 in. / 248 pgs / 148 color / 46 b&w.
U.S. \$55.00 CDN \$55.00
February/Art/Architecture & Planning

HATJE CANTZ



Utopia & Contemporary Art
Text by Christian Gether, Hou Hanru, Simon Lamunière, Marie Laurberg, Hans Ulrich Obrist, et al.
The last decade has witnessed a noticeable return to utopia and utopian thinking in contemporary art. This volume convenes artists, academics and curators to discuss different ways of thinking and performing utopia. Divided into two sections, “Utopia Revisited” and “Utopian Positions,” it considers both artists exploring the theme as subject matter and artists actively aspiring towards utopian ideals.
Utopia & Contemporary Art
ISBN 978-3-7757-3281-9
Hbk, 8.25 x 10.5 in. / 160 pgs / 60 color.
U.S. \$45.00 CDN \$45.00 **SDNR30**
April/Art

KERBER



Things are Queer

Edited by Marta Herford. Preface by Dieter Rampl. Text by Walter Guadagnini, Bärbel Kopplin, Roland Nachtigäller.

Things are Queer showcases the diverse, century-spanning UniCredit collection, one of the largest corporate collections in Europe. Spanning the Renaissance to the present, this colorful collection includes works by Bernd & Hilla Becher, Giorgio de Chirico, Thomas Demand, Isa Genzken, Roman Signer and Erwin Wurm.

Things are Queer
ISBN 978-3-86678-524-3
Hbk, 9.75 x 11.5 in. / 196 pgs / 146 color / 32 b&w.
U.S. \$59.95 CDN \$59.95
February/Art

JRP|RINGIER



Antidote

Edited by Guillaume Houzé, Mathias Schweizer, Aurélie Voltz. Text by Jean-Marc Ballée, Pierre Bal Blanc, Jens Hoffmann, Claire Le Restif, Christiane Rekade, Alexis Vaillant.

Antidote offers an inventory of the collection of Guillaume Houzé and Ginette Moulin—which includes works by Cyprien Gaillard, David Noonan, Wade Guyton and Ugo Rondinone—but this volume in no way resembles a conventional collection catalogue. Instead, the collection is presented as a comic by Jean-Marc Ballée.

Antidote
ISBN 978-3-03764-229-0
Pbk, 8.75 x 12.5 in. / 320 pgs / 100 color / 200 b&w.
U.S. \$55.00 CDN \$55.00
March/Art

ACTES SUD



Espace Culturel Louis Vuitton

Landscapes of Contemporary Creation
Foreword by Yves Carcelle. Preface by Eléonore de Boysson, Marie Ange Moulouquet. Text by Fabrice Bousteau.

Since 2006, the Espace Culturel Louis Vuitton has presented the work of some 150 visual artists, architects, designers and photographers, mounting exhibitions by the likes of Lawrence Weiner, Philippe Starck, Vanessa Beecroft and Beom Kim.

Espace Culturel Louis Vuitton
ISBN 978-2-330-00061-5
Flexi, 9 x 10.5 in. / 355 pgs / 500 color.
U.S. \$55.00 CDN \$55.00
March/Art

HATJE CANTZ



Art 43 Basel

Art Basel, the largest and most important art fair in the world, offers a comprehensive overview of modern and contemporary art, and is the annual meeting point of the international art world, attracting artists, gallery owners, collectors, curators, critics, and art lovers from all over the globe. This catalogue features more than 300 color illustrations from Art 43 Basel.

Art 43 Basel
ISBN 978-3-7757-3296-3
Pbk, 8.25 x 11.75 in. / 650 pgs / 330 color.
U.S. \$75.00 CDN \$75.00
June/Art

FRIEZE



Frieze Art Fair New York Catalog

Edited by Steven Cairns.
This volume is an indispensable publication for anyone interested in contemporary art, and features critical texts and biographical notes on over 170 emerging and established artists written by acclaimed art critics and curators. These artist profiles are accompanied by multiple color reproductions on the artists' work.

Frieze Art Fair New York Catalog
ISBN 978-0-9553201-8-7
Pbk, 5.5 x 7.75 in. / 460 pgs / 500 color.
U.S. \$39.95 CDN \$39.95
May/Journals

LE BOOK



Le Book New York 2012

Le Book is the contact-information bible for the fashion and advertising industries. It serves as an international key to the creative world, an up-to-the-minute guide to more than 10,000 professionals—from the best photographers, art directors, stylists and modeling agencies to location finders, rental studios, caterers, record labels, magazines, advertising agencies, fashion designers and public-relations firms.

Le Book New York 2012
ISBN 978-2-905190-74-1
Slip, Spiral, 2 vols, 11 x 8.75 in. / 700 pgs / illustrated throughout.
U.S. \$249.00 CDN \$249.00
April/Fashion

HATJE CANTZ



A Feast for the Eyes

The Collection of the Kronenhalle in Zurich

Edited by Dirk Boll. Text by Kurt Aeschbacher, Thomas Bechtler, Bruno Bischofberger, et al.

The Kronenhalle Restaurant is one of Zurich's great destinations: its walls are adorned with paintings by Picasso, Bonnard, Cézanne, Klee, Chagall and other modernist masters who frequented the restaurant when it was owned by Hulda and Gustav Zumsteg, the parents of the current proprietor. This volume records this astounding Aladdin's Cave.

A Feast for the Eyes
ISBN 978-3-7757-3179-9
Hbk, 5 x 9 in. / 112 pgs / 28 color.
U.S. \$30.00 CDN \$30.00 **SDNR30**
January/Art

SILVANA EDITORIALE



Previously Announced

The Wonders of Africa

African Arts in Italian Collections
Edited by Ivan Bargna, Giovanna Parodi da Passano. Text by Marc Augé, Jean-Paul Colleyn, Suzanne Preston Blier.

The Wonders of Africa provides a generous overview of the wealth of African art held in Italian collections. Works are examined under four themed chapters: "Collections," "Masks," "Fetishes" and "Invisibles" (i.e. representations of folkloric creatures such as bush spirits).

The Wonders of Africa
ISBN 978-88-366-1949-8
Pbk, 9 x 11 in. / 204 pgs / 330 color.
U.S. \$60.00 CDN \$60.00
Available/Art/African Art & Culture

KERBER



Heinz & Marianne Ebers Foundation

A Collection With Stature

Edited by Martin Hentschel. Preface by Martin Hentschel. Text by Martin Hentschel, Julian Heynen.

With the inauguration of the Heinz and Marianne Ebers Foundation in 1997, the Kunstmuseen Krefeld received a purchasing power unprecedented in its 100-year history. Its collection has since expanded considerably. This volume examines its holdings, including works by Anton Henning, Richard Allen Morris, Thomas Ruff, John Wesley, Franz West and others.

Heinz & Marianne Ebers Foundation
ISBN 978-3-86678-572-4
Hbk, 8.75 x 11 in. / 104 pgs / 61 color / 1 b&w.
U.S. \$55.00 CDN \$55.00
February/Art

HATJE CANTZ



Ars Viva 2011/12: Language

Text by Steven Connor, Bernd Stiegler, et al.

The 2011/12 Ars Viva Prize focused on the contemporary uses of language in art, from the use of quotation and notetaking to video and sounds works using words. This publication features a selection of works by the three winners of the prize: Erik Bünger (born 1976), Philipp Goldbach (born 1978) and Juergen Staack (born 1978).

Ars Viva 2011/12: Language
ISBN 978-3-7757-3269-7
Pbk, 8.25 x 11 in. / 136 pgs / 139 color / 14 b&w.
U.S. \$45.00 CDN \$45.00 **SDNR30**
January/Art

KERBER



Videonale 13

Festival For Contemporary Video Art

Edited by Georg Elben. Text by Georg Elben, Dirk Rustemeyer, Annette Block, Olena Chervonik, Sung Un Gang, Lukas Harlan, et al.

The Kunstmuseum Bonn's Videonale has become one of the most acclaimed festivals for video art in Europe. This volume documents its thirteenth installment, which included artists such as Janet Biggs, Karen Cytter, John Di Stefano, Anna Hepp, Ran Huang, Teresa Hubbard, Nicolas Provost, Reynold Reynolds, Nurit Sharett, Maria Tobola, Adam Vackar and Claudia Waldner.

Videonale 13
ISBN 978-3-86678-551-9
Pbk, 8.25 x 9.5 in. / 138 pgs / 160 color / 9 b&w.
U.S. \$44.95 CDN \$44.95
February/Art/Film & Video

JRP|RINGIER



Das Institut: Triennial Report

2011–2009

Kerstin Brätsch & Adele Röder
Edited by Katharina Hegewisch von Perfall, et al. Text by Seth Price.

Das Institut was founded in New York in 2007 by Kerstin Brätsch and Adele Röder as space for collaborative possibilities that allowed them to leave their respective practices at the door. This artist's book offers a fully illustrated review of Das Institut's projects over the past three years, presented in the style of a business report.

Das Institut: Triennial Report 2011–2009
ISBN 978-3-03764-231-3
Pbk, 8.25 x 11.75 in. / 344 pgs / 1,200 color.
U.S. \$59.95 CDN \$59.95
March/Artists' Books

MODERNE KUNST NÜRNBERG



Niklaus Spoerri: Who is Who
Edited by Jimmy Wales, Niklaus Spoerri, Irene Jost. Text by Jean-Martin Büttner, Jens Gross, Silvia Jaklitsch, Caroline Morpeth, Manfred Prisching, Markus Reich, Rudolf Scheutle, Jimmy Wales.

Johnny Depp stands in a small front room surrounded by incongruously cheap furnishings; Luciano Pavarotti raises a glass of wine to the camera in a similarly tiny room; Bruce Willis gives the camera his signature squint from his kitchen table; Frank Zappa buttons up his suit in a hall-way mirror; Harrison Ford as Indiana Jones poses with his bullwhip on the lawn of his back garden. All of these celebrities are, of course, lookalikes, professional doubles portrayed in the comfort of their own homes by Niklaus Spoerri. Spoerri began the project in 2007, fascinated by the qualities of eeriness, inauthenticity and verisimilitude inherent to their profession and physical appearance. “I leave it up to the subjects themselves as to how much they explicitly want to reveal about themselves and their lookalike figure, and observe how they project themselves in front of the camera, how few or how many signs they make to reveal ‘their own’ original person within,” says Spoerri. Other “celebrities” portrayed here are Bono, Joan Collins, Jamie Lee Curtis, Whoopi Goldberg, Liza Minelli, Lionel Ritchie and Sharon Stone. Every one of Spoerri’s superb portraits compels a baffled or bemused doubletake.

Niklaus Spoerri: Who is Who
ISBN 978-3-86984-176-2
Flexi, 9 x 10 in. / 208 pgs / 152 color.
U.S. \$60.00 CDN \$60.00
February/Photography

NEW DOCUMENTS



David Horvitz: Sad, Depressed, People
Text by Laurel Ptak.

David Horvitz’s *Sad, Depressed, People* looks at a set of images circulating within stock photography collections. These photographs, in which actors are photographed holding their heads in their hands, ostensibly depressed, are here shown to contain a bizarre tension between their status as stock images and their supposedly emotional content.

David Horvitz: Sad, Depressed, People
ISBN 978-1-927354-01-8
Clth, 6.75 x 9.5 in. / 64 pgs / 32 b&w.
U.S. \$25.00 CDN \$25.00
March/Photography

KERBER



Nicolaus Schmidt: Facebook Friends
Edited by Michael W. Schmalfuss. Text by Barbara Uppenkamp, Nicolaus Schmidt.

The mobile phone, coupled with social networking sites like Facebook, has radically transformed point-and-shoot photography. German artist Nicolaus Schmidt (born 1953) zeros in on this paradigm shift for his latest series *Facebook Friends*, collecting and grouping hundreds of photographs from over 250 of his “friends” in a collective portrait of coded passions, aspirations and wishful thinking.

Nicolaus Schmidt: Facebook Friends
ISBN 978-3-86678-578-6
Pbk, 8.25 x 9.75 in. / 128 pgs / 349 color / 12 b&w.
U.S. \$24.95 CDN \$24.95
February/Photography

HATJE CANTZ



Ebbe Stub Wittrup: Presumed Reality
Text by Gitte Broeng, Rune Gade.

Presumed Reality documents Ebbe Stub Wittrup’s most recent photographic series, which takes as its starting point a collection of found photographs of vacationers hiking in Norway and Switzerland. Wittrup treated each photographs digitally, manipulating foregrounds, backgrounds and human features, for a stereoscopic effect that is both captivating and disorienting.

Ebbe Stub Wittrup: Presumed Reality
ISBN 978-3-7757-3216-1
Clth, 12.25 x 10 in. / 64 pgs / 130 color.
U.S. \$45.00 CDN \$45.00
January/Photography

LA FÁBRICA



Ferran Adrià: Matador Ñ
The latest issue of the magazine *Matador Ñ* profiles the legendary Spanish chef Ferran Adrià in a moment of transition, after the closure of his restaurant El Bulli, but before his new project, the elBulli Foundation, opens its doors. Adrià shared with *Matador Ñ* his experiences, obsessions and influences, and his plans for the future. Also included is a CD with four new songs by Peter Gabriel.

Ferran Adrià: Matador Ñ
ISBN 978-84-15303-44-2
Pbk, 11.75 x 15.75 in. / 220 pgs / illustrated throughout / Audio CD.
U.S. \$90.00 CDN \$90.00
March/Journals/Photography/Culinary Arts

LA FÁBRICA



Cia de foto: PHotoBolsillo
Foreword by Ronaldo Entler.
Founded in 2003 by Rafael Jacinto and Pio Figueiroa, and based in São Paulo, Brazil, Cia de Foto is a photography collective comprised of photo theoreticians as well as photographers. Among its other members are João Kehl and Carol Lopes. Their work, introduced in this pocket-sized volume, explores all collaborative possibilities of photography.

Cia de foto: PHotoBolsillo
ISBN 978-84-15303-35-0
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
March/Photography/Latin American Art & Culture

LA FÁBRICA



Ortiz Echagüe: Photographs 1903–1964
Text by José Antonio Marina, Joan Fontcuberta, Lee Fontanella, Rafael Levenfeld, Valentín Vallhonrat.
Between 1903 and 1964, when he laid down his camera for good, Ortiz Echagüe (1886–1980) documented a vanishing, pre-industrial, rural Spain with heroic diligence, traveling thousands of miles to photograph communities and ways of life on the verge of extinction. This volume compiles some of his best-loved series.

Ortiz Echagüe: Photographs 1903–1964
ISBN 978-84-95183-46-0
Clth, 11 x 14 in. / 206 pgs / illustrated throughout.
U.S. \$90.00 CDN \$90.00
March/Photography

LA FÁBRICA



Pierre Gonnord: PHotoBolsillo
Pierre Gonnord (born 1963) is celebrated for his photographs of marginal individuals or groups, such as punks, gypsies and immigrants from Eastern Europe. He observes of his subjects: “Sometimes hostile or distant, almost always fragile behind the opacity of their masks, they represent specific social realities and another concept of beauty.” This PHotoBolsillo volume introduces his work to English-speaking audiences.

Pierre Gonnord: PHotoBolsillo
ISBN 978-84-15303-40-4
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
March/Photography

LA FÁBRICA/CASA ÁFRICA



Zanele Muholi
Introduction by Ricardo Martínez Vázquez, Christian Peranzzone, Abdoulaye Konate.
South African photographer Zanele Muholi (born 1972) offers an unflinching portrait of the lives, politics and aesthetics of the lesbian, gay, bisexual, transgender and intersex community in South Africa. A lesbian and human rights activist, Muholi uses her photographs to raise awareness about the LGBTI community in a country where violence against gays is commonplace.

Zanele Muholi
ISBN 978-84-15303-46-6
Hbk, 6.75 x 9.5 in. / 104 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
March/Photography/African Art & Culture

LA FABRICA



Emilio Morenatti: PHotoBolsillo
Foreword by Marta Ramoneda.
Emilio Morenatti’s stated mission as a photojournalist is “to convey a message as clearly as possible to the largest possible number of people.” His recent work on the cholera epidemic in Haiti and the revolution in Egypt exemplify his commitment to telling the stories of the dispossessed and the afflicted, a sample of which are presented in this introductory volume.

Emilio Morenatti: PHotoBolsillo
ISBN 978-84-15303-20-6
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
March/Photography

LA FÁBRICA



Zwelethu Mthethwa: PHotoBolsillo
Text by Simon Njami.
This volume offers a concise introduction to the large-format color photography of Zwelethu Mthethwa (born 1960), South Africa’s most prominent living photographer. Mthethwa’s portraits of Cape Town citizens emphasize qualities of defiance, pride and endurance of hardship, with what the *New Yorker* described as “an energetic ambivalence between documentary photography and fine-art portraiture.”

Zwelethu Mthethwa: PHotoBolsillo
ISBN 978-84-15303-47-3
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
March/Photography/African Art & Culture

FORLAGET PRESS



Tom Sandberg: Oslo 2011

Text by Henrik H. Langeland.

The Nordic World Ski Championship, which takes place over the course of 12 days in Holmenkollen, Norway, is the largest skiing event of the year. In 2011 renowned Norwegian photographer Tom Sandberg (born 1953) documented the proceedings in black and white and color, in his inimitably majestic style. Through Sandberg’s lens, events both off and on the arenas are lifted out of the ordinary.

Tom Sandberg: Oslo 2011
ISBN 978-82-7547-512-9
Hbk, 9.75 x 11.75 in. / 176 pgs / 200 color.
U.S. \$75.00 CDN \$75.00
March/Photography

KERBER



Thelma Herzl: Aska

Formations from Icelandic Volcanic Ash
Edited by Thelma Herzl. Text by Anton Herzl.

For this project, the Austria-based artist Thelma Herzl photographed unique ash formations at the edge of the Eyjafjallajökull volcano in Iceland. Highlighting the infinite variety of their patterns, Herzl uses the ashes to create black-and-white photographic abstractions that resemble anything from fractals to ocean beds.

Thelma Herzl: Aska
ISBN 978-3-86678-522-9
Hbk, 8.75 x 11.75 in. / 138 pgs / 75 duotone.
U.S. \$49.95 CDN \$49.95
February/Photography

MODERNE KUNST NÜRNBERG



Nathalie Grenzhaeuser: Trespassing

Edited Nathalie Grenzhaeuser & Ursula Schöndeling. Text by Gabi Schaffner, et al.

Nathalie Grenzhaeuser’s most recent photographic series document the world’s most sparsely populated regions: the Australian outback and Spitzbergen in the Arctic. But Grenzhaeuser does not only document—she approaches her photography as landscape painting by other means, creating contradictory shadow effects and even adding dramatic clouds with digital photo-technology.

Nathalie Grenzhaeuser: Trespassing
ISBN 978-3-86984-238-7
Clth, 12 x 9.25 in. / 116 pgs / 42 color.
U.S. \$40.00 CDN \$40.00
February/Photography

KERBER



Martin Kulinna: Behind the Seven Mountains

Text by André Meyer.

Behind the Seven Mountains is Martin Kulinna’s portrait of life in the Maramures, a little-known region of the Carpathian mountains in northern Romania. Life in Maramures has changed very little over the past century or so, and the area is often described as a “living museum.” Kulinna’s black-and-white photographs capture the everyday life and enduring customs of Maramures with great charm and warmth.

Martin Kulinna: Behind the Seven Mountains
ISBN 978-3-86678-573-1
Hbk, 9.5 x 10.25 in. / 96 pgs / 79 b&w.
U.S. \$44.95 CDN \$44.95
February/Photography

LA FABRICA



Martín Chambi & Juan Manuel Castro Prieto: Perú

In 1990, Spanish photographer Juan Manuel Castro Prieto traveled to Peru to fulfill a commission from the Círculo de Bellas Artes de Madrid: to make copies of Martín Chambi’s photographs for the Peruvian photographer’s first retrospective in Spain. For Castro Prieto the commission provoked “a turning point in his vision of photography,” recorded in this volume.

Martín Chambi & Juan Manuel Castro Prieto: Perú
ISBN 978-84-15303-36-7
Hbk, 11.5 x 9.5 in. / 144 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
March/Photography/Latin American Art & Culture

HATJE CANTZ



Milton Gendel: A Surreal Life

Edited by Peter Benson Miller, Barbara Drudi. Foreword by Dino Gasperini. Text by Peter Benson Miller, Alberta Campitelli, Marella Caracciolo Chia, Barbara Drudi, Lindsay R. Harris.

In photographs and text, this volume documents the extraordinary career of American Surrealist photographer Milton Gendel (born 1918)—from his participation in André Breton’s New York ex-pat circles in the 1940s to his years as the Rome correspondent for *Art News* and his 60 years of documenting the agriculture and market life of Sicily.

Milton Gendel: A Surreal Life
ISBN 978-3-7757-3224-6
Hbk, 8.5 x 11 in. / 232 pgs / 37 color / 115 duotone.
U.S. \$60.00 CDN \$60.00
February/Photo

CRYMOGEA



Katrín Elvarsdóttir: Equivocal

Text by Markús Andrésson.

Although the photographs of Katrín Elvarsdóttir (born 1964) are derived from locales in Hungary, Poland, Iceland, Denmark and the United States, they participate in a single world of deserted kitchens, dimly lit rooms and luminous curtains, punctuated occasionally by portraits of tremendous, stark candor. This volume records Elvarsdóttir’s world in more than 40 color photographs.

Katrín Elvarsdóttir: Equivocal
ISBN 978-9935-420-13-8
Clth, 8.5 x 11 in. / 96 pgs / 41 color.
U.S. \$45.00 CDN \$45.00
February/Photography

CRYMOGEA



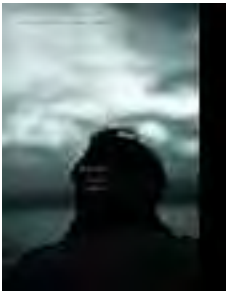
Frontiers of Another Nature

Pictures from Iceland
Text by Christiane Stahl, Inga Lára Baldvinsdóttir, Thorvaldur Kristinnsson.

Frontiers of Another Nature offers a definitive survey of the photographic arts in Iceland over the past 150 years, including Spessi, Bára Kristinsdóttir, Haraldur Jónsson, Hrafnkell Sigursson, Katrín Elvarsdóttir, Einar Falur Ingólfsson, Icelandic Love Corporation, Pétur Thomsen, Ingvar Högni Ragnarsson, Pétur Thomsen and many others.

Frontiers of Another Nature
ISBN 978-9935-420-16-9
Hbk, 11.75 x 9.75 in. / 174 pgs / 68 color / 75 b&w.
U.S. \$60.00 CDN \$60.00
February/Photography

DAMIANI



Jill Mathis: Through a Lens Darkly

Looking for Ingmar Bergman
Edited by Roberto Mastroianni. Text by Ugo Volli, et al.

Jill Mathis’ *Through a Lens Darkly* is a photographic meditation on the places and themes that defined Ingmar Bergman as a director. Taking her cues from certain words or terms in Bergman films—such as “religion,” “desire,” “chaos” and “persona”—Mathis photographed in the director’s favored Swedish locales, such as Uppsala, Stockholm and the island of Fårö.

Jill Mathis: Through a Lens Darkly
ISBN 978-88-6208-215-0
Hbk, 9.5 x 11.5 in. / 112 pgs / illust. throughout.
U.S. \$40.00 CDN \$40.00
April/Photography

DAMIANI



Alessio Cocchi: Palindrome

Alessio Cocchi is a fashion photographer based in Milan, Italy, who is best known for his work with famous fashion houses and magazines such as Gucci, Ferragamo and *Vogue*. This volume presents his palindromic photographs—portraits of people and still lives which are mirrored down a central axis in a visual analogue to a palindrome.

Alessio Cocchi: Palindrome
ISBN 978-88-6208-217-4
Hbk, 14 x 11 in. / 88 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
February/Fashion/Photography

DAMIANI



Guido Argentini: Shades of a Woman

Italian photographer Guido Argentini (born 1966) makes erotic color photographs of nude female models. Argentini’s fourth monograph compiles a range of his portraits of women shot in both color and black and white.

Guido Argentini: Shades of a Woman
ISBN 978-88-6208-199-3
Hbk, 11.5 x 11.5 / 200 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
February/Photography

DAMIANI



Cliff Watts: Wood, Water & Rock

Foreword by Beyoncé.
Contrasting the human (male and female) nude against the textures of rock, grass, sand, wood and water, the black-and-white photographs of American fashion and portrait photographer Cliff Watts envisage bodies as “human fossils.” Watts describes this volume as “a collaboration between myself and six willing friends who volunteered to go through extreme heat, freezing cold and various uncomfortable conditions.”

Cliff Watts: Wood, Water & Rock
ISBN 978-88-6208-206-8
Clth, 10 x 13 in. / 200 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
April/Photography

HATJE CANTZ



Mitra Tabrizian: Another Country

Text by Homi Bhabha, David Green, Hamid Naficy.

Over the past 20 years, British-Iranian photographer and filmmaker Mitra Tabrizian has explored themes of alienation and the chasms between third and first worlds, taking cues from the writings of Baudrillard and Lyotard. *Another Country* continues the stark, uncanny realism for which Tabrizian is renowned.

Mitra Tabrizian: Another Country

ISBN 978-3-7757-3195-9

Hbk, 11.5 x 10 in. / 144 pgs / 65 color.

U.S. \$60.00 CDN \$60.00

February/Photography/Middle East Art & Culture

JRP|RINGIER



Yto Barrada

Edited by Lionel Bovier, Clément Dirié.

Text by Jean-François Chevrier, Juan Goytisolo, Marie Muracciole, Sina Najafi.

French-Moroccan artist Yto Barrada (born 1971) explores postcolonial history and contemporary geopolitical shifts from a non-western perspective, with a particular focus on her hometown of Tangiers. In 2004 she won recognition for her photographic series *A Life Full of Hopes—The Strait Project*. This volume provides a retrospective of her films, installations, sculptures and publications.

Yto Barrada

ISBN 978-3-03764-202-3

Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.

U.S. \$55.00 CDN \$55.00

June/Photography/Middle East Art and Culture

WALTHER KÖNIG, KÖLN



Bahman Jalali

Text by Ali Behdad, Hamid Dabashi, Dariush Shayegan.

This elegantly produced volume gathers three extraordinary photo-series by Iranian photographer Bahman Jalali: the Iranian Revolution (1978–79), the Iran-Iraq War (1980–88) and a portrait of Iran’s postwar years, from 2000–08, titled *Image of Imagination*. Jalali’s photographic accounts of his country’s recent history have made him one of Iran’s most important chroniclers.

Bahman Jalali

ISBN 978-3-86335-026-0

Hbk, 9.5 x 12 in. / 244 pgs / 40 color / 200 b&w.

U.S. \$59.95 CDN \$59.95

February/Photography/Middle East Art & Culture

HATJE CANTZ



Simone Kappeler: Ropes, Stream, Night

Photographs 1964–2011

Edited by Markus Stegmann. Text by Friederike Mayröcker, Marc Munter, et al.

Working predominantly with an analogue camera, Swiss photographer Simone Kappeler (born 1952) records dreamy scenes from everyday life, capturing portraits and landscapes in a mix of hypersaturated color and black-and-white. *Ropes, Stream, Night* is the first comprehensive monograph on her 30-year career.

Simone Kappeler: Ropes, Stream, Night

ISBN 978-3-7757-3225-3

Clth, 9.5 x 11.75 in. / 172 pgs / 108 color.

U.S. \$55.00 CDN \$55.00

January/Photography

JRP|RINGIER



Beat Streuli: Public Work 1996–2011

Edited by Salome Schnetz, Beat Streuli.

Text by Raymond Bellour, Roberta Valtorta, Jonathan Watkins.

The urban photographs of Swiss artist Beat Streuli (born 1957) record what he calls “the glamour of the usual”—people walking the streets in familiar states of pedestrian reverie, photographed with professional care (“glamour”) but without drama (“the usual”). *Public Work 1996–2011* surveys his large-scale installations in public spaces.

Beat Streuli: Public Work 1996–2011

ISBN 978-3-03764-206-1

Pbk, 9.25 x 11.25 in. / 160 pgs / 85 color / 15 b&w.

U.S. \$55.00 CDN \$55.00

June/Photography

HATJE CANTZ



Friedrich Seidenstücker: Of Hippos and Other Humans

Text by Wolfgang Brückle, Ulrich Domröse, Florian Ebner, Ulrike Griebner, et al.

Friedrich Seidenstücker (1882–1966) endowed his photographs of the harsh realities of everyday life in the Weimar Republic with a determined optimism, spontaneity and even whimsy. *Of Hippos and Other Humans* surveys these works alongside his animal studies and haunting photographs of Berlin in the aftermath of World War II.

Friedrich Seidenstücker: Of Hippos and Other Humans

ISBN 978-3-7757-3131-7

Pbk, 9 x 10.75 in. / 328 pgs / 7 color / 287 duotone.

U.S. \$60.00 CDN \$60.00

February/Photography

HATJE CANTZ



Anja Niedringhaus: At War

Text by Jean-Christophe Ammann, Ulrike Demmer, Felix Hoffmann.

Pulitzer prize-winning photojournalist Anja Niedringhaus (born 1965) has spent more than 20 years documenting combat in locations around the world from the Balkans to Iraq, Afghanistan, Libya and Israel. As one of the few women working in her field, she labors under extreme conditions with tremendous courage. *At War* shows a selection of Niedringhaus’ most moving images.

Anja Niedringhaus: At War

ISBN 978-3-7757-3232-1

Hbk, 11 x 8.25 in. / 180 pgs / 1 color / 77 duotone.

U.S. \$55.00 CDN \$55.00

January/Photography/Middle East Art & Culture

HATJE CANTZ



Arwed Messmer: The Other View

The Early Berlin Wall

Edited by Annett Gröschner, Arwed Messmer.

Text by Greg Bond, Olaf Brieese, et al.

In 1965-66, soldiers from the East German border patrol photographed 40 kilometers of the east side of the Berlin Wall, producing more than 1,000 images. In *The Other View*, Arwed Messmer (born 1964) digitally reconstructs these photographs to produce 300 panoramas, to which author Annett Gröschner provides captions.

Arwed Messmer: The Other View

ISBN 978-3-7757-3207-9

Hbk, 8.5 x 11.75 in. / 752 pgs / 23 color / 529 duotone.

U.S. \$75.00 CDN \$75.00 SDNR30

January/Photography

WALTHER KÖNIG, KÖLN



Previously Announced

Micha Bar-Am’s Israel: Insight

Edited by Alexandra Nocke. Foreword by

Gisela Dachs, Stef Wertheimer. Introduction

by Ruthi Ofek. Text by Alexandra Nocke.

Micha Bar-Am’s black-and-white photographs of everyday life in Israel depict a vertiginous gamut of scenes, from hijack hostages reunited with their families and tanks cruising war-torn streets to serene vistas of the Sea of Galilee or morning fog in Hula Valley. Essays by several distinguished contributors contextualize Bar-Am’s images.

Micha Bar-Am’s Israel: Insight

ISBN 978-3-86560-982-3

Hbk, 9.5 x 12 in. / 336 pgs / 37 color / 167 b&w.

U.S. \$55.00 CDN \$55.00

Available/Photography/Middle East Art & Culture

HATJE CANTZ



Bettina Lockemann: Contact Zones

Edited by Hans D. Christ, Iris Dressler. Text by

Hans D. Christ, Susanne Holschbach.

Using the visual rhetoric and neutral patina of documentary photography, Bettina Lockemann (born 1971) portrays urban environments steeped in the paranoid atmospheres of surveillance and conspiratorial activity. Her photographs of blockades, vans and helicopters, taken in locations varying from Tokyo to Washington, D.C., as well as other series, are collected in this monograph.

Bettina Lockemann: Contact Zones

ISBN 978-3-7757-3169-0

Pbk, 6.75 x 9 in. / 280 pgs / 89 color / 186 b&w.

U.S. \$60.00 CDN \$60.00

January/Photography

S&H PUBLISHERS



Aaron Stern: Everyone Must Be Announced

Foreword by Aaron Stern.

New York photographer Aaron Stern records the euphoria and communal joy of attending music gigs, in these images of bands such as Sonic Youth, Grizzly Bear, Arcade Fire, The Strokes, Animal Collective, Charlotte Gainsbourg, Phoenix, The Kills and Beach House.

Aaron Stern: Everyone Must Be Announced

ISBN 978-0-9830716-9-3

Hbk, 9 x 12 in. / 100 pgs / 24 color / 20 b&w.

U.S. \$50.00 CDN \$50.00

February/Photo

DAMIANI



Michael Somoroff: Photographers Known

Text by William Ewing.

This volume celebrates the masters of twentieth-century photography, with Michael Somoroff’s portraits and behind-the-scenes photographs of Brassai, Cornell Capa, Ralph Gibson, Horst P. Horst, André Kertész, Jacques-Henri Lartigue, Arnold Newman, Helmut Newton and others. In an accompanying essay, Somoroff reminisces about his heroes and mentors.

Michael Somoroff: Photographers Known

ISBN 978-88-6208-211-2

Hbk, 11 x 13 in. / 138 pgs / illustrated throughout.

U.S. \$50.00 CDN \$50.00

April/Photography

CHARTA



Sarah Hobbs: Small Problems in Living
Text by Winifred Gallagher. Foreword by Lisa Kurzner.

In her carefully staged photographs of domestic spaces, Sarah Hobbs (born 1970) explores phobias and obsessive-compulsive behavior with affection and even celebration, filling rooms with (for example) meticulously arranged color swatches or hundreds of pieces of scrunched-up paper. This volume compiles three photographic series.

Sarah Hobbs: Small Problems in Living
ISBN 978-88-8158-831-2
Hbk, 11.25 x 11.25 in. / 72 pgs / 24 color / 1 b&w.
U.S. \$45.00 CDN \$45.00
April/Photography

JRP|RINGIER

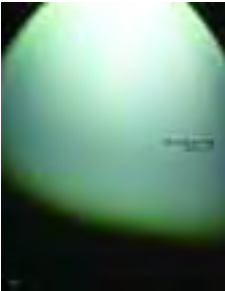


Patrick Weidmann: Photographies
Edited by Lionel Bovier. Text by Joerg Bader, Nicolas Buri, Philippe Cuenat, Emmanuel Grandjean, Gauthier Huber.

Patrick Weidmann (born 1958) explores fetish as a property of both objects and of photography. His photographs of Jacuzzis, an airplane seat or a soft toy deliberately overindulge in advertising rhetoric, and then sabotage it through disorienting strategies such as extreme cropping. This is the first survey of Weidmann’s photography.

Patrick Weidmann: Photographies
ISBN 978-3-03764-236-8
Clth, 11 x 10.75 in. / 144 pgs / 108 color.
U.S. \$55.00 CDN \$55.00
February/Photography

HATJE CANTZ



Stefan Heyne: Speak to Me
Text by Hubertus von Amelunxen, Stefan Gronert, Karin Irvine.

Countering the Becher School’s emphasis on crisp execution, German photographer Stefan Heyne (born 1965) embraces more fugitive effects of shadow play and hazy light. This volume looks at his most recent works, which press this tendency even further, forgoing depiction in an attempt to “paint with light.”

Stefan Heyne: Speak to Me
ISBN 978-3-7757-3277-2
Hbk, 11.75 x 15 in. / 64 pgs / 40 color.
U.S. \$60.00 CDN \$60.00
May/Photography

KERBER



Dieter Huber: Mare Morto
Refugees, Stranded
Edited by Dieter Huber. Text by Elias Bierdel, Giorgio Fedeli, Dieter Huber, Fabio Sanfilippo, Alice Scialoja.

Mare Morto gathers three cycles of 33 photographs of wrecked boats along the southern Mediterranean, all presented cropped within a circular frame. Beautifully composed, these seemingly harmless photographs actually explore an issue of increasing controversy in Europe: the waves of refugees entering the continent by boat from Africa, who often meet their deaths at sea.

Dieter Huber: Mare Morto
ISBN 978-3-86678-543-4
Hbk, 9.5 x 12.5 in. / 160 pgs / 139 color.
U.S. \$55.00 CDN \$55.00
February/Photography

HATJE CANTZ



Arno Schmidt: Photographer
Edited by Janos Frecot. Foreword by Jan Philipp Reemtsma. Text by Janos Frecot, Gabriele Kostas, Rainer Stamm, Thomas Weski.

One of Germany’s greatest modernist writers—he is often called “the German James Joyce”—Arno Schmidt (1914–1979) used photography to document settings for prospective stories, to compose still lifes and to portray landscapes around his hometown, Bargeld in northern Germany. First exhibited in 2003, Schmidt’s little-known photographic oeuvre is now gathered in this handsome volume.

Arno Schmidt: Photographer
ISBN 978-3-7757-3149-2
Hbk, 6.5 x 9.5 in. / 160 pgs / 40 color / 24 b&w.
U.S. \$45.00 CDN \$45.00
February/Photography

KANT



The Life of Things
The Idea of Still Life in Photography
1840–1985
Edited and with text by Dorothea Ritter, Dietmar Siebert, Zdenek Primus.

The Life of Things presents a selection of nineteenth- and twentieth-century still life photographs from the collection of Munich-based director and film producer Dietmar Siebert. It includes works by Czech surrealists Emila Medková and Alois Noicka; Bauhaus students Herbert Bayer and Oscar Nerlinger; as well as Man Ray, David Hockney, Jürgen Klauke and others.

The Life of Things
ISBN 978-80-86970-03-5
Clth, 9 x 11 in. / 220 pgs / 158 color.
U.S. \$60.00 CDN \$60.00
March/Photography

JRP|RINGIER



Archiv Peter Piller: Kraft
Edited by Christoph Keller.

Much of Peter Piller’s photography utilizes an archival serial format to track a single recurrent word against a varying backdrop. This artist’s book, published in Christoph Keller’s series, collects a series of photographs featuring the corporate sign “Kraft” that Piller took from his car during job related-journeys between Hamburg and Leipzig.

Archiv Peter Piller: Kraft
ISBN 978-3-03764-230-6
Hbk, 4.25 x 6 in. / 132 pgs / 60 color.
U.S. \$29.95 CDN \$29.95
February/Photography

DAMIANI



Andrea Garuti: Cardinal Points
Introduction by Andrea Salvatici.

With this volume, Italian photographer Andrea Garuti (born 1965) returns to his favorite practice, the depiction of cities. Organized around the idea of “cardinal points,” it portrays buildings and urban views in Berlin (north), Las Vegas (west), Cairo (south) and Hong Kong (east) with a painterly blurring treatment that animates the structures.

Andrea Garuti: Cardinal Points
ISBN 978-88-6208-194-8
Hbk, 9.5 x 12 in. / 96 pgs / 36 color.
U.S. \$40.00 CDN \$40.00
February/Photography

JOVIS



Eminent Architects
Seen by Ingrid von Kruse

Eminent Architects collects Ingrid von Kruse’s intimate portraits of the world’s most celebrated practicing architects—among them Tadao Ando, David Chipperfield, Peter Eisenman, Norman Foster, Frank O. Gehry, Zaha Hadid, Rem Koolhaas, Phyllis Lambert, Daniel Libeskind, Richard Meier, Oscar Niemeyer, I.M. Pei, Dominique Perrault, Richard Rogers, SANAA, Álvaro Siza, Robert Venturi and Denise Scott Brown. A selection of sketches and models completes this ambitious undertaking.

Eminent Architects
ISBN 978-3-86859-111-8
Clth, 9.75 x 11.25 in. / 288 pgs / 124 b&w.
U.S. \$95.00 CDN \$95.00
April/Architecture & Urban Planning

LA FABRICA



José Manuel Ballester: La Abstracción en la Realidad

Winner of the 2010 Spanish National Prize for Photography in 2010, José Manuel Ballester (born 1960) photographs large public buildings such as museums, railway stations and industrial structures whose purpose is often abstracted by Ballester’s emphasis on formal properties of a space. This volume presents 50 recent photographs, all previously unpublished.

José Manuel Ballester: La Abstracción en la Realidad
ISBN 978-84-15303-32-9
Hbk, 9.5 x 12.25 in. / 112 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
March/Photography/Architecture & Urban Planning

JRP|RINGIER



Armin Linke & Srdjan Jovanovic Weiss: Socialist Architecture
The Vanishing Act
Edited and text by Tobia Bezzola, Srdjan Jovanovic Weiss.

Since 2009, photographer Armin Linke and architect Srdjan Jovanovic Weiss have been documenting ex-Yugoslav Socialist architecture. *Socialist Architecture* commemorates these structures in present-day Croatia, Bosnia-Herzegovina, Montenegro, Macedonia and Serbia.

Armin Linke & Srdjan Jovanovic Weiss: Socialist Architecture
ISBN 978-3-03764-245-0
Hbk, 9.75 x 13.5 in. / 156 pgs / 100 color.
U.S. \$75.00 CDN \$75.00
March/Photography/Architecture & Urban Planning

HATJE CANTZ



Aitor Ortiz: Photographs 1995–2010
Text by Norman Foster, Michelle Marie Roy, Francisco Javier San Martín.

Aitor Ortiz’s photographs of buildings such as Frank Gehry’s Guggenheim Museum in Bilbao and Norman Foster’s viaduct in Millau use the most elementary sculptural qualities of their subject matter to create photographic abstractions. This volume is the first overview of the Spanish photographer’s work to date.

Aitor Ortiz: Photographs 1995–2010
ISBN 978-3-7757-3249-9
Hbk, 11.5 x 9.75 in. / 200 pgs / 7 color / 95 tritone.
U.S. \$60.00 CDN \$60.00
January/Photography/Architecture & Urban Planning

KERBER



View York
Nine Perceptions
Edited by Anna-Patricia Kahn, Markus Penth.
Text by Gundula Friese, Ruth Bains
Hartmann, Andrew Lichtenstein, et al.
New York provides an inexhaustible source of inspiration to photographers. This volume gathers works—some of them previously unpublished—by international photographers such as Leonard Freed, Gundula Friese, Erich Hartmann, Guy Le Querrec, Andrew Lichtenstein, Inge Morath, Hally Pancer, Klavdij Sluban and Patrick Zachmann.

View York
ISBN 978-3-86678-596-0
Hbk, 11 x 9.5 in. / 138 pgs / 11 color / 53 b&w.
U.S. \$59.95 CDN \$59.95
February/Photography

KERBER



That's Me
Photographic Self-Images
Edited by Marta Herford. Text by Michael Kröger, Thomas Niemeyer.
The construction of identity has been among art's primary topics since the first portrait was painted, and the camera has proven an ideal tool for reinventing it. *That's Me* explores the self-portrait genre through works by Valie Export, Aino Kannisto, Elke Krystufek, Jürgen Klauke, Martin Liebscher, Christopher Makos, Rudolf Schwarzkogler and Cindy Sherman.

That's Me
ISBN 978-3-86678-523-6
Hbk, 7.75 x 10.5 in. / 120 pgs / 68 color / 18 b&w.
U.S. \$44.95 CDN \$44.95
February/Photography

LA FABRICA/INSTITUTO CERVANTES



Peso y Levedad
Fotografía Latinoamericana, Entre el Humanismo y La Violencia
Edited by Rosina Cazali, Laura Terré.
This volume gathers photographic responses to Latin America's landscape by Eunice Adorno, Daniel Ramón Baca, Ricardo Barcellos, Mayerling García Gutiérrez, Santiago Hafford, Diego Levy, Pedro Linger, Myriam Meloni, Pedro Motta, Ernesto Muñiz Apángo, Mauricio Palos, Leonardo José Ramírez Cardozo, José Luis Rodríguez Maldonado, Juan Francisco Toro Diez and Álvaro Villela.

Peso y Levedad
ISBN 978-84-15303-25-1
Pbk, 10 x 11.75 in. / 256 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
March/Photography/Latin American Art & Culture

IRISH MUSEUM OF MODERN ART



Out of the Dark Room
The David Kronn Collection
Edited by Marianne Kelly. Foreword by Enrique Juncosa. Text by Susan Bright, Seán Kissane, David Kronn, Carol Squiers.
Out of the Dark Room comprises a selection of works drawn from the exceptional collection of modern and contemporary photographs pledged to the Irish Museum of Modern Art by collector David Kronn. As diverse as photography itself, the collection traces some of the key developments in twentieth-century photography's approach to architecture, landscape and portraiture.

Out of the Dark Room
ISBN 978-1-907020-73-5
Hbk, 9 x 10 in. / 216 pgs / 156 b&w.
U.S. \$40.00 CDN \$40.00
March/Photography

ACTES SUD



Photoquai
Third Biennale of World Images
Edited by Françoise Huguier. Text by Françoise Huguier, Claire Denis, Olivier Séguret, et al.
Created in 2007 by the Musée du Quai Branly and dedicated exclusively to non-western contemporary photography, the Photoquai Biennale presents the work of photographers from all the major geographical zones represented within the museum's collections. Photoquai 2011 focuses on the Caribbean, Cuba, the Pacific, Southeast Asia and East Africa.

Photoquai
ISBN 978-2-330-00003-5
Pbk, 7.75 x 10.75 in. / 263 pgs / 200 color.
U.S. \$49.95 CDN \$49.95
March/Photography

MODERNE KUNST NÜRNBERG



World Images 4
Edited and text by Simon Maurer, Andreas Fiedler.
This fourth installation in the *World Images* series (begun in 2005) accompanies the exhibition at Helmhaus Zurich and includes photographic series by Darren Almond, Edward Burtynsky, Georg Gatsas, Aglaia Konrad, Uriel Orlow, Beat Streuli, Mette Tronvoll and Ester Vonplon.

World Images 4
ISBN 978-3-86984-217-2
Leatherbound, 8.25 x 10.75 in. / 184 pgs / 120 color.
U.S. \$45.00 CDN \$45.00
February/Photography

ARCHITECTURE & DESIGN



Architects Sketchbooks
Hbk, U.S. \$49.95 CDN \$49.95
9781935202462
Metropolis Books



Design Revolution: 100 Products That Empower People
Pbk, U.S. \$34.95 CDN \$34.95
9781933045955
Metropolis Books



Jewelry By Artists
Hbk, U.S. \$55.00 CDN \$55.00
9780878467501
MFA Publications



Speed Style and Beauty
Hbk, U.S. \$60.00 CDN \$60.00
9780878466856
MFA Publications



Beauty Is in the Street
Hbk, U.S. \$40.00 CDN \$40.00
9780956192837
Four Corners Books



Design With the Other 90%: Cities
Pbk, U.S. \$29.95 CDN \$29.95
9780910503839
Cooper-Hewitt, National Design Museum, Smithsonian Institution



Luis Barragan: His House
Hbk, U.S. \$65.00 CDN \$65.00
9788415118138
RM



Beyond Shelter: Architecture and Human Dignity
Pbk, U.S. \$35.00 CDN \$35.00
9781935202479
Metropolis Books



Graphic Design: Now in Production
Pbk, U.S. \$40.00 CDN \$40.00
9780935640984
Walker Art Center



Maria Pergay: Complete Works 1957-2010
Hbk, U.S. \$70.00 CDN \$70.00
9788862081740
Damiani



State of Craft
Pbk, U.S. \$19.95 CDN \$19.95
9780956205346
Cicada Books



Counter Space: Design and Modern Kitchen
Hbk, U.S. \$24.95 CDN \$24.95
9780870708084
The Museum of Modern Art, New York



Graphic USA: An Alternative Guide to 25 US Cities
Pbk, U.S. \$30.00 CDN \$30.00
9780956205322
Cicada Books



Material Change: Design Thinking and the Social Entrepreneurship Movement
Flexi, U.S. \$30.00 CDN \$30.00
9781935202455
Metropolis Books



Sustainism is the New Modernism
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9781935202226
D.A.P./Distributed Art Publishers



Design Like You Give a Damn
Flexi, U.S. \$35.00 CDN \$35.00
9781933045252
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Green Patriot Posters
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9781935202240
Metropolis Books



Robert Venturi: Complexity and Contradiction in Architecture
Pbk, U.S. \$19.95 CDN \$19.95
9780870702822
The Museum of Modern Art, New York



Talk to Me: Design and the Communication between People and Objects
Pbk, U.S. \$35.00 CDN \$35.00
9780870707964
The Museum of Modern Art, New York

ART MONOGRAPHS & SURVEYS



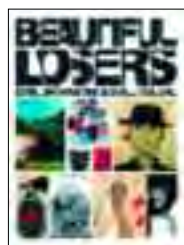
Abstract Expressionism at the Museum of Modern Art
Hbk, U.S. \$29.95 CDN \$29.95
9780870707933
The Museum of Modern Art, New York



Antonio Lopez Garcia: Paintings and Sculpture
Hbk, U.S. \$75.00 CDN \$75.00
9781935202653
D.A.P.



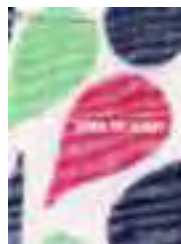
Barry McGee
Hbk, U.S. \$49.95 CDN \$49.95
9788862080965
Damiani



Beautiful Losers
Pbk, U.S. \$39.95 CDN \$39.95
9781933045306
D.A.P./Iconoclast



Chihuly: Through the Looking Glass
Hbk, U.S. \$50.00 CDN \$50.00
9780878467648
MFA Publications



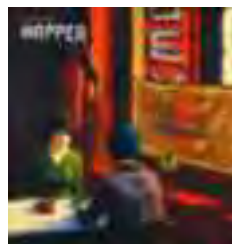
Color Moves: Art & Fashion By Sonia Delaunay
Pbk, U.S. \$35.00 CDN \$35.00
9780910503846
Cooper-Hewitt, National Design Museum, Smithsonian Institution



De Kooning: A Retrospective
Hbk, U.S. \$75.00 CDN \$75.00
9780870707971
The Museum of Modern Art, New York



Degas and The Nude
Hbk, U.S. \$65.00 CDN \$65.00
9780878467730
MFA Publications



Edward Hopper
Hbk, U.S. \$65.00 CDN \$65.00
9780878467129
MFA Publications



Gerhard Richter: Forty Years of Painting
Hbk, U.S. \$85.00 CDN \$85.00
9781891024375
The Museum of Modern Art, New York



Gerhard Richter: Landscapes
Hbk, U.S. \$60.00 CDN \$60.00
978377526399
Hatje Cantz



Illusions of Reality: Naturalist Painting
Hbk, U.S. \$50.00 CDN \$50.00
9789061539414
Mercatorfonds/Van Gogh Museum



Kandinsky
Hbk, U.S. \$55.00 CDN \$55.00
9780892073900
Guggenheim Museum



Luc Tuymans
Hbk, U.S. \$60.00 CDN \$60.00
9781933045986
San Francisco Museum of Modern Art/ Wexner Center for the Arts/D.A.P.



Marcel Dzama: Behind Every Curtain
Pbk, U.S. \$22.00 CDN \$22.00
9781933520262
David Zwirner



Mark Ryden: The Tree Show
Hbk, U.S. \$40.00 CDN \$40.00
9781931955089
Porterhouse Fine Art Editions



Marlene Dumas: Measuring Your Own Grave
Hbk, U.S. \$55.00 CDN \$55.00
9781933751085
D.A.P./Museum of Contemporary Art, Los Angeles



Murakami Versailles
Hbk, U.S. \$85.00 CDN \$85.00
9782915173727
Editions Xavier Barral



Tantra Song
Hbk, U.S. \$39.95 CDN \$39.95
9780979956270
Siglio

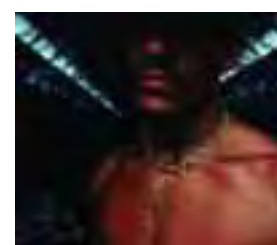


Vienna 1900 :Klimt, Schiele, and Their Times
Hbk, U.S. \$75.00 CDN \$75.00
9783775726856
Hatje Cantz

PHOTOGRAPHY MONOGRAPHS & SURVEYS



Andrew Moore: Detroit Disassembled
Hbk, U.S. \$50.00 CDN \$50.00
9788862081184
Damiani/Akron Art Museum



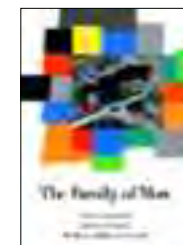
Bruce Davidson: Subway
Hbk, U.S. \$65.00 CDN \$65.00
9781597111942
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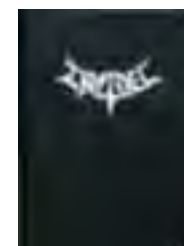
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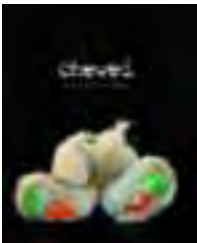
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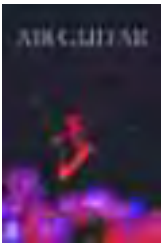
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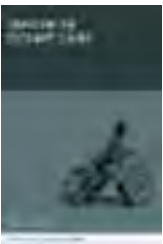
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