



artbook

THE D.A.P. INTERNATIONAL CATALOGUE | SPRING 2025



Hervé Guibert, *Gorka*, 1981. From *Hervé Guibert: The Only Face*, published by Magic Hour Press. See page 44.

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FRONT COVER IMAGE

Fujisawa Tatsuo, show window background design, *The Complete Commercial Artist* (Gendai shōgyō bijutsu zenshū), vol. 5, July 1928. Offset, 10 × 7.5" inches (26.5 × 19 cm), Tokyo. From *Japan Moderne: Design Gems from the 1920s and '30s* published by Letterform Archive. See page 59.

BACK COVER IMAGE

Tappy Toes lapel pin, c. 1967. Produced by N.G. Slater Corporation, New York, for the film *Tappy Toes*, 2 × 2". Private collection. From *3-D Doings: The Imagist Object in Chicago Art*, published by DelMonico Books. See page 11.

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Bob Masse, *Grateful Dead tour poster*, July 29, 1966, P. N. E. Garden Auditorium, Vancouver, Canada. Color offset lithograph. Courtesy of Bob Masse Studios. Collection of Mucha Trust.

Opposite: Alphonse Mucha, *Réverie*, 1897-98 (detail). Color lithograph, 28% x 21% (72.7 x 55.2 cm). Collection of Mucha Trust.



EXHIBITION

Washington, DC: The Phillips Collection, 02/22/25–05/18/25
 Santa Fe, NM: The New Mexico Museum of Art, 06/20/25–09/20/25
 Boca Raton, FL: Boca Raton Museum of Art, 11/19/25–03/01/26
 Kansas City, MO: Nelson-Atkins Museum of Art, 04/11/26–08/30/26
 Mexico City, Mexico: Museo Kaluz, 10/08/26–02/08/27

**Timeless Mucha:
The Magic of Line**

Edited with text by Tomoko Sato. Text by Kelli Bodle, Camille Brown, Aimee Marcereau DeGalan, Joe Quesada, Christian Waguespack.

A fabulous tribute to the artist whose stylized poster designs defined Art Nouveau’s visual language, and whose influence can be seen everywhere from manga to the Grateful Dead

This volume reappraises the graphic work of Alphonse Mucha (1860–1939) and explores its influence on graphic art since the 1960s. Published in conjunction with a touring exhibition to five leading museums in the US and Mexico, this volume provides an opportunity to survey the development of Mucha’s style, which evolved to be synonymous with Art Nouveau. It explores how it was rediscovered by later generations of artists, becoming a new artistic idiom for the Psychedelic Art of the 1960s and 1970s as well as a wide range of visual culture from the late 20th century to today, exemplified by American comics, Japanese manga and street murals.

Coinciding with the opening of the new Mucha Museum in the baroque Savarin Palace in Prague, *Timeless Mucha* is organized into three thematic sections: Inspirations for the Mucha Style, Le Style Mucha, and Art Nouveau and The Rebirth of the Mucha Style and Its Legacy. The first two sections focus on Mucha’s artistic development, examining the theoretical basis of Mucha’s style—famously known as “le style Mucha” in fin-de-siècle Paris—and its context. Tracing the artist’s footsteps from his youth in Moravia through the 1890s, when he attained fame as a poster artist, the first section highlights a selection of works of art, crafts and books from his own collection. The third section explores visual links between Mucha’s artistic idiom and the styles developed by later generations of artists. While Mucha’s style continues to influence today’s visual culture, including fashion, animation movies and computer games, this catalog also focuses on a philosophical aspect of Mucha’s legacy: the art of message-making.



MUCHA FOUNDATION/D.A.P.

ISBN 9781636813998
 U.S. \$60.00 CAD \$90.00 GBP £51.00
 Hbk, 9.5 x 12 in. / 240 pgs / 212 color / 21 b&w.
 February/Art/Design
 Territory: WORLD



DELMONICO BOOKS/BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE (BAMPFA)
 ISBN 9781636811598
 U.S. \$65.00 CAD \$95.00 GBP £55.00
 Hbk, 9 x 11 in. / 272 pgs / 280 color.
 June/Art/Decorative Arts/Design
 Territory: WORLD

Routed West: Twentieth-Century African American Quilts in California

Foreword by Julie Rodrigues Widholm. Edited with text by Elaine Y. Yau. Text by Daphne A. Brooks, Bridget R. Cooks, Basil Kincaid, Eli Leon, Adia Millett, Matthew Villar Miranda, Wendy M. Thompson. Conversation with Sharbreon Plummer, Carolyn Mazloomi, A'donna Richardson.

A celebration of the joyful power of African American quilts, featuring images of over 100 quilts, new research and essays

The first publication dedicated to historical African American quilts in California, *Routed West* traces the flow and flourishing of quilts in the context of the Second Great Migration from 1940 to 1970. As millions of African Americans sought greater economic opportunities and freedom outside of the American South, hundreds of thousands initially arrived in the Golden State. Many migrants carried quilts as functional objects and physical reminders of the homes they left behind. They also brought their quiltmaking skills, extending the art form's Southern roots to the western United States in the later part of the 20th century. Featuring vibrant images of over 100 quilts by nearly 90 individuals—the majority of whom are women and have ties to the San Francisco Bay Area—and new research, *Routed West* honors the resilience, self-determination, collective care and creative ingenuity of this distinctive migrant generation. Essays by scholars, curators, quilt historians and artists celebrate the joyful power of African American quilts as objects of beauty, memory and cultural reclamation within Black life, and explore the role of museums in their stewardship and preservation. This book accompanies a group exhibition of artworks drawn from the African American quilt collection at the Berkeley Art Museum and Pacific Film Archive.

EXHIBITION
 Berkeley, CA; Berkeley Art Museum and Pacific Film Archive, 06/07/25–11/30/25



Mothering Myths

An ABC of Art, Birth and Care

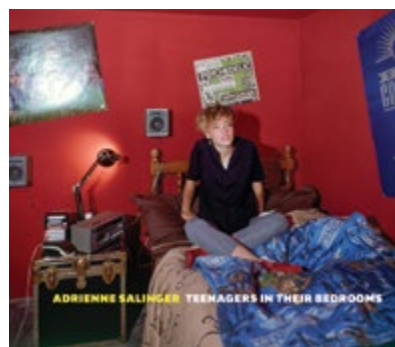
Edited with introduction by Laurie Cluitmans, Heske ten Cate. Foreword by Alexis Pauline Gumbs. Text by Rosemarie Buikema, Trudy Dehue, Lisa Smit, Ocean Vuong, Julie Phillips, Sylvia Plath, Sheila Heti, bell hooks, Tabita Rezaire, Camille Henrot, Lily van der Stokker, Wende Sniijders, Sara Sejin Chang, Taka Taka, Sarah Sluimer, Babs Gons, Audre Lorde, et al.

A comprehensive, intersectional and transhistorical meditation on depictions of motherhood in art, from the Middle Ages to today

Rooted in the visual arts, this book gathers a multitude of voices on the theme of motherhood. Though central to the core of all life, the topic of motherhood has long been relegated to the private domain. Within the art world, depictions of motherhood have also been fraught. From the Middle Ages to the 20th century, Mary was depicted as the “primal mother.” Mothers were idealized in Western art, often as women who sacrifice themselves for the good of their children. Moreover, these idealized depictions were usually made by men. In modern and contemporary art, motherhood has been considered trivial and insignificant, not a subject for great art. Artist Lise Halle Baggesen, in her extensive art project *Motherism*, describes a “mother-shaped hole”: a black hole in the history of art when it comes to the depiction of maternal care. To this day, that cliché is still largely transmitted to female artists in art school. Young women artists often receive the message that they should not make “womb art” and that motherhood is not an interesting theme for good art. As an artist with a womb, you are often told to choose between artistry and motherhood because both require a full commitment which would make them incompatible. Following the format of the previously published *On the Necessity of Gardening*, *Mothering Myths* starts from the same base: an abecedary intersected by longer essays. The abecedarium gathers fragments of shorter texts that together offer a layered and wide-ranging perspective on the meaning of motherhood.

EXHIBITION
 Utrecht, Netherlands: Centraal Museum, 03/25
 The Hague, Netherlands: Nest, 09/25





D.A.P.
 ISBN 9781942884804
 U.S. \$45.00 CAD \$68.00 GBP £38.00
 Hbk, 11.5 x 10 in. / 144 pgs / 68 color.
 August/Photography
 Territory: WORLD

NEW REVISED EDITION

Adrienne Salinger: Teenagers in Their Bedrooms

Preface by Adrienne Salinger. Introduction by Tobias Wolff. Afterword by Sarah Lippmann.

The new edition of Salinger's ever-relevant series of 1980s and '90s teenagers in their bedrooms

Bedrooms contain the past, the present and the future; they are sites of continual transformation. Popular culture and fashion continually change and recycle. While specific objects of decor change over time, teenagers' bedrooms are still private sanctuaries: spaces for safely experimenting during a time in life when one is forming and expressing ever-evolving identities. Upon its release in 1995, Adrienne Salinger's book *In My Room* was an immediate success, selling nearly 24,000 copies in its first few years. The continued popularity of this work made in the '80s and '90s is curious. However, over the nearly 30 years since, and especially in the most recent decade of social media, the work's appeal has grown tremendously. In some cases, the work evokes nostalgia, but not primarily so. Adrienne Salinger hears from current teenagers often; many send her pictures of their bedrooms today. Social media encourages users to endlessly "rebrand" their identities, creating idealized fantasies, striving for perfection. These photographs are not about perfection. They give voice to the contradictions of our identities. Hundreds of print and online articles, interviews and features on *In My Room* have been published and the work has been exhibited at museums all around the world. Long out of print and now considered a classic, with only a rare few available on the secondary market, the book returns in a new expanded edition as *Teenagers in Their Bedrooms*. With 26 additional photographs, this treasure is made available once more to new audiences.

Adrienne Salinger has published three photobooks: *In My Room* (1995), *Living Solo* (1999) and *Middle Aged Men* (2007). She is Regents Professor Emerita at the University of New Mexico.

Chromotherapia

The Feel-Good Color Photography

Edited by Maurizio Cattelan, Sam Stourdzé.

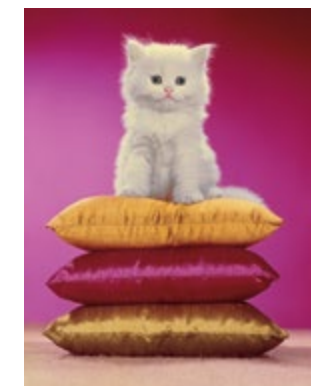
A cavalcade of color photos by everyone from Alex Prager to William Wegman

This book, *Chromotherapia: The Feel-Good Color Photography*, offers genuine relief from the black-and-white world. Often disparaged, not always taken seriously, color photography has nevertheless allowed artists to get out their palettes and "paint." Many have freed themselves from the medium's documentary status to explore the common roots of the image and the imaginary, flirting with the worlds of Surrealism and Pop. Famed Italian visual artist and curator Maurizio Cattelan and curator Sam Stourdzé offer a rereading of the history of color photography through the 20th century into the 21st, and through the works of over 20 artists who take us on a journey into vibrant, acidulous worlds. Treat yourself to sunny yellow, azure blue, bright red, bubbly orange and more, straight from the lenses of the biggest names in color photography.

Photographers include: Yevonde Middleton, Harold Edgerton, Erwin Blumenfeld, Walter Chandoha, William Wegman, Hiro, Guy Bourdin, Alex Prager, Juno Calypso, Adrienne Raquel, Miles Aldridge, Ouka Leele, Hassan Hajjaj, Ruth Ossai, Pierre et Gilles, Sandy Skoglund, Martin Parr, Arnold Odermatt, Maurizio Cattelan, Pierpaolo Ferrari.

EXHIBITION

Rome, Italy: The French Academy in Rome — Villa Medici, 02/28/25–06/09/25



DAMIANI

ISBN 9788862088367
 U.S. \$60.00 CAD \$90.00
 Hbk, 9.5 x 11 in. / 192 pgs / 170 color.
 May/Photography
 Territory: NA LA

Jeffrey Gibson: the space in which to place me

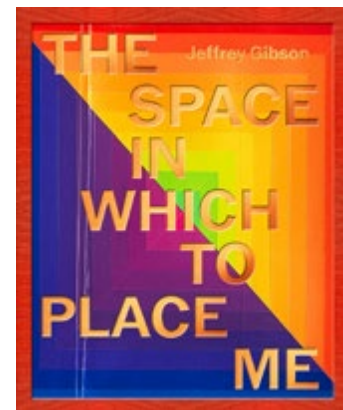
Edited with text by Abigail Winograd, Christian Ayne Crouch. Foreword by Brian Ferriso, Louis Grachos. Text by Kathleen Ash-Milby, Miranda Belarde-Lewis, Philip J. Deloria, Evan Garza, Jeffrey Gibson, Richard Shiff. Contributions by G. Peter Jemison, Elizabeth Alexander, Layli Long Soldier.

Vibrant and immersive installations from the first Indigenous artist to represent the US with a solo exhibition at the Venice Biennale

This lush, comprehensive volume celebrates Jeffrey Gibson's US Pavilion exhibition at the 60th Venice Biennale. The text and visuals braid together important strands that shaped the installation, public programming and performances, highlighting the themes of inclusivity, community, dignity and tradition.

Framed by the pavilion and its activations, this volume unites innovative scholarship and criticism in original essays and in themes which emerged from the Institute of American Indian Arts' Venice Indigenous Arts School and the Bard Center for Indigenous Studies convening, all interrogating diverse topics and using Gibson's art and practice as their point of departure. Leading curators and critics engage with global exchanges and relationships emerging from Indigenous arts, intellectual and aesthetic traditions across Indigenous traditions, formal color study, as well as the complex, varied and rich references in Gibson's work. Featuring spectacular photography, including behind-the-scenes studio shots, and poetic and performance interventions, this inventive and informative publication is a necessary companion to any collection on Gibson, contemporary art and Indigenous aesthetics.

Jeffrey Gibson (born 1972) is an interdisciplinary artist and a member of the Mississippi Band of Choctaw Indians and of Cherokee descent. He attended the School of the Art Institute of Chicago in 1995 and received a master of arts in painting at the Royal College of Art, London, in 1998. Gibson conceived and coedited the landmark volume *An Indigenous Present* (2023), which showcases diverse approaches to Indigenous concepts, forms and mediums. His work is included in the permanent collections of the Museum of Modern Art, New York; National Gallery of Canada; Smithsonian National Museum of the American Indian; and Whitney Museum of American Art, among others. Gibson is based in Hudson, NY and is currently an artist-in-residence at Bard College.



**DELMONICO BOOKS/PORTLAND ART MUSEUM/
SITE SANTA FE/BIG NDN PRESS/BARD CENTER
FOR INDIGENOUS STUDIES**

ISBN 9781636811628
U.S. \$75.00 CAD \$110.00 GBP £64.00
Clth, 8 x 10 in. / 404 pgs / 240 color / 40 b&w.
July/Art
Territory: WORLD

3-D Doings: The Imagist Object in Chicago Art

1964–1980

Edited by Ian Berry, John Corbett, Jim Dempsey. Contributions by Sarah Canright, Lila Dittersdorf, Jessica Eisenthal, Art Green, Mimi Gross, Lorri Gunn, Philip Hanson, Gladys Nilsson, Flip Phillips, Suellen Rocca, Evelyn Wang.

Eccentric and entertaining, the bold and cartoonish three-dimensional objects of the Chicago Imagists receive an enthusiastic survey in this playful volume

Contemporaneous with the Pop art movement, Chicago Imagism can be characterized as warm and wacky—a stark contrast to the cooler, more aloof styles in New York and London. The Imagist movement (a term coined by art historian Franz Schulze in 1972) was propelled by a core group of artists—all graduates of the School of the Art Institute of Chicago—that exhibited their work together as The Hairy Who between 1966 and 1968 at the Hyde Park Art Center on Chicago's South Side. Though each artist had their own fiercely unique style, they shared a similar interest in popular culture, comics and material objects. Suellen Rocca and Roger Brown manipulated and augmented mass-produced household items. Art Green and Eleanor Dube painted on shaped canvases. Other artists, such as Karl Wirsum, Christina Ramberg and Philip Hanson, used materials associated with craft.

3-D Doings explores the sculptural work and dimensional paintings of the Chicago Imagists. With a replica of Karl Wirsum's *Armpits* on the cover—fake hair and all—the volume is a zany celebration of Imagist objects and their artists, featuring conversations with Suellen Rocca, Art Green, Gladys Nilsson and Philip Hanson, biographies of each artist and a dedicated ephemera section.

Artists include: Don Baum, Roger Brown, Ed Flood, Art Green, Red Grooms, Ted Halkin, Philip Hanson, Gladys Nilsson, Jim Nutt, Christina Ramberg, Suellen Rocca, Barbara Rossi, Evelyn Statsinger, H.C. Westermann, Karl Wirsum, Ray Yoshida.



DELMONICO BOOKS/TANG MUSEUM

ISBN 9781636811659
U.S. \$65.00 CAD \$95.00 GBP £55.00
Hbk, 9.5 x 11.25 in. / 320 pgs / 280 color.
April/Art
Territory: WORLD



“It all began at a flea market in Frankfurt, when photo collector Jochen Raiß came across a picture of a woman wearing a summer dress and high heels. While she looked ready for a Sunday stroll, her delicate footwear was odd for what her photographer caught her in the midst of doing: climbing a tree...”

—THOMAS VOON, *HYPERALLERGIC*



Surrealism through Its Journals 1924–2024

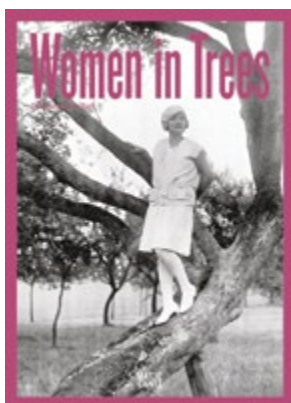
Les portes du rêve

Edited with text by Franca Franchi. Text by Jacques Dürrenmatt, Franca Bruera, Elena Galtsova, Andrea Zucchinalli, Gianluca Poldi, Arnaud Maillet, Anna Maria Testaverde, Elena Mazzoleni, Gabriele Gimmelli, Elio Grazioli, Alessandra Violi.

Dissecting the role of magazines and journals as laboratories for Surrealism, from *Littérature* to *La Révolution Surréaliste* and beyond

Art historian Rosalind Krauss once defined Surrealist journals as “the true Surrealist object.” These periodicals are works of art in themselves, ones that challenge conventions and disciplinary boundaries by mixing languages and forms of expression. Unlike the curious creations of Meret Oppenheim or the assemblages of Joseph Cornell, however, these collective publications revealed the movement’s interdisciplinary complexity and theoretical strength, while exposing the internal conflicts among its practitioners.

Published to follow the centenary of the publication of the first *Manifeste du Surréalisme* in October 1924, *Surrealism through Its Journals* reassembles the movement’s rise and fall through its formative publications. Each chapter studies a different journal: beginning with the Dadaist *Proverbe* and *Littérature*; moving to the landmark *La Révolution Surréaliste* and *Minotaure*; to *View* magazine and its influence on Surrealism in the United States; and beyond. It illustrates how their production and circulation influenced artists who went on to become part of Surrealism’s widening circle, including Max Ernst and Pablo Picasso. The book also explores periodicals that were not affiliated with the movement but displayed Surrealist elements, such as Italian humor papers in the years leading up to World War II. Generously illustrated with eye-catching articles and artworks, with a nod to the iconic pink fish from *La Révolution Surréaliste* on the cover, *Surrealism through Its Journals* is a thorough yet readable compendium of the movement’s definitive publications, and will delight any art history aficionado or lover of ephemera.



NEW REVISED EDITION

Women in Trees

Text by Jochen Raiß, Johanna Adorjan.

A “best of” edition of the wildly popular project featuring found photography of women in trees

“I don’t understand how you can walk past a tree without being happy,” says Fyodor Dostoyevsky in his novel *The Idiot*. Perhaps this thought may explain the motif of women in trees, which was popular between the 1920s and 1950s. The enthusiastic collector of anonymous photography Jochen Raiß (1969–2022) discovered these motifs on flea market excursions, and has assembled them together in this publication for readers to peruse. Following Raiß’s wildly popular *Women in Trees* (2016) and *More Women in Trees* (2017), this volume gathers some of his favorite images from his 25 years of collecting this charming photographic genre. Whether the women are cheerfully dangling their legs, casually nestling in the branch forks or athletically climbing to the treetop, each picture has its own story to tell. From boxes containing numerous snapshots of other people’s lives, wildly jumbled together, Raiß pulled out black-and-white photographs of women gazing into the camera’s eye from dizzying heights and in surprising poses.

HATJE CANTZ

ISBN 9783775758345
 u.s. \$24.00 CAD \$36.00
 Hbk, 5 x 7 in. / 112 pgs / 52 b&w.
 February/Photography
 Territory: NA LA



SKIRA

ISBN 9788857252940
 U.S. \$40.00 CAD \$60.00
 Pbk, 6 x 8.25 in. / 224 pgs / 35 color.
 February/Art/Art Criticism & Theory
 Territory: NA LA



The Places of Marguerite Duras

Edited by Jordan Weitzman. Introduction by Durga Chew-Bose. Translated by Alison L. Strayer. Conversation with Marguerite Duras, Michelle Porte.

The first English translation of an important and evocative interview-turned-book project in Marguerite Duras' illustrious oeuvre

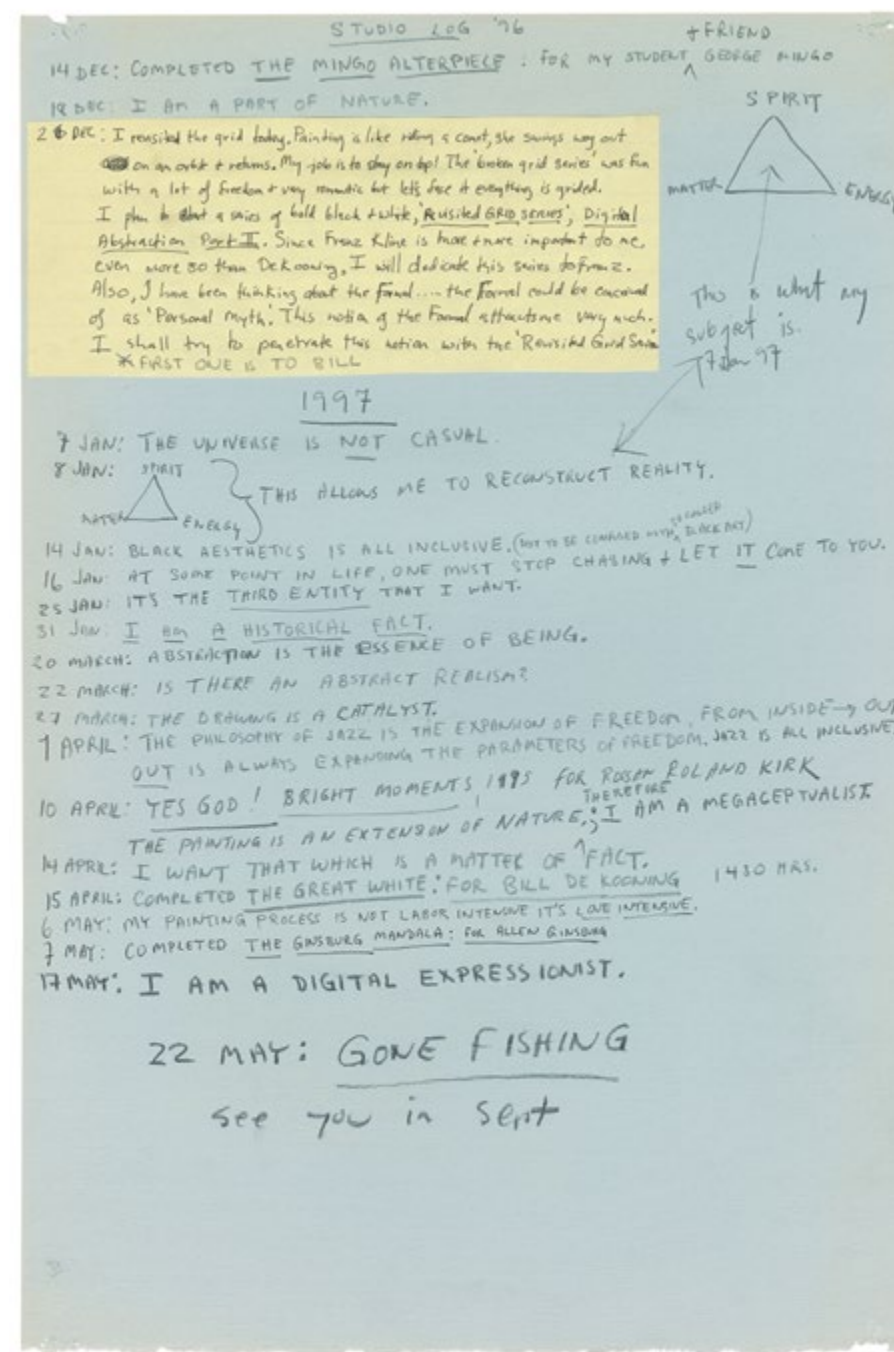
"I could talk for hours about this house, this garden. I know it all, I know where every old door is, everything, the walls of the pond, all the plants, the location of every plant, even the wild plants I know the place of, everything." So begins Marguerite Duras' rhapsody on the spaces she has inhabited throughout her life. *The Places of Marguerite Duras* was filmed and aired as a two-part television documentary in 1976. Her reminiscences are structured around her memories of specific locations: her house in Neauphle-le-Château; her childhood home in French Indochina, which inspired her acclaimed novel *The Sea Wall*; the Hôtel des Roches Noires in Trouville, where she wrote *The Ravishing of Lol Stein*; and the vast seascapes of Indochina, Bengal and Normandy, whose powerful tides compelled her art and life.

The transcript of the documentary was published in French two years after the documentary aired, and is now published in English for the first time, just shy of 50 years since the film's creation. True to the original French edition, Duras' reflections are accompanied by photographs and film stills. The complete English translation by Alison Strayer includes a new essay by writer and director Durga Chew-Bose.

Marguerite Duras (1914–96) was a filmmaker and author, and a leading figure in French postwar cinema. Her novel *L'Amant* won the Prix Goncourt in 1984. She was nominated for an Academy Award for Best Original Screenplay for the film *Hiroshima mon amour* (1959).

MAGIC HOUR PRESS

ISBN 9781738901340
 U.S. \$25.00 CAD \$38.00 GBP £21.00
 Pbk, 5.25 x 7.25 in. / 120 pgs / 42 b&w.
 April/Film/Literary Nonfiction
 Territory: WORLD



“Notes from the Woodshed gives as true a sense of how the life of an artist is lived, and how it’s lived for the sake of his work, as any I’ve read.”

—BARRY SCHWABSKY, *THE NATION*

SECOND EDITION

Jack Whitten: Notes from the Woodshed

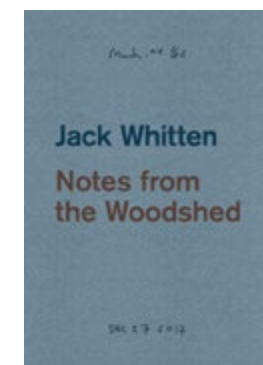
Text by Jack Whitten. Edited by Katy Siegel. Afterword by Glenn Ligon, Matilde Guidelli-Guidi, Zoé Whitley.

A classic collection of Whitten’s writings and process notes, updated to include additional transcriptions and a new afterword

A Black man who grew up in the Jim Crow South, Jack Whitten arrived in New York in 1959 and began a wide-ranging exploration into the nature of painting and artmaking that would sustain more than five decades of work. Early in his career, in 1970, Whitten experienced his breakthrough moment: when he lifted a thick slab of paint off its support, he realized he could experiment within the physical, dimensional space of the paint itself. Approaching abstraction as scientist and mystic, Whitten probed the expressive and material possibilities of painting. He constantly changed styles, developed new methods and took up new subject matter, but it is precisely this spirit of curious inquiry that unites his relentlessly experimental career.

Notes from the Woodshed collects the artist’s notes from his work in the studio alongside selected interviews and texts. Edited by Katy Siegel, one of Whitten’s long-standing champions, this volume offers an intimate look at the artist in his element: the studio. Now in its second edition, this publication is the definitive resource on Whitten’s writings, presenting a fully transcribed collection of the artist’s handwritten logs. Selections from these writings are illustrated with facsimiles of the originals, giving us a feel for the studio and for Whitten’s hand, animating his remarkable line of thought. This edition also features a new afterword in the form of a conversation on Whitten between curators Matilde Guidelli-Guidi and Zoé Whitley and artist Glenn Ligon that sketches out the different forms a deep engagement with his writings might take.

Jack Whitten (1939–2018) was born in Bessemer, Alabama, and studied at the Cooper Union in New York. The Whitney mounted a solo exhibition of his paintings in 1974; in 1983 the Studio Museum in Harlem held a 10-year retrospective. In 2014, a retrospective exhibition was organized by the Museum of Contemporary Art in San Diego, traveling to the Wexner Center for the Arts in 2015 and the Walker Art Center in Minneapolis in 2015 and 2016. Whitten lived in Queens, New York, until his death.



HAUSER & WIRTH PUBLISHERS

ISBN 9783907493113
 U.S. \$35.00 CAD \$53.00
 Pbk, 6.5 x 9.5 in. / 592 pgs / 73 color / 1 b&w.
 February/Artists' Writings
 Territory: NA LA



“On another night, gold and silvery fire flamed brightly atop a bookshelf in my room.... I observed another fire blazing inside my being.”

—ALICE COLTRANE



Alice Coltrane, Monument Eternal

Edited with text by Erin Christovale. Foreword by Ann Philbin. Text by Franya J. Berkman. Interviews by Ashley Kahn, Erin Christovale.

Rashid Johnson, Cauleen Smith and others pay tribute to a truly extraordinary figure in 20th-century American jazz

This volume unpacks the cultural legacy of musician, spiritual leader, wife and mother Alice Coltrane. Accompanying the eponymous exhibition at Los Angeles’ Hammer Museum, the book takes its title from Coltrane’s 1977 autobiography and devotional text, *Monument Eternal*, in which she reflected on her newfound spiritual beliefs and the path to healing and self-discovery. Coltrane was “ahead of her time,” as her son, saxophonist Ravi Coltrane, says: she was “one of the first people to move outside the mainstream, and certainly one of the first female, Black, American jazz musicians to record her own music in her own studio, and to release music on her own terms.” *Alice Coltrane, Monument Eternal* explores themes including spiritual transcendence, sonic innovation and architectural intimacy. The project juxtaposes works from 19 contemporary American artists with pieces of ephemera from Coltrane’s archive—including handwritten sheet music, unreleased audio recordings and rarely seen footage—to honor her cultural output and practice.

Alice Coltrane was born in Detroit in 1937 and took up music at an early age, beginning piano lessons at seven years old. In 1967 her husband, saxophonist John Coltrane, gifted her a harp, on which she went on to record seminal albums including *Journey in Satchidananda* and *A Monastic Trio*, making her one of the very few harpists in the history of jazz. Coltrane moved to Southern California in 1972 and founded the Sai Anantam ashram. She lived and worked in Los Angeles, where she died in 2007 at age 69.

EXHIBITION

Los Angeles, CA: Hammer Museum, 02/09/25–05/04/25

**DELMONICO BOOKS/
HAMMER MUSEUM**

ISBN 9781636811567

U.S. \$60.00 CAD \$90.00 GBP £51.00

Hbk, 9.75 x 12.75 in. / 192 pgs / 110 color / 21 b&w.

February/Biography & Memoir/Art/Music

Territory: WORLD

Gertrude Abercrombie: The Whole World Is a Mystery

Edited with text by Eric Crosby, Sarah Humphreville. Foreword by Eric Crosby, Jacqueline Terrassa. Text by Katie Anania, Donna Cassidy, John Corbett. Chronology by Cynthia Stucki.

A sumptuously produced retrospective on the beloved and under-published Chicago-based Surrealist Gertrude Abercrombie, the “queen of the bohemian artists”

This book is the definitive scholarly volume on Chicago artist Gertrude Abercrombie, who was a critical figure in the midcentury Chicago art and jazz scenes. Abercrombie was a creative force of singular vision who, from the 1930s until her death in 1977, produced enigmatic paintings full of personal significance. With a deft hand, a concise symbolic vocabulary and a restrained palette, she produced potent images that speak to her mercurial nature and her evolving psychology as an artist. Cats, owls, doors, moons, barren trees, seashells and searching female figures all converge in her mysterious works, which suggest a life of purposeful introspection and emotional struggle. Drawing consistently on her dreams as source material, Abercrombie said, “The whole world is a mystery.” *Gertrude Abercrombie: The Whole World Is a Mystery* accompanies the artist’s first retrospective since 1991: an eponymous exhibition which begins at the Carnegie Museum of Art in Pittsburgh before traveling to the Colby College Museum of Art in Maine and the Milwaukee Art Museum.

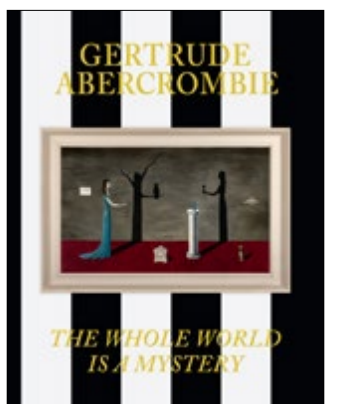
Gertrude Abercrombie was born in 1909 in Austin, Texas, and spent most of her life in Chicago, focusing on her art full time beginning in the early 1930s. Her work was in part inspired by jazz, and she was the host of legendary parties and jam sessions frequented by icons such as Dizzy Gillespie, who was a close friend. She died in Chicago in 1977, at age 68.

EXHIBITION

Pittsburgh, PA: Carnegie Museum of Art, 01/18/25–06/01/25

Waterville, ME: Colby College Museum of Art, 07/12/25–01/11/26

Milwaukee, WI: Milwaukee Art Museum, 03/27/26–07/19/26



**DELMONICO BOOKS/
CARNegie MUSEUM OF ART/
COLBY COLLEGE MUSEUM OF ART**

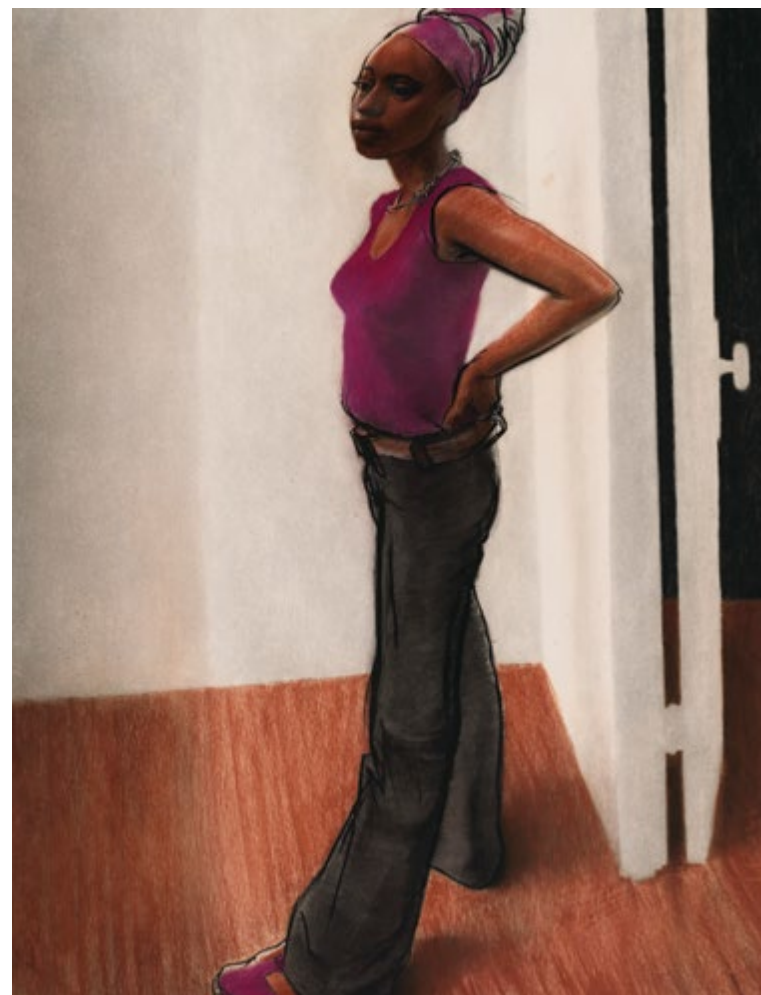
ISBN 9781636811550

U.S. \$60.00 CAD \$90.00 GBP £51.00

Hbk, 9.5 x 12 in. / 224 pgs / 206 color.

February/Art

Territory: WORLD



Kent Monkman: History is Painted by the Victors

Edited with text by John P. Lukavic, Léuli Eshrághi. Text by Ned Blackhawk, Brenda J. Child, Adrienne Huard, Bryan C. Keene, Patricia Norby.

The renowned Cree artist unmasks a whitewashed, Eurocentric history through provocative paintings full of sexuality and drama

One of Canada's most renowned artists, interdisciplinary Cree artist Kent Monkman challenges the art historical narrative of settler cultures that colonized First Peoples from North America. He incorporates influences from the canon of European and Euro-American painting, reframing historical, contemporary and speculative future Indigenous experiences. Taking inspiration from Western artists such as George Catlin, as well as from the Old Masters, Monkman's monumental history paintings feature white colonizers in violent conflict with Indigenous people. The depictions range from early colonial encounters to modern and contemporary clashes between Indigenous communities and uniformed police or clergy. In borrowing the visual language of his oppressors, Monkman reclaims the narrative written by Western art history about the brutalization and cultural genocide carried out against Indigenous North American communities. *History is Painted by the Victors* accompanies the artist's first major exhibition in the United States. The catalog gathers rich analysis of Monkman's art from prominent scholars, expanding our understanding of his oeuvre and offering new insight via queer theory, historical and contemporary contexts, visual analysis and lived experience.

Kent Monkman was born in 1965 in Ontario, Canada and is a member of Fisher River Cree First Nation in Treaty 5 Territory. Monkman's works have been exhibited at the Metropolitan Museum of Art, Montreal Museum of Fine Arts, Hayward Gallery, Philbrook Museum of Art, Palais de Tokyo and many more. He is the author of two bestselling novels, *The Memoirs of Miss Chief Eagle Testickle, Volumes 1 and 2*, which are based on his gender-fluid alter ego who often appears in Monkman's work as a time-traveling, shape-shifting, supernatural being who reverses the colonial gaze to challenge received notions of history and Indigenous peoples. He lives and works in New York City and Toronto.

EXHIBITION

Denver, CO: Denver Art Museum, 04/20/25–08/17/25

Montreal, Canada: Montreal Museum of Fine Arts, 09/27/25–03/08/26

John Wilson: Witnessing Humanity

Edited with text by Jennifer Farrell, Leslie King Hammond, Patrick Murphy, Edward Saywell. Text by Michele Cohen, Leslie and Lisa Farrington, Destinee Filmore, Edmund Barry Gaither, Elisabeth Hodermarksy, Ekua Holmes, Shelley R. Langdale, Lizzetta LeFalle-Collins, Theresa Leininger-Miller, James Manigault-Bryant, Martha Richardson, Lowery Stokes Sims, James Stroud.

Through paintings, sculptures, drawings and more, John Wilson's work foregrounds the human experience and refuses invisibility

American artist John Wilson was not only a master draftsman, printmaker, painter and sculptor active for over seven decades, but he was also a keen observer and social activist. In his representations of Black Americans in particular, he sought to pay homage to the beauty and truths of ordinary Black people in such a way that all viewers, across race and culture, might see themselves reflected. His multidisciplinary works include unflinching representations of racial violence and war, tender family portraits, monumental bronze heads and landmark commissions such as the bust of Martin Luther King, Jr., which stands in the United States Capitol.

The first major retrospective of the artist's work, *Witnessing Humanity* sheds light on Wilson's life and artistic evolution.

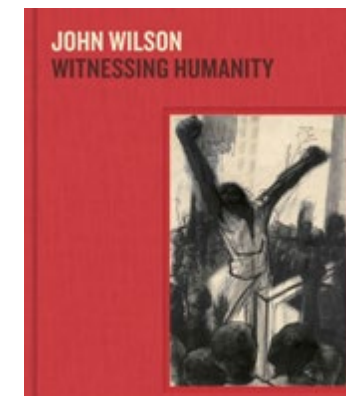
Reproductions of artworks and photographs accompany critical essays and personal reflections, including analyses by art historians, interviews with Wilson's peers, remembrances from fellow Black creatives and a full chronology by the late artist's gallerist. The varied voices which resonate through this catalog illustrate that it is long past time to recognize Wilson's art—to celebrate his lifelong dedication to depicting what he described as the "reality of being Black in this impossible world."

John Woodrow Wilson (1922–2015) was born in Roxbury, Massachusetts, and studied at the School of the Museum of Fine Arts, Boston, and Tufts University. He lived in Mexico for five years and became a friend and colleague of artist Elizabeth Catlett. Wilson taught fine art at Boston University from 1964 until 1986.

EXHIBITION

Boston, MA: Museum of Fine Arts, Boston, 02/08/25–06/22/25

New York, NY: The Metropolitan Museum of Art, 09/18/25–02/08/26



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878469024

U.S. \$55.00 CAD \$82.00 GBP £47.00

Hbk, 10 x 11.5 in. / 224 pgs / 150 color.

February/Art

Territory: WORLD



Picasso a Palazzo Te Poetry and Salvation

Edited by Annie Cohen-Solal.

MARSILIO ARTE

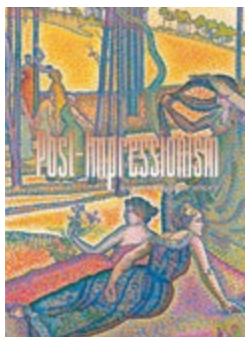
ISBN 9791254632284
U.S. \$35.00 CAD \$53.00 GBP £30.00
Pbk, 8.25 x 10.25 in. / 140 pgs / 80 color.
February/Art
Territory: WORLD

Picasso's little-known Ovid illustrations amid the splendor of a Mannerist palazzo

A painter, draftsman and sculptor, but also a photographer, engraver, set designer and ceramist, Spanish artist Pablo Picasso (1881–1973) excelled in every genre. He was one of the most prolific and polymorphic artists, and a poet who was passionate about Greek and Latin literature. Throughout his career, he illustrated countless books by poets such as Apollinaire, Jacob and Reverdy. In 1930 he illustrated the *Metamorphoses* by Ovid, a series of engravings that, with the great frescoes by painter and architect Giulio Romano (1499–1546), is the perfect echo of Romano's Palazzo Te, a palace in the suburbs of Mantua, Italy, itself a magnificent example of the Mannerist style of architecture. The superb catalog *Picasso a Palazzo Te: Poetry and Salvation* displays the close relationship that links the artistic practice of Picasso and poetry, revealing a little-known aspect of his work.

EXHIBITION

Mantua, Italy: Palazzo Te, 09/05/24–01/06/25



Post-Impressionism: Beyond Appearances

Text by Jean-Rémi Touzet, Jérôme Farigoule, Estelle Begué, Stéphane Guégan.

SKIRA PARIS

ISBN 9782370742568
U.S. \$45.00 CAD \$68.00
Hbk, 7.5 x 10.25 in. / 240 pgs / 170 color.
February/Art
Territory: NA LA

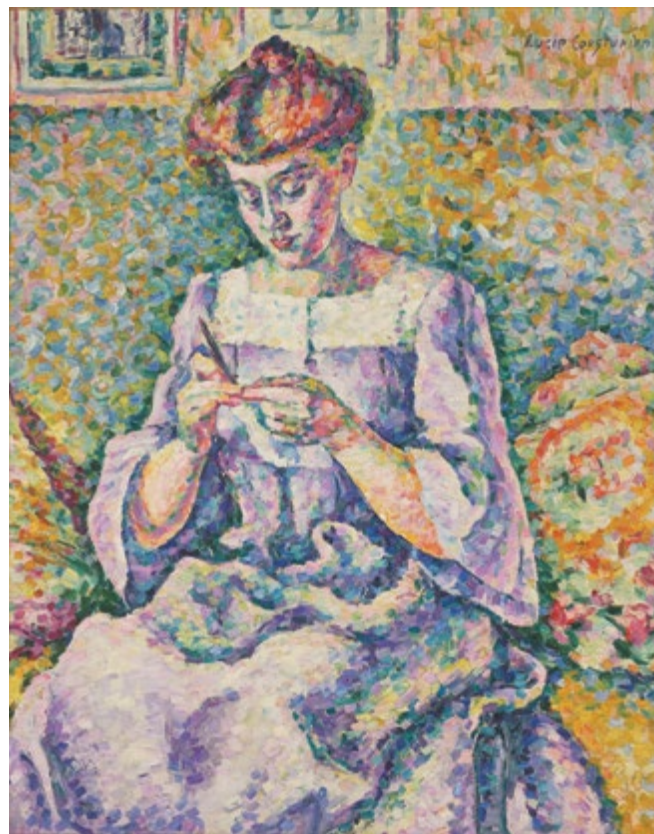
A staggering showcase of Post-Impressionist paintings moving beyond naturalism toward the spiritual

Based on an exhibition organized by the Musée d'Orsay at the Louvre Abu Dhabi, this richly illustrated book focuses on the two bubbling decades between the mid-1880s and the mid-1900s, from the last collective exhibition of the Impressionists in 1886 to the Autumn Salon of 1905 marked by the "Fauves" scandal: Derain, Matisse, Vlaminck and their explosive colors.

The term "Post-Impressionism" was coined in 1910 by the English art critic Roger Fry, who was trying to find an expression that could describe Van Gogh, Cézanne, and Gauguin's painting as well as that of Seurat, Sérusier, Denis and Redon. This catalog shows the full span of pictorial reactions to Impressionism with masterpieces from the Musée d'Orsay and insists on the richness and complexity of the Post-Impressionist constellation, seeking to highlight the intrinsic qualities of each painter's work. *Post-Impressionism: Beyond Appearances* delves into the art of this fascinating and pivotal double decade, during which plastic expression gradually moved away from the representation of reality toward the expression of the psychic, emotional and spiritual worlds of the artists.

EXHIBITION

Abu Dhabi, United Arab Emirates: Louvre Abu Dhabi, 10/16/24–02/09/25



Van Gogh: The Roulin Family Portraits

Edited with text by Nienke Bakker, Katie Hanson. Text by Christopher D.M. Atkins, Rachel Childers, Muriel Geldof, Bregje Gerritse, Erin Mysak, Richard Newman, Kathrin Pilz, Lydia Vagts.

With vibrant colors and imaginative backgrounds, Van Gogh's affectionate renderings of an entire family underscore his love of portraiture

Vincent van Gogh once wrote, "What I'm most passionate about...is the portrait, the modern portrait." This passion flourished between 1888 and '89 when, during his stay in Arles, in the South of France, the artist created a number of portraits of a neighboring family that had agreed to sit for him. The family included the local postman Joseph Roulin; his wife, Augustine; and their three children, Armand, Camille and Marcelle. Over the course of his year in Arles, the artist created an astonishing 26 painted portraits of the family members, both in groups and individually, as well as multiple drawings. Van Gogh's tender relationship with the postman and his family and his groundbreaking portrayals of them are at the heart of this book, the first dedicated to the Roulin portraits. Drawing on letters from the artist, archival material, contemporary criticism and technical studies, *The Roulin Family Portraits* features insightful essays on Van Gogh's practice, his beliefs about portraiture, his personal relationship with the Roulins and his admiration for his contemporaries as well as 17th-century Dutch portraitists.

Vincent van Gogh (1853–90) began his painting career in his late twenties, influenced first by his work as a missionary in a mining region of Belgium, and later by his exposure to Impressionism while living in Paris. His bright signature style emerged after relocating to the South of France, where he produced more than 2,000 artworks in just over a decade.

EXHIBITION

Boston, MA: Museum of Fine Arts, Boston, 03/30/25–09/07/25
Amsterdam, Netherlands: Van Gogh Museum, 10/03/25–01/11/26



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878469031
U.S. \$35.00 CAD \$53.00 GBP £30.00
Pbk, 8.5 x 10 in. / 232 pgs / 100 color.
April/Art
Territory: WORLD

Caravaggio

1571–1610

Edited with text by Rossella Vodret.

A magisterial work on the Baroque master who revolutionized painting through realistic observation and dramatic use of lighting

Tortured artist, career criminal, murderer: the troubled life of Caravaggio has the power to enthrall an art historian almost as much as his dramatic chiaroscuro paintings. Lasting merely 14 years—from his arrival in Rome in 1596 to his mysterious death in Porto Ercole in 1610—his career as an artist reached dizzying heights with lucrative commissions before spiraling downward as he was pursued for debts, disorderly conduct and eventually homicide. New details of Caravaggio's life are coming to light at the same time as more of his paintings are being discovered and technically analyzed. Thus, this monograph presents the most up-to-date narrative of the life of the artist and his works, in which his turbulent essence shines through. His most famous and dramatic works such as *The Entombment of Christ*, *The Calling of Saint Matthew*, *Young Sick Bacchus* and more are accompanied by fresh analyses scrutinizing the iconography, formal properties and semiotics of each scene. Each work is also flanked by specific technical-diagnostic notes that integrate themselves into the reading of his extraordinary paintings.

Michelangelo Merisi, known as **Caravaggio** (1571–1610), was born in Milan. His early commissions included works for Cardinal Francesca Maria del Monte and the Contarelli Chapel in San Luigi dei Francesi. From 1600 to 1606 he was considered the most famous painter in Rome. After killing a wealthy young man he fled the city, still painting but on the run as a criminal. He died under mysterious circumstances in 1610.



SILVANA EDITORIALE

ISBN 9788836659227

U.S. \$65.00 CAD \$95.00

Hbk, 9.75 x 11.25 in. / 360 pgs / 240 color.

March/Art

Territory: NA LA ASIA AU/NZ AFR ME



Inside Florence

A Tale of Palazzi and Botteghe

By Livia Frescobaldi

Photographs by Alessandro Moggi, Eugenia Maffei.

Touring the traditional craft workshops and historic palazzi that help to preserve Florence's exceptional art and architecture

Picturesque medieval streets, breathtaking cathedrals and legendary art: there is much to love about the city of Florence, as its droves of tourists will tell you. Yet the city is not completely overrun by visitors, and Florence's locals are eyewitnesses to today's world while also heirs to a centuries-old history of tradition, creativity and independence.

Livia Frescobaldi invites readers to discover the city that lies beyond the tourist realms, in the form of the age-old craft workshops and their ability to preserve all that makes Florence one of the world's most admired cities. Together with photographers Alessandro Moggi and Eugenia Maffei, Frescobaldi charts an itinerary through which to discover the arts and crafts. We visit the *botteghe*, or storefronts, housing these time-honored practices: framers, stonemasons working in marble or brilliant *pietra dura*, printmakers and ironworkers. Meanwhile, Frescobaldi also stops to show us some of the most historic palazzi still inhabited and cared for, such as the 13th-century villa home to fashion's Pucci family, or a former monastery-turned-mansion once belonging to Henry Brewster, an American expatriate in Florence. With essays rich in anecdote and admiration, Frescobaldi offers an intimate and original view of what it means to live in Florence today.

Livia Frescobaldi grew up in Florence's Oltrarno district. As an appraiser, she has produced valuations for private estates and cultural sites across Italy. She also established the Associazione Amici di Doccia—which she heads—for research into and preservation and promotion of the Ginori porcelain manufactory.



MARSILIO ARTE

ISBN 9791254632642

U.S. \$69.95 CAD \$104.95 GBP £60.00

Hbk, 9.75 x 12 in. / 280 pgs / 215 color.

March/Design/Travel

Territory: WORLD

Forms of Awakening: Tibetan Art

From the Jack Shear Collection

Edited by Benjamin Bogin, Ariana Maki, Rachel Seligman.
Foreword by Ian Berry, Pamela Franks, T. Barton Thurber.
Introduction by Benjamin Bogin, Ariana Maki. Text by Choni Tsepak Namgyal, Wen-shing Chou, Tsering Wangmo Dhompa, Janice Glowski, Nawang Tsering Gurung, Noa Jones, Ariana Maki, Andrew Quintman, Riga Shakya, Dominique Townsend.

Presenting the richness of Tibetan Buddhist imagery, this magnificent collection explores key concepts and figures in Tibetan Buddhist artwork

For centuries, Tibetan Buddhists have engaged with artworks as objects of veneration, guides for meditation, and tools for teaching. The awakened mind of the Buddha is embodied in the forms of Tibetan Buddhist visual culture.

Jack Shear is a photographer and president of the Ellsworth Kelly Foundation. He has bestowed more than 60 works of Tibetan art from his collection across three museums: the Tang Museum at Skidmore College, the Frances Lehman Loeb Center at Vassar College and the Williams College Museum of Art. These include traditional *thangka*, as well as other Buddhist devotional objects. The collection and the corresponding exhibitions thus draw a connection between past and present: between concepts of awakening within the body, the built environment and the landscape.

With a rich green clothbound cover and stunning endpapers drawn from the artworks inside, *Forms of Awakening* is three books in one: a full catalog of the Jack Shear gift of Tibetan art; a scholarly volume of essays exploring the rich possibilities of engagement with Tibetan visual culture, both within and beyond the classroom; and documentation of the three exhibitions celebrating this exceptional gift.



**DELMONICO BOOKS/TANG MUSEUM, SKIDMORE/
THE FRANCES LEHMAN LOEB ART CENTER, VASSAR/
WILLIAMS COLLEGE MUSEUM OF ART**

ISBN 9781636811642
U.S. \$65.00 CAD \$95.00 GBP £55.00
Clth, 8.5 x 12 in. / 320 pgs / 165 color.
May/Art
Territory: WORLD



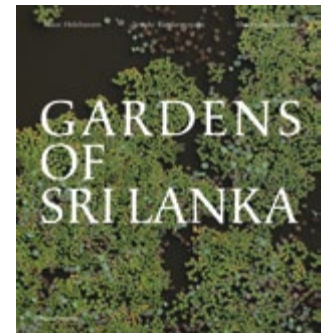
Gardens of Sri Lanka

Edited by Senake Bandaranayake, Klaus Holzhausen.

A splendid journey through the complexity of Sri Lankan gardens, past and present

The rich history of Sri Lankan gardens extends from the early boulder-and-terrace gardens of Buddhist monasteries to the designed landscapes of the 17th to 19th centuries as well as many significant contemporary examples. *Gardens of Sri Lanka* leads the reader from one surprise to the next. First, there is the world of Sri Lanka's great royal estates: spatial generosity reflecting a local aristocratic civilization. Another essential tradition presented is that of Sri Lanka's monastic gardens. The sheer number of Buddhist monasteries scattered all over the island is remarkable. Most of these sites contain gardens rather than buildings. Then there are colonial gardens; visually magical but representing a dark history, these gardens are often forced amalgams between a self-celebrating culture from outside Sri Lanka and the local topography and vegetation within it. Last but not least are contemporary gardens that have, physically and immediately for those lucky enough to walk through them, an extraordinary force and something to teach the world.

The meticulous execution of *Gardens of Sri Lanka* and the quality of the photographic and textual documentation allows readers unfamiliar with Sri Lanka's topography to discover, page after page, the existence of a unique and complex world of gardens that they never knew existed.



SILVANA EDITORIALE

ISBN 9788836659555
U.S. \$60.00 CAD \$90.00
Hbk, 9.75 x 10.75 in. / 288 pgs / 340 color.
March/Gardening
Territory: NA LA ASIA AU/NZ AFR ME



Towards a Nude Architecture

A Visual Compendium of Japanese Hot Springs
By Yuval Zohar

A deep dive into the hidden world of Japanese hot springs, from fabled origins to modern manifestations

As one of the most volcanically active terrains in the world, Japan's islands gush with more than 30,000 naturally occurring hot springs of various temperatures, colors and mineral compositions. As such, they have functioned as sites of communal gathering, ritual and relaxation across the country's history and have become a lasting fixture of its national identity. The springs, together with the bathhouses and inns constructed around them, are known as *onsen*. Bathing in a hot spring is a bucket-list activity for international visitors to Japan, but guests should be aware of one critical rule: no clothes allowed. *Towards a Nude Architecture* approaches the story of *onsen* through an architectural lens. Across three chapters examining past, present and future, author Yuval Zohar discusses the spiritual roots of bathing, the diverse contemporary structures housing hot springs and the lasting influence of this poetic mingling between architecture, nature and the naked body. With wanderlust-worthy photographs of Japan across the seasons and informational diagrams on everything from mineral distribution to regional topography, *Towards a Nude Architecture* is not to be missed.

Yuval Zohar is an architect and designer based in Japan.

NAI010 PUBLISHERS

ISBN 9789462088801
U.S. \$39.95 CAD \$59.95
Hbk, 6.25 x 9.5 in. / 208 pgs / 215 color.
March/Architecture & Urban Studies/
Nature/Travel
Territory: NA LA ME

NEW REVISED EDITION

Fire Island Modernist: Horace Gifford and the Architecture of Seduction

Expanded Edition

By Christopher Bascom Rawlins

Foreword by Alastair Gordon. Afterword by Charles Renfro.

Featuring new houses, many additional photographs and a new afterword, *Fire Island Modernist* offers a fascinating look at the history and culture of this "gay paradise" through the life and work of Horace Gifford

As the 1960s became the "Sixties," architect Horace Gifford executed a remarkable series of beach houses that transformed the terrain and culture of New York's Fire Island. Growing up on the beaches of Florida, Gifford forged a deep connection with coastal landscapes. Pairing this sensitivity with jazzy improvisations on modernist themes, he perfected a sustainable modernism in cedar and glass that was as attuned to natural landscapes as to our animal natures. Gifford's serene 1960s pavilions provided refuge from a hostile world, while his exuberant post-Stonewall, pre-AIDS masterpieces orchestrated bacchanals of liberation. Marilyn Monroe, Elizabeth Taylor and Montgomery Clift once spurned Hollywood limos for the rustic charm of Fire Island's boardwalks. Truman Capote wrote *Breakfast at Tiffany's* here. Diane von Fürstenberg showed off her latest wrap dresses to an audience that included Halston, Giorgio Sant' Angelo, Calvin Klein and Geoffrey Beene. Today, such a roster evokes the aloof, gated compounds of the Hamptons or Malibu. But these celebrities lived in modestly scaled homes alongside middle-class vacationers, all with equal access to Fire Island's natural beauty. Blending cultural and architectural history, *Fire Island Modernist* ponders a fascinating era through an overlooked architect whose life, work and colorful milieu trace the operatic arc of a lost generation, and still resonate with artistic and historical import. First published in 2013 and long out of print, this iconic book returns in an expanded edition, including four new featured houses and a new afterword by Charles Renfro.



METROPOLIS BOOKS/ GORDON DE VRIES STUDIO

ISBN 9781881616993
U.S. \$65.00 CAD \$95.00 GBP £55.00
Hbk, 9 x 12 in. / 224 pgs / 181 color /
107 b&w.
April/Architecture & Urban Studies
Territory: WORLD



**GALERIE PATRICK SEGUIN/
LITHO ART NEW**
ISBN 9782909187280
U.S. \$225.00 CAD \$335.00 GBP £194.00
Hbk, 9.75 x 11.5 in. / 416 pgs / 369 color /
8 duotone / 128 b&w.
March/Design
Territory: WRLD Excl France Belgium Switz

Jean Prouvé: From Furniture to Architecture

The Laurence and Patrick Seguin Collection

Preface by Laurence Seguin, Patrick Seguin. Introduction by Catherine Coley. Text by Mark Wigley. Biography and timeline by Catherine Prouvé.

The definitive catalog of the largest private collection of Jean Prouvé's works, encompassing all aspects of his practical, utilitarian design ethos

The esteemed collectors Laurence and Patrick Seguin first discovered the work of Jean Prouvé in the late 1980s, and were quick to embrace his entire aesthetic vision, from architectural design to furniture. "Every object to be created demands a basic, absolutely achievable 'constructional idea,'" Prouvé once famously said, and the Seguins have modeled their collection around his stance, becoming major advocates and disseminators of his work around the world through a litany of large-scale exhibitions. Following a series of acclaimed showcases in France, Japan and Italy, this refined catalog presents the Seguins' complete collection of Prouvé's furniture designs, architectural elements and his signature demountable houses.

From Furniture to Architecture builds upon the hit 2013 volume *A Passion for Jean Prouvé*. With a silkscreen cover printed on canvas, the book is divided into several chapters. The first shows Prouvé's works in the residential context of the Seguins' homes. The second chapter generously illustrates the exhibitions in Japan, France and Italy. Following this is an abundantly illustrated index of each piece in the collection, documented with archival and contemporary plans, drawings and images. The final chapter offers an illustrated biography and bibliography.

Jean Prouvé was born in Paris in 1901. He opened his design workshop in Nancy in 1923 and began producing furniture the following year, to immediate success. Prouvé is best known for his innovative applications of new materials, with which he created extremely influential buildings and furniture—including several gas stations for Shell and Mobile. He died in Nancy in 1984.



BACK IN PRINT

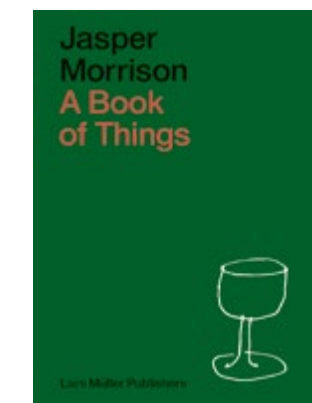
Jasper Morrison: A Book of Things

Sophisticated, simple and useful projects from one of the most influential product designers working today

Known for his "Super Normal" approach to design, Jasper Morrison looks to find the exceptional in the world of the ordinary. Underpinned by his principle that "objects should not shout," Morrison's designs are defined by beguiling simplicity, ready familiarity and a distinctive playfulness. While he made his name with the *Thinking Man's Chair* in 1985, he has won devotion for a broad spectrum of projects, from cell phones to lights, tea sets and door handles as well as for his interiors, exhibitions, books and photography.

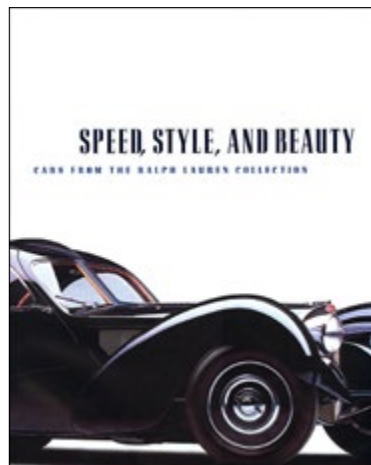
A Book of Things is a guide to Morrison's intense examination of the world of things that accompany our lives and shape our environment. It presents the highlights in his long and varied career, showing projects from draft sketches to finished product, accompanied by his personal anecdotes on the genesis of each design. This revised and extended edition of the original 2015 publication adds his most recent designs, including a bakery in Majorca, a magazine cover and a bicycle. At the same time as it emphasizes the diversity of his practice, this edition brings to the fore Morrison's feel for interiors. For Morrison, an object's success rests not in isolation but in its ability to create an atmosphere in a setting. This new edition manifests his sensitivity to settings as well as his approach to objects, his process of design and his eye.

Jasper Morrison (born 1959) studied at Kingston Polytechnic and the Royal College of Art. In 1986 he opened his studio in London. He has created practical and enduring designs for companies such as Cappellini, Alessi, MUJI, Samsung, Emeco, Flos and Vitra. He has published a number of books including *A World Without Words*, *Super Normal* and *Everything but the Walls*. He has curated and participated in many exhibitions in the US, Asia and Europe. His work is represented in the Museum of Modern Art, the Victoria and Albert Museum and other prominent collections around the world. Morrison lives and works in London.



LARS MÜLLER PUBLISHERS

ISBN 9783037787700
U.S. \$45.00 CAD \$68.00
Pbk, 6.75 x 9 in. / 360 pgs / 360 color / 40 b&w.
June/Design
Territory: NA LA



BACK IN PRINT

Speed, Style, and Beauty

Cars from the Ralph Lauren Collection

Text by Beverly Rae Kimes, Winston S. Goodfellow. Photographs by Michael Furman. Conversation with Ralph Lauren.

A perennial favorite returns to print in this sumptuous volume celebrating six decades of automotive design genius, from Bugatti to Bentley, Alfa Romeo to Aston Martin, Mercedes to McLaren

Bugatti and Bentley, Alfa and Aston, Mercedes and McLaren—these are not merely cars, they are some of the most exquisite automobiles ever assembled, selected by Ralph Lauren, one of the foremost designers of our time. This breathtaking volume features 29 of these wonders—from such unparalleled masterpieces as the 1930 Mercedes Benz “Count Trossi,” the 1938 Alfa Romeo Mille Miglia, and the 1938 Bugatti Atlantic Coupe to marvels from Jaguar, Aston Martin, Ferrari, Porsche and even a Ford “Woody”—each of these vehicles is lovingly photographed and presented with authoritative elegance. Complementing the images are sketches of these and other cars—rarely seen drawings that give insight into the conceptual and development stages of the automobiles.

Long out of stock, this fan-favorite finally returns to print, staying true to its original format and content. The book approaches the cars the way an art historian would approach fine sculpture—treating them as consummate works of decorative art for the modern age. With over 160 color images by world-renowned photographer Michael Furman, plus an introductory interview with Ralph Lauren who discusses the links between the cars and his overall design philosophy, this is an elegant yet informative book that will delight both the rampant car enthusiast and aficionados of great design in any form. The sleekly curved chrome and steel of these timeless dream machines conjures the glamour of the 1930s, the opulent ease of the 1950s and the charged excitement of the 1980s—the perfect marriage of speed, style and beauty.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878469048

U.S. \$65.00 CAD \$95.00 GBP £55.00

Hbk, 9.5 x 12 in. / 232 pgs / 196 color / 37 b&w.

May/Design/Photography

Territory: WORLD



Coco Chanel: Roaring Twenties

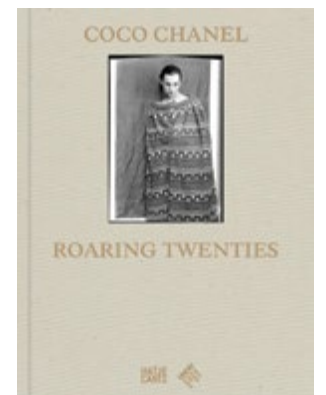
Edited with text by Célia Bernasconi. Text by Bronwyn Cosgrave, Waleria Dorogova, Amy de la Haye.

Tracing the origins and influences of the iconic French fashion house in the 1920s, from the Riviera to Paris

The beginnings of Chanel’s fashion brand lie in the French seaside resorts. In 1913, Coco—then still Gabrielle—Chanel opened her first boutique in Deauville, an upscale seaside resort just a few hours west of Paris. Soon after, she opened shops in Biarritz, Monte Carlo and Cannes. It was in these ritzy beach destinations that her simple, sporty designs first flourished. Here they were met with a cosmopolitan clientele who carried her fashion back to the capital city of Paris. In the 1920s, the Chanel brand thus experienced its first heyday, driven by the artistic and social upheaval of those years, now known as the Roaring Twenties. This lavishly illustrated catalog chronicles this early era of the iconic French fashion house, documenting in drawings and photographs the extraordinary productivity of the designer herself, who maintained friendships with artists such as Jean Cocteau, Pablo Picasso and others. It also traces Chanel’s early influences such as Serge Diaghilev’s Ballets Russes, who were performing on the Riviera in the 1920s just as Chanel began to gain a foothold in the region. The book reveals the Slavic influence on Chanel’s creations, highlighting a network of correspondences with female artists close to Diaghilev’s. Finally, it also features images of La Pausa, Gabrielle Chanel’s dream villa built near Monaco in 1929.

EXHIBITION

Monaco: New National Museum of Monaco – Villa Paloma, 06/19/25–09/18/25



HATJE CANTZ

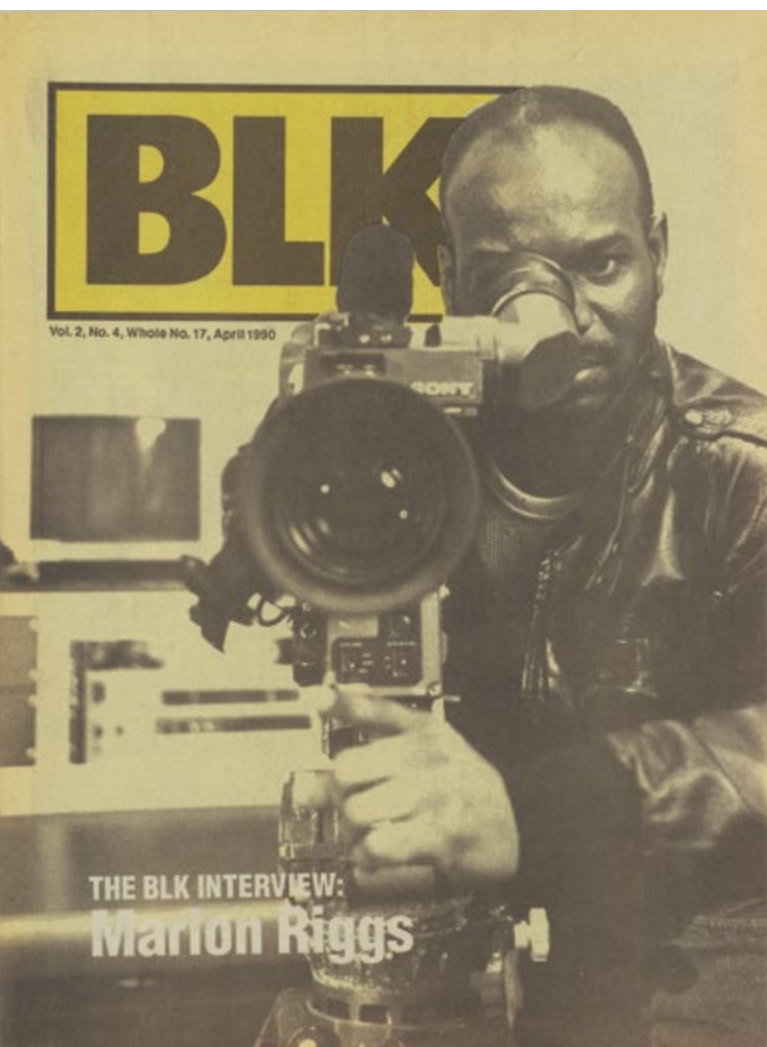
ISBN 9783775759052

U.S. \$55.00 CAD \$82.00

Clth, 7.5 x 10.25 in. / 224 pgs / 300 color.

July/Fashion

Territory: NA LA



A Queer Year of Love Letters: Typography Against Erasure

Edited with introduction by Nat Pyper. Text by Paul Soulellis, Silas Munro, Lukaza Branfman Verissimo, Claire Finch, GB Jones, Rosen Eveleigh.

Showcasing a collection of innovative typeface designs alongside the stories of the countercultural queer figures who inspired them

This volume, *A Queer Year of Love Letters*, expands upon the eponymous series of openly downloadable typeface fonts by New York-based designer and alphabet artist Nat Pyper. The letterforms in this collection are each derived from the life stories, printed ephemera and vernacular scripts of a selection of countercultural queer figures, collectives and publications from recent decades. These include Robert Ford of *THING* magazine, the Chinese American painter Martin Wong, the Third World Gay Revolution collective and the Women's Car Repair Collective, among others. The book showcases the biographies of these figures alongside previously unseen archival materials, as well as digital craft methodology for Pyper's designs inspired by them. Connecting font design to queer culture, this project comes at a critical time of increasing erasure and suppression of trans and queer histories. RISD design professor Paul Soulellis writes in his essay "What Is Queer Typography?," "there is no queer typography, only queer acts of reading and writing." This book proposes a kind of compendium for that concept.

In addition to a new essay from Soulellis, the book features contributions from Silas Munro, Lukaza Branfman-Verissimo, Claire Finch and others. Their essays offer emerging perspectives on queer archival practices, DIY lineages, design and politics, and love as the basis for research. This project challenges the field of graphic design—a field of signs, representations and meaning-making—to extend toward undervalued perspectives and overlooked pockets of visual and semiotic history.

INVENTORY PRESS/LIBRARY STACK
 ISBN 9781941753798
 U.S. \$24.95 CAD \$37.95 GBP £21.00
 Pbk, 6 x 9 in. / 120 pgs / 70 color
 / 20 b&w.
 March/Design
 Territory: WORLD

ObeY: The Art of Shepard Fairey

Edited by Shepard Fairey, Giuseppe Pizzuto.

A thematic overview of work from the protagonist of street-inspired, politically savvy graphic art

Shepard Fairey is the artist behind the moniker ObeY, best known for designing the iconic *HOPE* poster from Barack Obama's 2008 presidential campaign. ObeY's work is distinguished by an essential and bold style with a minimalist palette guided by the hip-hop and punk cultures that taught the artist to question social conventions. The book is divided into sections, each centered around the most representative themes of Fairey's art: propaganda; peace and justice; environment; music; and new works.

The book begins with a section dedicated to propaganda, featuring some of the artist's most significant images on this theme, beginning with *HOPE*. It then continues through works in the peace and justice section in which, through the power of images, ObeY draws attention to issues such as human rights, abuse of power, war and peace. In the environment section, the artist presents works that remind us of the importance of community in safeguarding our planet. The artist's universal message also finds expression in the section devoted to music and its universality and accessibility. The monograph concludes with a section featuring new works by the artist, executed between 2021 and 2024.

Los Angeles-based artist **Shepard Fairey** (born 1970) is considered a leading figure in both contemporary street art and street style alike. Many of his designs, such as his 1989 sticker campaign featuring an image of André the Giant and the text "ObeY" or his 2008 portrait of Barack Obama with the caption "Hope," are instantly recognizable the world over.



SKIRA
 ISBN 9788857252827
 U.S. \$50.00 CAD \$75.00
 Hbk, 8.5 x 11 in. / 244 pgs / 295 color.
 February/Art/Popular Culture
 Territory: NA LA



Figure 1. The category of “A”s (drawn from [Leitaset 81]).



“These classes were substantially reconsidered for the context of a global pandemic and in light of the urgent realignments around whose stories get told and who does the telling. The new classes have many more voices in the classroom, and, as a result, also on the page.”

—DAVID REINFURT



A *Co-* Program for Graphic Design

By David Reinfurt

Text by Danielle Aubert, Tauba Auerbach, Barbara Glauber, Shannon Harvey, Adam Michaels, Philip Ording, Adam Pendleton.

Three new graphic design courses, detailed in this volume, comprise a critical companion to Reinfurt’s bestselling DIY textbook, *A *New* Program for Graphic Design*

This volume expands David Reinfurt’s uniquely pragmatic and experimental approach to pedagogy into a collaborative project that weaves together a multiplicity of voices to present a polyphonic approach to design history and teaching. Three of Reinfurt’s new Princeton University graphic design courses—C-i-r-c-u-l-a-t-i-o-n, M-u-l-t-p-l-i-c-i-t-y and R-e-s-e-a-r-c-h—developed explicitly in the context of remote teaching and in light of urgent realignments around whose stories get told and who does the telling, are presented in this follow-up to *A *New* Program for Graphic Design* (Inventory Press/D.A.P., 2018). C-i-r-c-u-l-a-t-i-o-n examines the distribution networks for graphic design including electronic and conventional means. M-u-l-t-p-l-i-c-i-t-y, taught with mathematics professor Philip Ording, explores graphic design from the perspective of topology and topology through the practice of graphic design. R-e-s-e-a-r-c-h is an advanced graphic design class which cultivates an exploratory and expansive design process and investigates what the term “design research” has meant at different points in design history.

From these separate angles comes a collaborative and cooperative way of telling and teaching design history, taking on subjects from the Detroit Printing Co-op, Corita Kent and Charles and Ray Eames, to Giuseppe Peano, Marshall McLuhan, Sylvia Harris and Virgil Abloh. Through a series of in-depth historical case studies and assignments that progressively build in complexity, the book serves as a practical guide to visually understanding the history—and shaping the future—of our designed world.

David Reinfurt is an independent graphic designer and writer based in New York City. He worked as an interaction designer at IDEO from 1995 to 1997, where he was the lead designer for the MTA Metrocard vending machine interface. In 2000, Reinfurt formed the graphic design practice O-R-G inc., followed by Dexter Sinister in 2006 and the Serving Library in 2012. He has taught at Princeton University since 2010.

INVENTORY PRESS
ISBN 9781941753729
U.S. \$29.95 CAD \$44.95 GBP £24.99
Pbk, 6 x 9 in. / 256 pgs / 290 color / 40 b&w.
May/Design Theory
Territory: WORLD

Fracture: Japanese Graphic Design 1875–1975

By Ian Lynam

Edited by Chris Palmieri, Louise Rouse.

The need-to-know names of Japanese graphic design from the late 19th century to the pre-digital decade, presented alongside more than 500 color images of vintage ephemera

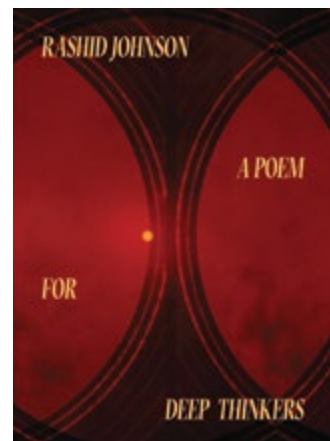
With *Fracture*, author Ian Lynam presents a survey of Japanese design across a century as told through the biographies of its most influential creators. The chronology begins less than two decades after Japan’s opening to the West, ending a 200-year isolationist policy. Lynam features the stories of more than 90 pacesetters shaping the country’s modern aesthetic. We meet Hani Motoko, considered Japan’s first female journalist, who commissioned Frank Lloyd Wright to build the “Hall for Tomorrow” schoolhouse in Toshima City, Tokyo. Amid the national propaganda of the interwar period, a vision of the modern Japanese woman emerges in the advertisements of Hisui Sugiura and Tada Hokuu. The 1964 Olympics marked a watershed moment for Japanese design on the international stage, with Yusaku Kamehura’s “red circle” logo and the design of pictograms used in the competition for the first time. Finally, the survey concludes with the rise of women’s liberation or *ribu*, and the state of graphic design at the threshold of the digital age.

Illustrated with children’s book pages, travel posters, maps, product advertisements, erotic magazine covers and more, *Fracture* functions as a visual treasure trove of Japanese ephemera while also introducing readers to the creative minds behind these formative designs.

Ian Lynam (born 1972) holds an MFA in graphic design from California Institute of the Arts. He is a faculty member at Temple University Japan Campus as well as at Vermont College of Fine Arts. His previous books on design include *War with Myself*, *The Failed Painter* and *The Impossibility of Silence*.



SET MARGINS' PUBLICATIONS
ISBN 9789083449845
U.S. \$38.00 CAD \$57.00
Hbk, 7.5 x 10.25 in. / 450 pgs / 570 color.
February/Design
Territory: NA LA ASIA AFR ME



Rashid Johnson: A Poem for Deep Thinkers

Edited with text by Naomi Beckwith, Andrea Karnes. Foreword by Mariët Westermann, Andrea Karnes. Introduction by Naomi Beckwith. Text by Nana Adusei-Poku, Hendrik Folkerts, Tiona Nekkia McClodden, Kevin Quashie. Interview by Odili Donald Odita.

From his early self-portraits to his site-specific installations, this volume underscores Rashid Johnson's fearless engagement with the central themes, questions and aesthetics of the contemporary era

Co-organized by the Solomon R. Guggenheim Museum and the Modern Art Museum of Fort Worth, *A Poem for Deep Thinkers* is a three-decade survey of Rashid Johnson's artistic career. It situates the artist within three interconnected spheres: as a scholar of art history; as a mediator of Black popular culture and its widespread commodification; and as an artist engaged with the globalization of contemporary art.

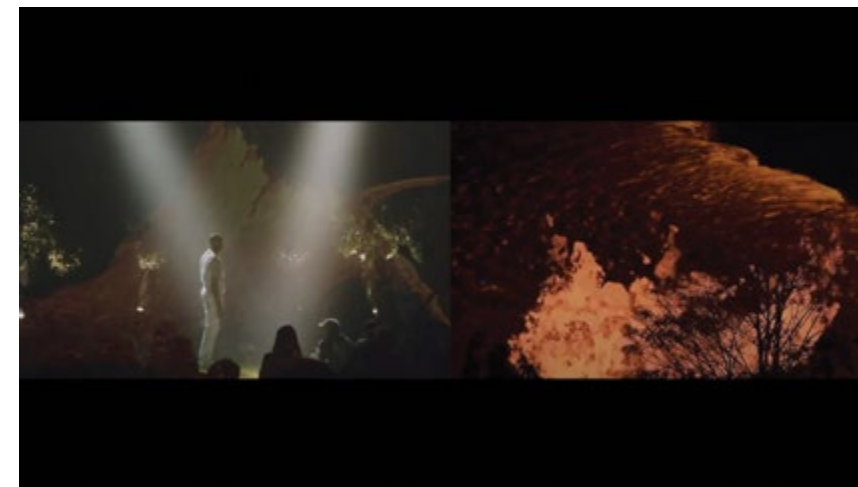
The exhibition and accompanying catalog features nearly 90 artworks, including early photographs, *Cosmic Slops*, spray-painted text works, collage paintings, *Broken Men* mosaics, film projects, and key sculptures and installations that incorporate materials such as shea butter, black soap, plants, ceramic vessels and wax. These explorations demonstrate Johnson's uncommon fluency with multiple materials and forms as well as a nuanced ability to synthesize the condition of the human psyche.

This lavish catalog is Bodonia-bound with gold block edges and printed on coated and uncoated papers. Amid more than 200 illustrations, the publication also includes creative meditations on excerpts by literary icons Toni Morrison, Gwendolyn Brooks, Jean Genet, Paul Beatty and Amiri Baraka, interspersed among essays and an interview that illuminate Johnson's work.

Born and raised in Chicago, **Rashid Johnson** (born 1977) received fine arts degrees from Columbia College Chicago and the School of the Art Institute of Chicago. At the age of 24, his work was included in Thelma Golden's 2001 exhibition *Freestyle* at the Studio Museum in Harlem. Johnson made his directorial debut with his 2019 adaptation of Richard Wright's *Native Son*.

EXHIBITION

New York, NY: Solomon R. Guggenheim Museum, 04/18/25–01/18/26
 Fort Worth, TX: Modern Art Museum of Fort Worth, 03/08/26–10/04/26
 Chicago, IL: Museum of Contemporary Art, 11/07/26–04/25/27



Kandis Williams: A Surface

Introduction and text by Taylor Jasper. Text by Cheryl I. Harris, Denise Ryner, Mireille Miller Young, Mlondolozzi Zondi.

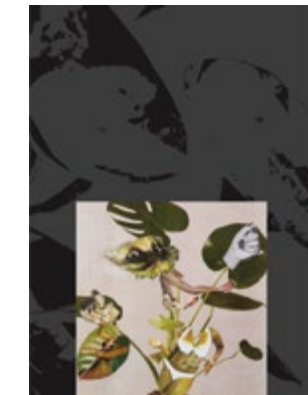
The first museum survey for artist, writer and publisher Kandis Williams, whose cross-disciplinary practice delineates issues surrounding race, nationalism and authority

American artist Kandis Williams works across collage, sculpture, film, performance, writing, pedagogy and publishing. Her multidisciplinary practice leverages the experience of the body alongside personal and communal histories to explore and challenge notions of race, nationalism, authority and eroticism, among other subjects. Her meticulously compiled collages are densely layered, both in structure—through repetition of forms and figures—and in content, with an emphasis on politically loaded and libidinal images. Often inspired by history painting, these works are composed of images culled from magazines and archival texts, placed into an unsettling interplay. Williams considers these collages as a disintegration of photographic value into layered schematics. Similarly, Williams' performance practice explores coded social choreographies, emphasizing structural and systemic violence. In her performances, disembodied segments of text become collages, making up scripts for her performers. Through this process she proposes what she calls experimental pedagogy, a "consumption of academic texts that have a non-discursive output, an affective output that mythifies—weaving what kinds of knowledge are immediately relatable to an individual with the creation of a paradigm of thought."

A Surface is Williams' first museum survey, offering visitors an in-depth experience of her vision and practice. The exhibition features both important and lesser-known works from the past decade of her career. **Kandis Williams** was born in 1985 in Baltimore, Maryland. She studied at the Cooper Union School of Art. In 2016 she cofounded Cassandra Press, a publishing and educational platform that produces and distributes Black scholarship. She is currently a visiting faculty member at California Institute of the Arts.

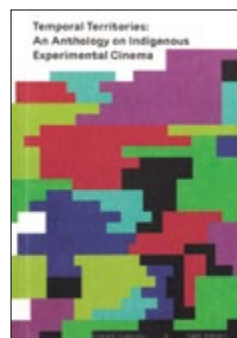
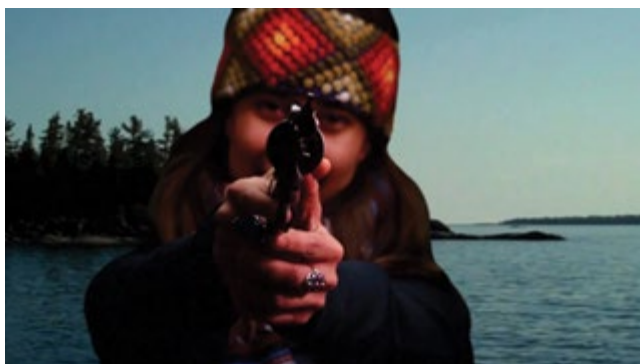
EXHIBITION

Minneapolis, MN: Walker Art Center, 04/24/25–08/24/25



WALKER ART CENTER

ISBN 9781935963332
 U.S. \$50.00 CAD \$75.00 GBP £42.00
 Pbk, 8 x 11 in. / 288 pgs / 165 color / 21 b&w.
 May/Art
 Territory: WORLD



Temporal Territories: An Anthology on Indigenous Experimental Cinema

Edited by COUSIN Collective.

LIGHT INDUSTRY/COUSIN COLLECTIVE

ISBN 9780997910223

U.S. \$25.00 CAD \$38.00 GBP £21.00

Pbk, 4.5 x 6.5 in. / 334 pgs / 6 color / 55 b&w.

February/Art

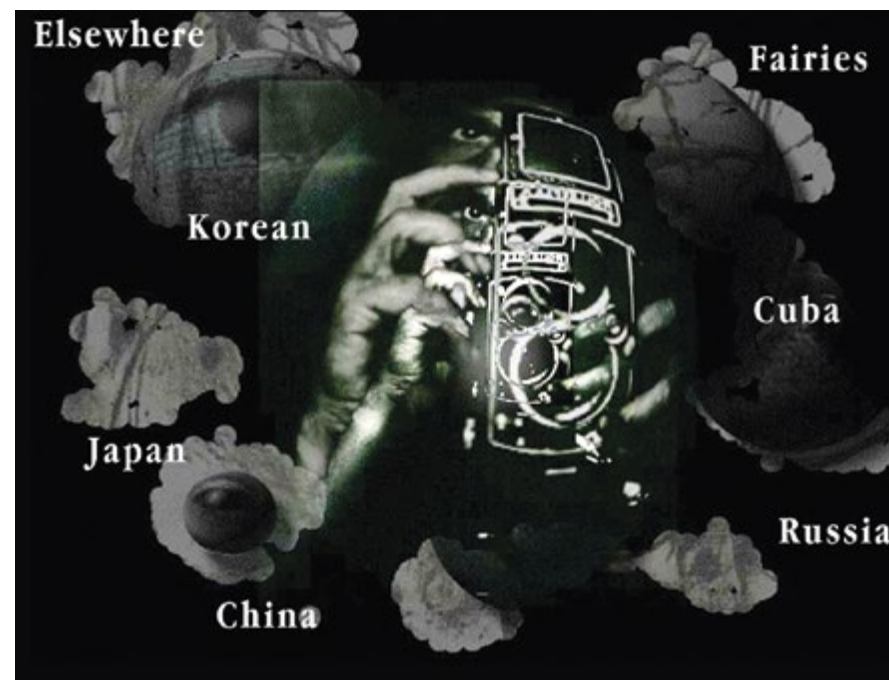
Territory: WORLD

Collected writings, artworks and manifestos outlining the developments in Indigenous cinema and its most adventurous practitioners

Founded in 2018, COUSIN Collective is dedicated to promoting Indigenous artists working with the moving image. *Temporal Territories* is the collective's critical anthology on Indigenous experimental cinema, bringing together new works, reprints of key writings, theoretical interventions, artist portfolios, intergenerational dialogues and manifestos. With topics ranging from science fiction to found-footage filmmaking to the strange case of the DeMille Indians, the volume surveys a varied and vital body of work, and suggests new forms still to come.

As COUSIN writes in their introduction, "We hope this collection can be something like a celebration, a point along your path that fosters conversations and connections. ...There are no rules to this thing, and you are not alone."

Contributors include: Raven Chacon, Colectivo Los Ingrávidos, Lou Cornum, Grace Dillon, Guillermo Gómez-Peña, Miguel Hilari, Sky Hopinka, Kite, Adam Khalil, Zack Khalil, Pedro Neves Marques, Fox Maxy, Michael Metzger, Jas M. Morgan, Caroline Monnet, Shelley Niro, Adam Piron, Tiare Ribeaux, Diana Flores Ruiz, Walter Scott, Girish Shambu, Paul Chaat Smith, Adam Spry, Elizabeth Weatherford.



Chris Marker: Immemory Gutenberg Version

Edited with introduction by Isabel Ochoa Gold.

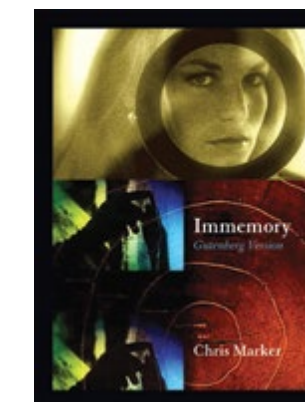
The legendary French filmmaker's labyrinthine memoir, first published by Exact Change in 2002 as a CD-ROM, now reconfigured into book form after a laborious process initiated by the artist before his death in 2012

Filmmaker, photographer and writer Chris Marker never adhered to the conventions of a particular art form. Each of his films, from *La Jetée* to *Sans Soleil*, pushes the boundaries of its medium, merging at times with the essay, political manifesto, personal letter, art installation and even, finally, a computer game.

For *Immemory*, first published in 1998 (French) and 2002 (English), Marker used a CD-ROM to create a multi-layered, mixed-media memoir. The reader investigates "zones" of travel, war, cinema and poetry, navigating through image and text as if physically exploring Marker's memory itself. The result is a veritable 21st-century *Remembrance of Things Past*, an exploration of the state of memory in our era. With it, Marker both invented a literary form and perfected it, just before the digital format he chose for the experiment was quickly rendered obsolete.

Immemory: Gutenberg Version reinvents this unique work for the printed page, a project the author dreamed up, titled, and began working on with Exact Change before his death. Now finally realized, it brings this seminal work into the present and future through a time-tested, durable format of the past: the book.

Chris Marker (1921–2012) served in the French Resistance, and then the US Air Force, during World War II and worked as a journalist while honing his film career. He received international acclaim with *La Jetée* in 1962, and became a critical voice in film theory and production as well as a widely admired "cult" artist, a filmmaker's filmmaker.



EXACT CHANGE

ISBN 9781878972446

U.S. \$35.00 CAD \$53.00 GBP £30.00

Pbk, 6 x 8 in. / 480 pgs / 1010 color.

April/Film/Artists' Writings

Territory: WORLD

“Chris Marker has a brilliant mind and heart and appetite for life, and it’s a privilege to travel with him to whatever he chooses to remember and to evoke. He is one of cinema’s all-time greats—the most important reflective or non-narrative filmmaker after Dziga Vertov.”

—SUSAN SONTAG



Alien Roots: Éliane Radigue Blank Forms 10

Edited by Lawrence Kumpf, Charles Curtis. Text by Éliane Radigue, Dagmar Schwerk, Daniel Sillman, Anthony Vine.

BLANK FORMS EDITIONS

ISBN 9781953691224

U.S. \$25.00 CAD \$38.00

Pbk, 6 x 8 in. / 407 pgs / 73 color / 35 b&w.

February/Music

Territory: NA LA ASIA AU/NZ AFR ME



A detailed look at the elusive work of a French pioneer of musique concrète and electroacoustic composition

This volume is an exploration of the early electronic work of French composer Éliane Radigue (born 1932), whose radical approach to feedback, analog synthesis and composition on tape has long evaded straightforward interpretation. Combining key texts, newly translated primary documents, in-depth interviews and commissioned essays, this compendium probes her idiosyncratic compositional practice, which both embraces and confounds the iterative nature of magnetic tape, the subtleties of amplification and the very experience of listenership.

Chief among these entries is an in-depth overview by cellist Charles Curtis examining the composer's earliest experiments in feedback techniques and analog synthesis, her eventual turn to works for unamplified instruments and live performers, and her unique aesthetic of time and presence. Detailed conversations provide crucial windows into her working methods at different points in her career. Sketches for unrealized work, contemporary reviews, programs and ephemera are collected together for the first time. The anthology concludes with a roundtable discussion working out the knotty paradoxes of Radigue's continued "ethos of resistance."



Merce Cunningham's Events: Key Concepts

Edited with text by Claire Bishop.

WALTHER KÖNIG, KÖLN

ISBN 9783753307169

U.S. \$18.00 CAD \$27.00

Pbk, 5.25 x 8.5 in. / 120 pgs / 65 b&w.

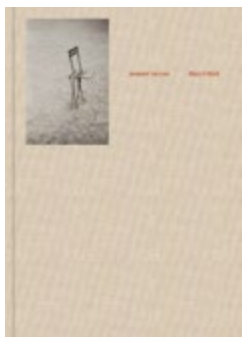
February/Dance/Art

Territory: NA LA ASIA AU/NZ AFR

Performance art theorist Claire Bishop delineates the history and significance of Merce Cunningham's public, participatory Events

From 1964 until his death, choreographer Merce Cunningham (1919–2009) produced over 800 *Events*. Each *Event* comprised a different sequence of excerpts from his repertory, parts of works in progress and new material; all lasted about 90 minutes. They were performed in museums, galleries, gymnasiums, theaters, public squares and on television.

A dance history written from the perspective of art history, this book provides a new approach to understanding Cunningham's innovative format. Claire Bishop, professor at the CUNY Graduate Center, argues that the *Events* anticipate a contemporary culture of curating and remixing, while providing an ideal lens for tracing the Merce Cunningham Dance Company's history. In closing, she returns to the question of dance in museums, and what the *Events* open up in terms of spectatorship and contemporary developments in choreography.



Robert Frank: Mary's Book

Text by Stuart Alexander, Kristen Gresh.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878469000

U.S. \$55.00 CAD \$82.00 GBP £47.00

Hbk, 9 x 12.5 in. / 136 pgs + 24 page facsimile / 75 color.

May/Photography/Artists' Books

Territory: WORLD



Frank's artist's book and love letter for his first wife exemplifies the poetic, virtuosic approach to photobooks that would come to define his storied career

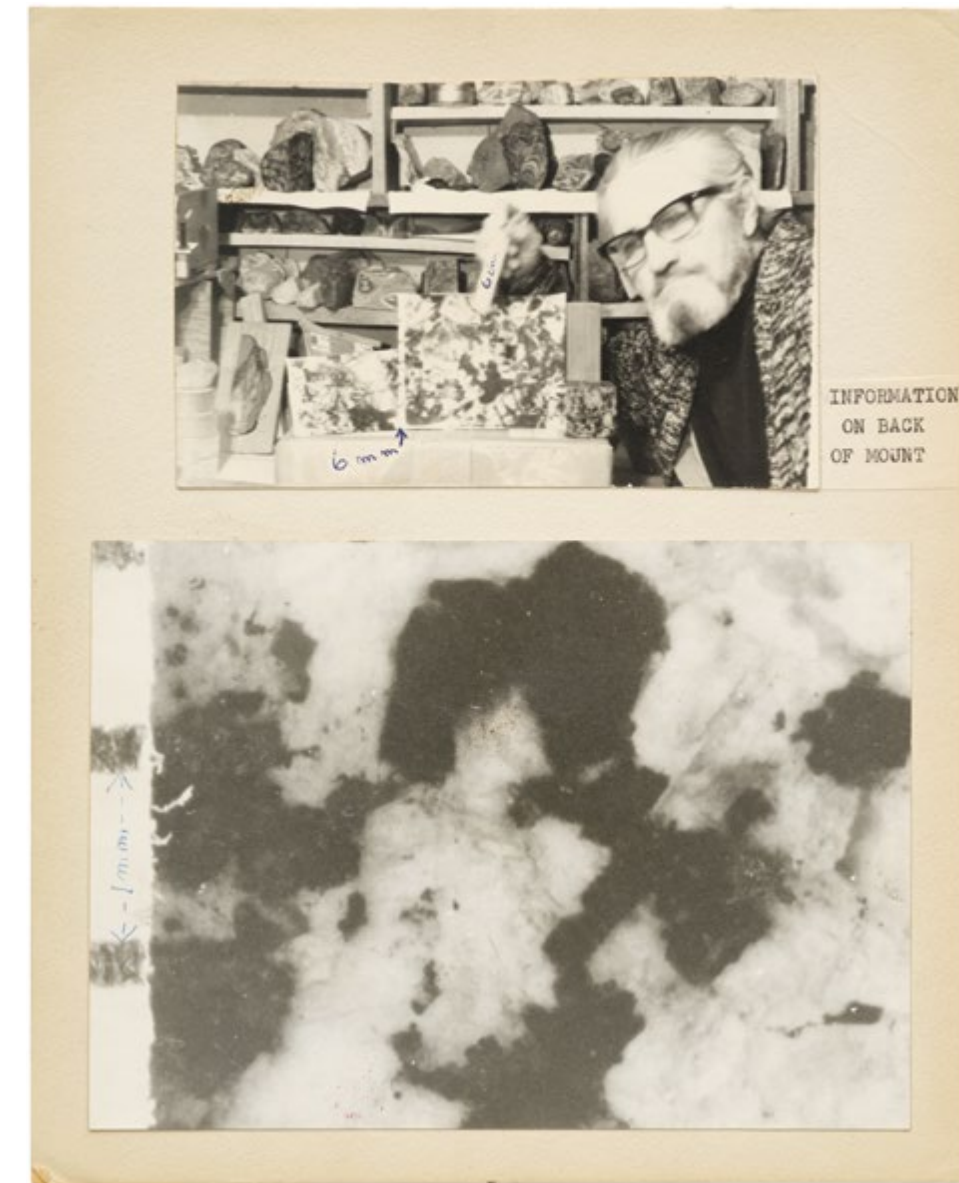
Called "a poet with a camera" by Edward Steichen, Robert Frank (1924–2019) was one of many artists who searched for creative freedom in postwar Paris. It was while he was living in the city in 1949 that Frank produced a seminal volume in his oeuvre: a rare, personal photobook made for his then-girlfriend, artist Mary Frank (née Lockspeiser). In *Mary's Book*, the photographer chronicled his time in the city with his poetic, insightful and inquisitive eye, and experimented for the first time with combining text and image. This singular object proved an important bookmaking exercise for Frank, and remains as evidence of his maturing artistic vision, which led to one of the most influential photobooks of the 20th century, *The Americans* (1958).

Mary's Book reproduces this love letter in full for the first time, accompanied by insightful essays from leading scholars. This facsimile clothbound volume, inscribed "this is for you" in Frank's handwriting, re-creates the series of unbound pages nestled within one another, filled with handwritten notes and hand-cut prints. Readers can experience the Paris of the late 1940s through the visual harmonies of Robert Frank.

EXHIBITION

Boston, MA: Museum of Fine Arts, Boston, 12/21/24–06/22/25

We welcome **CHRISTINE BURGIN | FURTHER READING LIBRARY** to the D.A.P. list. This new publishing imprint commemorates forgotten ideas, overlooked accomplishments and eccentric worldviews.



Richard Sharpe Shaver: Some Stones Are Ancient Books

Edited by Christine Burgin, Andrew Lampert. Introduction by Brian Tucker. Text by Richard Sharpe Shaver.

Cult sci-fi author and controversial theorist Richard Sharpe Shaver devoted his life to decoding messages from ancient civilizations left behind in rocks

Science fiction writer Richard Sharpe Shaver believed that rocks were books imprinted with valuable information about such mythical ancient races as the Lemurians and Atlanteans. His controversial stories about an advanced prehistoric civilization and a race of evil beings living at the center of the earth appeared in *Amazing Stories* and other landmark sci-fi publications of the '40s and '50s.

A decade later, he was living in relative isolation and devoting himself to rock book research, a course of study that he shared with a devoted group of correspondents. Shaver believed that ancient leaders had left behind images embedded into rocks, which he then tried to interpret.

Some Stones Are Ancient Books contains a generous selection of *Rokfogos* accompanied by hand-typed texts in which Shaver explains—not always patiently—all that can be seen in these stones. Also included are facsimiles of his handmade books and publications, all of which he felt to be of incalculable importance to civilization.

Richard Sharpe Shaver (1907–75) was an artist and author whose work frequently appeared in 1940s science fiction magazines such as *Amazing Stories*. He was the center of the Shaver Mystery, a controversy regarding his alleged discovery of a prehistoric civilization, which sparked mass interest and a devoted following that continues to this day.



CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645651

U.S. \$24.95 CAD \$37.95 GBP £21.00

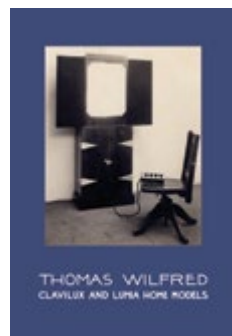
Hbk, 4.75 x 7 in. / 80 pgs / 56 color.

April/Literary Nonfiction/Art

Territory: WORLD

“This is a Mer-Stone. It was made synthetically by an ancient race of people who were as much at home under water as above. It contains pictures. Just what sort of pictures I will show you.”

—RICHARD SHARPE SHAVER



Thomas Wilfred: Clavilux and Lumia Home Models

Edited by Christine Burgin, Andrew Lampert. Introduction by Doug Skinner. Text by Thomas Wilfred.

CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645637

U.S. \$24.95 CAD \$37.95 GBP £21.00

Hbk, 4.75 x 7 in. / 80 pgs / 45 color / 4 b&w.

April/Literary Nonfiction/Art/Music

Territory: WORLD

Wilfred's pioneering and strangely prescient musical instrument predates television, video art and psychedelia

Inventor, designer, artist and musician Thomas Wilfred (1889–1968) devoted his life to the creation of a new art form—“Lumia,” or the art of light. He invented his own version of a color organ (a term he disliked) and dubbed it the Clavilux, from the Latin meaning “light played by key.” After a successful international tour in the 1920s, Wilfred reinvented these large-scale performances as self-enclosed light shows for domestic entertainment. While they enjoyed a short commercial life, Wilfred’s aesthetically elegant and interactive Clavilux and Lumia home models soon found their way into storied collections. His work was included in the Museum of Modern Art’s 1952 exhibition *15 Americans*, where it was seen by many artists who would work with light as their medium in the 1960s and ’70s.

Clavilux and Lumia Home Models presents a stimulating collection of archival material culled from the Wilfred archive at Yale University and other sources, including Wilfred’s never-before-published sketches.



Margaret Watts Hughes: Sound May Be Seen

Edited by Christine Burgin, Andrew Lampert. Introduction by Rob Mullender-Ross. Text by Margaret Watts Hughes.

CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645668

U.S. \$24.95 CAD \$37.95 GBP £21.00

Hbk, 4.75 x 7 in. / 88 pgs / 45 color / 6 b&w.

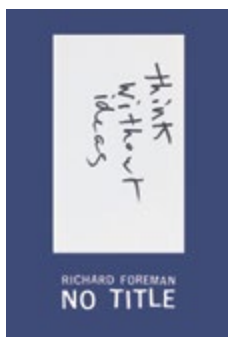
April/Literary Nonfiction/Art/Music

Territory: WORLD

Ethereal and enigmatic glass slides preserve the resonance of Hughes' voice in rippling, organic compositions

The acclaimed Welsh singer and philanthropist Margaret Watts Hughes (1842–1907) was one of many inventors of her day fascinated by the visual documentation of sound. Her “eidophone” comprised a tube attached to a chamber covered in rubber, or “diaphragm.” Hughes covered a glass slide with grains of sand or coarse pigment, then saturated it with water or milk. By singing into the device, the vibrations of her voice would etch out patterns onto the disc: an artistic rendering of the scientific principle of standing-wave resonance. Her “Voice Figures,” as she called them, ranged from primitive patterns to designs resembling flowers, seashells and other natural phenomena. While Hughes valued her discovery for both its scientific and spiritual implications, leaders of the Theosophical movement saw her work as a means of making visible the invisible world.

Sound May Be Seen presents selections from Hughes’ original 1891 publication of the “Voice Figures” and a rare surviving set of her glass slides, alongside contemporary reactions to her captivating and ultimately enigmatic work.



Richard Foreman: No Title

Edited by Christine Burgin, Andrew Lampert.

Introduction by Jennifer Krasinski. Text by

Richard Foreman.

CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645644

U.S. \$24.95 CAD \$37.95 GBP £21.00

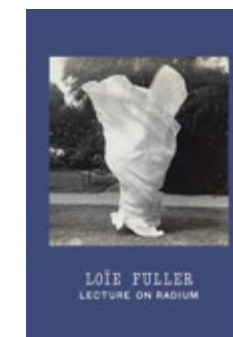
Hbk, 4.75 x 7 in. / 88 pgs / 103 color / 1 b&w.

April/Literary Nonfiction/Art/Performing Arts

Territory: WORLD

Cryptic, lyrical and philosophical words from a paragon of experimental New York theater, juxtaposed with the haunting maquettes he created for his plays

An avant-garde comrade of Jonas Mekas, George Maciunas, Jack Smith and others, Richard Foreman (born 1937) was at the forefront of downtown New York’s experimental theater scene of the 1960s. He wrote and directed more than 80 verbally and visually singular productions with his Ontological-Hysteric Theater company in a career that spanned 45 years. Foreman’s visually arresting plays made heavy use of static tableaux, frantic choreography, projected text and Foreman himself sitting in front of the stage operating the lights and sound. While Foreman has published many of his scripts, *No Title* is a text unlike anything preceding it. Handwritten on a series of note cards, these aphoristic declarations and philosophical asides hover between being a stream-of-consciousness dialogue and a message sent from another world. Foreman’s wonderfully elliptical words are counterposed with photographs of the mystifying diorama-like maquettes that he created while staging a number of his plays.



Loïe Fuller: Lecture on Radium

Edited by Christine Burgin, Andrew Lampert. Introduction by Tom

Gunning. Text by Loïe Fuller.

CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645620

U.S. \$24.95 CAD \$37.95 GBP £24.99

Hbk, 4.75 x 7 in. / 88 pgs / 24 color / 9 b&w.

April/Literary Nonfiction/Performing Arts/Science

Territory: WORLD

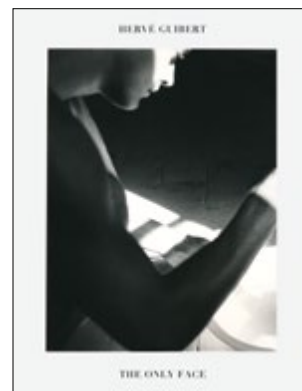
A luminary in more ways than one, celebrated dancer Loïe Fuller studied radium and its potential uses in performance

The luminous and radical dance performances of Loïe Fuller (1862–1928) at the turn of the 20th century were unlike anything that had ever been staged before. In her *Serpentine Dance*, she wore a large, diaphanous gown she manipulated with her arms to form undulating waves, while colored lights projected onto the fabric gave the illusion of birds, animals or flowers. While her profound influence on writers and artists such as Mallarmé and Rodin is well documented, less well known is Fuller’s passion for technology and her involvement with the leading scientists of the time.

Lecture on Radium spotlights Fuller’s scientific forays in her own words alongside an array of archival documents and photographs of the dancer in action. The centerpiece of the book is her 1907 lecture on the invention of radium, her notes on meeting Marie and Pierre Curie and Thomas Alva Edison, and her literally explosive efforts to create a glow-in-the-dark dance performance. Featuring an introduction by renowned cinema scholar Tom Gunning, this book presents Fuller’s eccentric passions and pioneering pursuits in a fresh light.



MATTE EDITIONS is a photobook publishing imprint founded in 2017 by New York photographer, educator and magazine editor Matthew Leifheit. **MATTE** publishes a range of emerging and established artists, with a focus on queer perspectives.



Hervé Guibert: The Only Face

Designed by Jordan Weitzman. Translated by Christine Pichini. Cover art by Marc Hundley.

A new edition of one of only two photobooks that Guibert published in his life, reissued here for the first time

This photobook by Hervé Guibert, *The Only Face*, is not a novel in the traditional sense but is nonetheless filled with characters, settings and mystery. It starts with bodies—their faces either eclipsed or out of frame—before unleashing a bravura sequence of portraits: friends, lovers, family and Guibert himself. As the book approaches its finale, his subjects are obscured and then disappear completely, leaving behind the objects they touched, until even those vanish, leaving only light.

Most of the photographs in *The Only Face* were taken on Guibert's European and American travels, but their settings are, with few exceptions, small private interiors. The effect is an inwardness that communicates Guibert's deep affinity with his subjects.

The Only Face, originally published in Paris in 1984, is the second and final photobook Guibert published in his lifetime (preceded by the photo-novel *Suzanne and Louise*, also reissued in English by Magic Hour Press). This new edition presents Guibert's photographs in their original sequence, with his titles and introductory text translated by Christine Pichini and a new cover by the artist Marc Hundley.

French writer and photographer **Hervé Guibert** (1955–91) was the author of 25 books, beginning with *Propaganda Death* (1977), a fictional memoir in the tradition of Georges Bataille, Jean Genet and the Marquis de Sade. His best-selling novel *To the Friend Who Did Not Save My Life* (1990) was inspired by his long friendship with Michel Foucault and the two men's experiences living with AIDS, which tragically ended Guibert's life at the age of 36.

MAGIC HOUR PRESS

ISBN 9781738901357

U.S. \$30.00 CAD \$45.00 GBP £25.00

Pbk, 6.75 x 8.75 in. / 72 pgs / 55 duotone.

April/Photography/Fiction

Territory: WORLD

David Armstrong: Fashion

Edited by Vince Aletti, Matthew Leifheit. Text by Nicolas Ghesquière. Conversations with Lisa Love, Jae Choi, Marie-Amélie Sauvé, Ethan James Green.

Unearthed from the Armstrong archive, this sensuous selection of never-before-seen fashion photography from the artist marks the first publication since his death in 2014

For photographer David Armstrong, the production of a fashion set—the stylists, hair and makeup, the outfits—offered the framework he needed to make his fantasy of decadent queer beauty a reality. While other components of his oeuvre feel akin to Peter Hujar, Bill Jacobson or Nan Goldin, these editorial photographs could have only been shot by Armstrong. Ahead of their time, they offer a new, queer and androgynous perspective—on the fawning lens of historical precedents such as Baron de Meyer—and shine with Armstrong's undying love of beauty.

The 107 pictures in this book are drawn from 18 boxes marked "Fashion" now located in Armstrong's Brooklyn archive. At the time of his death these photographs and negatives had been stored in a barn on Armstrong's property in the Berkshires. This curated selection comprises darkroom and inkjet prints, many of them outtakes which have never been published, for campaigns commissioned by fashion magazines and brands between 2002 and 2010. While by no means an exhaustive catalog of Armstrong's tremendous output, they nonetheless demonstrate his dedication to capturing beauty, as elaborated through accompanying commentary by Nicolas Ghesquière, Lisa Love, Jae Choi, Marie-Amélie Sauvé and Ethan James Green.

David Armstrong (1954–2014) was born in Massachusetts and studied photography at the School of the Museum of Fine Arts in Boston alongside Nan Goldin, who was his roommate. He photographed campaigns for Zegna, Burberry and Puma, and his editorial work was included in magazines such as *Vogue Paris*, *Wonderland*, *GQ* and *Purple*.



MATTE EDITIONS

ISBN 9798986546551

U.S. \$50.00 CAD \$75.00 GBP £42.00

Hbk, 9.75 x 13 in. / 198 pgs / 25 color / 82 b&w.

February/Photography/Fashion

Territory: WORLD

Mitch Epstein: American Nature

Edited by Brian Wallis.

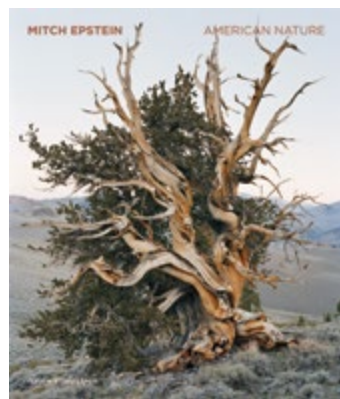
Seminal photo series, together with new works, demonstrate Epstein's unflinching documentation of America's landscapes ravaged by climate change

The culmination of a 20-year odyssey by one of America's leading photographers, *American Nature* represents both a political portrait of the nation during this pivotal time and an existential warning about a potentially cataclysmic future. Even though the threat of climate change is very real and affects us daily, the causes and consequences are often hard to articulate, much less represent. Mitch Epstein's monumental achievement in his overarching work of the past two decades has been to communicate the intangible networks of production and power that threaten our environment and to listen to and record the visions of people in protest, as well as the gentle thrum of the enduring forest. *American Nature* features key selections from Epstein's three most recent projects: *American Power* (2003–9), *Property Rights* (2017–20) and *Old Growth* (2020–24). In *American Power*, he shows the consequences of the corporate extraction and refinement of natural resources. In *Property Rights*, he bears witness to local responses and resistances to such spoliations. And in *Old Growth*, he reveals the too rarely seen vistas of ancient trees and pristine nature, untrammelled by human exploitation. In addition to these three major photographic projects, there are two new multimedia works: the monumental installation *Forest Waves*, devoted to the virgin forest of Massachusetts, and *Clear Cut*, a compilation of still images by early 20th-century photographer Darius Kinsey on the deforestation in the American Northwest.

Mitch Epstein (born 1952) was born in Holyoke, Massachusetts, and studied under Garry Winogrand at Cooper Union. His photobook *Family Business* won the 2004 Kraszna-Krausz Photography Book Award. Epstein was previously a visiting artist at Bard College's Photography Program.

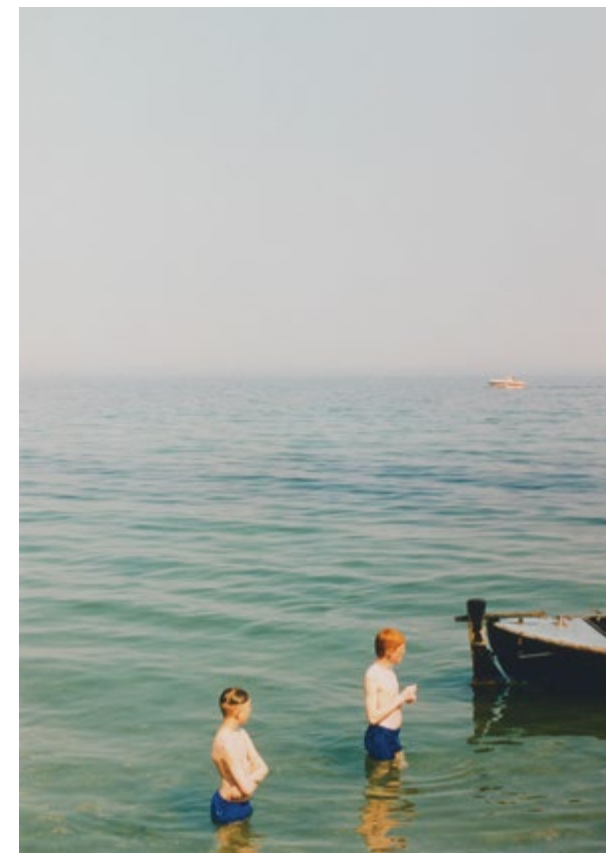
EXHIBITION

Turin, Italy: Gallerie d'Italia, 10/17/24–03/02/25



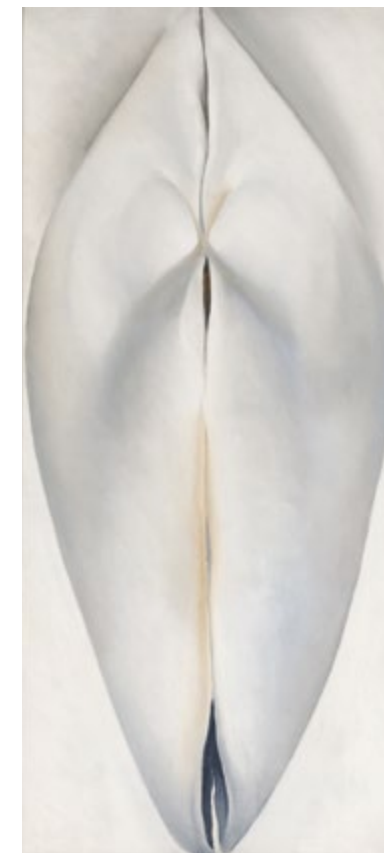
SKIRA

ISBN 9788857253121
U.S. \$50.00 CAD \$75.00
Hbk, 9.5 x 11 in. / 176 pgs / 80 color.
February/Photography
Territory: NA LA



EXHIBITION

Humblebæk, Denmark: Louisiana Museum of Modern Art, 10/11/24–04/27/25



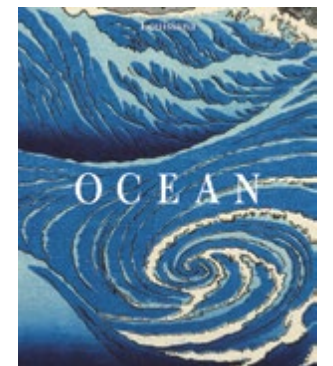
Ocean

Edited by Lærke Rydal Jørgensen, Tine Colstrup, Kaspar Thormod. Foreword by Poul Erik Tøjner. Text by Tine Colstrup, Kaspar Thormod, Rachel Carson, Katherine Richardson, Dorthe Jørgensen.

A visual voyage through the enigmatic ocean, where science meets art and where myth meets reality

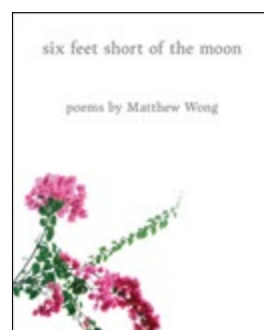
We know more about the surface of Mars than we do about our planet's oceans. And yet the ocean remains an alluring prospect to humanity: as an artistic icon, an object of scientific inquiry or even a financial resource. Encompassing art, film, literature, archeology and natural history, *Ocean* is a journey of discovery above and below the surface. Offering a cross section of art and cultural history, the exhibition and catalog are arranged into three themes: the ocean between art and science; the mythological ocean; and the Anthropocene ocean. From the woodblock prints of Utagawa Kuniyoshi to Jean Painlevé's photographs of aquatic life and Susan Hiller's mapping of sea coasts, *Ocean* offers a mosaic view of this infinite yet imperiled source of life.

Artists include: John Akomfrah, Anna Atkins, Jeanette Ehlers, Caspar David Friedrich, Susan Hiller, Pierre Huyghe, Utagawa Kuniyoshi, Jean Painlevé, Howardena Pindell, August Strindberg, Wolfgang Tillmans, Francesca Woodman.



LOUISIANA MUSEUM OF MODERN ART

ISBN 9788793659827
U.S. \$35.00 CAD \$53.00 GBP £30.00
Hbk, 8.5 x 10.25 in. / 128 pgs / 160 color / 2 duotone / 10 b&w.
April/Art/Nature/Science
Territory: WORLD



Six Feet Short of the Moon: Poems by Matthew Wong

Text by John Wall Barger, John Yau.

THE MATTHEW WONG FOUNDATION

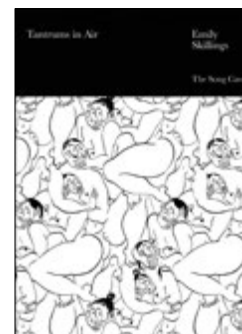
ISBN 9798218529765
U.S. \$40.00 CAD \$60.00 GBP £34.00
Hbk, 8 x 10 in. / 172 pgs / 24 color.
March/Poetry/Art/Photography
Territory: WORLD

Poems and photographs from a painter whose gestural articulations and lush, textured landscapes draw comparisons to Klimt, Van Gogh and Soutine

This book comprises never before published or exhibited poetry and photography by the Canadian artist Matthew Wong (1984–2019), whose too-brief life yielded astonishing paintings in addition to work featured here. An introduction by Wong’s friend and fellow poet John Wall Barger sheds light on the genesis of the poems and the ambition in Wong to faithfully describe the wonder and desolation of an artist’s inner life. John Cheim, founder of New York gallery Cheim & Read and an accomplished book designer, selected the photographs and designed this volume.

The institutional recognition of Matthew Wong’s achievements can be gauged by his four solo exhibitions at prominent galleries in New York, two museum shows in North America and *Matthew Wong | Vincent Van Gogh: Painting as a Last Resort*, the artist’s first European survey at the Van Gogh Museum, Amsterdam.

The critical and popular appeal of Wong’s paintings and drawings is considerable. *Six Feet Short of the Moon* is the definitive introduction to Wong’s poetic and photographic artistic practice, two critical components of his creative life.



Tantrums in Air By Emily Skillings

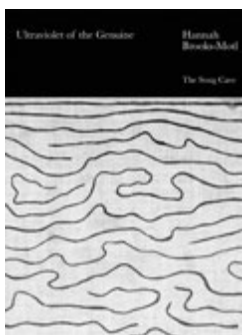
THE SONG CAVE
ISBN 9798991298803
U.S. \$18.95 CAD \$27.95 GBP £16.00
Pbk, 5.5 x 7.5 in. / 96 pgs.
June/Poetry
Territory: WORLD

“These poems are stitched with lush, unforeseen textures and unexhausted time. ...They make the ghost of John Keats smile in ecstasy. Raymond Roussel would have kept this collection under his pillow.” —Lucy Ives

Emily Skillings’ highly anticipated second collection of poems, *Tantrums in Air*, is a wild romp through verbal reality, marking her as one of contemporary poetry’s shining stars of humor, insight and edge. It follows her first collection, *Fort Not*, published by the Song Cave in 2017, which *Publishers Weekly* called a “fabulously eccentric, hypnotic and hypervigilant debut.” Skillings writes through various poetic forms. Featuring a ballet in four acts—“part ghost, part sponge / a lump of pure refusal”—addresses to past loves—“I circle the circle / Of a compact mirror, open”—and an unconventional treatise on education, *Tantrums in Air* is smart and honest, reinventing both what’s possible and what we should expect from poetry.

Emily Skillings received her MFA from Columbia University School of the Arts. Her recent work has been featured in *Harper’s*, *Poetry*, *Granta* and the *New York Review of Books*.

Crablike
it uncloaks
from itself—
removes
its own ghost-
ly paper. A leg
of mostly air
remains in air.
The hollowed
onionskin bulbs
where eyes once lay
look out on the field.



Ultraviolet of the Genuine By Hannah Brooks-Motl

THE SONG CAVE
ISBN 9798987828892
U.S. \$18.95 CAD \$27.95 GBP £16.00
Pbk, 5.5 x 7.5 in. / 96 pgs.
March/Poetry
Territory: WORLD

The fourth collection from a rising star of contemporary American poetry

Hannah Brooks-Motl’s fourth collection of poems is an expansive record of time and thought, weaving together philosophy, science, theology, dreams, grief, literary theory, criticism, history and ideas of utopia—making for a book that continuously surprises and is nearly impossible to categorize. Engaging with centuries of poetic tradition, *Ultraviolet of the Genuine* leaves room for the development of everything, abstract and alive, even giving ants the spotlight in one long poem. These poems propose a new metaphysics, weighing everyday moments wherein the elusive and ultraviolet radiate. Again, Brooks-Motl challenges the ways we read poetry, not by opting for either the head or the heart, but by choosing both.

Hannah Brooks-Motl is the author of the poetry collections *The New Years* (2014), *M* (2015) and *Earth* (2019). In a review of *Earth* in *Adroit Journal*, Jonathan Suhr writes that in this collection, “The self becomes a referential object defined by its relations to definitions that are also always changing: society, home, family, poetry, memory.” Brooks-Motl’s poems and essays have appeared in *Best American Experimental Writing*, *Cambridge Literary Review*, *Chicago Review*, *Modernism/modernity* and *Tupelo Quarterly*.

Can idealism ever be accurate?
When nature was dying and
when art died too and the dewy
petal of the corn plant and
virtues—

The heavy pollens, the bony fishes,
the source of all edits

When no one knew the source of
the edits

I blended right in with my poem

With imitatio and dramarama

The cold loamy lyrics exhorting
this moment

WALKING SHADOW

The yellow lily laughs
at its own joke. Someone
has to break.

Spring means beauty and
chaos and
beauty means chaos and chaos

is a whale’s breach: fun and
pumice; itch
slapped with body and world



Silkworm’s Pansori By David Seung

THE SONG CAVE
ISBN 9798991298810
U.S. \$18.95 CAD \$27.95 GBP £16.00
Pbk, 5.5 x 7.5 in. / 96 pgs.
March/Poetry
Territory: WORLD

Inspired by the traditional Korean *sijo*, David Seung’s first poetry collection reflects on the country’s struggle for independence and his own family’s sacrifices in achieving it

The debut book of poems by David Seung, *Silkworm’s Pansori* is a collection of English-language *sijo* poems: a traditional Korean poetic form that is straightforward in its syntax but emotionally nuanced. Following this historical form closely, these are poems of elegance and subtlety, like painted still lifes imbued with heartbreaking subtlety and metaphor. Yet the poet can only get so far with this exercise before his own personal Korean history, a family legacy of war and torture, starts creeping in to shatter the otherwise poetic calm. Inserted toward the end of the book is the Korean Declaration of Independence; among the signers is the poet’s great-great-grandfather. Asking the reader to contextualize this document with the history of *sijo* and his own family saga, Seung gracefully addresses generations of anger and pain, and reflects on the intricacies of human existence.

David Seung is a Korean American stand-up comedian and writer. He holds an MFA in creative writing from Portland State University, where he now teaches.

We welcome MANDYLION PRESS to the D.A.P. list. Mandylion Press unearths forgotten novels written by women and weirdos in the long 19th century, with added introductions and visual references.



One or Two By H.D. Everett

Edited by Mabel Capability Taylor, Madeline Porsella. Introduction by Madeline Porsella.

MANDYLION PRESS

ISBN 9798988606130
U.S. \$25.00 CAD \$38.00 GBP £21.00
Pbk, 5 x 7.5 in. / 256 pgs / 72 b&w.
April/Fiction
Territory: WORLD

For fans of body horror, Everett pens the freakiest metaphysical thriller you've never heard of

Frances Bethune is desperate to lose weight before her husband's return from India—in just two weeks. On the advice of a bad-breathed spirit, Frances undertakes a slenderizing séance. While she succeeds in her quest for thinness, she is horrified to discover that her discarded weight has taken on a new life of its own. Of this chilling, revolting tale, H.P. Lovecraft raved that Everett "reaches singular heights of spiritual terror."

This new edition from Mandylion Press restores Everett's 1907 masterpiece. It features an original introduction written by Mandylion cofounder Madeline Porsella, as well as a glossary that provides visual, material and affective image footnotes.

Henrietta Dorothy Everett (1851–1923) was born in Kent, England. Between 1896 and 1920, she published 22 books under the pen name Theo Douglas. She was an influential figure in the early days of science fiction and fantasy writing, and was cited in H.P. Lovecraft's extended 1927 essay "Supernatural Horror in Literature."



The Morgesons By Elizabeth Stoddard

Edited by Mabel Capability Taylor, Madeline Porsella. Introduction by Mabel Capability Taylor.

MANDYLION PRESS

ISBN 9798988606123
U.S. \$25.00 CAD \$38.00 GBP £21.00
Pbk, 5 x 7.5 in. / 416 pgs / 96 b&w.
April/Fiction
Territory: WORLD

Stoddard leaves little to the imagination in this startling New England bildungsroman about a strange girl and her even stranger sister

Cassandra and Veronica Morgeson are wild girls. Adored by men, hated by women and feared by their parents—they break the mold. Veronica refuses to leave the family hearth or look at the ocean. Cassandra travels from one house to another around Massachusetts, breaking hearts and sending men to their deaths wherever she goes. She narrates it all in a bold voice that will surprise and shock even those most familiar with 19th-century literature. Henry James called *The Morgesons* "a remarkable book by those who had the good fortune to come across it." As with all of Mandylion's bespoke publications, this new edition of Stoddard's first novel includes a visual glossary that illuminates the social conventions and restrictions of the 19th century.

Elizabeth Drew Barstow Stoddard (1823–1902) was the author of three novels, *The Morgesons* (1862), *Two Men* (1865) and *Temple House* (1867). These received mixed reviews and sold poorly in her lifetime, though her work received renewed interest at the end of her life. Her career underwent another critical reevaluation among feminist scholars in the 1970 and 1980s.



BACK IN PRINT

Blu's Hanging By Lois-Ann Yamanaka

Interview by R. Zamora Linmark. Afterword by Erin Khuê Ninh.

KAYA PRESS

ISBN 9781935717010
U.S. \$18.95 CAD \$27.95 GBP £16.00
Pbk, 5.25 x 7.5 in. / 256 pgs.
May/Fiction
Territory: WORLD

The much anticipated reprint of Yamanaka's "giddy, bawdy, and genuinely moving" (*Kirkus Reviews*) novel about a young girl's fierce love for her family on the Hawaiian island of Moloka'i

In the wake of their mother's death, the three Ogata children grow up fast. As their Poppy withdraws into a grief-stricken stupor, eldest daughter Ivah is left taking care of her siblings: Maisie, her timid sister who hasn't said a word since their loss; and Blu, her reckless brother whose childhood romance risks exposing him to new dangers. All that's holding the Ogatas together is 12-year-old Ivah's single-minded determination, but she must ultimately decide whether the future she wants for herself is on Moloka'i or beyond its shores. Through the rich, multivocal pidgin of Hawai'i, Lois-Ann Yamanaka offers an unvarnished look at a life where music, poverty and love share the same home. Originally published in 1997 and now back in print, *Blu's Hanging* shines with humor and expressiveness even as it shows the brutal toll of an adolescence haunted by loss. This new edition includes an interview with Yamanaka about her career and the controversies surrounding this novel, along with a contextualizing afterword by Asian American scholar Erin Khuê Ninh.

Born in Hawai'i and raised in Moloka'i, Honolulu-based author **Lois-Ann Yamanaka** (born 1961) has won a Lannan Literary Award, an Asian American Literary Award and an American Book Award.

"The school summoned some suspicious kids to the school clinic immediately and conducted blood examinations. However, only one of them tested positive for anything. The rest of the kids were innocent, or so it seemed. ...And then, on the Monday of the third week of November, Ivan's case erupted."

—Djuna, excerpt



Not Yet Gods By Djuna

Translated by Jihyun Park, Gord Sellar. Afterword by Djuna, Gord Sellar.

KAYA PRESS

ISBN 9781935717119
U.S. \$17.95 CAD \$26.95 GBP £15.00
Pbk, 5 x 7.5 in. / 208 pgs.
July/Fiction
Territory: WORLD

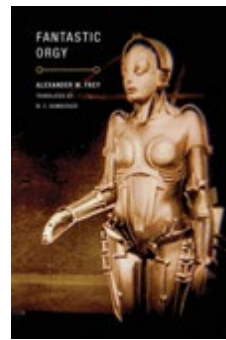
More mind-bending speculative fiction by one of South Korea's most provocative science fiction writers

Following the landmark English-language publication of *Everything Good Dies Here*, Kaya Press delivers more provocative thought experiments by pseudonymous author Djuna, whose writings on internet culture have attracted a cult following in South Korea. *Not Yet Gods* explores the universe-shattering effects of teenage anger cross-pollinated with radiation-induced psychic powers, unscrupulous governments and corporate avarice. In the aftermath of a nuclear explosion set off in North Korea, an ordinary South Korean high school classroom becomes ground zero for the discovery of a radical new source of energy: children capable of conducting and amplifying the telepathic and telekinetic powers of those around them. Told as a series of interlinked stories, Djuna's fractally unfolding thought experiments interrogate the nature of power, disability and illusion in the potential end of history.

Film critic and speculative fiction writer **Djuna** first appeared as an online presence in the early 1990s. They have published nine short story collections, three novels and numerous essays and uncollected stories.

“Dragging her out in this manner, he raised her toward the curious crowd. Phantomata rested tensely, leaning a bit forward, trembling a little due to her mechanism, like an object teetering on an edge. Konrad quietly doubted that this was any sort of human being.”

—Alexander M. Frey, excerpt



Fantastic Orgy

By Alexander M. Frey

Translated with introduction by W. C. Bamberger.

WAKEFIELD PRESS

ISBN 9781939663948

U.S. \$12.95 CAD \$19.95 GBP £11.00

Pbk, 4.5 x 7 in. / 88 pgs.

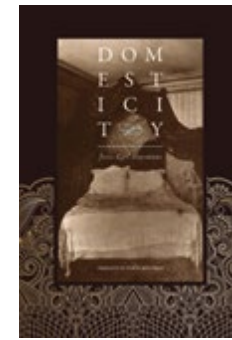
April/Fiction

Territory: WORLD

Maimed beggars, female automatons, cultural prosthetics: four tales of opulence, poverty and grotesque empathy from the Weimar Republic

First published in 1924, *Fantastic Orgy* is most notable for its title story, an account of a drinking rout organized for maimed beggars in honor of a sideshow attraction, a mechanical woman doomed to early death through disintegration from entertaining the masses—a depiction of a robotic woman preceding by several years Fritz Lang’s less sympathetic presentation in *Metropolis*. All four stories, however, explore the emotional and material needs of a crippled society, the economic trap of poverty and the hypocritical righteousness of charity. Like an etching by Georg Grosz or Otto Dix translated into literary form, Alexander Frey presents the troubling, at times fantastical notion of a prosthetic humanity for damaged times.

Alexander M. Frey (1881–1957) was a German author whose antiwar novel *Die Pflasterkästen* (*The Cross Bearers*) is considered by some critics to be superior to *All Quiet on the Western Front*. Frey refused to join the National Socialist Party, despite having served as a medic in the trenches of World War I alongside dispatcher Adolf Hitler, and fled Germany during World War II.



Domesticity

By Joris-Karl Huysmans

Translated by George MacLennan.

WAKEFIELD PRESS

ISBN 9781962728034

U.S. \$19.95 CAD \$29.95 GBP £17.00

Pbk, 5.25 x 8 in. / 320 pgs.

May/Fiction

Territory: WORLD

Steeped in sardonic pessimism, this ode to sterility was one of the author’s own favorite novels of his career

Joris-Karl Huysmans’ semi-autobiographical third novel, first published in French in 1881, signaled the beginning of his break from the naturalism of Émile Zola and his turn toward a “new naturalism” that laid out the negative consequences of determinism. *Domesticity* tells the tale of the novelist André Jayant and the artist Cyprien Tibaille, two men struggling between the urges of the body and the urges of the soul, and with the failure of matrimony or artistic endeavor to fulfill the needs of either. More than a psychological character study, though, *Domesticity* stands as one of the most memorable portraits of late 19th-century Paris and its sad, futile affairs of the heart.

Earning a wage through a career in the French civil service, **Joris-Karl Huysmans** (1848–1907) quietly explored the extremes of human nature and artifice through a series of books that influenced a number of literary movements: from the grimy naturalism of *Marthe* to the cornerstone of the decadent movement, *Against Nature* and the Satanist classic *Down There*, to the dream-ridden Surrealist favorite *Becalmed*.

“The two young men were walking down an empty street, and their steps rang sharply on the pavement. Their shadows sometimes broke against closed shops, sometimes preceded or followed them, spread flat on the flagstones, paler at certain moments, darker at others. Often they tangled, merged, joined shoulders, formed nothing but a trunk with arms and legs branching out, surmounted by two heads: sometimes they separated, gathered underfoot or stretched out disproportionately, were decapitated in doorway recesses.”

—Joris-Karl Huysmans, excerpt



The Employee

By Jacques Sternberg

Translated with introduction by Matt Seidel.

WAKEFIELD PRESS

ISBN 9781962728058

U.S. \$16.95 CAD \$24.95 GBP £14.99

Pbk, 5.25 x 8 in. / 192 pgs.

June/Fiction

Territory: WORLD

Sternberg’s rule-breaking, genre-defying novel upends the humdrum workday world

A nameless employee stands outside the door to an office, hesitating to enter because he is five minutes late. This banal opening then launches into a frenetic narrative that switches genres, modes and universes with abandon. From an account of his feral childhood with a nymphomaniacal mother, to his early development of a third arm and a second head, the employee unspools his subsequent life as department-store wrapper, ladder-descending bureaucrat, traveling salesman, murder suspect and other occupations. Years return and reverse through a series of inflicted hellscape as a tension builds between an untrammelled imagination willing to commit any crime and the inescapable rigidity of the mind.

First published in French by Les Éditions de Minuit in 1958, *The Employee* was awarded the Grand Prix de l’Humour Noir in 1961. This first English-language translation presents an entropic exercise of the imagination that will leave readers bewildered and breathless.

Jacques Sternberg (1923–2006) was a literary maverick, who wrote over 50 books that roamed freely through genre and influence without ever adhering to anything that might threaten constraint. He was briefly a member of the Panic Movement, founded by Fernando Arrabal, Alejandro Jodorowsky and Roland Topor.

“But it was becoming clear with each new purchase that I would soon become a true collector. I scooped up some pairs of hands for my old age; I stashed some used replacement eyes in my cupboard. I even managed to find a reversible face and a beach torso that came with a tool kit. I had the satisfaction of knowing that I was a self-made man. Then came the typhoid monsoon that ruined everything.”

—Jacques Sternberg, excerpt

“1.

Around 9 o’clock. An asylum in which, through no fault of my own, I lost Verlaine. A red-letter day. And Cendrars, in a drunken state, recounts tales of Russian monks, of women under bridges, of farmer Gaborwiegh. I just lie far below and look at the noses of Baudelaire and Villon.”

—Emil Szittyá, excerpt



The Hashish Films of Customs Officer Henri Rousseau and Tatyana Joukof Shuffles the Cards

(A Novel against Psycho-Analise)

By Emil Szittyá

Translated with introduction by W. C. Bamberger.

WAKEFIELD PRESS

ISBN 9781962728041

U.S. \$13.95 CAD \$21.95 GBP £12.00

Pbk, 4.5 x 7 in. / 80 pgs.

March/Fiction/Poetry

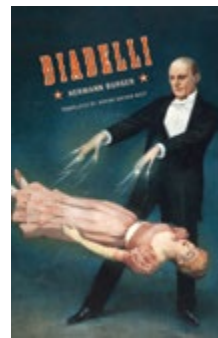
Territory: WORLD

For devotees of Dada and Surrealism, this outlandish, unconventional collection of prose poems amplifies a formerly invisible voice of European modernism

Emil Szittyá’s earliest known work of significance, *The Hashish Films of Customs Officer Henri Rousseau and Tatyana Joukof Shuffles the Cards*, was published in German in Budapest in 1916, yet it portrays the hallucinatory Paris in which the author had chosen a temporary dwelling at that time. Prose poems for lack of a better word, Szittyá’s “hashish films” were almost lost to time but can now be recognized as similar to the work of Blaise Cendrars and Guillaume Apollinaire. They nevertheless reflect the author’s lifelong refusal to ally himself to any literary or artistic movement. It is a strange literary work as international and untethered as the author himself had been, a symbolic map of Montparnasse that incorporated the visual world of the painters around him. **Emil Szittyá** was the most established pseudonym of the Hungarian-born Adolf Schenk (1886–1964). A vagabond in both his writing and his practice, his life intersected with notable names throughout Europe in the years of high modernism. Schenk eventually settled in Paris, fighting in the Resistance and working at the café Les Deux Magots before dying of tuberculosis.

“I am, in all probability, as a prestidigitator and master illusionist, utterly ruined; nothing suggests that I will surmount this, my final hocus-pocus crisis, in the way I have so many times before, leaping up like a jack-in-the-box from my virtuosity-depressions, condensing perpetual despair and transforming it to stunning effect.”

—Hermann Burger, excerpt



Diabelli

By Hermann Burger

Translated with introduction by Adrian Nathan West.

WAKEFIELD PRESS

ISBN 9781962728065

U.S. \$15.95 CAD \$23.95 GBP £14.00

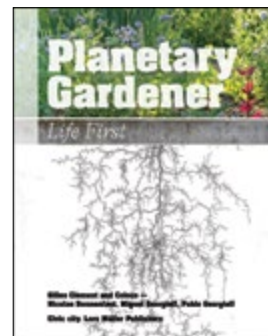
Pbk, 4.5 x 7 in. / 160 pgs / 4 b&w.

June/Fiction

Territory: WORLD

Together with other disillusioned illusionists, the titular magician exposes the dark underside of art, intent on unveiling life’s elegant deception

In following the tales of these magicians of madness, *Diabelli* offers unique confessional accounts of linguistic self-destruction. Chief among them is prestidigitator Grazio Diabelli, who refuses an invitation to perform and instead discourses on the history of escapology as he contemplates his own final and permanent disappearing act. Also waiting in the wings is August Stramm, “pianistic abortion” applying for the post of orchestra minion despite being hard of hearing; and Anatol Zentgraf, private scholar and maniacal reader who is the alleged epicenter of an earthquake. Added to this first English edition is Burger’s tale “The Laughter Artist,” an account of a nameless professional artist of cachinnation whose mother’s backstage visit induces a fatal culmination of his art. **Hermann Burger** (1942–89) was a Swiss author, critic and professor. He first achieved fame with his novel *Schilten*, the story of a mad village schoolteacher who teaches his students to prepare for death. At the end of his life, he was working on the autobiographical tetralogy *Brenner*, one of the high points of 20th-century German prose.



Planetary Gardener

Life First

Edited by Gilles Clément, Nicolas Bonnefant, Miguel Georgieff, Pablo Georgieff.

LARS MÜLLER PUBLISHERS

ISBN 9783037787755

U.S. \$35.00 CAD \$53.00

Pbk, 6.5 x 9.5 in. / 560 pgs / 450 color / 14

duotone / 31 b&w / 17 tritone.

March/Gardening

Territory: NA LA

Highlighting the diversity of our relationships with the beings that inhabit this planet together

This book, edited by French gardener, botanist and writer Gilles Clément (born 1943) and Coloco, a collective of landscape architects, artists, urban planners and botanists, showcases how we can live in harmony with nature and appreciate all its diversity, acting as gardeners and guardians. Adopting the point of view of the “planetary gardener” requires personal sensitivity, scientific rigor and practical experience. Beyond what nature can do for us, let’s ask: What can we do for nature? Let’s widen our focus, but above all, let’s adopt a code of conduct and take immediate action on all fronts. The book features the work of gardeners who work on vast landscapes as well as very small gardens, and who are also involved in movements of resistance and activism. The final section of the book helps and inspires the reader to get started on their own part of the planetary garden.

QUESTIONS FOR STARTING A GARDEN

What’s the potential for a garden here?

What kind of soil am I planting in?

What is the path of the sun?

Who is already living here?

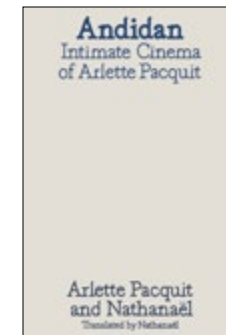
Who are the gardeners?

What’s our gardening strategy?

What’s the timeline for our garden?

What are we hoping to achieve?

In its inaugural year, CARA: Practice invites writers to engage with histories of material and visual culture to animate their potential for addressing the urgencies and cultural shifts of the present.



Andidan: Intimate Cinemas of Arlette Pacquit

Text by Arlette Pacquit, Nathanaël. Translated by Nathanaël.

CARA

ISBN 9781954939073

U.S. \$18.00 CAD \$27.00 GBP £15.00

Pbk, 4.25 x 6.75 in. / 256 pgs / 64 color.

June/Film

Territory: WORLD

The first English-language introduction to the documentary cinema of Arlette Pacquit, a revered storyteller of Martinican culture and Afro-Caribbean history

The first publication dedicated to the work of Martinican journalist and filmmaker Arlette Pacquit, *Andidan* takes the form of a continuous dialogue spanning from 2020 to 2023, between the artist and the poet and translator Nathanaël. Through her documentary-style films, Pacquit has given voice to Martinican history in the wake of French colonialism and to the Afro-Caribbean experience at large. Edited to mimic a film, the book is composed of five recorded interviews (transcribed), two written interviews, several texts by Pacquit and an essay by Nathanaël, amplified by a filmography, film stills and production shots, many previously unseen. Translated into English from French and Kréyol, the book preserves the intimacy of conversation to discuss subjects ranging from Pacquit’s films to her engagement with a transnational politics of solidarity, the French colonial imprint on Martinique and Kréyol as a language of the interior.



Subject to Justice

By Max Jorge Hinderer Cruz

CARA

ISBN 9781954939080

U.S. \$18.00 CAD \$27.00 GBP £15.00

Pbk, 4.25 x 6.75 in. / 112 pgs / 15 color.

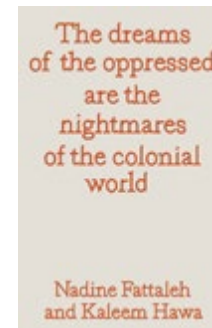
June/Curatorial & Museum Studies

Territory: WORLD

Utilizing case studies from Caribbean and Latin American history, Cruz redefines artistic and cultural practices within the legal labyrinth of restitution

In discussions over repatriation and restitution of cultural objects, artistic practices often clash with the legal and political frameworks of sovereignty. To untangle these theoretical issues, Max Jorge Hinderer Cruz draws on examples from Latin American and Caribbean history dating back to the 16th century, grounding these reflections in anticolonial struggles and claims for justice. In revisiting such case studies as the so-called Aztec Feather Headdress of Moctezuma and the international dispute over the Spanish galleon *San José* shipwrecked off the coast of Colombia; or Indigenous political leader and philosopher Ailton Krenak’s intervention at the 1987 Brazilian Constitutional Assembly, Cruz confronts not only history’s effects on conceptions of art and cultural heritage, but also its juridical and political effects on what he calls cultural sovereignty.

Max Jorge Hinderer Cruz is a philosopher based in the Plurinational State of Bolivia.



The dreams of the oppressed are the nightmares of the colonial world

Text by Nadine Fattaleh, Kaleem Hawa.

CARA

ISBN 9781954939103

U.S. \$18.00 CAD \$27.00 GBP £15.00

Pbk, 4.25 x 6.75 in. / 112 pgs / 30 color / 10 b&w.

June/Art Criticism & Theory

Territory: WORLD

Visualizing the collective imagination of Palestinian and Arab filmmakers across 75 years of exile, dispossession and displacement

In *The dreams of the oppressed are the nightmares of the colonial world*, Palestinian scholars Nadine Fattaleh and Kaleem Hawa engage in a wide-ranging conversation about Arab history, geography, art and cinema, weaving together theoretical and cultural texts to discuss the afterlives of violence, armed resistance and image-making in the Palestinian struggle. Their exchange centers on the 1987 film *The Dream* by Syrian filmmaker Mohammad Malas, which chronicles the dreams of Palestinians interviewed in refugee camps in Lebanon. Their discussion expands to consider a constellation of works from the past 60 years by filmmakers including Amiralay, Kassem Hawal, Hani Jawharieh and Jocelyne Saab.

Nadine Fattaleh is a Palestinian researcher, writer and translator from Amman.

Kaleem Hawa is a Palestinian writer and organizer living in New York City.



Judith Namala

A Novella

By Serubiri Moses

CARA

ISBN 9781954939097

U.S. \$18.00 CAD \$27.00 GBP £15.00

Pbk, 4.25 x 6.75 in. / 112 pgs / 30 color.

June/Fiction

Territory: WORLD

Translating a popular song from Luganda into English, Moses spins a fictional story of housework and domestic labor across 40 years of Ugandan history

Serubiri Moses’ *Judith Namala: A Novella*, the author’s fiction debut, is an experiment in adaptation, translation and genre. Set in Uganda between the late 1970s and early 2000s, the book stages the domestic dramas of Judith Namala, a Black maid, and Esther Nambi, her Black madam. Unfolding across short vignettes of fiction, poetry, Ugandan history, art criticism and journalistic reportage, Moses’ narrative is also an exercise in translation as fictocriticism: unraveling the lyrics to a popular Ugandan song into an expansive new approach to storytelling.

Serubiri Moses is a Ugandan author and curator based in New York City. He is an adjunct faculty member in Art History at Hunter College, CUNY, and a visiting faculty member at the Center for Curatorial Studies, Bard College.



Ai Weiwei Handbook

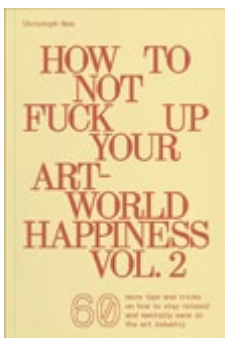
Edited by Larry Warsh. Text by Foong Ping.

NO MORE RULERS

ISBN 9798988928645
 U.S. \$18.95 CAD \$27.95 GBP £16.00
 Flexi, 4.5 x 7 in. / 148 pgs / 69 color / 21 b&w.
 May/Art
 Territory: WORLD

A compact and amply illustrated guide to the prodigious artist, activist and dissident

Emerging from a tumultuous background of political and cultural critique, Ai Weiwei (born 1957) uses a diverse range of mediums—including sculpture, photography, film and even social media—to confront issues from human rights abuses to democracy, censorship and the role of the artist in society. Many of his interventions directly confront Chinese history and its current political climate, such as his infamous photo series *Dropping a Han Dynasty Urn* (1995) or his poignant response to the 2008 Sichuan Earthquake, *Straight*. Other, more recent artworks address global crises including the plight of refugees and forced migrants commemorated in *Law of the Journey* and the documentary *Human Flow*. Uniting craftsmanship with conceptual creativity, Ai's provocative and socially engaging art challenges political dogma and makes a plea for human rights. He serves as an example for free expression both in China and internationally. *Ai Weiwei Handbook*, the latest volume in the new series from No More Rulers, is an accessible, affordable guide to Ai's storied career of art and activism.



How to Not Fuck Up Your Art-World Happiness Vol. 2

60 More Tips and Tricks on How to Stay Relaxed and Mentally Sane in the Art Industry

By Christoph Noe

Design by Raphael Drechsel.

VERLAG FÜR MODERNE KUNST

ISBN 9783991531340
 U.S. \$19.95 CAD \$29.95
 Pbk, 4.75 x 7 in. / 112 pgs.
 January/Art Criticism & Theory
 Territory: NA LA ASIA AU/NZ AFR ME

With 60 new tips and tricks, Noe's latest set of art-world aphorisms encourages kindness, optimism and common sense

Author, entrepreneur and art advisor Christoph Noe is back with his next round of advice on maintaining positivity in the art world, *How To Not Fuck Up Your Art-World Happiness Vol. 2*. This latest collection of new guidelines is a follow-up to Noe's bestseller, continuing the conversation of how to stay sane, engaged and even enthralled while working in the art world. His pearls of wisdom range from the practical ("Avoid VIP Lounges for Meetings") to the profane ("Fuck All Art Advice Books"), and from the provocative ("Sell Artworks on Dating Apps") to the profound ("Do Nothing"). Once again, he addresses all the actors of the art market—and even those not yet in it—with his witty tips, tricks and hacks that he's learned the hard way, so you don't have to. Originally a management consultant, **Christoph Noe** is a cofounder of Larry's List, a premier resource for art collectors. He is currently a faculty member at Sotheby's Institute of Art.

TIPS INSIDE

- Call the deadline bluff
- Go beyond the small talk
- Embrace the elderly
- Don't ruin the euphoria of others
- Sell artworks on dating apps
- Develop micro audiences
- Don't be seduced by the VIP label
- Detox digitally
- Don't do everything for free, but...
- Come to peace with copycats
- Fuck all art advice books
- Know what you are talking about

The Five Design Principles for a Wicked Arts Curriculum

CONTENT

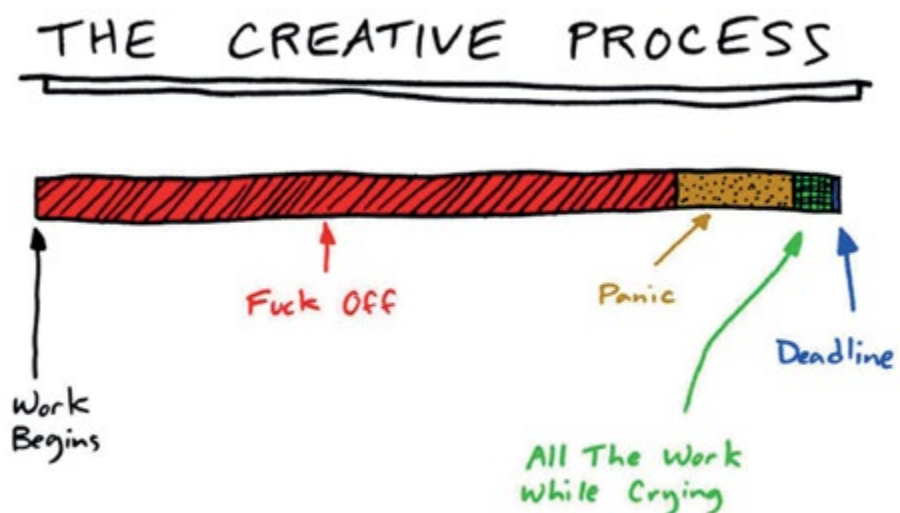
1. Create connections between the domain of the student, the arts and society through themes and sources of inspiration
2. Provide a variety of meaningful materials and techniques

PEDAGOGY

3. Design Wicked Arts Assignments based on enabling constraints
4. Address classes as learning communities, promoting various working strategies and expertises

CONTEXTS FOR LEARNING

5. Offer opportunities for learning and assessment in lifelike contexts



Wicked Arts Education

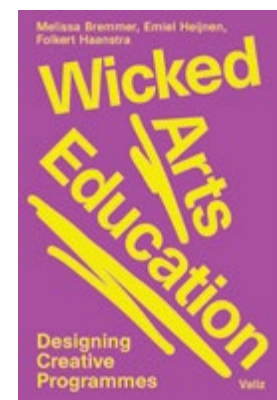
Designing Creative Programmes

Text by Melissa Bremmer, Emiel Heijnen, Folkert Haanstra.

A hands-on, practical guide to designing fun and accessible art curricula for all ages

Following the blockbuster success of *Wicked Arts Assignments*, *Wicked Arts Education* helps teachers and creatives design exciting arts educational programs from scratch. These arts programs foster a meaningful connection between the culture of the student, the arts and society. The included arts educational design strategies have been tested in a variety of settings around the world and were found to be helpful in challenging arts educators to explore curriculum ideas collectively, creatively and productively. In a time of individualization and polarization, this volume underlines the power of collective learning about, in and through the arts.

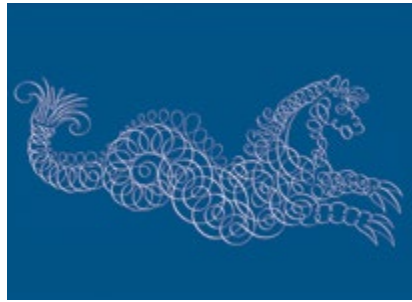
Though *Wicked Arts Education* can be used to create personalized learning trajectories, it also advocates building learning communities in which students and teachers share interests, expertise and opinions. *Wicked Arts Education* can be used in a variety of educational contexts: from primary to higher education, and for arts curricula inside and beyond schools. The book is not only for educational settings, however, but intended for a wide-reaching audience that includes anyone wanting to work collectively with others on a creative project. The term "arts" underlines that this workbook is suitable for the visual arts, music, dance, theater, film or design, but also for designing interdisciplinary arts projects and courses. So, whether you are an arts teacher, an artist or a curriculum designer, or if you want to set up a single lesson or a complete arts curriculum, this book is not to be missed.



VALIZ

ISBN 9789493246386
 U.S. \$25.00 CAD \$38.00
 Pbk, 6 x 8.75 in. / 192 pgs / 100 color / 10 b&w.
 February/Art Criticism & Theory/Curatorial & Museum Studies
 Territory: NA LA ME

New boxed notecards from Letterform Archive



Calligraphic Menagerie

LETTERFORM ARCHIVE BOOKS
 ISBN 9798989142385
 U.S. \$22.95 CAD \$34.95
 GBP £18.99 **SDNR50**
 Boxed, 5.5 x 4 in. / 20 color notecards and envelopes.
 May/Stationery
 Territory: WORLD

Twenty charismatic creatures made with playful flourishes by the quills of 17th- and 18th-century calligraphers

Sourced from Letterform Archive's collection of historic writing manuals—books in which Europe's leading scribes showed off their talents—this set of 20 unique notecards with accompanying envelopes delightfully displays hand-drawn animals made with ink and pen. Dogs, cats, bears, elephants, lions, dragonflies, peacocks, swans and more are reproduced in bright hues on an array of colorful backgrounds. These technically masterful and playfully expressive artworks by famed calligraphers such as Jan van de Velde, John Seddon and Joseph Friedrich Leopold make ideal companions for handwritten messages of all kinds. Presented in an elegant foil-stamped box, this set is the perfect gift for all animal-loving pen pals.



Japan Moderne: Design Gems from the 1920s and '30s

LETTERFORM ARCHIVE BOOKS
 ISBN 9798991621205
 U.S. \$22.95 CAD \$34.95 GBP £18.99 **SDNR50**
 Boxed, 7 x 5 in. / 40 color notecards and envelopes.
 April/Stationery
 Territory: WORLD

Fans of *The Complete Commercial Artist* will fawn over this postcard set featuring some of the journal's most appealing designs

This set of 40 postcards features 20 favorite designs from a spectacular sourcebook of Deco-era Japanese design. Launched in the late 1920s, *The Complete Commercial Artist* (*Gendai shōgyō bijutsu zenshū*) showcased work by Japan's early design visionaries in 24 volumes discussing posters, window displays, lighted signs and more. The colorful selections featured in this stationery set include a dashing dalmatian and handsome hat rack, as well as designs for radios and pens, adorable cat-shaped arches, geometric character designs and modernist illustrations with jazz performers and bob-haired women prepping for a night on the town. With artwork by Sugiura Hisui, Murayama Tomoyoshi, Hamada Masuji and other leading graphic artists of the era, these retro postcards deliver a pop of mailable moderne in a keepsake box.

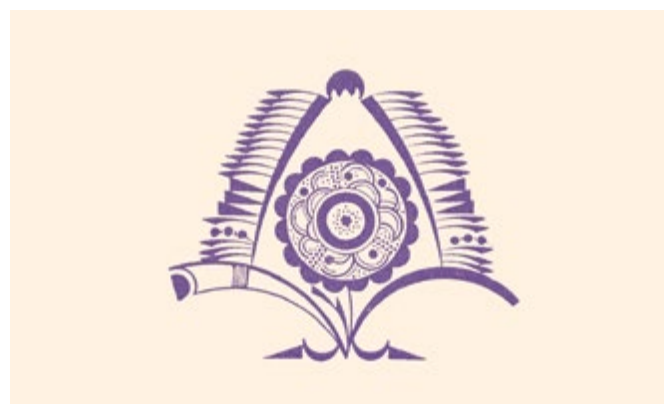


Sprigs, Leaves & Flowers: Stenciled Ornaments from W.A. Dwiggins

LETTERFORM ARCHIVE BOOKS
 ISBN 9798991621229
 U.S. \$22.95 CAD \$34.95 GBP £18.99 **SDNR50**
 Boxed, 5 x 3 in. / 20 color notecards and envelopes.
 June/Stationery
 Territory: WORLD

An exquisite box set of notecards featuring a charming selection of handmade modular stencil designs from the beloved American typographer

In the late 1920s, graphic designer William Addison Dwiggins (1880–1956) developed a rhythmic and delicate visual language composed of tiny geometric elements. He cut these modular shapes into cellophane stencils and used them to create wonderfully complex illustrations in his book designs, including abstract typographic ornaments, elegant architectural motifs, intricate page borders and delightful all-over patterns. Dwiggins referred to his organic yet graphic vignettes, which he first experimented with in woodblock printing and stamping, as “sprigs, leaves and flowers.” Shared in vibrant colorways from a 1928 booklet of paper samples created for S.D. Warren Paper Mill, Dwiggins' lively graphic embellishments have found a new home in this suite of 20 unique notecards with accompanying envelopes. Historical photographs inside the keepsake box lid give a glimpse of Dwiggins' handmade tools and his elaborate process.



ToiletMiles PaperAldridge

Edited by Maurizio Cattelan, Pierpaolo Ferrari, Miles Aldridge.

DAMIANI
 ISBN 9788862088374
 U.S. \$23.00 CAD \$35.00
 Flexi, 9 x 11.5 in. / 40 pgs / 22 color.
 May/Photography
 Territory: NA LA

“In his acid-colored images of lascivious lips, impossibly glossed models and hallucinogenic still lifes... Miles Aldridge is plainly heir to some of the 20th century's enduring pop culture visionaries.” —Skye Sherwin, *Art Review*

Following the success of *ToiletMartin PaperParr* and *ToiletAlex PaperPrager*, *ToiletMiles PaperAldridge* is the third magazine collaboration from *Toiletpaper* duo Maurizio Cattelan and Pierpaolo Ferrari. British photographer Miles Aldridge (born 1964) has developed an editorial style that is both couture and chromatic but also surreal. He is influenced by the films of Federico Fellini and David Lynch and the photography of Richard Avedon, as well as the album covers and book designs created by his father, Alan Aldridge. Miles began his career in fashion photography shooting covers for *W* magazine, and his work has subsequently been featured in *Time*, *The Face*, the *New Yorker* and *Vogue Italia*. He has also shot campaigns for designers such as Yves Saint Laurent, Karl Lagerfeld and Giorgio Armani. One of Aldridge's own inspirations, David Lynch, once said of his work: “Miles sees a color-coordinated, graphically pure, hard-edged reality.” This latest issue of *Toiletpaper* sequences a selection of Aldridge's glamorous and elaborate mise-en-scène images in a palette of vibrant acidic hues.

Spring Highlights



Paula Wilson, *Elders* (detail), 2021.
Woodcut, rubbing, collagraph,
silkscreen; oil-based ink, watercolor,
oil, acrylic, colored pencil, paper,
muslin, canvas; 91 × 83". Collection
of Catherine and Chris Clifford. From
*Paula Wilson: Towards the Sky's
Back Door*, published by DelMonico
Books. See page 64.



Nina Chanel Abney: Big Butch Energy/Synergy

Edited with foreword by Alex Gartenfeld. Foreword by Megan Lykins Reich, Lauren Leving. Text by Cheryl Clarke, Briona Simone Jones, J Wortham. Conversation with Nina Chanel Abney, Cheryl Clarke, Briona Simone Jones, theo tyson.

Combining representation and abstraction, Abney's vibrant works reference gender, sexuality and pop culture

Committed to sharing social realities through fantastic, expansive forms, Nina Chanel Abney is an artist possessed of an iconic style and wit. Through stylized, cubistic and highly charged painterly symbols, she references radical traditions of graphic design and street art to communicate urgent political and cultural realities with immediacy to the largest possible audience. Abney's paintings and collages use dynamic color and form to draw viewers into complex narratives.

Big Butch Energy/Synergy features Abney's recent exhibitions at ICA Miami and moCa Cleveland. In these works, Abney mines cinematic and media representations of student Greek life to explore how gender perception and performance is inspired by the legacies of social ritual and visual culture. The complex compositions reference scenes from popular slapstick comedy films such as *National Lampoon's Animal House* (1978) and *Porky's* (1981), while citing traditions of Baroque portraiture and fraternity composites. Inspired by her experience as a masculine-of-center woman, with this body of work Abney asks how viewers gender a figure in a work of art.

Nina Chanel Abney was born in 1982 in Harvey, Illinois, and is based in New York, where she attended Parsons School of Design. Abney's work is held in the collections of the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; the Brooklyn Museum, New York; the Bronx Museum, New York; the Nasher Museum of Art, North Carolina; and the Pennsylvania Academy of the Fine Arts, among others.

DELMONICO BOOKS/INSTITUTE OF CONTEMPORARY ART, MIAMI / MUSEUM OF CONTEMPORARY ART CLEVELAND

ISBN 9781636811635
 U.S. \$60.00 CAD \$90.00 GBP £51.00
 Clth, 7.5 x 11.5 in. / 120 pgs / 52 color / 2 b&w.
 April/Art
 Territory: WORLD



Otobong Nkanga: Stitched Dreams

Edited by Omar Kholeif. Text by Teju Cole, Otobong Nkanga.

Nkanga's poetry and drawings, further facets to her multidisciplinary practice, continue her exploration of humanity's relationship to the land

Following her monumental atrium commission for the Museum of Modern Art, New York, *Stitched Dreams* looks at 30 years of drawing, painting and poetry by Nigerian Belgian artist Otobong Nkanga. Created concurrently with her larger installations, tapestries and performances, the drawings underpin the manifold forms of her creative output and continue her use of bright, natural colors, while her poems have been set down on everything from fired clay tablets to textiles.

Delving into the artist's ritualistic practice of mind-mapping, readers are invited to explore the cultural and historical references that inflect Nkanga's interest in legacies of empire, the earth's natural resources, the weight of memory and the human imagination's possibility to conjure social change. The title, *Stitched Dreams*, comes from the name of her first drawing, made in 1994.

Otobong Nkanga (born 1974) grew up in Lagos and Paris and is currently based in Antwerp. She studied fine and performing arts at Obafemi Awolowo University in Ife-Ife, the École nationale supérieure des Beaux-Arts in Paris and DasArts in Amsterdam. Nkanga received the Special Mention Award at the 58th Venice Biennale.



“The dust in our lungs, the stones in our pockets, the minerals in our blood, our fissures and fractures, all come to rest finally in earth.”

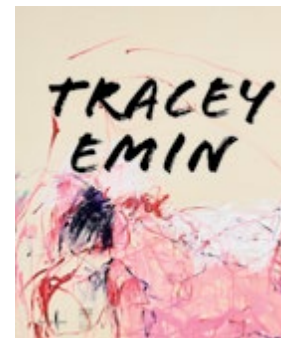
—TEJU COLE



LISSON GALLERY

ISBN 9780947830915
 U.S. \$30.00 CAD \$45.00 GBP £25.00
 Hbk, 9.5 x 7.75 in. / 168 pgs / 114 color.
 February/Art
 Territory: WORLD

Mixed-media works concerned with self-exploration and reflection



Tracey Emin

Edited by Arturo Galansino.

MARSILIO ARTE

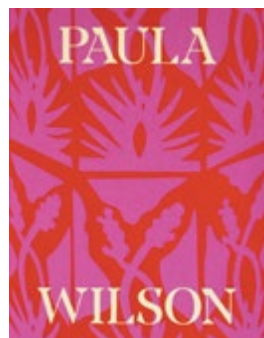
ISBN 9791254632604
 U.S. \$45.00 CAD \$68.00 GBP £38.00
 Hbk, 9.5 x 11.5 in. / 224 pgs / 150 color.
 June/Art
 Territory: WORLD

Provocative yet deeply personal, Emin's carnal, soul-bearing mixed-media works combine corporeal and emotional pain

The art of YBA mainstay Tracey Emin (born 1963) is an art of denunciation: one that utilizes the events of her life as a source of inspiration for her works in painting, neon sculpture, drawing, video, installation, photography, embroidery and sculpture. Vulnerability, crudity and physicality are all present in her works such as *My Bed* or her recent *Lovers Grave* paintings, creating an oeuvre in which desire and suffering go hand in hand. Emin candidly reveals her hopes and humiliations with an immediacy and a sexually provocative attitude that takes cues from artists such as Egon Schiele and Edvard Munch. Through a selection of historic and more recent works from public and private collections around the world, this eponymous catalog presents 30 years of Emin's work, whose controversial and lacerating aesthetics has strongly influenced the image of the female body in contemporary art.

EXHIBITION

Florence, Italy: Palazzo Strozzi, 03/08/25–06/20/25



Paula Wilson: Toward the Sky's Back Door

Edited with interview by Rebecca McNamara. Foreword by Ian Berry. Text by Taylor Renee Aldridge, Ebony Y. Rhodes, Stephanie Sparling Williams.

DELMONICO BOOKS/TANG MUSEUM

ISBN 9781636811666
 U.S. \$40.00 CAD \$60.00 GBP £34.00
 Clth, 8.75 x 11.5 in. / 184 pgs / 186 color / 2 b&w.
 February/Art
 Territory: WORLD

Wilson invokes her own Black biracial identity in her mixed-media pieces, inspired by art historical traditions as much as the plants outside her door

This first major monograph features nearly two decades of work by American artist Paula Wilson (born 1975), who frequently intermixes her identity as a Black biracial artist, living in a rural desert town in New Mexico, with narratives and motifs across time and place. *Toward the Sky's Back Door* documents her wide-ranging career with essays by leading scholars Taylor Renee Aldridge, Ebony Y. Rhodes and Stephanie Sparling Williams, and a new interview with the artist. Wilson embraces a both/and approach to art and living, using the same techniques, materials and motifs to make rugs and clothing as she does for art on the gallery wall. Throughout her work, little to nothing is discarded, with scraps from one artwork recycled into another, reflecting both a practice of eco-sustainability and a model for creating something new from fragments left behind. This volume presents paintings, sculpture, prints, collages and videos, with different mediums frequently intermixed in a single work, ranging in scale from small paper-mosaic work to beyond-life-size female figures.



EXHIBITION

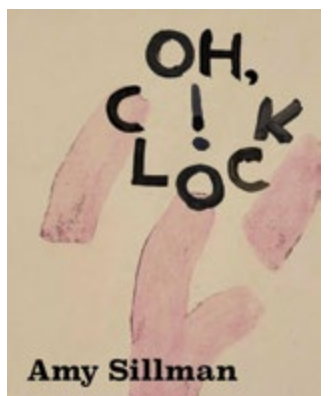
Bern, Switzerland: Kunstmuseum Bern, 09/20/24–02/02/25
 Aachen, Germany: Ludwig Forum, 03/22/25–08/31/25

Amy Sillman: Oh, Clock!

Edited by Eva Birkenstock, Kathleen Bühler, Nina Zimmer. Text by Eva Birkenstock, Kathleen Bühler, Jenny Nachtigall, Rose Higham-Stainton, Sabeth Buchmann, Julia Bryan-Wilson, Amy Sillman, Michelle Kuo.

A beautiful gathering of the famed artist's work of the last 15 years

In her painting, American artist Amy Sillman (born 1955) expands the standards of abstraction using material and conceptual interventions in the painting process. She destabilizes purported dichotomies and hierarchizations between figuration and abstraction, intimacy and clumsiness, ability and self-negation, process and completion. Now the serial drawings and paintings are multicolored, now monochrome, now they show complex forms, now figures or body parts. And they are always filled with delight in the process. The publication *Amy Sillman: Oh, Clock!* highlights her critical exploration of the history of painting and conveys her complex and sophisticated painterly practice on canvas and beyond. This inspiringly designed book provides broad insights into Sillman's approach to painting as a time-based medium, presenting in detail around 30 paintings and 300 works on paper, several digital animations and site-specific installations, all of which were created in the last 15 years.



WALTHER KÖNIG, KÖLN

ISBN 9783753306988
 U.S. \$45.00 CAD \$68.00 FLAT40
 Pbk, 8.75 x 11 in. / 224 pgs / 667 color.
 February/Art
 Territory: NA LA ASIA AU/NZ AFR



The Rose: A Circular Genealogy of Collage

Curated by Justine Kurland

Edited by Justine Kurland, Sarah Miller Meigs, Libby Werbel.
Text by Justine Kurland, Carla Williams, et al.

LUMBER ROOM

ISBN 9798218534264
U.S. \$50.00 CAD \$75.00 GBP £42.00
Hbk, 8 x 10.25 in. / 232 pgs / 175 color / 17 b&w.
June/Art
Territory: WORLD

This lush volume by Justine Kurland reconfigures the history of collage through the work of 44 artists, from Ruth Asawa to Deborah Roberts

With a sprawling, loose interpretation of collage's past and present definitions, curator Justine Kurland presents *The Rose*: a compendium of 44 contemporary artists working in or around the medium. Choosing collage, Kurland argues, is an inherently political and contradictory method, as it allows artists to reframe and recontextualize all that we know. She asks us to consider collage as an active process: breaking things apart, centering the margins and forging new structures. Sourcing archival materials, family photographs, vernacular imagery, paint, scraps of paper, ceramics, fabrics, film and more, these artists, according to Kurland, harness these materials "as tools for survival, technologies for world-building and a means of radical deprogramming." With full-color plates of work by each artist along with Kurland's writing contextualizing its place in the canon, this book serves as a historic retelling of art history within the context of collage and the artists on the edge of the medium.

Artists include: Ruth Asawa, Vija Celmins, Philo Cohen, Jay DeFeo, Leslie Hewitt, Kiki Kogelnik, Wangechi Mutu, Frida Orupabo, Wendy Red Star, Deborah Roberts, Keisha Scarville, Gwen Smith, Pamela Sneed, Lorna Simpson, Hannah Wilke, Francesca Woodman.



Sophie Calle: Neither Give nor Throw Away

Text by Sophie Calle.

ACTES SUD

ISBN 9782330193614
U.S. \$29.95 CAD \$44.95 GBP £24.99
Pbk, 5 x 7.25 in. / 80 pgs / 15 color / 16 duotone / 12 b&w.
March/Artists' Books
Territory: WORLD excl UK FR BE CH

Flecked with simulated water and mold stains, Calle's newest artist's book resurrects her storm-damaged artworks that hover between preservation and decay

While Sophie Calle (born 1953) was preparing for her exhibition at the Musée Picasso in Paris, a storm hit her home and caused severe mold and water damage to many artworks, including photographs from her series *Les Aveugles* (*The Blind*). Calle was inspired by an idea by artist Roland Topor, in which he buried an old sweater that he could neither give away nor throw away. Thus, her subsequent exhibition and its corresponding artist's book contend with art that fades with the passage of time.

To accompany the damaged images from *Les Aveugles*, reproduced alongside spatters of rot and stain, Calle chose to feature other rain-damaged artworks that, curiously, all spoke of death or loss: bouquets of dried flowers; photographs of graves; paintings of her mother's last word. Atop this moribund arrangement she adds things from her life, such as articles of clothing, that she cannot bring herself to part with. Inserted within the pages are 15 color images of the exhibition display, which the reader can add to any page of the book, whether indicated by the picture-frame-printed corners or otherwise.



Linder: Danger Came Smiling

Foreword by Ralph Rugoff. Introduction by Rachel Thomas. Essays by Chris Kraus, Marina Warner. Interview by Gilly Fox. Chronology by Katie Guggenheim.

HAYWARD PUBLISHING

ISBN 9781853323812
U.S. \$50.00 CAD \$75.00
Hbk, 7.75 x 10.5 in. / 208 pgs / 150 color / 25 b&w.
July/Photography/Art
Territory: NA LA ME

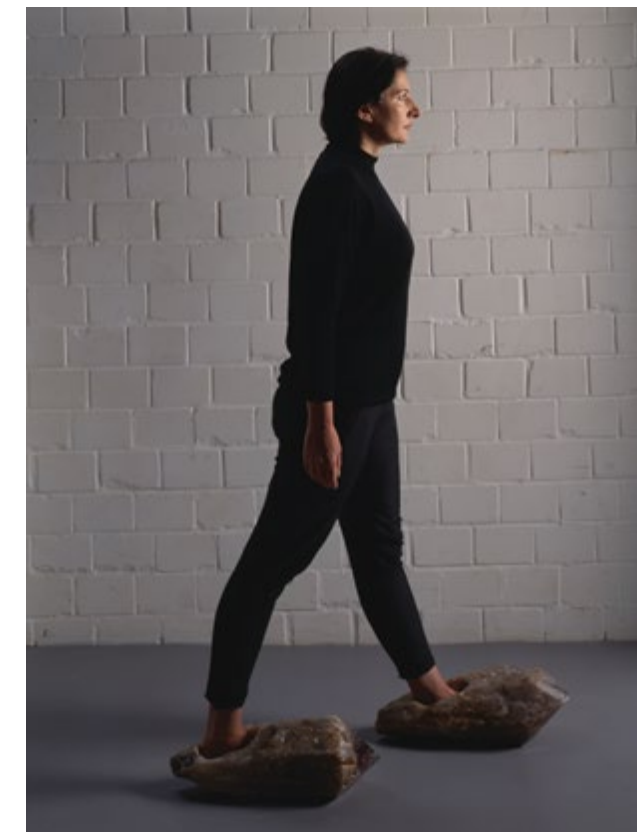
Five decades of work from the subversive feminist artist known for her photomontages exploring the body and representations of femininity

British artist Linder Sterling (born 1954) first emerged in the late 1970s as a prominent figure within the dynamic landscapes of punk and post-punk music, and later went on to become an internationally recognized artist renowned for her multifaceted practice. Throughout her career, Linder has used photomontage as a potent instrument for dissecting and reshaping the portrayal and commercialization of gender norms and sexual identity. Drawing from source materials extracted from magazines of the late 20th century, she exposes the weighty stereotypes imposed on both ends of the gender spectrum: automobiles, DIY culture and pornography for men; fashion and domesticity for women. In addition to using found images from magazines, Linder has also used photographs of herself taking on various feminine personae, which navigate concepts of personal invention and the performative dimensions of identity. Her art is informed by a rich tapestry of influences spanning religious art, surrealism, mysticism and the ever-evolving landscape of social media.

With an introduction by Rachel Thomas, new essays by Chris Kraus and Marina Warner, a new interview with Gilly Fox and a chronology by Katie Guggenheim, this book is the comprehensive guide to Linder's world and work.

EXHIBITION

London, UK: Hayward Gallery, 02/11/25–05/05/25



Marina Abramović: Transforming Energy

Edited by Shai Baitel.

SKIRA

ISBN 9788857252711
U.S. \$75.00 CAD \$110.00
Hbk, 10.25 x 12.75 in. / 400 pgs / 350 color.
April/Art
Territory: NA LA

Experience the evolution of Abramović's artistic journey through her engagement with crystals and stones

Celebrated Serbian conceptual and performance artist Marina Abramović (born 1946) believes in the power of crystals to store the whole history of the earth and carry and transmit their energy. Inspired by one of Abramović's most iconic performances, her walk across the Great Wall of China with German artist Ulay in 1988, *Transforming Energy* includes unseen images of her walk on the Great Wall along with a series of captivating new artworks especially created for the survey. The book tells the story of how Abramović discovered and explored the power of stones and crystals and contains her personal theory on crystals and energy, with her drawings, pictures of her works and other sources describing her vision of crystals and the "crystal meditation" her works aim to inspire.

The book features a diverse range of works spanning decades, including new pieces, crystal-based objects sourced internationally and Abramović's renowned sculptural works known as *Transitory Objects*, which she has meticulously crafted over the years.

EXHIBITION

Shanghai, China: Museum of Modern Art, 10/10/24–02/28/25



Andy Warhol: Vanitas

Edited by Patricia van den Ende. Text by Fabian de Kloe, Cynthia Jordens, Patrick Moore, Matthew Gray, Amber Morgan.

NAI010 PUBLISHERS
 ISBN 9789462088771
 U.S. \$49.95 CAD \$74.95
 Hbk, 6 x 8.75 in. / 160 pgs / 85 color.
 February/Art
 Territory: NA LA ME

Dozens of artworks—including rarely seen ephemera from his *Time Capsules*—explore Warhol’s fascination with religion and death

American artist Andy Warhol (1928–87) was a devoted Byzantine Catholic who regularly attended church, especially following a near-fatal assassination attempt at the hands of writer Valerie Solanas in 1968 and after his mother’s death in 1972. *Vanitas* explores the artist’s preoccupation with temporality, spirituality and astrology, and highlights a lesser-known part of his oeuvre, consisting of paintings and drawings of skulls and self-portraits, reminiscent of the 17th-century vanitas genre. Spiritual subjects such as impermanence and time are explored through multimedia art and archival material from Warhol’s largest collecting project, *Time Capsules*, in which he saved source materials for his work and ephemera from his life. *Vanitas* places these works in dialogue with 17th-century Dutch genre engravings from the Rijksmuseum. These allegorical prints serve to remind viewers not only of their mortality, but of their obligation to live a humble existence. With a shining gold cover—featuring Warhol with a skull laughing on his shoulder—this publication plays upon the paradoxes inherent in Warhol’s hedonistic life, his fascination with death and his unwavering Catholic faith.

EXHIBITION
 Heerlen, Netherlands: SCHUNCK, 09/15/24–03/16/25



The Gatherers

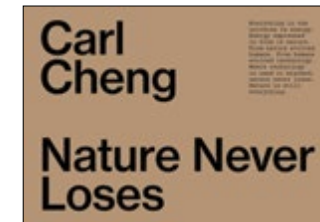
Edited by Ruba Katrib. Foreword by Connie Butler. Text by Kristy Bell, Amber Esseiva, Anette Freudenberg, Sheldon Gooch, Summer Guthery, Estelle Hoy, Ruba Katrib, Quinn Latimer, Laura McLean-Ferris, Camila Palomino, Filipa Ramos, Nadim Samman, Fabian Schöneich, Jeppe Ugelvig.

MOMA PS1
 ISBN 9780989985994
 U.S. \$30.00 CAD \$45.00 GBP £25.00
 Hbk, 6.5 x 9.25 in. / 144 pgs / 60 color.
 June/Art
 Territory: WORLD

An international all-star lineup of artists investigate everyday objects in art

This MoMA PS1 exhibition catalog brings together original texts on issues relating to ruination and the built environment, charting how the incorporation of everyday objects into artworks has taken on new significance in a time in which material surplus and oversaturation goes hand in hand with destruction and decay. The basis for these writings can be found in the sculptures, paintings, videos and other mediums by 13 featured artists. Hailing from a variety of backgrounds and countries including Nigeria, Japan, Georgia, South Korea, Sweden, Democratic Republic of the Congo, Bosnia and Herzegovina and the United States, they each create work with found materials or commercial objects with seemingly little aesthetic value. With an introduction by curator Ruba Katrib and newly commissioned essays on each artist by over a dozen authors, the publication delves into the practices of the participating artists and offers incisive critical writing on issues in contemporary art and the everyday. **Artists include:** Karimah Ashadu, Tolia Astakhishvili, Miho Dohi, Andro Eradze, Samuel Hindolo, Geumhyung Jeong, Klara Lidén, Jean Katambayi Mukendi, Nick Relph, Selma Selman, Ser Serpas, Emilija Škarnulytė, He Xiangyu.

EXHIBITION
 Queens, NY: MoMA PS1, 04/24/25–10/06/25



Carl Cheng: Nature Never Loses

Edited by Alex Klein, Jennifer Krasinski. Text by Carl Cheng, Rachel Eboh, Joel Ferree, Celien Govaerts, Alex Klein, Andres Pardey, Amanda Sroka, Gloria Sutton.

JRP|EDITIONS/THE CONTEMPORARY AUSTIN
 ISBN 9783037646205
 U.S. \$60.00 CAD \$90.00 GBP £51.00
 Pbk, 8.75 x 12.5 in. / 448 pgs / 500 color / 400 b&w.
 April/Art
 Territory: WORLD Excl DE AT CH FR BE

Cheng’s genre-defying practice challenges our perceptions of environmental change and the role of technology in society

Carl Cheng (born 1942) first developed his art practice in Southern California in the 1960s amid a booming postwar aerospace industry, political unrest and an interdisciplinary art scene. In 1966 he incorporated his studio as John Doe Co., and from then on created sculptural “products” that reflect his conception of technology as an artistic tool. Originally recognized for his photographic sculptures, his inventive lexicon includes “art tools” employed in the production of ephemeral artworks, “nature machines” that anticipate an artificial world shaped by humans, kinetic installations and public art intended to reach broad audiences and question the relevance of art institutions. *Nature Never Loses* surveys six decades of Cheng’s prescient, genre-defying work and accompanies the eponymous traveling exhibition organized by the Contemporary Austin. It is the definitive guide to Cheng’s career, including a detailed overview of his most impressive works and an abundance of never-before-seen archival material.

EXHIBITION
 Philadelphia, PA: Institute of Contemporary Art, University of Pennsylvania, 01/17/25–04/06/25
 Maastricht, Netherlands: Bonnefanten Museum, 05/09/25–09/28/25
 Basel, Switzerland: Tinguely Museum, 12/03/25–05/10/26
 Los Angeles, CA: Institute of Contemporary Art, 2026



Richard Prince: 1, 2, 3, 4

FULTON RYDER
 ISBN 979985236842
 U.S. \$40.00 CAD \$60.00 GBP £34.00
 Hbk, 9 x 11.5 in. / 96 pgs / 80 color.
 February/Artists' Books
 Territory: WORLD

Prince’s artist book revisits his 1-2-3-4 series cheekily compounding found photographs of various group sizes

This compilation of works on paper by American appropriation artist Richard Prince (born 1949) belongs to a series titled 1-2-3-4. Beginning around 2008, Prince began sequencing found photographic portraits into a simple headcount—one person, two people, three people, four people: 1-2-3-4. This process, applied to musicians, actors, celebrities and anonymous individuals, transforms photographs into performing acts: solo artist, duo, trio, quartet. The numbers 1-2-3-4 act like the count-in to a punk/garage rock song (by The Rascals, The Modern Lovers or The Ramones), an archetypical pop-song time signature. Numbering the images gives the sequence an immediate stamp of action, while the appropriation of jersey numbers makes a sport of it. Prince has repeatedly returned to the 1-2-3-4 device, including his long-deleted Instagram handle, @richardprince1234. In a chapter of his autobiographical memoirs *It’s a Free Concert*, Prince recalls attending the 1969 Woodstock Festival: “We could hear Country Joe and the Fish coming in from over the fields...’And it’s one two three what are we fighting for? / Don’t ask me I don’t give a damn / Next stop is Vietnam / Whoopee we’re all gonna die.”



Sheree Hovsepien

Edited by Elisa Nadel. Text by Charlotte Cotton, Paige Sweet. Interview by Charlotte Cotton.

JRP|EDITIONS

ISBN 9783037646274

U.S. \$35.00 CAD \$53.00 GBP £30.00

Hbk, 8 x 11.25 in. / 64 pgs / 50 color.

May/Art

Territory: WORLD Excl DE AT CH FR BE

Exploring the process and materiality of photography through subjective and textural interpretations of the figure

Iranian American artist Sheree Hovsepien’s (born 1974) practice highlights the physicality of photography and its relationship to the human body. She employs ceramic, string, nylon and velvet alongside printed images in her assemblages to compose a sense of the framed physical body. Coaxed into sculptural forms, layered with tactile materials and assembled into larger compositions, her work oscillates between object and image, creating an embodied experience of the photographic document. As the artist states in her conversation with Charlotte Cotton, “I am interested in creating a narrative between the materials and the objects I choose to photograph. Many of the components of the collage allow me to work with my hands, which is a very satisfying practice and permits me to put in the hours to physically understand its material language.” This monograph presents Hovsepien’s photographs, ink drawings, photograms, assemblages and sculptures, collected for the first time in a publication.



Rosemarie Castoro

Edited by Lionel Bovier, Julien Fronsacq. Text by Julien Fronsacq, Sarah Lehrner-Graiwer, Laurence Schmidlin, Rachel Stella.

JRP|EDITIONS

ISBN 9783037646212

U.S. \$40.00 CAD \$60.00 GBP £34.00

Hbk, 6.25 x 9 in. / 168 pgs / 100 color / 25 b&w.

May/Art

Territory: WORLD Excl DE AT CH FR BE

A central figure of the New York art scene of the 1960s and ’70s, Castoro experimented in painting, sculpture and performance: subversive even for her time

As a self-titled “paintersculptor,” Rosemarie Castoro (1939–2015) had a singular take on Minimal and Conceptual art. She initially explored the potential of abstract and monochrome painting, going on to expand their sphere and modes of operation to incorporate the body, and even the exhibition space, thanks to decisive sculptural experimentation, organic metal and Masonite shapes, street works and architectural interventions. In so doing, she distorted elementary forms through her haptic, integrated and sexualized treatment. Together with Christine Kozlov and Adrian Piper, she was one of the women artists featured in Ursula Meyer’s anthology of Conceptual art in 1972. Lucy R. Lippard included her in her famous *Numbers* exhibitions in 1969—championing Castoro as having “subverted or overridden Minimalism on its own turf.” Archival documentation as well as new exhibition views and images of works complete this volume, published with MAMCO Geneva, to make it the most comprehensive monograph available on the artist.



Joan Snyder: Body & Soul

Edited by Oona Doyle. Text by Emily LaBarge, Susan Alberth.

THADDAEUS ROPAC

ISBN 9781739651671

U.S. \$60.00 CAD \$90.00

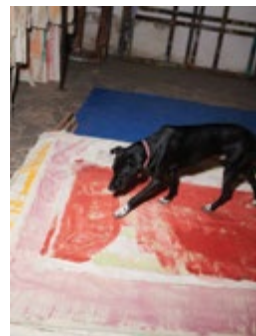
Hbk, 9.5 x 11.75 in. / 183 pgs / 75 color.

February/Art

Territory: NA LA ASIA AU/NZ AFR ME

Rigorous interrogation of abstraction underpinned by a feminist outlook

For six decades, American artist Joan Snyder (born 1940) has reimagined the narrative potential of abstraction through her paintings, drawings and prints, consciously working against the male-dominated conventions of Minimalism, Abstract Expressionism and Color Field painting prevalent at her career’s start. This publication celebrates the work of this pioneering artist, featuring stunning reproductions of 46 of her paintings, spanning from the early 1960s to the present day. In addition to full images of the works, high-quality detail shots allow readers to immerse themselves in the rich materiality of her work. The catalog includes archival imagery and sketches from Snyder’s personal notebooks, offering an intimate glimpse into her artistic process. Texts by writer Emily LaBarge and art historian Susan L. Aberth provide insight, deepening our understanding of the motifs and techniques of Snyder’s practice.



Vivian Suter: Disco

Edited by Clément Dirié, Sérgio Mah, François Piron. Text by Sérgio Mah, François Piron, Vivian Suter.

JRP|EDITIONS

ISBN 9783037646281

U.S. \$45.00 CAD \$68.00 GBP £38.00

Pbk, 9.5 x 12 in. / 324 pgs / 230 color.

April/Art

Territory: WORLD Excl DE AT CH FR BE

Suter’s large, gestural canvases propose a colorful and style-free ode to the possibilities of painting

Sumptuously illustrated, this publication on the Argentine Swiss artist Vivian Suter (born 1949) offers an immersive approach to her painting practice. Based in Panajachel, Guatemala, since 1982, Suter works on her paintings both indoors and outdoors, allowing the natural elements of the subtropical ecosystem to permeate her work. Traces of rain, sunlight, flora and fauna often inhabit her unstretched canvases painted with swaths of color, expressing her close interaction with external factors and her break with the traditional notion of authorship. Her gestural works are the result of a daily physical and emotional relationship with the materials and the contingencies of nature in her immediate surroundings. Published to accompany her international touring exhibition, this monograph also documents Suter’s unique studio environment which is central to her practice, and is interspersed with the artist’s poetry, prose, songs and aphorisms.

EXHIBITION

Lisbon, Portugal: MAAT, 10/30/24–03/17/25

Paris, France: Palais de Tokyo, 06/25–09/25



Ding Yi: Cross Galaxy

Edited with text by Yongwoo Lee. Text by Monica Dematté, Hou Hanru, Carol Yinghua Lu, Alexandra Munroe, Hans Ulrich Obrist, Karen Smith, Jonathan Watkins, Ding Yi.

MARSILIO ARTE

ISBN 9791254632635

U.S. \$70.00 CAD \$105.00 GBP £60.00

Hbk, 9 x 12 in. / 240 pgs / 290 color.

June/Art

Territory: WORLD

Through intricate grids of small crosses, Ding builds up sophisticated, constellation-like canvases

In reaction to widespread propaganda and the turn toward figuration in late 1980s China, Ding Yi (born 1962) developed a purely geometric painting language. Using building blocks of stars and crosses, Ding tessellates these symbols together across one or several canvases to create large, engrossing compositions that read as intricate patterns or constellations. *Cross Galaxy* introduces a new, avant-garde voice in contemporary Chinese painting. The book was developed from a long-term research project initiated by the artist’s solo exhibition at the Shenzhen Museum of Contemporary Art and presents a comprehensive study of Ding’s 40-year practice. Art historians, curators and collaborators contribute interviews, reviews, commentary and anecdotes on the artist’s life and work, alongside images of Ding’s studio, early exhibitions from the 1980s and details of his scintillating paintings.



Tony Bechara: Annotations on Color Schemes

LISSON GALLERY/TONY BECHARA

ISBN 9798990804005

U.S. \$70.00 CAD \$105.00 GBP £60.00

Hbk, 11 x 9.75 in. / 130 pgs / 117 color / 13 b&w.

April/Art

Territory: WORLD

Inside Bechara’s thought process for his meticulously planned and painted colorful geometric grids

Puerto Rico–born, New York–based artist Tony Bechara (born 1942) served as board president of El Museo del Barrio for 15 years, while also honing his own geometric abstraction process. Dividing his canvas into hundreds of quarter-inch squares, Bechara meticulously fills each space in with complementary colors. The resulting grid paintings thus evoke a variety of cultural influences: from Seurat’s pioneering pointillism to hard-edge abstraction, traditional weaving and 8-bit “pixel art” of the last half century. In keeping with Bechara’s richly chromatic oeuvre, this artist’s book is inspired by Bechara’s notes and color formulas that form the basis for his acrylic paintings. It features over 130 illustrations, with foldouts and multiple materials, as well as a glossary of key motifs that introduces Bechara’s personal artistic language to the public for the first time.



Lenka Clayton: How We Thought It Would Be and How It Was

J&L BOOKS

ISBN 9780999365571

U.S. \$30.00 CAD \$45.00 GBP £25.00

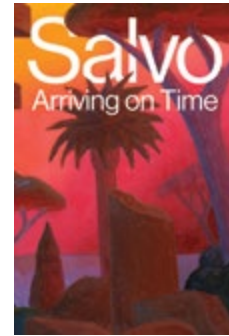
Pbk, 9.5 x 11.5 in. / 48 pgs / 23 color.

May/Artists' Books

Territory: WORLD

Clayton’s poetic, intricate drawings made on a typewriter capture glimpses of life at the beginning of the Covid pandemic

Since 2012, Lenka Clayton (born 1977) has (mis)used the typewriter as a drawing tool. To this date, she has made over 500 typewriter illustrations by using only the letter and punctuation keys on a standard mechanical typewriter. *How We Thought It Would Be and How It Was* presents 23 of these drawings, executed on a 1957 portable Smith-Corona Skyriter on antique, letter-size typewriter paper. Each drawing carries physical traces of the making process, including folds that enable the paper to move in all directions through the carriage. The subjects are all drawn from direct observation of daily life Clayton experienced during the early weeks of the pandemic in 2020, including her grandma’s thumb on the camera during a Zoom conversation, empty supermarket shelves and the remnants of tea towels that were hastily cut up to make homemade masks.



Salvo: Arriving on Time

Edited with text by Sarah Cosulich, Lucrezia Calabrò Visconti. Text by Valérie Da Costa, Giorgio Di Domenico, Mario Garcia Torres, Alison Gingeras, Norma Mangione, Cristina Tuarivoli.

JRP|EDITIONS

ISBN 9783037646298

U.S. \$45.00 CAD \$68.00 GBP £38.00

Pbk, 6.75 x 9.25 in. / 400 pgs / 160 color / 40 b&w.

April/Art

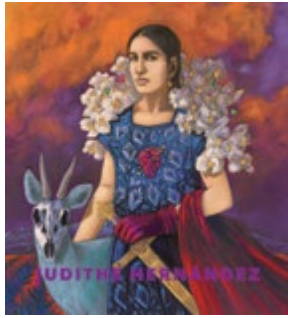
Territory: WORLD Excl DE AT CH FR BE

A visual itinerary through Salvo’s obsessive themes: the passing of time, art history, urban life, color and light

Salvatore Mangione, known as Salvo (1947–2015), is one of the most singular voices of Italian contemporary art, with his paintings still achieving critical and commercial success even a decade after his death. He began as a conceptual artist active in the Arte Povera circle. In 1973, he returned to painting for good—an unconventional, old-fashioned choice for the time. The brightly colored geometric forms that comprise his landscapes and still lifes evoke both the post-Impressionist experimentation of Cézanne and the metaphysical scenes of Giorgio de Chirico. His ceaseless research into light, color and depicting the passage of time gives birth to a mesmerizing vision merging realism with mysticism. Conceived to open up a critical reading of Salvo’s work to an international audience, this comprehensive publication, published with Pinacoteca Agnelli, includes new contributions by an international array of artists, curators and writers.

EXHIBITION

Turin, Italy: Pinacoteca Agnelli, 11/01/24–05/25/25



Judithe Hernández: Beyond Myself, Somewhere, I Wait for My Arrival

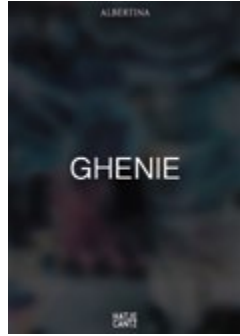
Text by María Esther Fernández, Valerie Taylor, Charlene Villaseñor Black, Ariel Xochitl Hernandez, Adela Tapia.

MARQUAND BOOKS/RIVERSIDE ART MUSEUM/THE CHEECH MARIN CENTER FOR CHICANO ART & CULTURE

ISBN 9781646570416
 U.S. \$60.00 CAD \$90.00 GBP £51.00
 Hbk, 9.5 x 10.75 in. / 160 pgs / 137 color.
 January/Art
 Territory: WORLD

Chicana painter Judithe Hernández’s subversive female archetypes offer her perspective on the historical and contemporary roles of women

As the fifth and only female member of the art collective Los Four, Judithe Hernández (born 1948) was a figurehead of Chicano/a art in California. She began her artistic career as a muralist in the 1970s, executing commissions for Cesar Chavez and the United Farm Workers Union, and at the Ramona Gardens Housing Project in East Los Angeles. Her paintings and pastel drawings place women against vague, dreamlike backgrounds, clothed in traditional garb or surrounded by animals, gesturing beyond the picture plane while gazing solidly at the viewer. Art historian Margarita Nieto writes that Hernández “speaks of woman hidden in her masks of roles...enhanced by a subconscious precognition of a mythic past.” *Beyond Myself, Somewhere, I Wait for My Arrival* represents the first comprehensive evaluation of Hernández’s 50-year career, and how it has informed Chicano/a artistic practices today.



Egon Schiele & Adrian Ghenie: Shadow Paintings

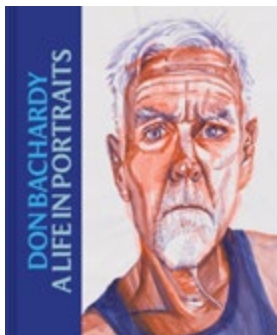
Edited with text by Klaus Albrecht Schröder, Adrian Ciprian Barsan. Text by Elisabeth Dutz, Klaus-Peter Speidel.

HATJE CANTZ
 ISBN 9783775758628
 U.S. \$75.00 CAD \$110.00
 Hbk, 9.5 x 13.5 in. / 250 pgs / 80 color / 50 b&w.
 March/Art
 Territory: NA LA

The lost works of an Expressionist master recovered and reimagined by one of the most celebrated painters of his generation

In *Shadow Paintings*, the acclaimed Romanian painter Adrian Ghenie (born 1977) brings lost works of the great Egon Schiele (1890–1918) back to life. About a quarter of Schiele’s paintings remain missing or were destroyed, existing only as shadowy black-and-white photographs. Ghenie’s project takes viewers on a journey through decay and rebirth, transforming these shadow images into vivid manifestations of the color spectrum, blurring the lines between reality and abstraction. “Schiele was, of course, part of my mental archive,” says Ghenie, whose painterly style has been compared to that of Francis Bacon. “I have two things in common with Schiele. Not in terms of style, but in terms of attitude. As soon as you leave behind the traditional constraints of anatomy, the way you deform the human form can become a portrait of your character or inner psyche on a deeper level.”

EXHIBITION
 Vienna, Austria: Albertina, 10/11/24–02/09/25



Don Bachardy: A Life in Portraits

Edited by Dennis Carr, Karla Nielsen. Foreword by Sandra Brooke Gordon, Christina Nielsen. Text by Katherine Bucknell, James Cahill, Simon Callow, et al.

MARQUAND BOOKS/THE HUNTINGTON LIBRARY, ART MUSEUM, AND BOTANICAL GARDENS

ISBN 9781646570447
 U.S. \$39.95 CAD \$59.95 GBP £34.00
 Hbk, 10 x 12 in. / 168 pgs / 147 color.
 June/Art
 Territory: WORLD

A career survey of the Los Angeles portrait artist known for his spontaneous, blunt portrayals

Over the past seven decades, Santa Monica–based artist Don Bachardy (born 1934) has created thousands of visceral, compelling portraits from life. Many of these poignant renderings are of Bachardy’s longtime partner, the writer Christopher Isherwood. Other subjects include such famous figures as Bette Davis, W.H. Auden, James Baldwin and David Hockney. This lavishly illustrated volume accompanies the Huntington’s landmark exhibition, which explores the range and depth of Bachardy’s practice. Essays by art critics, biographers and some of Bachardy’s subjects offer fresh perspectives on the work of this inventive artist, setting him in context within a vibrant community of Los Angeles artists, actors, writers and intellectuals. The career survey is filled with evocative portraits and photos from Bachardy’s personal collection, loans from private collections and objects from the Huntington’s extensive collection of Bachardy’s work and Isherwood’s papers.

EXHIBITION
 San Marino, CA: The Huntington, 04/12/25–08/04/25



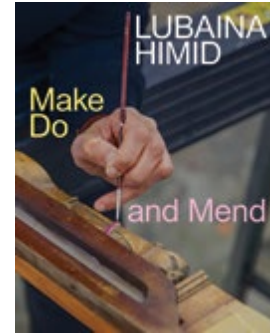
Stéphane Mandelbaum

Edited with text by Susanne Pfeffer. Text by Diederich Diederichsen, Ralf Marsault, Eileen Myles, Tal Sterngast.

WALTHER KÖNIG, KÖLN
 ISBN 9783753307244
 U.S. \$40.00 CAD \$60.00 **FLAT40**
 Pbk, 8.5 x 11.5 in. / 252 pgs / 126 color.
 February/Art
 Territory: NA LA ASIA AU/NZ AFR

Rediscovering the transgressive, grotesque drawings of a self-proclaimed “good-for-nothing” artist whose criminal ties cost him his life

Driven by fascination as well as contempt, Belgian artist Stéphane Mandelbaum (1961–86) produced hundreds of drawings within a short creative period of just 10 years. As a descendant of Holocaust survivors, Jewish history and persecution was often at the center of his work. His portraits, reminiscent of the strained, tortured figures of George Grosz, include renderings of Arthur Rimbaud, Francis Bacon, Pierre Goldman, his grandfather Szulim and his father Arié, but also of National Socialist criminals such as Joseph Goebbels and Ernst Röhm. He interspersed these sketches with newspaper clippings or coarse, short, disparaging phrases in Yiddish, Italian, French or German. This monograph captures Mandelbaum’s haunting, deliberately provocative oeuvre, permeated by his Jewish descent, Belgium’s colonial history and the seedy criminal underworld of Brussels—which ultimately claimed his life.



Lubaina Himid: Make Do and Mend

Edited by Karen Kelly, Alex Klein, Julie Le, Barbara Schroeder. Foreword by Suzanne Deal Booth, Glenn Fuhrman, Sharon Maidenberg. Text by Lubaina Himid, Alex Klein, Julie Le, Dorothy Price, Jonathan Rider, Zoé Whitley, Caroline Cassidy.

DANCING FOXES PRESS/THE CONTEMPORARY AUSTIN/THE FLAG ART FOUNDATION, NEW YORK

ISBN 9781954947160
 U.S. \$45.00 CAD \$68.00 GBP £38.00
 Pbk, 7.5 x 9.5 in. / 176 pgs / 177 color.
 April/Art
 Territory: WORLD

Himid invites readers into her process through an intimate view of two new bodies of work that engage themes of power and memory

Best known for her paintings that excavate the legacy of colonialism and expand the possibilities of Black representation, Lubaina Himid (born 1954) played a pivotal role in the British Black Arts Movement in the 1980s and became the first Black woman to win the Turner Prize in 2017. Published on the occasion of Himid’s most recent solo exhibition for The Contemporary Austin’s 2024 Suzanne Deal Booth / FLAG Art Foundation Prize, *Make Do and Mend* provides readers with a rare behind-the-scenes look into Himid’s process for two new bodies of work: a suite of 10 *Strategy Paintings* depicting Black men and women seated around tables invested in problem-solving the dynamics of power, and 64 sculptural plank paintings, entitled *Aunties*, that formally evoke East African funerary objects and Postminimalism, as they pay tribute to the relationships between women.

EXHIBITION
 New York, NY: FLAG Art Foundation, 09/13/24–02/08/25



Alex Da Corte: The Whale

Edited with text by Alison Hearst, Alex Da Corte. Foreword by Andrea Karnes. Text by Hanif Abdurraqib, Kemi Adeyemi, Suzanne Hudson.

DELMONICO BOOKS/MODERN ART MUSEUM OF FORT WORTH

ISBN 9781636811604
 U.S. \$55.00 CAD \$82.00 GBP £47.00
 Hbk, 6.75 x 9.5 in. / 176 pgs / 103 color / 2 b&w.
 April/Art
 Territory: WORLD

Drawing on pop-culture archetypes and commercial materials, Da Corte’s foam, shampoo and glass paintings receive their first dedicated museum survey and publication

Merging modernist color theory and Postminimalist spatial experiments with the crowded, beautiful trash-scape of contemporary culture, Alex Da Corte (born 1980) addresses sexuality, invisible labor, taste, power and desire. While most previous showcases have focused on Da Corte’s installations, *The Whale* is the first exhibition to survey his rich and eccentric relationship with painting over the past decade. As is to be expected with his irreverent approach, Da Corte paints with both traditional and unconventional materials. His *Shampoo Paintings* are created with drugstore hair products, while his *Puffy Paintings* consist of upholstered neoprene. Other works include his reverse paintings on glass, most commonly used in celluloid animation and commercial sign-making. Many of these paintings are published in book form for the first time, accompanied by Da Corte’s “Voice Memos” that elucidate his creative process.

EXHIBITION
 Fort Worth, TX: Modern Art Museum of Fort Worth, 03/02/25–09/07/25



Yu Hong: Islands of the Mind

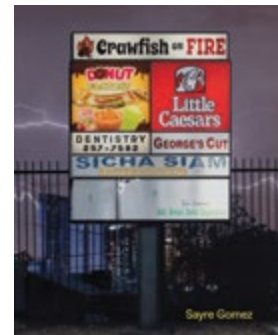
Text by Greg Hilty, Daniel S. Palmer.

LISSON GALLERY
 ISBN 9780947830939

U.S. \$59.95 CAD \$89.95 GBP £51.00
 Hbk, 11.25 x 9.5 in. / 90 pgs / 50 color.
 February/Art
 Territory: WORLD

Inspired by the iconic Symbolist series by Arnold Böcklin, Yu Hong creates contemporary mournful islands of her own

Chinese painter Yu Hong (born 1966) constructs modern-day fables and complex, allegorical compositions that channel historical, narrative-driven art as seen through a fiercely contemporary lens. Her newest series is inspired by the elegiac funeral depicted in *Island of the Dead* (1880–1901), the most famous work of Swiss Symbolist painter Arnold Böcklin (1827–1901). Each painting by Yu features figures on a solitary island beset by crashing waves. Each entry represents a different emotion, underpinned by dread, until the viewer is able to, in Böcklin’s words, “dream into the world of dark shadows.” This body of work expands on the large, dramatic scenes Yu exhibited as part of *Another One Bites the Dust*, her first major solo exhibition that occurred during the Venice Biennale, characterized by their grandiose, often grotesque depictions of contemporary social anxieties.



Sayre Gomez

Edited by Yehonne Bien. Text by Tim Griffin, Valerie Mindlin. Interview by Hamza Walker.

JRP|EDITIONS
 ISBN 9783037646236

U.S. \$55.00 CAD \$82.00 GBP £47.00
 Hbk, 8.5 x 10.25 in. / 304 pgs / 250 color.
 April/Art
 Territory: WORLD Excl DE AT CH FR BE

Hyperrealistic, mesmerizing Los Angeles landscapes that highlight the city’s beauty and allure alongside its urban decay and materialism

Sayre Gomez (born 1982) is known for his semi-fictionalized and photorealistic paintings depicting his hometown of Los Angeles. At once beautiful and dystopian, the paintings utilize different techniques such as airbrushing and stenciling, similar to those used to paint Hollywood movie sets. Various signifiers are quintessentially Southern Californian, such as the strip malls filled with commercial business signage as well as large advertising billboards and cartoon figures. The flawless execution and luminescence of Gomez’s canvases, along with shifts between hard and sharp focus, are painterly reflections on the digital flattening and blurring of life and culture through screen-based technology. These works tackle issues such as nostalgia, authenticity and simulation. The first major survey dedicated to his practice, which also includes sculpture, video work and installation, this reference monograph on Gomez spans works created between 2016 and the present.

Artists reconciling history, violence and politics in America and beyond



Thomas Schütte: Genealogies

Edited with text by Jean-Marie Gallais, Camille Morineau. Text by Antonia Boström, Emma Lavigne.

MARSILIO ARTE

ISBN 9791254632673
U.S. \$50.00 CAD \$75.00 GBP £42.00
Hbk, 8.5 x 11.5 in. / 304 pgs / 150 color.
July/Art
Territory: WORLD

Reconciling violence and ingenuity, intimacy and theatricality, Schütte’s ongoing examination of the human figure spans drawing, painting and sculpture

Unclassifiable and protean, German artist Thomas Schütte’s (born 1954) work takes an uneasy, ironic look at the human condition. *Genealogies* explores the circulation of motifs—mainly the human face—in Schütte’s works, transposed from one medium to another. Caricatured, sometimes abused and always in motion, Schütte’s anthropomorphic figures and busts come to life in clay, wax, ceramics, glass, steel or bronze, all anchored in his preparatory drawings and portrait sketches. This catalog analyzes the artist’s relationship between paper and sculpture, the historical iconography of his signature faces and his creative process. Many of the drawings and watercolors presented here have never been published before, giving the reader access to a more intimate facet of Schütte’s work.

EXHIBITION

Venice, Italy: Punta della Dogana, 04/06/25–11/23/25



Wafaa Bilal: Indulge Me

Edited with text by Bana Kattan. Foreword by Madeleine Grynsztejn. Text by Wafaa Bilal. Interview by Lynn Hershman Leeson.

DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO

ISBN 9781636811574
U.S. \$34.95 CAD \$52.95 GBP £29.99
Pbk, 7.5 x 10.75 in. / 136 pgs / 80 color.
February/Art
Territory: WORLD

Bilal puts his body on the line to condemn the Iraq War, expose US-Iraq tensions and highlight immigrants’ struggles in America

Wafaa Bilal’s (born 1966) complex artistic practice spans a range of mediums and interests, including performance, time-based media, sculpture and interactive and digital technologies. He frequently incorporates—and risks—his own body in his pieces: allowing an audience to shoot him with paintballs or having a video camera drilled into his head. Accompanying his first major survey, at the Museum of Contemporary Art Chicago, this critical volume covers the breadth of Bilal’s versatile career, centering on his performance practice. It highlights significant early works such as *Domestic Tension* (2007) and *3rdi* (2010) alongside newer projects that investigate the relationship between Saddam Hussein, Iraqi history, the Iraq War and US–Middle East relations. Much like Bilal’s broader practice, this publication shows us what it means to consciously engage across cultures while highlighting the negative global implications of imperialism and exploitation.

EXHIBITION

Chicago, IL: Museum of Contemporary Art Chicago, 02/01/25–08/17/25



Mark Thomas Gibson

Edited by Clément Dirié, Elisa Nadel. Text by Dan Nadel, Didier William. Interview by Lauren McCardell.

JRP|EDITIONS

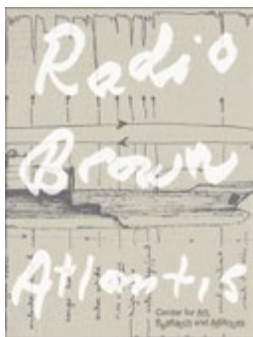
ISBN 9783037646267
U.S. \$45.00 CAD \$68.00 GBP £38.00
Pbk, 9.5 x 11.25 in. / 168 pgs / 130 color.
May/Art
Territory: WORLD Excl DE AT CH FR BE

With comic-book style compositions and caricatures, Gibson offers history painting to dystopic American myths

Miami-born, Philadelphia-based artist Mark Thomas Gibson (born 1980) explores contemporary culture through painting, drawing, printmaking and sculpture, revisiting pivotal moments in American history while implicating viewers as potential participants in the unfolding narrative. Storytelling is thus a pivotal aspect of his graphic, eye-catching works, inspired as much by the satirical prints of Honoré Daumier as by the history paintings of Jacob Lawrence and the pulp novels and comic books of McCarthyist America. As Gibson explains, “I am constantly reminded in every news cycle that we are entwined in a history of unfinished stories and plot points.” Employing caricature, pop culture, horror and a dash of illusion, Gibson blends up two centuries of American history, from Manifest Destiny to the Biden era, serving it back to us with a raucous, caustic flair.

EXHIBITION

Collegeville, PA: Berman Museum of Art, 01/23/25–04/06/25



Radio Brown Atlantis

Edited by Ayesha Hameed, Rachel Valinsky, Keyna Eleison, Manuela Moscoso, Shuddhabrata Sengupta. Text by Christopher Cozier, Ntone Edjabe, Keyna Eleison, Natasha Ginwala, Ayesha Hameed, Ranjit Kandalgaonkar, Manuela Moscoso, Bonaventure Soh Bejeng Ndikung, Yvonne Adhiambo Owuor, Pablo José Ramirez, Shivane Ramlochan, Shuddhabrata Sengupta, Sancintya Mohini Simpson, Dilip Menon, Khal Torabully, Françoise Vergès.

CARA

ISBN 9781954939066
U.S. \$35.00 CAD \$53.00 GBP £30.00
Pbk, 6 x 9 in. / 240 pgs / 25 color / 15 b&w.
May/Art
Territory: WORLD

Artists from across the African and South Asian diasporas grapple with colonial legacies through a reimagining of the lost city of Atlantis transplanted to the bottom of the Indian Ocean

What if the book was a technology invented at sea? How would its language reflect the intonations of the sea? And how might we think of a Brown Atlantis at the bottom of the Indian Ocean without the blinkers of human navigation or instruments of measurement? *Radio Brown Atlantis* explores the entanglements between brown and Black people from the African diaspora and South Asia, displaced through enslavement and indenture, and connected through experiences of oceanic colonial routes. Using storytelling, music and poetry, this new anthology reimagines their stories and histories underwater, in an Atlantis at the bottom of the Indian Ocean, and the subaquatic ecologies and life forms surrounding them below. Originally a radio show broadcast on the Onassis Foundation’s Movement Radio station, *Radio Brown Atlantis* assembles contributions from 15 practitioners in music, visual art and literature to continue to imagine the cartographically unmappable.

Artists in conversation with plants and nature



A Tree

A Reader on Arboreal Kinship

Edited with text by Marjolein van der Loo. Text by Joss Allen, Céline Baumann, Bárbara Sánchez Barroso, Jorge Menna Barreto, Renée Bus, Lucy Davis, Amirio Freeman, Manjot Kaur, Karen Lofgren, Anne Richter, Jerrold Saija, Oscar Salguero, Jonmar van Vlijmen, Müge Yilmaz. Artwork by Gerbrand Burger, Chihiro Geuzenbroek, Femke Habets, Roderick Hietbrink, Ingela Ihrman, Mari Keski-Korsu, Alice Ladenburg, Hira Nabi, Frank Ressler, Sanne Vaassen.

ONOMATOPEE

ISBN 9789493382077
U.S. \$19.00 CAD \$28.00
Pbk, 4.25 x 6.75 in. / 128 pgs / 113 b&w.
February/Cultural Theory/Art/Gardening
Territory: NA LA ASIA AFR

Artistic practices that share intimate, speculative and queer observations of tree kinship

Plants make the world; they literally create soil, shape landscapes and regulate the climate to some extent. They provide oxygen, fuel, food, building materials and shelter. Is anthropomorphism a way to strengthen the connection between humans and trees or a danger that makes it impossible to acquire objective knowledge? *A Tree: A Reader on Arboreal Kinship* showcases research and works in which artists explore the relationship between people and trees and ways we can relate more closely to their time span. (Some species, such as pines and Japanese cypress trees, can live up to 5,000 years.) *A Tree* is about vegetal agency, plant knowledge and the interaction between plants and people. The aim of this reader is to nurture and encourage dialogues and to share inspiration on exercising arboreal kinship by taking the time to think about trees differently.



Andrea Blum: Biota

A Discourse between Art and Architecture from the 1970s to the Present

Foreword by Harper Montgomery. Text by Jenny Jaskey, Michael Lobel, Sarah Oppenheimer, Pam Lins, Catherine Grout. Interview by Allan Schwartzman.

GREGORY R. MILLER & CO./HUNTER COLLEGE ART GALLERIES

ISBN 9781941366783
U.S. \$55.00 CAD \$82.00 GBP £47.00
Flexi, 7.5 x 10.75 in. / 296 pgs / 248 color / 79 b&w.
August/Art
Territory: WORLD

A 40-year overview of Blum’s career working at the interface of art, architecture and design, leading up to her focus on our engagement with the natural world

Andrea Blum (born 1950) is a New York-based artist who has worked at the intersection of art, architecture and design since the 1970s. She has exhibited at a wide range of venues and has built projects in Europe and the United States that include public installations, furniture, exhibition design, libraries and other designs for living. Blum’s work considers the relationship of the sociopolitical world to the private psychological one, zooming in and out of the conditions that organize us as a culture, with a focus on the “down time”—when one eats, reads and is in repose—as the time when the border between private behavior and public etiquette is most evidenced. Accompanying an expansive exhibition of the same name at Hunter College Art Galleries, *Biota* is lavishly illustrated with extensive photography of Blum’s early sculpture, public works, exhibitions, installations and propositions of the past 40 years. The book includes new essays and a conversation between the artist and Allan Schwartzman, all of which explore Blum’s practice and artmaking philosophy.



Leonie Brandner: Three Becomes Two Becomes One Becomes None

Cosmopoiesis of Mandragoras

Edited by Marjolein van der Loo.

ONOMATOPEE

ISBN 9789493382060
U.S. \$29.00 CAD \$40.00
Pbk, 6 x 7.75 in. / 196 pgs / 65 color / 10 b&w.
February/Cultural Theory/Art/Artists’ Writings/
Nature/Science
Territory: NA LA ASIA AFR

An artist’s rigorous examination of the historical and future significance of a hallucinogenic member of the nightshade family

The mandragora plant, commonly known as the mandrake, is one of the best-recorded gynecological herbal substances. It is also the only plant in the European context historically depicted as half human and half plant. In the richly illustrated *Three Becomes Two Becomes One Becomes None*, the Swiss artist Leonie Brandner (born 1992) explores the medicinal and magical properties of the plant, moving from the beginning of recorded storytelling to ancient Egyptian and Greek mythology and the many other stories that have grown around mandragora throughout history. Joining rigorous historical research with her own perception and encounters, she traces mandragora through medicinal tomes and folklore, eventually arriving at the impact the plant had during the witch hunts of the Middle Ages. Could the mandragora’s many stories hold the potential for new orders and world-making? Brandner creates a dazzling kaleidoscopic image of human-plant imaginations across time.



Science/Fiction: A Non-History of Plants

Edited with text by Clothilde Morette, Victoria Aresheva. Text by Giovanni Aloï, Emmanuel Bacquet, Simon Baker, Felix Hoffmann, Michael Marder, Natsumi Tanaka.

SPECTOR BOOKS

ISBN 9783959058582
U.S. \$50.00 CAD \$75.00
Hbk, 6 x 9.25 in. / 216 pgs / 80 color.
March/Photography/Nature
Territory: NA LA AFR ME

Photographers from Anna Atkins to Jochen Lempert illustrate our fascination with plants in the age of technology

From scientific discoveries to animist beliefs, plants are an inexhaustible source of stories that reveal our most intimate desires and fears. Photography is the primary witness to his phenomenon. *Science/Fiction* questions human projections and representations of the vegetal world, bringing to light the subjectivity, intelligence and expressive abilities of plants. The publication traces a visual history of plants, linking art, technology and science from the mid-19th century to the present day through two conceptual frameworks: scientific and fictional. Bringing together more than 30 artists across different periods of time and parts of the world, it employs the logic of the science fiction novel, taking us from a stable, identifiable world and gradually plunging us into uncertain landscapes.

Artists include: Anna Atkins, Karl Blossfeldt, Elspeth Diederix, Sam Falls, Joan Fontcuberta, Stephen Gill, Jochen Lempert, Angelica Mesiti, Agnieszka Polska, Anais Tondeur.



NEW REVISED EDITION

Adrian Piper: Race Traitor

Edited by Diego Sileo.

SILVANA EDITORIALE

ISBN 9788836658688

U.S. \$40.00 CAD \$60.00

Hbk, 9 x 11 in. / 328 pgs / 190 color.

March/Art

Territory: NA LA ASIA AU/NZ AFR ME

Piper examines the social construction of race and Blackness through conceptual projects questioning her own identity

This book grows out of the first European retrospective in more than 20 years dedicated to celebrated Berlin-based American conceptual artist and Kantian philosopher Adrian Piper (born 1948). *Race Traitor* brings together more than 100 works including installations, videos, photographs, paintings and drawings spanning 60 years of her career, highlighting her analysis of the “visual pathology” of racism and the image of African American people determined by society and many widespread stereotypes. Established as a Conceptual and Minimalist artist on the New York art scene of the late 1960s, Piper raises often uncomfortable questions about politics and racial and gender identity, asking people to confront truths about themselves and the society in which they live. The permanent struggle against racism, xenophobia, social injustice and hatred is the core of her philosophical, artistic and activist practice. Her research has inspired entire generations of contemporary artists.



Arlene Shechet: Girl Group

Foreword by John P. Stern. Text by Eric Booker, Nora Lawrence, Kate Nesin, Anne Reeve, Arlene Shechet, Sheena Wagstaff.

GREGORY R. MILLER & CO. / STORM KING ART CENTER

ISBN 9781941366776

U.S. \$55.00 CAD \$82.00 GBP £47.00

Hbk, 9.75 x 12.5 in. / 173 pgs.

March/Art

Territory: WORLD

In a palette of blues, greens, pinks and purples, Shechet’s metal sculptures physically and conceptually expand her playful work with ceramics

Published in conjunction with her exhibition of the same title, *Girl Group* brings together New York–born and –based artist Arlene Shechet’s (born 1951) recent work in wood, steel, ceramic, paper and bronze with six new monumental sculptures created for the expansive grounds of Storm King Art Center in New Windsor, New York. The exhibition centers on the translation of Shechet’s lyrical ceramics into the six robust, large-scale painted metal sculptures, an ambitious new body of work that expands upon the artist’s intuitive and handmade approach. Through her signature emphasis on process and improvisation, Shechet harnesses the expressive power of geometry, line, color and form in works displayed across Storm King’s hills, fields and galleries. Stunningly designed, this book features raw edges on boards with a flush trim, and captures Shechet’s practice through vibrant fabrication and installation photography.



Millie Wilson: The Museum of Lesbian Dreams

Edited by David Evans Frantz, Amy L. Powell. Text by Jill H. Casid, David Evans Frantz. Conversation with Beatriz Cortez, Richard Hawkins, Kang Seung Lee, Jess Rath.

INVENTORY PRESS/KRANNERT ART MUSEUM

ISBN 9781941753750

U.S. \$45.00 CAD \$68.00 GBP £38.00

Pbk, 8.25 x 11.75 in. / 192 pgs / 144 color / 20 b&w.

March/Art

Territory: WORLD

The first retrospective monograph for a legendary feminist artist and pedagogue who taught generations of artists at CalArts

Accompanying the first retrospective exhibition showcasing three decades of work from Millie Wilson (born 1948), this publication delves into the influential, yet under-recognized, artist and educator whose work examines feminism, queerness and their historical erasure from art institutions. Her work joins 1980s postmodernism with the personally and politically charged conceptualism of the 1990s, reflecting a particularly unruly conception of queerness that emerged in California during these decades. The catalog highlights Wilson’s appropriation of museum display practices, her art historical references to Dada and Surrealism, her sharp attention to gendered portrayals of sexual deviance in early 20th-century psychoanalysis and sexology, and her long-standing interest in bodies as contested sites. It also features new essays by curator David Evans Frantz and scholar Jill H. Casid, a conversation among artists who studied with Wilson, and extensive photographic documentation of Wilson’s work.

EXHIBITION

Champaign, IL: Krannert Art Museum, 08/29/24–03/01/25

Los Angeles, CA: The Luckman Fine Arts Complex at Cal State, 10/25/25–05/31/26



Kaari Upson: Dollhouse A Retrospective

Foreword by Poul Erik Tøjner. Introduction by Anders Kold. Text by Elena Filipovic, Michael Ned Holte, Paulina Pobochoa, Johan Holten.

LOUISIANA MUSEUM OF MODERN ART

ISBN 9788793659872

U.S. \$45.00 CAD \$68.00 GBP £38.00

Hbk, 9.5 x 11.5 in. / 240 pgs / 115 color / 40 b&w.

February/Art

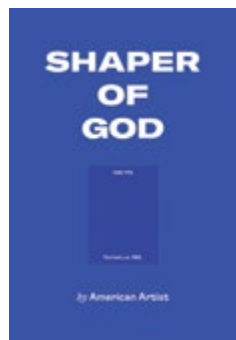
Territory: WORLD

Upson’s first museum exhibition following her untimely death shows the range of an artist already well on her way to becoming a modern classic

At her untimely death from cancer in 2021 at the age of 51, Kaari Upson (1970–2021) was widely regarded as one of the most significant and versatile American artists of her generation with a practice spanning sculpture, drawing, performance, film and painting. Though her career was cut short, she left behind a rich, intense and strongly personal body of work that revolves around identity, body, sex, relationships, memory, illness and loss. Published on the occasion of the Louisiana’s retrospective exhibition, the catalogue comprises the Los Angeles–based artist’s most important works: from her dollhouses to *The Larry Project*, where she conducted something close to a criminological “investigation” of a person who once lived across from her childhood home in San Bernardino, California; her *Mother’s Legs* tree trunk installation and her never-before-shown large series of “foot face” drawings that she made just before she died.

EXHIBITION

Humblebæk, Denmark: Louisiana Museum of Modern Art, 05/27/25–10/26/25



American Artist: Shaper of God

Edited by Zainab Aliyu. Text by American Artist, Taylor Renee Aldridge, Lou Cornum, Tananarive Due, Alexis Pauline Gumbs, Ayana Jamieson, Fred Moten.

PIONEER WORKS PRESS

ISBN 9781945711220

U.S. \$35.00 CAD \$53.00

Pbk, 5.5 x 8 in. / 294 pgs / 83 color / 47 b&w.

February/Art

Territory: NA LA ASIA AU/NZ AFR ME

Visionary works exploring legendary science-fiction writer Octavia Butler’s enduring influence on literature and culture

The richly illustrated *Shaper of God* is a compelling exploration of the legacy of science-fiction writer Octavia E. Butler (1947–2006), reimagined through the visionary lens of American Artist (born 1989). American Artist’s multidisciplinary approach delves into three pivotal themes of Butler’s oeuvre: the profound impact of her family’s migration; the role of Pasadena and Los Angeles, with their distinct academic, scientific and natural landscapes; and her critical engagement with space exploration, interrogating its implications for Black and Indigenous communities. This book features American Artist’s video, installation, sculpture and drawing, alongside essays, exhibition documentation and a compilation of diverse mediums, including sketches, digital communications and archival materials, inviting readers to reconsider history, technology and identity. This volume is an essential resource for understanding both Butler’s groundbreaking narratives and the contemporary issues they continue to shape.

EXHIBITION

Brooklyn, NY: Pioneer Works, 01/24/25–04/13/25



Anila Quayyum Agha: Interwoven

Text by Salima Hashmi, Jeremiah William McCarthy, Nadia Radwan, Javairia Shahid, Rafia Zakaria.

DANCING FOXES PRESS/THE WESTMORELAND MUSEUM OF AMERICAN ART

ISBN 9781954947153

U.S. \$45.00 CAD \$68.00 GBP £38.00

Pbk, 7.75 x 8.75 in. / 180 pgs / 120 color.

May/Art

Territory: WORLD

Untangling the conceptual threads that unite a distinguished artist’s two- and three-dimensional artworks

Spanning two decades of the multifaceted work of Pakistani American visual artist Anila Quayyum Agha (born 1965), *Interwoven* documents immersive installations, embroidery, drawings, paintings and wall sculptures. Such visual gateways, the “patterns used to break patterns,” as the *New York Times* put it in a recent profile on the artist, poetically convey the contradictions and layered dimensions of the American journey. Whether immersive rooms of light or delicate, intimate drawings, Agha’s works prompt feelings of wonder, disarming audiences with their beauty and allowing them to ponder deep questions regarding themes such as the history of women, the role of spirituality and the immigrant experience. The book includes essays that explore Agha’s work through the lenses of biography, feminism and art and architectural history.



DRIFT: Shy Society

Edited with text by Arturo Galansino.

MARSILIO ARTE

ISBN 9791254632420

U.S. \$30.00 CAD \$45.00 GBP £25.00

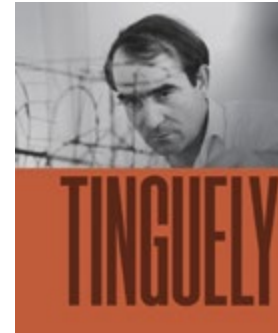
Hbk, 11 x 11 in. / 48 pgs / 20 color.

March/Art

Territory: WORLD

A dazzling, interactive light display in a Renaissance courtyard connects the history of art with the age of technology

The Dutch duo Lonneke Gordijn (born 1980) and Ralph Nauta (born 1978), working together as DRIFT, have gained an international reputation at the head of a multidisciplinary team of 64 artists and designers who create works able to transform and choreograph space. After interventions at Burning Man in the Nevada desert, NASA and the Victoria & Albert Museum, the duo proposes a performance in the courtyard of Palazzo Strozzi that is a breathtaking blend of art and technology. Fusing installation, sculpture and music, *Shy Society* turns the Renaissance courtyard into an enveloping stage, setting up a dialogue between nature and technology, knowledge and intuition, and science and poetry. The work is an invitation to look again at the historical context of the building as a new and evocative venue and setting, where each visitor becomes the protagonist of a multisensory experience that prompts a reconsideration of the space that surrounds us.



Jean Tinguely

Edited with text by Camille Morineau, Lucia Pesapane, Vicente Todolí, Fiammetta Griccioli. Text by Renzo Piano, Béatrice Joyeux-Prunel, Annalisa Rimmaudo, Jean Tinguely, Melissa Warak.

MARSILIO ARTE

ISBN 9791254632000

U.S. \$65.00 CAD \$95.00 GBP £55.00

Pbk, 9.75 x 12 in. / 264 pgs / 180 color.

March/Art

Territory: WORLD

Celebrating a great kinetic artist who liberated the machine from the “tyranny of utility” and encouraged the unexpected with his contraptions

This volume documents the first major Italian retrospective since his death of the work of Swiss artist Jean Tinguely (1925–91), one of the 20th century’s greatest exponents of kinetic art. At the center of his work lies research into the functioning and intrinsic poetry of machines. Tinguely was among the first artists to use found objects that he then welded together, creating noisy and cacophonous machines whose movements were driven by motors. This monograph analyzes Tinguely’s practice, providing detailed descriptions of the works in the exhibition, accompanied by an ample selection of contemporary and archival images. The volume also includes an essay that sets Tinguely’s work against the background of the contemporaneous avant-garde, another on the role of sound and performance in his work in the context of the 1960s, an illustrated timeline of the artist’s career and two reprinted texts written by Tinguely himself.

EXHIBITION

Milan, Italy: Pirelli HangarBicocca, 10/10/24–02/02/25



Tintoretto’s Portraits of Giovanni Grimani

Edited by Toto Bergamo Rossi, Daniele Ferrara, Valeria Finocchi.

MARSILIO ARTE

ISBN 9791254632376
 U.S. \$29.95 CAD \$44.95 GBP £24.99
 Pbk, 6.5 x 8.75 in. / 120 pgs / 55 color.
 February/Art
 Territory: WORLD



The Venetian Masterpiece by Giorgio Vasari

A Reassembled Renaissance Ceiling
 Edited with text by Giulio Manieri Elia. Text by Rossella Cavigli, Luisa Caporossi, Roberto Saccuman, Serena Bidorini, Ornella Salvadori, Silvia Salvini.

MARSILIO ARTE

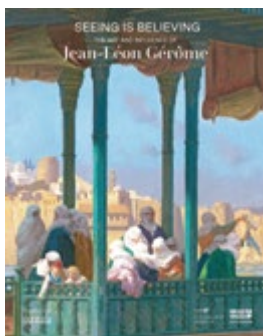
ISBN 9791254632574
 U.S. \$29.95 CAD \$44.95 GBP £24.99
 Pbk, 6.5 x 8.75 in. / 128 pgs / 90 color.
 February/Art
 Territory: WORLD

An up-to-date reading of the ways in which the public image of a Venetian prelate came to be defined through his portraiture

This exquisite, richly illustrated catalog documents a dossier exhibition held at Venice’s Museo di Palazzo Grimani, presenting three portraits of the Venetian prelate Giovanni Grimani, a collector of antiquities and patron of important 16th-century artists. The first, already in the collection at Palazzo Grimani, is the work of Domenico Tintoretto (1560–1635) and depicts the patriarch in old age in an iconography that can be found in earlier portraits, including the *Portrait of the Patriarch Giovanni Grimani* in the Schorr Collection (London), and a small oil on panel representing the same subject, now in a private collection, both painted by his father, Jacopo Tintoretto (1518–94). This unprecedented comparison, in addition to bearing witness to the iconographic evolution of effigies of the Venetian prelate over the course of several decades, helps to outline a history of Venetian portraits during that period.

A heroic long-term project to reunite panels of allegorical figures made for the ceiling of a Renaissance palace’s grand room

Published to coincide with their extraordinary reassembly, this volume recounts the intricate story of the reconstruction and remounting of ceiling panels painted by the celebrated Italian Renaissance painter, architect, art historian and biographer Giorgio Vasari (1511–74) for Venice’s Palazzo Corner Spinelli. Realized in a 1542 commission, Vasari completed a series of panels of allegorical figures for the ceiling of the palace’s grand room. Various elements of the decorative structure were removed from their original location over the course of the 18th century, and by the 19th century the works were completely dispersed. This lavishly illustrated publication retraces the critical fortunes and history of the panels up until their reunion and mounting in their current location, explores the restoration of the work, discusses the iconological interpretation of the ceiling and takes a close look at the preparatory drawings of the panels.



Seeing Is Believing The Art and Influence of Jean-Léon Gérôme

Edited by Emily Weeks, Giles Hudson, Sara Raza.

SILVANA EDITORIALE/QATAR MUSEUMS

ISBN 9788836659326
 U.S. \$45.00 CAD \$68.00
 Pbk, 8.75 x 11 in. / 176 pgs / 150 color.
 March/Art
 Territory: NA LA ASIA AU/NZ AFR ME



NOW IN PAPERBACK

Italian Futurism, 1909–1944 Reconstructing the Universe

Edited with introduction and text by Vivien Greene. Text by Walter Adamson, Silvia Barisione, Gabriella Belli, Fabio Benzi, Günter Berghaus, Emily Braun, Marta Braun, Esther da Costa Meyer, Enrico Crispolti, Massimo Duranti, et al.

GUGGENHEIM MUSEUM

ISBN 9780892075126
 U.S. \$55.00 CAD \$82.00 GBP £47.00
 Pbk, 8.5 x 11.5 in. / 352 pgs / 338 color.
 January/Art
 Territory: WORLD

Critical, contemporary approaches to Gérôme’s Orientalist, fetishizing paintings, once revered in the 19th century

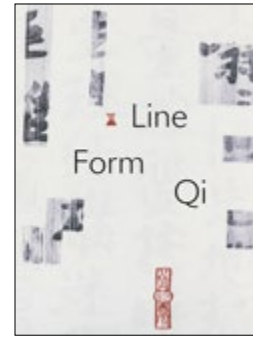
In the 19th century, the art of French painter Jean-Léon Gérôme (1824-1904) offered European audiences an apparently realistic and intimate view of local life in the Middle East, North Africa and the Ottoman Empire. As the 20th-century art world embraced other styles, these same qualities marked Gérôme’s art as antimodern and entirely forgettable. The tide turned in 1978, when Gérôme’s scintillating painting of a young, unclothed Arab snake charmer appeared on the cover of Edward Said’s *Orientalism*. This reintroduced the artist’s name to the public but also served to negatively politicize Gérôme’s representations along the lines of Said’s argument. The paintings and drawings by Gérôme featured in this exquisite volume, in addition to examinations of his biography, influences and historical context, present Gérôme as a product of his time, a stylistic pioneer and something of a riddle waiting to be solved.

EXHIBITION

Doha, Qatar: Arab Museum of Modern Art, 10/22/24–02/22/25

Paperback edition of the authoritative Guggenheim catalog on the Italian avant-garde movement

Italian Futurism was officially launched in 1909 when F.T. Marinetti published his “The Founding and Manifesto of Futurism.” This catalog considerably advances the scholarship and understanding of an influential 20th-century artistic movement. As part of the first comprehensive overview of Italian Futurism to be presented in the United States, this publication examines the historical sweep of Futurism from its inception with Marinetti’s manifesto through the rise of Italian fascism and the movement’s demise at the end of World War II. Presenting over 300 works created between 1909 and 1944 by artists, writers, designers and composers such as Giacomo Balla, Umberto Boccioni, Anton Giulio Bragaglia, Fortunato Depero, Gerardo Dottori, Marinetti, Ivo Pannaggi, Rosa Rosà, Luigi Russolo, Tato and many others, this publication encompasses not only painting and sculpture but also architecture, design, ceramics, fashion, film, photography, advertising, poetry, publications, music, theater and performance.



Line, Form, Qi: Calligraphic Art from the Fondation INK Collection

Edited with text by Susanna Ferrell, Wan Kong. Foreword by Michael Govan. Text by Rika Hiro, Stephen Little, Virginia Moon, Li Wei Ng.

DELMONICO BOOKS/LOS ANGELES COUNTY MUSEUM OF ART

ISBN 9781636811581
 U.S. \$75.00 CAD \$110.00 GBP £64.00
 Clth, 8.5 x 11.75 in. / 184 pgs / 157 color.
 April/Art
 Territory: WORLD

Exquisite works of contemporary Asian calligraphy and the written word

Featuring more than 30 artists, *Line, Form, Qi* highlights contemporary works that range from the traditional to the deeply experimental. The publication features predominantly Chinese artists, along with Vietnamese, Taiwanese, Japanese and Korean artists working mainly with Chinese characters. The themes reflect significant trends and innovations in contemporary calligraphic art, including abstraction of the character, performance and phenomenological practice, and the exploration of alternative or nontraditional materials and calligraphy methods such as incense burn drawing and lithography. This publication also addresses different through lines from premodern calligraphy to contemporary practice, reflecting the evolution of the Chinese language from pictograph to ideograph and beyond.

EXHIBITION

Los Angeles, CA: Los Angeles County Museum of Art, 04/06/25–08/24/25



Seeing through Stone

Edited by Gina Dent, Lauren Schell Dickens, Rachel Nelson. Text by Leanne Betasamosake Simpson, Nane Alejandrez, Robin D.G. Kelley.

MARQUAND BOOKS/INSTITUTE OF THE ARTS AND SCIENCES AT UC SANTA CRUZ/SAN JOSÉ MUSEUM OF ART

ISBN 9781646570454
 U.S. \$35.00 CAD \$53.00 GBP £30.00
 Pbk, 8 x 10 in. / 244 pgs / 176 color.
 February/Art
 Territory: WORLD

Centering the voices of the currently and formerly incarcerated, works from 80 contributors visualize a prison-free future

Prisons are so ingrained in history and the cultural imagination as to appear inevitable. Yet as long as prisons have existed, alternative rehabilitations have flourished. *Seeing through Stone* accompanies the largest-ever exhibition emerging from the movement for prison abolition in the United States. It draws its title from a work by poet Etheridge Knight (1931–91), who wrote his first collection while incarcerated at Indiana State Prison. The art and texts in this catalog explore this shared capacity for the radical sight permeating through prison walls and include contributions from artists, writers and activists both currently and formerly incarcerated, alongside those without that lived experience. Over 80 artists and collectives from around the world contribute work, while the original texts are authored by such activists as Robin D.G. Kelley and Leanne Betasamosake Simpson.

EXHIBITION

Santa Cruz, CA: Santa Cruz Barrios Unidos, 04/19/24–01/05/25
 San José, CA: San José Museum of Art, 04/26/24–01/05/25
 Santa Cruz, CA: Institute of the Arts and Sciences, 04/12/24–01/05/25



Casablanca Art School A Postcolonial Avant-Garde 1962–1987

Edited by Morad Montazami, Madeleine de Colnet, Esther Schlicht. Text by Maud Houssais, Fatima-Zahra Lakrissa, Morad Montazami.

SPECTOR BOOKS/SCHIRN KUNSTHALLE FRANKFURT

ISBN 9783959058483
 U.S. \$40.00 CAD \$60.00
 Pbk, 7.5 x 10.75 in. / 136 pgs / 160 color.
 March/Art
 Territory: NA LA AFR ME

Abstract mural paintings, graphic experiments and everyday objects revealing a specifically Moroccan art scene with transnational aspirations

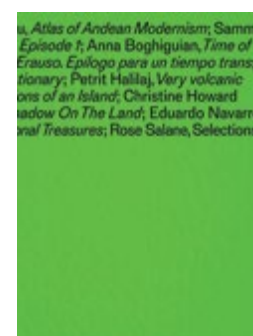
Just a few years after Morocco gained independence in 1956, a vibrant center of cultural renewal developed in Casablanca. This publication, featuring 160 color and black-and-white illustrations, offers a comprehensive overview of the impact of the Casablanca Art School. The main protagonists—Farid Belkahlia, Mohammed Chabâa, Bert Flint, Toni Maraini and Mohamed Melehi, together with students, teachers and associated artists—feature in the book with a large number of works. Their aims combined an openness toward local history with the new social reality, including a reassessment of the relationship between art, handicrafts, design and architecture within the local context in dialogue with the ideas of the Bauhaus manifesto. These aspects are explored in more detail in an essay by Fatima-Zahra Lakrissa on Morocco’s vernacular artistic heritage and an examination of the role and significance of public space by Maud Houssais.

Ways of Knowing

Edited with text by Rosario Güiraldes. Text by Claire Bishop, Nicolas Guagnini, Cuauhtémoc Medina.

WALKER ART CENTER

ISBN 9781935963325
 U.S. \$50.00 CAD \$75.00 GBP £42.00
 Pbk, 9.5 x 12.25 in. / 250 pgs / 700 color.
 April/Art
 Territory: WORLD



How artists build and shape a myriad of knowledge forms, spanning the decolonial to the transnational and the multilingual

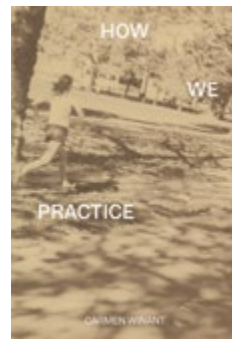
What types of knowledge do artists produce? How do they give that knowledge form? Featuring works by 11 artists from 9 different countries, whose birth years range from 1946 to 1992, *Ways of Knowing* highlights different ways artists give form to complex ideas. The catalog, documenting an exhibition at Minneapolis’ Walker Art Center, highlights the strategies by which some of today’s most compelling artists resist assumptions about how information should be gathered and shared, bringing their own perspectives to cultural artifacts and histories. Some focus on the ethics of research or the connections between culture, place and language, while others examine the impacts of colonialism across continents or the historical formation of gender identity, among other themes. **Artists include:** Iosu Aramburu, Sammy Baloji, Anna Boghiguián, Cabello/Carceller, Chang Yuchen, Petrit Halilaj, Sky Hopinka, Christine Howard Sandoval, Eduardo Navarro, Gala Porras-Kim, Rose Salane.

EXHIBITION

Minneapolis, MN: Walker Art Center, 03/08/25–09/07/25

“Rather than qualify artistic practice in relation to professional practice (i.e., validation seeking, measurable success, and quantifiable results), what if we approached it as an ongoing and productive engagement with the unwitnessable, the unqualifiable, and the imperfect? What if this is what we are already feeling around for when we speak to one another, over and over, of ‘my practice’?”

—Carmen Winant, excerpt



How We Practice

By Carmen Winant

DANCING FOXES PRESS
 ISBN 9781954947177
 U.S. \$24.95 CAD \$37.95 GBP £21.00
 Pbk, 5.5 x 8 in. / 104 pgs / 24 color.
 May/Artists' Writings
 Territory: WORLD

Beloved artist and collagist Carmen Winant takes on the issue of “practice” as it relates to art and athletics

The acclaimed American visual artist and writer Carmen Winant (born 1983) is best known for her multimedia works that center found imagery to explore representations of women. Her newest book, *How We Practice*, is part critical writing and part experimental essay, while also a self-portrait of Winant's life in long-distance competitive running. The book asks a single, knotty question: What is “practice”? Winant attempts to answer this by posing others, such as: What is the difference between going to a practice and having one? Are practice and theory dialectical? Does practice ever end? This project works to define the often contradictory term as it functions across contemporary art discourse, in the process offering new ways to read it. The book examines “practice” in relation to legitimacy in the newfound role of artist-as-professional and the influence of MFA programs in promoting creative work as white-collar labor. It imports influences from outside the field of art production—most notably, by looking to the world of athletics—to approach the implications, strategies and potentialities of practice vis-à-vis labor and exhaustion, repetition and pleasure, gender and rehearsal.



Errant Sound Reader

Thoughts and Practices from the Berlin Artist-Run Space

Edited with text by Mario Asef, Golo Föllmer, Georg Klein, Brandon LaBelle. Text by Roberta Busechian, Lilian Campesato, Nico Daleman, Daniela Fromberg, Stefan Roigk, Janine Eisenächer, Alessandra Eramo, Hanna Hartman, et al.

ERRANT BODIES PRESS
 ISBN 9783982558561
 U.S. \$28.00 CAD \$42.00
 Pbk, 8.5 x 10.5 in. / 224 pgs / 15 color / 25 b&w.
 March/Artists' Writings
 Territory: NA LA ASIA AU/NZ AFR ME

Bringing together work from one of Europe's most dynamic centers of sound art

The artist-run center Errant Bodies opened its project space in 2010 in Berlin, and since 2016 has operated under the title Errant Sound, dedicated to experimental sound work: performance, fieldwork, voice, radio and spatial practices. Through residencies, workshops, events and exhibitions, Errant Sound emphasizes an engagement with process and dialogue, encouraging a dynamic and diverse approach to the sound arts. *Errant Sound Reader* brings together essays, interviews and documentation of projects by artists and researchers associated with Errant Sound. Over the years this has included a range of exhibition projects, performance events, discursive formats and collaborative initiatives that investigate sound in diverse ways and through a variety of mediums. From spatial sound, interactive electronics and sonic sculpture to experimental voice, radio and performance practices, the publication offers critical insight into creative methods and discourses central to the field of sound art.



Donation Glicksman

Californian Stories, 1960s–1970s

Edited with text by Lionel Bovier. Text by Paul Bernard, Sophie Costes, Julien Fronsacq, Anne Giffon-Selle, Gala Mayí-Miranda, Jenna Paratte, Laura Weber. Conversation with Hal Glicksman, Paul Bernard, Julien Fronsacq.

MAMCO GENEVA
 ISBN 9782940656127
 U.S. \$29.95 CAD \$44.95 GBP £24.99
 Pbk, 6.25 x 9 in. / 136 pgs / 48 color / 12 b&w.
 February/Art/Curatorial & Museum Studies
 Territory: WORLD

Exploring a pioneering curator's collection of cutting-edge '60s and '70s California art

The curator Hal Glicksman (born 1937) was a central figure in the development of the Californian art scene in the 1960s and 1970s. The Glicksman collection, gifted to MAMCO and Kunsthau Biel Centre d'art Bienne (KBCB) in 2023 and documented in this volume, provides insight into the Los Angeles and its famous and lesser-known figures of the Beat Generation (George Herms, for example) and their exhibitions of site-specific art projects (Michael Asher, Judy Chicago, Tom Eatherton, Bruce Nauman, Larry Bell, Peter Alexander, Jane Reynolds, Daniel Buren), while organizing shows of assemblage and Chicano art. Glicksman and his wife were also close companions of Guy de Cointet, whose work sits at the crossroads of performance and Conceptual art.

LOSES FEATURE IMAGE



Through the Eyes of Franz Kafka

Between Image and Language

Edited with text by Nicholas Sawicki, Marie Rakušanová. Preface by Zuzana Jürgens. Text by Alexander Klee, Marek Nekula, Miroslav Halák.

KANT
 ISBN 9788074374265
 U.S. \$75.00 CAD \$110.00
 Flexi, 8.25 x 11.25 in. / 224 pgs / 231 color / 16 tritone.
 August/Art/Biography & Memoir/History
 Territory: NA LA ASIA AU/NZ AFR

Journey through Kafka's Prague and discover the art, architecture, media and performances that influenced the author's oeuvre

What did Franz Kafka see and do, whom did he meet and what did he read while roaming the streets of Prague? *Through the Eyes of Franz Kafka* brings the world of turn-of-the-century Czechoslovakia and its cultural milieu to life. The author's home city was a heterogeneous and multilingual metropolis whose visual environment shaped his everyday experiences, from local painting and sculpture to architecture, monuments and popular visual media including advertisements, photography and cabaret. Kafka's attention to the modern visual culture of his era was reflected in his writings and in his interest in drawing, a practice in which he received preliminary training and which he took up in his free time during his years as a university student. This illustrated publication immerses us in Kafka's world; by following in his footsteps and looking through his eyes, we gain a new understanding of his thoughts, philosophies and inspirations.



Fuck Me Judith

By Claire Star Finch

AFTER 8 BOOKS
 ISBN 9782492650161
 U.S. \$18.95 CAD \$27.95
 Pbk, 4 x 7 in. / 200 pgs / 1 b&w.
 June/Fiction
 Territory: NA LA ASIA AU/NZ AFR ME

A groundbreaking, anachronistic experiment in literature informed by the countertraditions of New Narrative and queer writing

Judith, an academic celebrity, and Wendy, a slightly less famous academic celebrity, fall in love. They break up. In her ensuing grief, Wendy finds herself in a pornographic, epistolary haze that slumps toward the narrative. Fueled by the only things that cut through the pain—sex and democratic theory—Wendy takes us along on her wild ride toward self-actualization. In Claire Star Finch's first novel, love and the void question each other in action.

Claire Star Finch (born 1988) is a Paris-based experimental writer and performer. In 2024 they completed a doctorate in Gender Studies at the University of Paris 8 that explores the literary queerfeminisms of Kathy Acker, Hélène Cixous, Violette Leduc and Audre Lorde.



Surrealism and Anti-fascism: Anthology

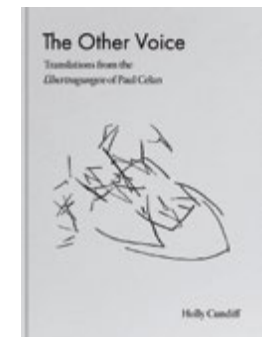
Edited by Matthias Mühlung, Karin Althaus, Adrián Djukić, Stephanie Weber, Ara H. Merjian.

HATJE CANTZ
 ISBN 9783775758772
 U.S. \$70.00 CAD \$105.00
 Pbk, 8.75 x 11 in. / 608 pgs / 400 color / 50 b&w.
 April/Cultural Theory/Art Criticism & Theory
 Territory: NA LA

A detailed and intellectually invigorating collection that places Surrealism in the thick of the battle for political emancipation

The Surrealist movement famously initiated a revolution in visual and written art, but its political engagement is sometimes overlooked. With more than 600 illustrations and contributions from some of the greatest thinkers of the last 100 years, *Surrealism and Anti-fascism* provides a panoramic view of Surrealism's opposition to fascism. Surrealists denounced European colonial policies, organized resistance to fascist governments and movements, fought for the Spanish Republic, were persecuted, escaped into exile and died in the war against the Nazis. Today, as fascist-adjacent regimes again begin to proliferate internationally, this volume, bringing together central texts of political Surrealism from the first manifestos to the present day, could not be more timely. **Contributors include:** Theodor W. Adorno, Georges Bataille, Walter Benjamin, André Breton, Claude Cahun, Leonora Carrington, Aimé Césaire, Suzanne Césaire, Robert Desnos, China Miéville, Lee Miller, Karel Teige, Leo Trotzki, Paul Westheim.

EXHIBITION
 Munich, Germany: Lenbachhaus, 10/15/24–03/02/25



The Other Voice: Translations from the Übertragungen of Paul Celan

Text by Paul Celan. Translated by Holly Cundiff.

MARQUAND BOOKS
 ISBN 9781646570430
 U.S. \$34.95 CAD \$52.95 GBP £29.99
 Hbk, 8 x 11 in. / 92 pgs.
 February/Poetry
 Territory: WORLD

Retranslating Celan's translations of Shakespeare, Dickinson, Rimbaud and more reveals new insights on the circularity of language

Born in Romania into a German-speaking family and recognized as one of the most important postwar poets, Paul Celan (1920–70) is also celebrated for his meticulous German translations of a wide range of works by such luminaries as Dickinson, Mandelstam, Rimbaud, Shakespeare and Ungaretti. Inspired by the close relation between Celan's work as *Überträger*, or “transmitter,” and his own poetry, Holly Cundiff has retranslated some of these works into English to illuminate the interstices in which we catch a glimpse of Celan's own perspective. Each selection in *The Other Voice* is presented in three versions: the poem in its original language, Celan's translation into German and Cundiff's translation into English directly from Celan's translation. This circular process highlights the generative and transformative force of language, which Celan viewed as a means not only of sculpting the world but also of forming new worlds.



Lartigue / Kertész

Masters of Modern Photography

Edited by Marion Perceval.

“The greatest amateur photographer” meets “the inventor of photojournalism” in this survey of two documentarians, each with a sympathetic personal eye

Born in the same year and dying within a year of one another, Jacques Henri Lartigue and André Kertész (1894–1985) led contrasting lives that produced different yet equally remarkable photographic portfolios. Their work was shown at the Museum of Modern Art, New York, in 1963 and 1964, respectively, but while Lartigue was dubbed an “amateur,” Kertész was hailed as “the inventor of photojournalism.” Both oeuvres are characterized by a unique, highly personal aesthetic—Lartigue candid, Kertész reflective—that set them apart from other modalities of image-making, and served as inspiration for later generations when they both reached acclaim in the 1970s. *Lartigue / Kertész* pays tribute to these two paragons by comparing their parallel careers through a selection of 185 photographs, in color and black and white, highlighting the similarities and singularities of their approaches to the art of photography.

Jacques Henri Lartigue (1894–1986) was a French photographer and painter, most famous for his photographs of the leisure activities of France’s middle and upper classes. His photo albums provide a comprehensive chronicle of France in the 20th century.

André Kertész (1894–1985) was born in Budapest and bought his first camera at age 16, in 1912. After serving in World War I, he spent the next decade developing his career through freelance work in Paris. In 1936, he emigrated to the United States, where he worked for *Harper’s Bazaar* and *Conde Nast*, among other publications.



NEW REVISED EDITION

Masao Yamamoto: Small Things in Silence

Third Edition

Text by Jacobo Siruela.

The third edition of Yamamoto’s much-loved photographic homage to the precarious, the delicate and the humble, complete with a sumptuously produced and redesigned cover

Japanese photographer Masao Yamamoto trained as an oil painter before discovering that photography was the ideal medium for the theme that most interested him—the ability of the image to evoke memories.

First released in 2015 with a second edition in 2021 and long since out of print, *Small Things in Silence* surveys the 20-year career of one of Japan’s most important photographers. Yamamoto’s portraits, landscapes and still lifes are made into small, delicate prints, which the photographer frequently overpaints, dyes or steeps in tea. Edited and sequenced by Yamamoto himself, this volume includes images from each of the photographer’s major projects—*Box of Ku*, *Nakazora*, *Kawa* and *Shizuka*—as well as installation shots of some of Yamamoto’s original photographic installations. In the words of Yamamoto himself: “I try to capture moments that no one sees and make a photo from them. When I see them in print, a new story begins.” Now in its third edition, the book features a newly designed linen hardback cover with embossing and a tipped-on image.

Masao Yamamoto (born 1957) lives and works in Japan. He has published numerous books, including two previous editions of *Small Things in Silence* (RM/Seigensha, 2015 and 2021) and *Tori* (Radius Books, 2016). His work is held in the collections of the Philadelphia Museum of Art, the Museum of Fine Arts, Houston, the International Center of Photography, New York, and others.

RM

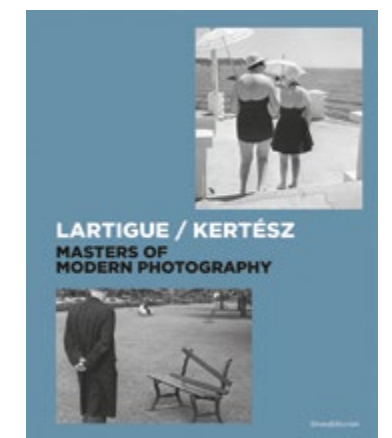
ISBN 9788410290051

U.S. \$65.00 CAD \$95.00 GBP £55.00 **FLAT40**

Hbk, 9.5 x 11.75 in. / 130 pgs / 4 color / 91 b&w.

March/Photography

Territory: NA UK



SILVANA EDITORIALE

ISBN 9788836659135

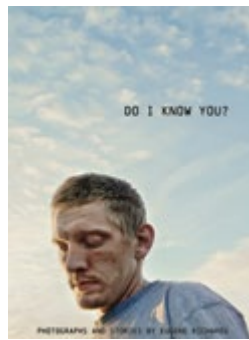
U.S. \$40.00 CAD \$60.00

Hbk, 9 x 11 in. / 144 pgs / 80 duotone.

March/Photography

Territory: NA LA ASIA AU/NZ AFR ME

Snapshots of contemporary life across America



Eugene Richards: Do I Know You?

Text by Eugene Richards.

MANY VOICES PRESS

ISBN 9780991218936

U.S. \$50.00 CAD \$75.00 GBP £42.00

Hbk, 7.25 x 9.75 in. / 160 pgs / 53 color.

April/Photography

Territory: WORLD

A veteran documentarian using images, personal texts and interviews to delve into the lives of Americans

After meeting people during his travels, the American documentary photographer Eugene Richards (born 1944) learns what he can about their lives, then photographs them as they are, without direction or artifice. As to why people allow him into their lives, some may sense that by speaking with him, they might better understand the things that they've experienced: their losses, hopes, fears, disappointments, joys. Being photographed can be a means of being lifted out of the shadows, acknowledged as existing, as alive. *Do I Know You?* is a compendium of 24 photographic and textual stories that speak of the diversity of America, of survival, the shadows cast by slavery, crime, imprisonment, blind hatred, incomprehensible loss, the longing for love and what it means to be beautiful. Richards has published 20 books of photography, including the recent *Remembrance Garden*, a deeply personal look at Brooklyn's Green-Wood Cemetery.



Henry O. Head: Twelve Acres

Edited by Henry O. Head, Bryan Schutmaat. Text by Alyssah Morrison.

TWIN PALMS PUBLISHERS

ISBN 9781936611249

U.S. \$85.00 CAD \$125.00 GBP £73.00

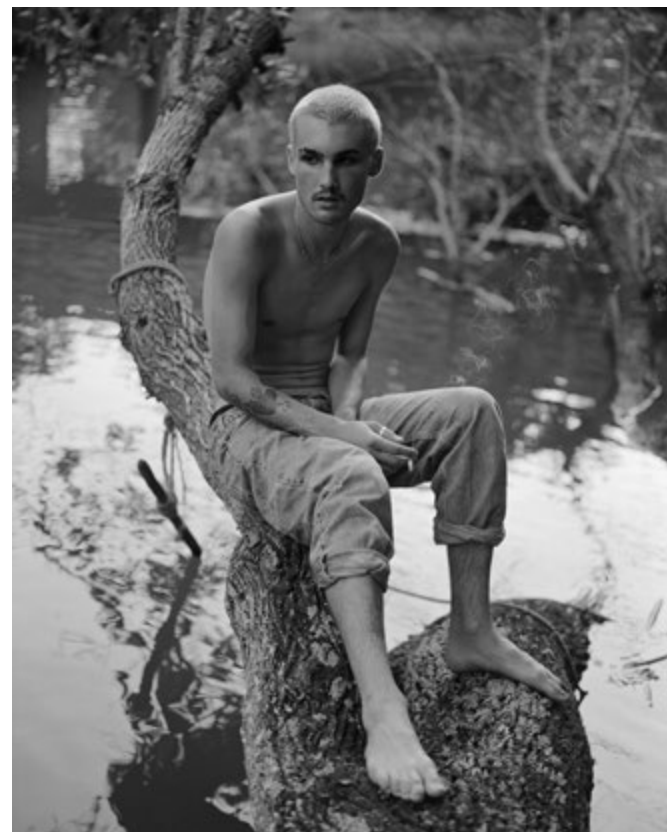
Hbk, 10 x 12 in. / 96 pgs / 51 tritone.

April/Photography

Territory: WORLD

A haunting photographic return to adolescent mysteries in the Ozarks

In this debut monograph, American photographer Henry O. Head reimagines the peaks and valleys of a defining teenage friendship in the Ozark hills where he spent his adolescence. From spring 2023 through summer 2024, Head revisited the terrain of northwest Arkansas and southwest Missouri—wild country with limestone bluffs shot through with quartz, where cottonmouths coil on exposed roots by slow creeks and alligator gar glide like phantoms through the dark. *Twelve Acres* recalls a boyhood outside city limits, away from institutions and the pressures of social order. In a progression through the seasons, a restlessness presses in, a longing to stave off the rupture of entering an adult reality, with its mundanity and responsibilities. In this meditation on personal history, worlds quiver in a chaos of past and present forms and stark flashes of image begin to wobble in an opaque well. Tops spin. Animals with thirst cup liquid light. Memory remains an ineffable mystery. *Twelve Acres* is a reverie, wherein the past reemerges as boys with tick-bitten feet, ears ringing from homemade explosives, clothes stained by the smoke of shoplifted cigarettes and arms stretched toward higher branches.



Jasmine Benjamin: City of Angels

A Book about L.A. Style

Edited by Sophia Dearborn. Art direction by Kilo Kish. Foreword by Chioma Nnadi.

A vibrant photographic portrait of Los Angeles' dynamic population by one of the city's foremost stylists

American photographer and costume designer Jasmine Benjamin is a California girl. She represents the ease of Northern California, where she was raised, and the cosmopolitan pace of Hollywood, where she lives, and has brought her ever-creative spirit, considerable talent and infallible eye to music industry titans and anonymous citizens alike. *City of Angels* features more than 120 portraits of daring, expressive Los Angeles creatives shot in locations across the length and breadth of this vast metropolis. The book features iconic streetwear creators, free spirits from Topanga Canyon, surf and skate kids in Venice Beach, edgy Echo Park hipsters, Los Feliz vintage aficionados, shop girls and guys working at boutiques on Melrose, Chicano punks, K-Town cuties, Hollywood royalty, LGBTQIA+ fashion designers, Laurel Canyon bohemians, Black musicians and artists from South Central and Inglewood as well as from the affluent suburbs of Baldwin Hills and historic Leimert Park.

With photographs exclusively by Benjamin, this book also features a unique illustrated map of Los Angeles by the artist Isaac Escoto, also known as Sickid, adding an additional artistic dimension. *City of Angels* is both a tribute to and an in-depth exploration of the essence of LA street culture. It celebrates the rich and diverse style scene of Los Angeles, highlighting a blend of celebrities, local figures, and everyday residents who embody the city's authentic spirit and fashion. Notably, approximately 80% of the individuals featured in the book are native Angelenos or hail from the greater California region, offering an intimate, homegrown perspective that enhances the project's authenticity. This body of work perfectly juxtaposes beauty with edginess, glamour with urban rawness.

Jasmine Benjamin has worked as a stylist and sometime creative director for Miguel, Anderson .Paak, Charlie Puth and Chaka Khan, as well as a costume designer for commercials by Nike, the WNBA, Apple Music and Google. Benjamin has been featured in *Vogue* and *Billboard* and was named "Top Stylist of 2016" by *i-D* magazine.



DAMIANI

ISBN 9788862088350

U.S. \$45.00 CAD \$68.00

Hbk, 6.5 x 9.5 in. / 160 pgs / 125 color.

May/Fashion/Photography/Popular Culture

Territory: NA LA

Urban photography, from New York to Berlin



Dream On: Berlin, the 90s

Edited by Boaz Levin, Annette Hauschild, Kathrin Kohle. Text by Jens Balzer, Janos Frecot, Anne Rabe, Boaz Levin, Veronika Epple.

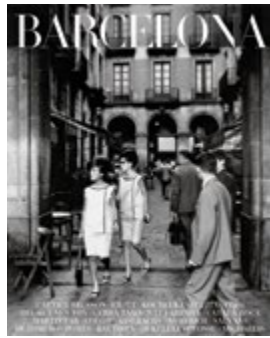
SPECTOR BOOKS

ISBN 9783959058520
U.S. \$45.00 CAD \$68.00
Hbk, 7.75 x 9.5 in. / 348 pgs / 250 color.
March/Photography
Territory: NA LA AFR ME

Hundreds of stunning images documenting historic change in a once-divided city

The Ostkreuz agency was founded amid the upheavals that took place in East Berlin in 1990. For *Dream On*, nine Ostkreuz photographers worked together with curators Annette Hauschild (Ostkreuz) and Boaz Levin (C/O Berlin Foundation) to cast a modern-day eye over their extensive archives. As documentarians operating at the apogee of photojournalism, they tracked the changes that the city underwent. They observed the shifts in society and the challenges facing a city previously divided by a wall as it grew together, capturing all this in powerful, personal images. The essays reflect this on a variety of levels: Janos Frecot's examination of the changes in the urban space; Jens Balzer's description of Berlin's potential as a center of creativity and culture; and Anne Rabe's very personal view, as a young East German writer, of today's Berlin.

Photographers include: Sibylle Bergemann, Annette Hauschild, Harald Hauswald, Ute Mahler, Werner Mahler, Thomas Meyer, Jordis Antonia Schlösser, Anne Schönharting, Maurice Weiss.



Barcelona Portrait of a City

Text by Isabel Coixet.

LA FÁBRICA

ISBN 9788410024090
U.S. \$60.00 CAD \$90.00 GBP £51.00
Hbk, 9.5 x 11.75 in. / 288 pgs / 100 color / 120 tritone.
May/Photography
Territory: WORLD Excl LA Spain

A deep exploration of the Catalan capital past and present, captured by masterful photographers

Featuring nearly 300 photographs from the 19th century to the present, this revised edition of the 2015 publication is a stunning celebration of Barcelona and its people, offering a portrait of the city through the lens of multiple generations. The images by local photographers such as Catala-Roca, Colita, Pomés and Masats and international greats such as Erwit, Koudelka and Parr are accompanied by text that contextualizes them historically. Dramatic images by Cartier-Bresson, Gerda Taro and Chim during the Civil War contrast with more recent work by Colita and Miserachs, and with the sophistication and glamor of Richard Avedon and Helmut Newton. Famed figures make appearances as well: Picasso, Miró, Dalí, Ava Gardner, García Márquez, Cortázar and others are captured in this beautiful tribute to Barcelona's cultural history. This is an unrivaled exploration of a city that has inspired and will continue to inspire anyone who visits.



Framed: American Urban Photography 1907–2012

Text by Svein Olav Hoff, Åsmund Thorkildsen, Øivind Storm Bjerke.

FORLAGET PRESS

ISBN 9788232806546
U.S. \$55.00 CAD \$82.00 GBP £47.00
Hbk, 9.5 x 11.75 in. / 253 pgs / 60 color / 150 b&w.
February/Photography
Territory: WORLD

Thirty-four American photographers capture urban life across America from the turn of the century to the new millennium

Many of the greatest American photographers of the 20th century have the city at the heart of their oeuvre. With their revolutionary photographic perspectives, they captured the pulsating rhythm of urban life that reflected the country's larger sociopolitical changes. *Framed* surveys transforming American cities including New York, Chicago, Los Angeles, San Francisco and more, through the lenses of 34 photographers. Thematic chapters explore various aspects of the metropolis: from a case study on images of Harlem to rough sleeping, highways and city planning. The grand finale is Bruce Davidson's complete *Subway Portfolio* (1980), 46 scenes from the New York subway system. An index section includes brief biographies of all featured photographers.

Artists include: Berenice Abbott, Diane Arbus, Bruce Davidson, William Eggleston, Walker Evans, Lee Friedlander, Saul Leiter, Ruth Orkin, Alfred Stieglitz, Garry Winogrand.

EXHIBITION

Lillehammer, Norway: Lillehammer Art Museum, 10/19/24–04/20/25

Landscape and documentary photography



World Press Photo Yearbook 2025

Introduction and text by Joumana El Zein Khoury.

HATJE CANTZ

ISBN 9783775759397
U.S. \$40.00 CAD \$60.00
Hbk, 7.5 x 9.75 in. / 208 pgs / 200 color / 50 b&w.
July/Photography
Territory: NA LA

The past year in photojournalism: 2024 as told through its most arresting, inspirational and profound images

Since 1955, the annual World Press Photo Contest has set the standard in visual journalism. The 2025 Yearbook showcases the most striking press photographs and compelling reports from 2024, carefully selected from thousands of entries by six regional and one global jury of acclaimed independent professionals. Providing a diversity of perspectives from all over the world, the awarded works bear witness to the events that shaped this past year and document in long-term projects the ongoing issues we face. Recognizing the importance of photojournalism and documentary photography at a time when truth is so contested, the awarded images share courageous stories and present invaluable insight—from war zones, the struggle for civil rights and political empowerment to the visible effects of the climate crisis, which were felt in 2024 more acutely than ever.



Matteo Di Giovanni: True Places Never Are

THE ICE PLANT

ISBN 9798985733013
U.S. \$55.00 CAD \$82.00 GBP £47.00
Pbk, 9.5 x 11.5 in. / 96 pgs / 50 color.
February/Photography
Territory: NA LA UK EUR AFR ME

Unmoored from any sense of definite place, Di Giovanni's landscapes reveal a universal tension between landscape and civilization

From 2013 to 2023, photographer Matteo Di Giovanni (born 1980) embarked on several rambling journeys off the beaten path through Italy, Scandinavia and Northern Europe, in which map and territory gave way to intuition and curiosity, documenting the outer world through attentive observation and image-making. Di Giovanni's landscapes seem intimate and mythic, while the still lifes are vast and open—interior and exterior are interchangeable. *True Places Never Are* resequences this series of medium format photographs (originally released as three separate photobooks) and adds several previously unpublished images. The result is a fresh, cohesive body of work in which the location and chronology are secondary to the intangible meanings and associations suggested by the lens. Taken from a line in *Moby-Dick*, the title expands upon this search for metaphysical enlightenment: "It is not down on any map; true places never are."

HIGHLIGHTS ■ PHOTOGRAPHY



Çiğdem Yüksel: If Only You Knew

The First Generation of Women from Turkey in the Netherlands

Edited by Frederiek Biemans, Çiğdem Yüksel, Eefje Blankevoort. Text by Hızır Cengiz, Sinan Cankaya, Suzanna Jansen, Meral Polat, Mila Lemmens.

NAI010 PUBLISHERS

ISBN 9789462088948
U.S. \$55.00 CAD \$82.00
Hbk, 8.25 x 10.75 in. / 232 pgs / 250 color.
February/Photography/Biography & Memoir
Territory: NA LA ME

A tender homage to the first generation of Turkish women migrating to the Netherlands

"If only you knew..." This is how many women began their stories when photographer Çiğdem Yüksel (born 1989) visited them. They belong to the same demographic and generation as her grandmother: leaving Türkiye to forge a new life in the Netherlands. In 1979, photographer Bertien van Manen took portraits of several of these women as part of the series *Women as Guests*. Now, in the 2020s, Yüksel has revisited some of these subjects and documented their stories not just through portraits, but also through their oral histories, letters and family albums. This more holistic approach gives way to a broader narrative of immigrant women navigating unfamiliar terrain while learning a new language and caring for their families. Now in their seventies and eighties, these women who formed the first generation of Turkish women migrants to the Netherlands have the chance to embed their stories within Dutch history.

EXHIBITION

Rotterdam, Netherlands: Fotomuseum, 09/28/24–05/10/25



Elliott Jerome Brown Jr.: Conversations at The Fair

Edited by Matthew Leifheit, Marley Trigg-Stewart. Text by Elliott Jerome Brown Jr. Interview by Kameelah Janan Rasheed.

MATTE EDITIONS

ISBN 9798986546544
U.S. \$40.00 CAD \$60.00 GBP £34.00
Pbk, 9.75 x 13 in. / 72 pgs / 17 color / 13 b&w.
April/Photography
Territory: WORLD

New York artist Elliott Jerome Brown Jr. explores the relationship between photographic portraiture and scenes from an adult theater

This is the debut monograph for American artist Elliott Jerome Brown Jr. (born 1993). It includes 30 recent photographs that explore representation through privacy and fiction, alongside interviews conducted by Brown with denizens of an adult movie house and video arcade in East Elmhurst, Queens, New York, called the Fair Theater. Featuring a conversation between Brown and Kameelah Janan Rasheed, the text is richly illustrated with artworks by Chris Berntsen, Roy DeCarava, Naima Green and Wolfgang Tillmans. Born in Baldwin, New York, Elliott Jerome Brown Jr. is an artist who uses photography to explore representation through privacy and fiction. Occasionally the work turns away from standard archival prints to examine photography as a sculptural, redactive and site-specific process.

Fashion and textiles



Brown Fleming and the Haarlem Collection The European Production of Wax Prints for West Africa

Edited by Helen Elands.

SILVANA EDITORIALE

ISBN 9788836658749

U.S. \$50.00 CAD \$75.00

Hbk, 9 x 11.5 in. / 256 pgs / 150 color.

March/Fashion

Territory: NA LA ASIA AU/NZ AFR ME

Tracing the history of how imitation Indonesian batik print fabric found an unexpected audience in Western Africa

In the late 19th century, the Scottish merchant Ebenezer Brown Fleming introduced the first wax-printed batik imitations, made by Prévinaire and produced in the Netherlands, adapting them to the tastes of African customers. This book, the first to focus on the history of wax for West Africa from its beginnings to the present day, features more than 150 color illustrations and details how copies of Indonesian batik, manufactured in Europe and initially intended for the Southeast Asian market, enjoyed unexpected success on the west coast of Africa at the end of the 19th century. New research based on Dutch, English and Swiss archives has not only enabled the reconstruction of the earliest collections but also provides an overview of the development of Dutch wax in Europe from its beginnings to the last surviving company, Vlisco, which still prints these classics today.



Alaïa's ethereal couture creations meet Kuramata's graceful furniture designs in a poetic encounter underscored by a shared love of lightness

Fashion designer Azzedine Alaïa (1935–2017) was a fervent admirer of Shiro Kuramata (1934–91), even organizing an exhibition of his work at the Fondation Alaïa in 2005. Kuramata's furniture designs are replete with both the fascinating history of Japanese decorative arts and the modern eagerness for Japanese structural simplicity akin to the dogma of "form follows function." Now, the Fondation Alaïa presents 23 of Kuramata's works alongside 20 of Alaïa's haute couture creations, creating a synthesis of forms and materials. The lurex knit of a simple gown responds to the knitted metal mesh of a chair, while the transparent acrylic of a shelf unit echoes the feather-light muslin of a runway-reader creation. Each imbued with a great sense of lightness, the pieces showcased here represent both artists' shared interest in abstraction.

EXHIBITION

Paris, France: Fondation Azzedine Alaïa, 06/24/24–02/16/25



Memorable: Ipermoda

Edited with text by Maria Luisa Frisa. Text by Alexander Fury, Judith Clark, Emanuele Coccia, Luis Venegas, Nick Rees-Roberts, Saul Marcadent, Silvia Schirinzi, Dylan Colussi, Silvano Mendes, Alessandro Giammei, Gabriele Monti, Marco Ricchetti.

MARSILIO ARTE

ISBN 9791254632321

U.S. \$55.00 CAD \$82.00 GBP £47.00

Pbk, 11.5 x 11 in. / 296 pgs / 445 color.

March/Fashion

Territory: WORLD

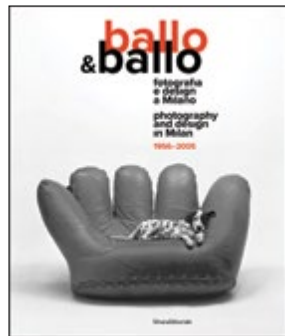
The most iconic trends and hottest topics in contemporary fashion, illustrated with designs from Gucci, Dior, Valentino and more

What makes an article of clothing iconic? While trends come and go, certain designs, red-carpet looks or everyday staples remain memorable for their technique, cultural significance or iconoclasm. *Memorable: Ipermoda* zooms in on style from 2015 to 2025, examining the most prevalent trends and topics, including personal stylists and the question of authorship; sustainable design and the rise of "fast fashion"; and inclusive sizing. The catalog accompanying the exhibition is an atlas in which these theoretical questions are more deeply examined. It defines new words and concepts that have shaped sociopolitical outlooks on one of the world's largest industries. Dozens of designers are represented, including Prada, Balenciaga, Giorgio Armani, Dolce & Gabbana, Gucci, Dior, Valentino, Viktor & Rolf, Bottega Veneta and Thom Browne, together with up-and-coming designers such as Marco Rambaldi and Sunnei.

EXHIBITION

Rome, Italy: MAXXI, 11/27/24–03/23/25

Furniture, product and jewelry design



Ballo & Ballo

Photography and Design in Milan 1956–2005

Edited by Silvia Paoli.

SILVANA EDITORIALE

ISBN 9788836658053

U.S. \$40.00 CAD \$60.00

Pbk, 9.5 x 11 in. / 240 pgs / 232 color.

March/Design/Photography

Territory: NA LA ASIA AU/NZ AFR ME

Inside the photographic studio responsible for some of the most iconic images of '60s and '70s Italian design

In the 1950s, Aldo Ballo and Marirosa Toscani established what was to become Italy's premier commercial photography studio, specializing in furniture and product design. Together with a team of architects, designers, artists and magazine editors, they created the most iconic images of postwar Italy's most iconic designs. This publication of Ballo & Ballo's work highlights both their prominence in the design world as well as their prolific output. Products from Arflex and Poltronova sit alongside designs by Archizoom, Ugo Marano and Cini Boeri. Their images brilliantly capture a pivotal yet ultimately ephemeral moment in Italian design, one that defined the country as a paragon of style. The Ballo & Ballo Archive was donated to the Civico Archivio Fotografico di Milano in 2022, and thorough research has allowed several previously unpublished images to be featured in this catalog for the first time.



Walking Sticks

Edited with text by Keiji Takeuchi, Marco Sammicheli.

LARS MÜLLER PUBLISHERS

ISBN 9783037787786

U.S. \$25.00 CAD \$38.00

Pbk, 4.75 x 9.75 in. / 64 pgs / 48 color / 5 b&w.

January/Design

Territory: NA LA

Flowerpots, gardening baskets, newspaper racks or table stands: 18 artists design new and creative uses for the ubiquitous walking stick

From a practical tool to status symbol, the walking stick is a universal object that has been imbued with symbolism, craftsmanship and innovation throughout its history. Across different cultures and eras it has taken on different uses and meanings: whether agricultural, religious, ceremonial, orthopedic or sartorial. Recently, 18 designers ranging from Jasper Morrison to Julie Richoz were invited to reimagine the walking stick for an exhibition at the Triennale di Milano Museum curated by the Milan-based Japanese designer Keiji Takeuchi. This elegant book showcases their designs and demonstrates how a humble object can be a source of pleasure and pride. Presented in a vertical, rectangular format to suit its subject matter, *Walking Sticks* is introduced by Keiji Takeuchi and includes an essay by the design curator and critic Marco Sammicheli, which traces the cultural significance of this understated object.

HIGHLIGHTS ■ ARCHITECTURE & DESIGN

NewLamp

Catalogue Raisonné 1969–1973

Edited by Paolo Borromeo d'Adda. Text by Matteo Pirola.

SILVANA EDITORIALE

ISBN 9788836656127

U.S. \$80.00 CAD \$120.00

Hbk, 9.5 x 11 in. / 232 pgs / 352 color.

March/Design

Territory: NA LA ASIA AU/NZ AFR ME



The first catalogue raisonné for the celebrated yet short-lived Italian lamp design firm

In its brief existence from 1969 to 1973, the Italian design company NewLamp created no fewer than 55 lamp models, characterized by their innovative and highly modish form and construction. Founded by entrepreneur Mario Vento, its staff included such notable figures as Gianfranco Fini, Fabrizio Cocchia, Gianni Colombo and Giuseppe Ravasio. After only two years, in 1971, NewLamp was awarded the Europremio for furniture design. Over the course of more than 15 years, Paolo Borromeo d'Adda has worked to uncover NewLamp's complex and clandestine history, revealing the secrets and speculations that have surrounded the firm for 50 years. The product of his research is this definitive catalogue raisonné, showcasing all of NewLamp's product designs accompanied by preliminary sketches, advertisements and a thorough suite of specifications including all dimensions, the electrical configuration of each lamp, its original price and its present-day valuation.



NEW REVISED EDITION

Chains: Jewelry in History, Function and Ornament

Edited by Alba Cappellieri.

SILVANA EDITORIALE

ISBN 9788836658299

U.S. \$35.00 CAD \$53.00

Hbk, 6 x 8.25 in. / 208 pgs / 90 color.

March/Design

Territory: NA LA ASIA AU/NZ AFR ME

Tracing the history and celebrating the beauty of one of humanity's oldest personal ornaments

This fascinating and skillfully illustrated monograph shows how extraordinary jewelry—capable of linking the past to the future in the name of creativity, beauty and innovation—can be generated from such a simple functional element as the chain. Adored by kings and queens, the chain is at once a symbol of the manufacture of ancient civilizations and the countercultures of the young. The chain is one of the most loved jewelry pieces of material culture and the most worn in the history of costume, providing perpetual inspiration for artists, stylists and designers. From the Sumerians, Egyptians and Greeks to medieval rigor, Renaissance splendor and beyond, this book—with an authoritative critical essay and a large selection of photographs—retraces the symbolic and aesthetic evolution of the chain from early history to the modern day and its intersections with art, fashion, design, manufacturing and new technologies. This updated version of the original 2018 publication includes expanded illustrative material.



Clara Istlerová: A Life Among Letters

Edited with text by Anežka Minaříková. Translated by Nathan Fields.

INVENTORY PRESS

ISBN 9781941753804
 U.S. \$35.00 CAD \$53.00 GBP £30.00
 Pbk, 6 x 8.75 in. / 224 pgs / 160 color / 6 duotone / 44 b&w.
 June/Design
 Territory: WORLD

The first publication in English on the career of Czech graphic designer and typographer Clara Istlerová

Clara Istlerová (born 1944) was one of few female designers in the male-dominated field of Czech typography. Born into an artistic family, she studied under František Muzika at the Academy of Arts, Architecture and Design in Prague. Working entirely in analog processes, she created the design for one of the most influential books on Czech architecture, *Švábca, Rostislav: From Modernity to Functionalism* (1985). Offering a vivid portrayal of an era where design was a tangible, labor-intensive endeavor carried out in close collaboration with typesetters and printers, *A Life Among Letters* unveils the artistic landscape of former Czechoslovakia through the lens of a trailblazing designer. It features an intimate interview with Istlerová conducted by Anežka Minaříková, accompanied by work from Istlerová's personal archive and a description of her creative process in her own words.



Architectural Image-Making in 1980s New York

The John Nichols Printmakers & Publishers Collection

Edited by Courtney Coffman, Owen Nichols, Clara Syme. Text by Sarah Hearne, Sylvia Lavin, Whitney Moon, Michael Young.

SPECTOR BOOKS/A83

ISBN 9783959058599
 U.S. \$60.00 CAD \$90.00
 Pbk, 9 x 11.75 in. / 420 pgs / 366 color / 20 b&w.
 March/Architecture & Urban Studies/Design
 Territory: NA LA AFR ME

Stunning selections from an influential New York printmaking studio exemplify a febrile period in which postmodern architects borrowed from the art of printmaking

Capturing the catalytic moment when architecture co-opted art practices through printmaking, *Architectural Image-Making in 1980s New York* documents the recent history of spatial representation, works on paper, fine-art printmaking and artistic production produced by and exhibited at John Nichols Printmakers & Publishers at 83 Grand Street in SoHo between 1978 and 1994. Included are detailed plates of selected works and an engaging ensemble of essays and new photography, alongside indexical chronologies and a glossary of printmaking terminology. The publication is informed by the three-part exhibition series of the same name presented at the original site of John Nichols' office, now known as A83, throughout 2023. It features works from artists such as Aldo Rossi, Robert Morris, Robert Rauschenberg and more. American critic Aaron Betsky says of A83, "By showing not only the beauty of such fragments and figments of architects' imagination ... A83 has provided an invaluable counterpoint to the mindless making of buildings that dominates far too much of the discipline."



Manzar: Art and Architecture from Pakistan 1940s to Today

Edited by Caroline Hancock, Aurélien Lemonier, Zarmeene Shah. Text by Catherine Grenier, Caroline Hancock, Zarmeene Shah, et al.

SILVANA EDITORIALE/QATAR MUSEUMS

ISBN 9788836659623
 U.S. \$45.00 CAD \$68.00
 Pbk, 9.5 x 11 in. / 350 pgs / 304 color.
 March/Art/Architecture & Urban Studies
 Territory: NA LA ASIA AU/NZ AFR ME

A kaleidoscopic view of Pakistani art and architecture, from the 1940s to the present

Originating in Arabic, the word *manzar* in Urdu can be translated as a scene, a view, a landscape or a perspective, highlighting the extraordinary vitality of the diverse art scenes in Pakistan and its diasporas. This volume presents the enormously diverse output of the painters, photographers, architects and others who have defined Pakistan's culture over the past 80 years. Featuring approximately 200 paintings, drawings, photographs, videos, sculptures, installations, tapestries and miniatures, the catalog also offers essays by important art and architecture historians, educators, artists and architects from Pakistan. This groundbreaking gathering traces how artists and architects have forged diverse personal and political languages, in dialogue with regional styles and international art and world histories. The interconnections of scenes, individuals and communities in the subcontinent and on a global scale are testament to the strength of art in withstanding imposed divisions.

EXHIBITION

Doha, Qatar: Art Mill Museum, 11/01/24–01/31/25



Splendours of the Atlas A Voyage through Morocco's Heritage

Photographs by Bruno Barbey, Mous Lamrabat.

SILVANA EDITORIALE/QATAR MUSEUMS

ISBN 9788836658930
 U.S. \$45.00 CAD \$68.00
 Pbk, 8.75 x 11 in. / 208 pgs / 425 color.
 March/Decorative Arts
 Territory: NA LA ASIA AU/NZ AFR ME

Celebrating the rich heritage and artistic traditions of a country that has been pivotal in the economic and cultural exchanges of the Mediterranean region since Antiquity

Morocco brings a mosaic of images to mind: stunning landscapes including the majestic Atlas Mountains; the interwoven Amazighi and Arab heritage; a vibrant history of architecture; rich culinary and musical traditions; and arts and crafts that have been cherished and preserved for centuries. All these elements have coalesced to create a diverse and dynamic cultural landscape. Combining historical treasures with a selection of contemporary photographs and artworks, *Splendours of the Atlas* captures the essence and celebrates the unique identity of Morocco by showcasing its wisdom and crafts alongside its unique colors and sounds. This volume, a journey or *rihla* through this fascinating country, aims to inspire readers to appreciate the beauty and complexity of Morocco's cultural and artistic legacy—not just a static collection of artifacts and traditions but a living, breathing testament to the resilience and adaptability of its people.

EXHIBITION

Doha, Qatar: Museum of Islamic Art, 11/02/24–03/08/25



Asian Bronze 4,000 Years of Beauty

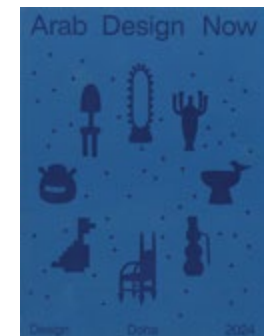
Text by Sara Creange, Anna A. Ślącza, William Southworth, Ching-Ling Wang.

NAI010 PUBLISHERS/RIJKSMUSEUM AMSTERDAM

ISBN 9789462088863
 U.S. \$49.95 CAD \$74.95
 Pbk, 8.5 x 10.5 in. / 208 pgs / 140 color.
 February/Art
 Territory: NA LA ME

From swords to bells to statues and beyond, a grandiose and historic survey of the use of bronze in Asian art

Since the dawn of the first civilizations across the Asian continent, bronze has been used in a myriad of ways to create spectacular items now revered as works of art. Admired for its texture, sheen, durability, color and even its sound, the material was used to make every type of object, from weapons to bells to incense burners and statues of the Buddha or other religious figures. Surveying over 4,000 years of history, *Asian Bronze* highlights innovative works in bronze from China, Japan, India, Indonesia, Thailand, Vietnam, Pakistan, Nepal and Korea. Spectacular examples from the collections of the Rijksmuseum intermingle with historic loans from institutions across Asia, some of which have never left their country of origin. The result is an array of masterworks that highlights the craftsmanship of traditional artisans while fostering a new appreciation for bronze as a medium.



Arab Design Now 2024

Edited by Rana Beiruti. Foreword by Sheikha Al Mayassa Bint Hamad bin Khalifa Al Thani. Introduction by Glenn Adamson. Text by Noura Al Sayeh-Holtrop.

SILVANA EDITORIALE/QATAR MUSEUMS

ISBN 9788836659432
 U.S. \$50.00 CAD \$75.00
 Pbk, 6.25 x 8.5 in. / 360 pgs / 272 color.
 March/Design
 Territory: NA LA ASIA AU/NZ AFR ME

Designers from across the Arab world reinterpreting and preserving a rich cultural heritage through contemporary design

Featuring over 250 color illustrations, *Arab Design Now* presents a survey of local and regional design talent across disciplines, from architectural and material innovations to contemporary crafts, furniture, fashion, and graphic and object design. "There are lots of stories and messages in the works," says Rana Beiruti, curator of the show on which this book is based. "It was important to demonstrate that the Arab world is ... a very diverse landscape of cultures, influences and craft." Working across themes of material and visual culture and expression, environmental and innovative use of materials, and considerations of technique, detail, pattern and aesthetics, this volume highlights design excellence from across the region of the Levant, the Gulf and North Africa. Looking beyond a globalized or imported design language, this book is an indispensable guide to design in the Arab world today.

Cultural and design theory



Design History Reader An Emerging Vision for a New Narrative

Edited by Kristen Coogan.

ONOMATOPEE

ISBN 9789493382084
U.S. \$35.00 CAD \$53.00
Pbk, 6.75 x 9.5 in. / 324 pgs / 300 duotone.
February/Design Theory
Territory: NA LA ASIA AFR

Created by students, for students, *Design History Reader* espouses a pluralistic, communal approach to tackling design issues

The goal of this collaborative, enthusiastic textbook on design history is to create a resource offering a diverse, inclusive view of graphic design history, specifically articulated through the student voice. *Design History Reader* was led by Kristen Coogan, Associate Professor of Art and Graphic Design at Boston University, who applies the department's pluralistic approach to the topic. The case studies featured in this book are real-life examples from her students that demonstrate the practical, ubiquitous applications of design theory. They began as a curricular revision and evolved into a new form of design history pedagogy. Already a part of Boston University's graphic design curriculum, this student-focused reader is an excellent choice for course adoption, or for the bookshelf of an independent aspiring designer.

Contributors include: Annabella Pugliese, Belle Bennet, Charles Li, Dar Saravia, Ellen Johnson, Flora Kerner, Grace Chong, Haya AlMajali, Julia Cheung, Kristina Shumilina, Lauren Had, Leila Garner, Maidha Salman, Natalie Seitz, Rayne Schulman, Rhea Jauhar, Rashina Wang, Sheryl Peng, Sophie Zimble, Tzu-Hsuan Huang, Winnie Mei, Xiuqi Ran, Yue Luo.



Death Design Data

Edited with text by Cecilia Casabona, Ginevra Petrozzi.
Text by Camille Wiesel, Lorenzo Montinaro, Perrine De Donato, Goga Mason, Susanne Duijvestein, Thomas Walskaar, et al.

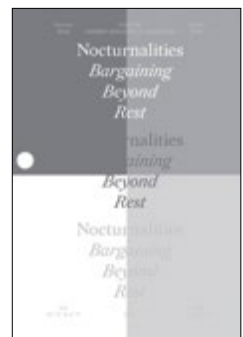
ONOMATOPEE

ISBN 9789493382121
U.S. \$25.00 CAD \$38.00
Pbk, 6 x 8.25 in. / 144 pgs / 8 color / 36 b&w.
February/Cultural Theory/Art/Design
Territory: NA LA ASIA AFR

Ten artists offer new considerations for grieving in the digital age

In the digital era, the experience of death and grief is the opposite of that of centuries past: saturated with information, yet devoid of ritual. With this influx of media and "content," is it possible that some form of visual culture could cut through the noise in order to reconcile human beings with death? *Death Design Data* unites 10 contemporary artists and designers to explore how different creative practices can produce new, innovative rituals surrounding death and loss, and how they affect us. The experiences, memories and invocations shared on these pages invite us to reconsider our mortality and the vessels that we use to navigate life and death.

Contributors include: MAalex, Thomas Walskaar, Camille Wiesel, Studio GISTO & Goga Mason, Perrine De Donato, Susanne Duijvestein, Lorenzo Montinaro, Mourning School.



Nocturnalities Bargaining Beyond Rest

Edited by Agata Bar, Andrea Knezović. Artworks by Anouk Hoogendoorn, Aurélien Lepetit, Baratto & Mouravas, Finnegan Shannon, Mario Santamaria.

ONOMATOPEE

ISBN 9789493382091
U.S. \$32.00 CAD \$48.00
Pbk, 5.5 x 7.75 in. / 300 pgs / 65 b&w.
February/Cultural Theory
Territory: NA LA ASIA AFR

Exploring the intersection between cultural production, cognitive capitalism, the politics of sleep and its psychocultural implications

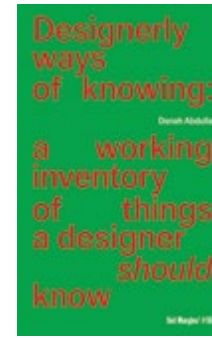
Developed by Amsterdam-based Slovenian artist and researcher Andrea Knezović (born 1990) in collaboration with editor-curator Agata Bar, curator Tia Čiček and graphic designer Miquel Hervás Gómez, *Nocturnalities: Bargaining Beyond Rest* looks at how technology can assist, instead of coopting, care urgencies and needs. What is rest if not the space of safety? How can we use or appropriate care methodologies in capitalism and create little oases of comfort, exchange and "communal comradeship"? The value of this work is embedded in the way it offers different—local and international—perspectives and understandings of how we relate to the politics of rest, negotiate institutional and intimate care, and imagine varieties of care systems and healing strategies within a local setting. The intent is not necessarily to offer one solution to the larger inquiry but to allow a plurality of voices and contributions to be heard, expressed and remembered.

Contributors include: Andrea Knezović, Angeliki Tzortzakaki, Angels Miralda, Katia Krupnikova, Katja Praznik, Laura Mrkša & Sepp Eckenhaussen, Meghana Karnik, Rita Ouedraogo, Silvio Lorusso, Tia Čiček, Titus Nouwens, Eloise Vo.



New writings on design

- *105. What the client wants
- *106. What the client thinks it wants
- *107. What the client needs
- *108. What the client can afford
- *109. What the planet can afford
- 110. How our designs shape the world and this in turns shapes us
- 111. The meaning of wicked problems
- *112. The theoretical bases for modernity and a great deal about its factions and inflections
- *113. What post-Fordism means for the mode of production



NEW EDITION

Designerly Ways of Knowing

A Working Inventory of Things a Designer Should Know
By Danah Abdulla

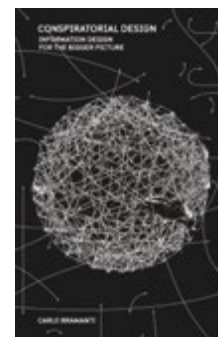
SET MARGINS' PUBLICATIONS

ISBN 9789083449883
U.S. \$18.00 CAD \$27.00
Pbk, 4.5 x 7 in. / 64 pgs.
February/Design Theory
Territory: NA LA ASIA AFR ME

A poetical list of essential knowledge for designers that both politicizes and inspires

In 2018, the architect and activist Michael Sorkin published the now beloved essay-list "Two Hundred and Fifty Things an Architect Should Know." Struck by the compelling form of this text, Danah Abdulla compiled a version for designers—"a list based on a search for knowledge and a designer's commitment to making the world a better place," as she writes. Abdulla's list includes the experience of scents; how critical theory does not account for the colonial experience; the dangers of seeking out simplicity; visual pollution; and how certain emblems and symbols make people feel. It is meant to be approached as a series of prompts to consider, discard or spark a conversation.

Danah Abdulla (born 1986) is a Palestinian Canadian designer, educator and researcher. She is Program Director of Graphic Design at Camberwell, Chelsea and Wimbledon Colleges of Arts, and a founding member of the Decolonising Design platform.



Conspiratorial Design

Information Design for the Bigger Picture
By Carlo Bramanti

Introduction by Silvio Lorusso.

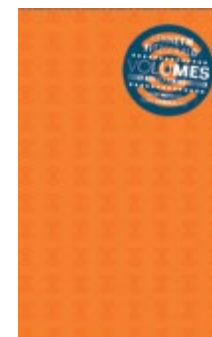
SET MARGINS' PUBLICATIONS

ISBN 9789083449876
U.S. \$22.00 CAD \$34.00
Pbk, 4.25 x 7 in. / 144 pgs / 28 b&w.
April/Design Theory
Territory: NA LA ASIA AFR ME

A surreptitious approach to the intrinsic principles of design, upending the teachings we take for granted

What if data was not a statement of fact, but an argument, and data visualizations mere representations of these arguments? After all, the goal of information designers is to synthesize a particular vision of the world. Taking this position to its ultimate (il)logical end, author Carlo Bramanti investigates the shady relationship between information design and conspiracy theories. Through esoteric diagrams and flowcharts, Bramanti argues that the conspiratorial haunts design even in its most basic paradigms. With a vital urgency to see and share the bigger picture, *Conspiratorial Design* probes the discipline's clandestine facets and investigates how communities try to give meaningful narratives to information to overcome the vertigo of complexity.

Carlo Bramanti is a designer and writer based in the Netherlands. His research touches upon design culture, visual studies and their relationship with politics and communities.



NEW REVISED EDITION

Volumes: Design Reviewed Remixed Revealed

By Kenneth FitzGerald

Text by Rudy VanderLans.

SET MARGINS' PUBLICATIONS

ISBN 9789083449814
U.S. \$25.00 CAD \$38.00
Pbk, 5 x 8.25 in. / 268 pgs.
February/Design
Territory: NA LA ASIA AFR ME

A wide-ranging and incisive look at the various issues of volume in design

A revised and expanded edition of the original 2010 book by Kenneth FitzGerald, *Volumes: Design Reviewed Remixed Revealed*, explores the dynamics of volume in graphic design, from vernacular expressions to professional practice, featured in critical essays, reviews, speculations, polemics, incitements and fictions. The diverse topics of the writings include the roles of class in design, progressive political speech as "mother" of graphic design, design as entertainment, typography as spur, the branding of the Beatles' Apple Records, pornography, album cover art, imaginary creative identities and more. *Volumes* also includes an introductory essay by the cofounder of Emigre Inc., Rudy VanderLans.

Kenneth FitzGerald (born 1960) is an educator, designer, curator and artist. He is currently Professor of Design at Old Dominion University.



BACK IN PRINT
The Anatomy of the Architectural Book
 By André Tavares
LARS MÜLLER PUBLISHERS/CANADIAN CENTRE FOR ARCHITECTURE
 ISBN 9783037787694
 U.S. \$65.00 CAD \$95.00
 Hbk, 6.5 x 9.5 in. / 400 pgs / 320 color / 26 b&w.
 January/Architecture & Urban Studies/Design
 Territory: NA LA

How printed, mass-produced books on architecture shaped knowledge of the discipline itself

Examining the crossovers between book culture and building culture makes the axes visible along which architectural knowledge circulates through books into buildings and back. Dissecting a breadth of architectural books through five conceptual tools—texture, surface, rhythm, structure and scale—author and architect André Tavares analyzes the material quality of books in order to assess their dialogue with architectural knowledge at large. The detailed history of Sigfried Giedion’s *Befreites Wohnen* and the two incarnations of the Crystal Palace in Hyde Park and Sydenham provide a background that confront us not only with the rise of the industrialized book but also with the configuration of the book as a unique visual device. Richly illustrated with samples from the library of the Canadian Centre for Architecture, the volume discusses a wide range of publications by several authors, including Vitruvius, William Morris, Gottfried Semper and Le Corbusier.



Why WHY? Where Architecture Loves People
 Conversations with Celeste Adams, Max Hollein, Phil Tinari, Ravi Rajan.
HATJE CANTZ
 ISBN 9783775759205
 U.S. \$65.00 CAD \$95.00
 Hbk, 9 x 11.75 in. / 480 pgs / 200 color / 50 b&w.
 May/Architecture & Urban Studies
 Territory: NA LA

The work and philosophy of WHY, a New York-based architecture firm specializing in museums and cultural centers

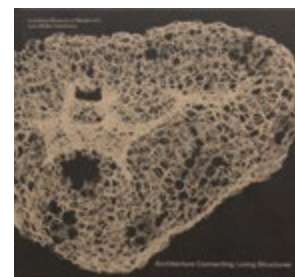
WHY is a wildly interdisciplinary architecture, design and landscape studio with global projects of every scale. Founded in 2003 by Thai-born, Los Angeles-based Kulapat Yantrasast (born 1968), the firm is committed to creating lasting connections between people, culture and place. Among other projects, the practice worked with civic leaders and urban planners to revitalize the historic Portland Warehouse District near Louisville, Kentucky. In 2017 and 2018, the firm won two international competitions to design large-scale urban parks: West Princes Street Gardens and the Ross Pavilion in Edinburgh, Scotland, and Rees Ridge Waterfront Park in Toronto. A reflection of WHY’s pluralistic approach, this first comprehensive monograph consists of multiple interviews with its founder, clients, colleagues, thinkers and supporters, conducted by longtime WHY friend and collaborator Katya Tylevich. The book is conceived as a collage of the designs and dialogues fostered by the studio, reflecting the exchanges and close bonds between people dedicated to making better places, and making places better.



Windows of Light
 By Lina Ghotmeh
LARS MÜLLER PUBLISHERS
 ISBN 9783037787762
 U.S. \$60.00 CAD \$90.00
 Hbk, 8.75 x 11.75 in. / 228 pgs / 354 color / 85 b&w.
 February/Architecture & Urbanism Theory
 Territory: NA LA

An architectural history of light—both natural and artificial—and its physical, sociopolitical and spiritual properties

Beirut-born, Paris-based architect Lina Ghotmeh (born 1980) specializes in ultra-contemporary, sustainable public and industrial buildings made from locally sourced natural materials. Her 2023 design for the Hermès leather workshop in Normandy, using the region’s traditional bricks, was the first manufacturing building in France to achieve net-zero carbon emissions. Light, another natural and physical phenomenon, has also been another source of inspiration for Ghotmeh. Her research on this topic, collected in *Windows of Light*, draws upon examples from centuries of visual culture. Ghotmeh explores the symbols, myths and innovations of light, and outlines how it fundamentally shapes our biological, astronomical and architectural environments. Anchoring the many representations of light is a photographic narrative that reminds us that access to artificial light in many regions of the world remains a privilege rather than a right.



Architecture Connecting Living Structures
 Edited by Mette Marie Kallehauge, Lærke Rydal Jørgensen, Hashim Sarkis, Jenny Sabin, Mette Ramsgaard, ecoLogicStudio, Mario Carpo.
LARS MÜLLER PUBLISHERS
 ISBN 9783037787809
 U.S. \$40.00 CAD \$60.00
 Hbk, 8.25 x 9 in. / 196 pgs / 133 color.
 February/Architecture & Urban Studies
 Territory: NA LA

Three approaches to sustainable architecture—biodigital, bioregional and bioresponsive—from studios centered around biology and chemistry

Marking the first in a new series of exhibitions, this project from the Louisiana Museum of Modern Art highlights three design studios with biochemistry and biology at the core of their practice. London-based ecoLogicStudio focuses on climate and carbon neutrality, and how photosynthesis can be incorporated into architecture. Atelier LUMA is the research design branch of LUMA Arles, mapping and identifying the local resources of the unique bioregion of Camargue to build its own studio. Finally, the Ithaca, New York-based Jenny Sabin Studio uses theory and knowledge from biology and mathematics to help develop new digital tools and structures that work in interaction with people and nature. This catalog highlights each firm’s most important projects alongside three conversations between the studio founders and an expert architectural critic.

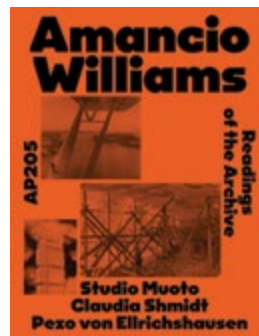
EXHIBITION
 Humlebæk, Denmark: Louisiana Museum of Modern Art, 11/08/24–03/23/25



Benedetta Tagliabue: EMBT
Weaving Architecture
 Text by Benedetta Tagliabue, Enric Miralles, Josep Maria Montaner, Rafael Moneo, Igor Pedraza, Manuela Lucà Dazio, Kazuyo Sejima. Interview by Beatriz Colomina, Mark Wiegley, Miquel Adrià.
ARQUINE
 ISBN 9786078880416 U.S. \$80.00 CAD \$120.00 GBP £68.00
 Hbk, 8.75 x 10.75 in. / 608 pgs / 1428 color / 14 duotone / 575 b&w.
 March/Architecture & Urban Studies
 Territory: WORLD Excl LA Portugal Spain

With a poetic yet sustainable design approach, Tagliabue and her studio reshape the role of public buildings in urban settings

This monograph brings together a selection of works by Benedetta Tagliabue – EMBT, an internationally acknowledged architecture studio founded in Barcelona in 1994 by Enric Miralles (1955–2000) and Benedetta Tagliabue (born 1963) that has shaped the face of European architecture. With projects such as the Santa Caterina market and neighborhood in Barcelona, the Parliament in Scotland, the transformation of the old port of Hamburg in Hafencity and the new church and parish complex San Giacomo in Ferrara, this book presents the EMBT studio’s methodology and architectural approach. Through a collection of visual materials, texts and narratives, this book weaves notable projects to showcase the design philosophy and thought process of Benedetta and Enric’s studio through an approach to understanding space, connecting people, narratives and locations through an integrated architectural and contemporary lens.



Amancio Williams: AP205 Readings of the Archive by Studio Muoto, Claudia Shmidt, and Pezo von Ellrichshausen

Edited by Francesco Garutti. Text by Gilles Delalex, Yves Moreau, Claudia Shmidt, Mauricio Pezo, Sofia von Ellrichshausen.

SPECTOR BOOKS

ISBN 9783959057974
U.S. \$45.00 CAD \$68.00
Pbk, 9.5 x 12.25 in. / 272 pgs / 200 color.
March/Architecture & Urban Studies
Territory: NA LA AFR ME

Innovative works by a giant of Argentinian architectural modernism

Argentinian architect Amancio Williams (1913–89) is one of the key figures of modern architecture in Latin America, and *Amancio Williams: AP205* is dedicated to his work. His most famous project, Casa sobre el Arroyo (now known as Casa del Puente, or Bridge House) in the province of Buenos Aires, is one of his few built works. The vast range of projects and proposals produced by his office between the 1940s and the 1980s is attested to by an extensive archive of drawings, photographs, correspondence and models, donated to the Canadian Centre for Architecture by the Williams family in 2020. This publication features research by scholars with different backgrounds in architectural practice and history. Together, their readings present new and expanded understandings of Williams' work and situate social, material and political dimensions of his practice within contemporary architectural discourse.



The New Interior: Viennese Domestic Design and the Beginnings of the Wiener Wohnkultur

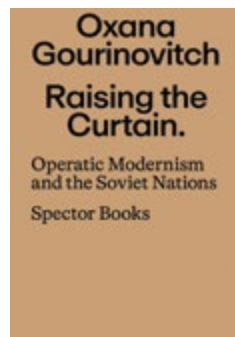
1907–1914
By Christopher Long

KANT

ISBN 9788074374296
U.S. \$25.00 CAD \$38.00
Flexi, 5.75 x 9 in. / 128 pgs / 63 b&w.
August/Architecture & Urban Studies/Decorative Arts
Territory: NA LA ASIA AU/NZ AFR

How the architects of the Vienna Secession turned their principles inward, creating a new trend in interior design

In *The New Interior*, architectural historian Christopher Long examines how, over the course of the seven years preceding World War I, three leading Viennese modernists—Josef Hoffmann, Adolf Loos and Oskar Strnad—redefined the idea of the modern interior. While their building designs shaped Vienna's urban landscape and exemplified the famous Secession movement, these three architects also applied their eclectic principles to domestic interiors, or *Wohnkultur* (meaning “living” or “dwelling culture”). This book follows the progress of their debates and works, and how each designer sought to frame his own distinctive vision of living. The result was a split between the imperatives of style, function and livability that is still in play today. **Christopher Long** is the Martin S. Kermacy Centennial Professor in the School of Architecture at the University of Texas at Austin.



Raising the Curtain Operatic Modernism and the Soviet Nations

Text by Oxana Gourinovitch. Photographs by Simonn Schnepf, Sergey Pilipovich.

SPECTOR BOOKS

ISBN 9783959058025
U.S. \$50.00 CAD \$75.00
Pbk, 9.25 x 11.75 in. / 366 pgs / 250 color / 150 b&w.
March/Architecture & Urban Studies
Territory: NA LA AFR ME

How the architecture in non-Russian republics became a subversive tool of resistance

This book revolves around two modernist opera theaters—each designed by a leading female architect—on the Soviet periphery, in Lithuania and Belarus. They are the Opera and Ballet Theatre in Vilnius (1962–74) by Nijole Bučiūtė and the Comic Opera in Minsk (1973–81) by Oxana Tkachuk. *Raising the Curtain* reveals how each theater was commissioned, planned and built, examining the contemporary political and cultural events that had been unfolding on the stages of the republics before and at the time of the theaters' creations. The book also looks at how modernist architecture co-created the self-imaginaries of the “new nations” of Belarus and Lithuania. Addressing the long-neglected processes of nation building within the Soviet Union and the way in which built environments contributed to this helps us comprehend the forces that propelled the Soviet Union toward its collapse, while placing architecture's entanglement with them at center stage.



Murano Glass and the Venice Biennale 1932–1942

Edited with text by Marino Barovier.

MARSILIO ARTE

ISBN 9791254632734 U.S. \$80.00 CAD \$120.00
GBP £68.00
Hbk, 9.5 x 12 in. / 448 pgs / 500 color.
August/Design
Territory: WORLD

How Murano glass finally achieved staying power as part of the world's largest art exhibition

This second volume on the history of Murano glass at the Venice Biennale begins in 1932, the year that glass and decorative arts received their own dedicated space in the Giardini, with the construction of the Venezia pavilion.



Mexico City's Sixth Architecture Biennial: CAM SAM

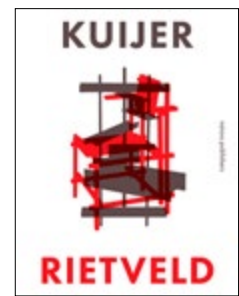
Introduction by Rodolfo Sánchez Zaragoza. Conversation with Miquel Adrià, Derek Dellekamp.

ARQUINE/COLEGIO DE ARQUITECTOS DE LA CIUDAD DE MÉXICO

ISBN 9786078880409 U.S. \$30.00 CAD \$45.00 GBP £25.00
Pbk, 7.5 x 10.25 in. / 128 pgs / 218 color / 2 duotone / 54 b&w.
May/Architecture & Urban Studies
Territory: WORLD Excl LA Portugal Spain

Cutting-edge examples of urban architecture from renowned firms across Mexico City

The sixth edition of Mexico City's architecture biennial celebrates the best built works, research projects and publications completed between June 2021 and May 2023 throughout the country and produced in the greater metropolitan area.



Kuijer, Rietveld / Rietveld, Kuijer

Text by William Tucker, Ruud Kuijer.

NAI010 PUBLISHERS

ISBN 9789462088627 U.S. \$35.00 CAD \$53.00 FLAT40
Pbk, 6.75 x 8.75 in. / 48 pgs / 44 color.
February/Design
Territory: NA LA ME

Ruud Kuijer's pairing of his own work alongside Gerrit Rietveld's highlights the sculptural quality of the Dutch designer's iconic chairs

For this conceptual project, Dutch sculptor Ruud Kuijer (born 1959) curated 11 combinations of his own work alongside chairs by Gerrit Rietveld (1888–1964). The focus is not on Rietveld as a designer, architect or De Stijl icon, but rather on the production process of chairs as compared to sculptures.



Also an Ad Agency By Rémi Babinet

JBE BOOKS

ISBN 9782365680981 U.S. \$40.00 CAD \$60.00
Hbk, 4.5 x 7 in. / 1296 pgs / 950 color.
August/Design
Territory: NA LA ASIA AU/NZ

From Michelin tires to Big Macs, this hefty volume illuminates key marketing strategies from BETC, one of the world's best advertising agencies

With 950 illustrations across 1,296 pages, this robust paperback documents the life and times of creative firm BETC, named 2024's “World's Best Agency” by the World Advertising Research Center. Founder Rémi Babinet rhapsodizes on commissions for its most notable clients, including Evian, Lacoste, Air France and McDonald's.



Apaloosa Estudio de Arquitectura: A View from Chiapas

Foreword by Miquel Adrià. Text by Luis Armando Gómez Solórzano, Hans Kabsch Vela, Abraham Cota Paredes, Alejandro D'Acosta.

ARQUINE

ISBN 9786078880393 U.S. \$30.00 CAD \$45.00 GBP £25.00
Pbk, 7 x 9.5 in. / 160 pgs / 108 color / 13 duotone / 58 b&w / 3 tritone.
May/Architecture & Urban Studies
Territory: WORLD Excl LA Portugal Spain

Mixing and matching discrete elements, Mexican firm Apaloosa takes an alchemical approach to residential architecture

This book documents the first 10 years of the architecture studio Apaloosa based in Chiapas, Mexico. Like an alchemist, Apaloosa experiments with materials and their semiotics, mixing and inserting walls, lattices, columns and structures to create a house that balances local customs with a global spirit and contemporary finish.



MILES Maglificio italiano lana e seta

Edited with text by Cristina Beltrami.

MARSILIO ARTE

ISBN 9791254632390 U.S. \$50.00 CAD \$75.00
GBP £42.00
Hbk, 9.5 x 11.5 in. / 216 pgs / 185 color.
February/Fashion
Territory: WORLD

Infused with retro nostalgia, this showcase of artisanal knitwear celebrates 60 years of designs from an Italian, woman-founded company

Founded in 1962 by Silvia Bocchese, knitwear company MILES (Maglificio italiano lana e seta) made a name for itself through its high-quality raw materials, experimentation with three-dimensional knitting and its commitment to elegance. This chic publication illustrates 60 years of the company's story through sketches, archival designs and more.

Specialty Books



Hoda Tawakol, *Jungle #1*, 2018.
Fabric, wadding, thread; 220 × 350 ×
25cm, © Hoda Tawakol / Courtesy
of Gallery Isabelle, Dubai. From
Hoda Tawakol: Some Ties Linger On,
published by Kerber. See page 103.

Op art, Arte Povera and the 20th-century avant-garde



Carol Rama: A Rebel of Modernity

Edited with text by Martina Weinhart. Text by Florian Werner, Elena Volpato.

WALTHER KÖNIG, KÖLN

ISBN 9783753307282 U.S. \$50.00 CAD \$75.00 **FLAT40**
Pbk, 8.5 x 10.75 in. / 224 pgs / 130 color / 11 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR

Sexuality, passion, illness, death: these are the great human themes to which Carol Rama (1918–2015) dedicated her art. This catalog depicts all phases in the oeuvre of an outstanding artist who achieved fame late in life from her watercolors to paintings and bricolages.



Anselm Kiefer: Mein Rhein

Edited by Arne Ehmann, Patricia Neusser. Text by Florian Illies.

THADDAEUS ROPAC

ISBN 9783901935763 U.S. \$60.00 CAD \$90.00
Hbk, 11.5 x 11.5 in. / 72 pgs / 39 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

The works in Anselm Kiefer's (born 1945) exhibition at Thaddaeus Ropac Salzburg are inspired by and pay homage to the Rhine River and its surrounding woodlands, where the artist grew up. Touchingly, it includes Kiefer's childhood drawings of this landscape, demonstrating its profound influence on his psyche.



Georg Baselitz: adler barfuß

Edited by Arne Ehmann, Patricia Neusser. Text by Andreas Zimmermann.

THADDAEUS ROPAC

ISBN 9783901935756 U.S. \$60.00 CAD \$90.00
Hbk, 10.75 x 14 in. / 127 pgs / 92 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

Created in the artist's studio north of Salzburg, this new series of paintings and ink drawings by Georg Baselitz (born 1938) features eagles, a motif that recurs in his oeuvre. They are accompanied by a text from Andreas Zimmermann, curator of the celebrated exhibition *Georg Baselitz: Naked Masters*.

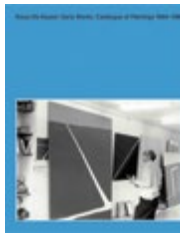


Georg Baselitz: Belle Haleine

SILVANA EDITORIALE

ISBN 9788836657896 U.S. \$35.00 CAD \$53.00
Flexi, 10.25 x 12.25 in. / 120 pgs / 70 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

The latest exhibition of the work of Georg Baselitz (born 1938) includes 10 provocative engravings titled *Belle Haleine* in homage to Marcel Duchamp, an artist whom Baselitz often references in his work, and his perfume bottle released under the pseudonym Rose Sélavy.



Raoul De Keyser: Early Works Catalogue Raisonné of Paintings 1964–1980

Edited by Steven Jacobs, Hilde D'haeyere. Text by Wouter De Vleeschouwer, Benedict Vandaele, Klaartje Vanthuyne.

WALTHER KÖNIG, KÖLN

ISBN 9783753305608 U.S. \$110.00 CAD \$165.00 **FLAT40**
Hbk, 9.75 x 11.75 in. / 256 pgs / 775 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR

This catalogue raisonné of paintings by Raoul De Keyser (1930–2012) focuses exclusively on his early works. Spanning 1964 to 1980, the book traces the evolution of his career and the development of a subdued, abstract style inspired by his contemporaries.



Marina Apollonio: Beyond the Circle

Edited with text by Marianna Gelussi. Text by Arnauld Pierre, Cecilia Alemani, Max Hollein. Interview by Cecilia Alemani.

MARSILIO ARTE

ISBN 9791254632345 U.S. \$45.00 CAD \$68.00 GBP £38.00
Flexi, 8 x 10.5 in. / 184 pgs / 160 color.
February/Art
Territory: WORLD

Marina Apollonio (born 1940) was one of the main exponents of the international Op art and kinetic art movements. Her dizzying, scintillating works, almost always rendered in black and white, were made in several scales: from hanging canvases to expansive installations painted directly onto floors.



Franz Gertsch: Blow-Up

Edited by Lærke Rydal Jørgensen, Kirsten Degel. Foreword by Poul Erik Tøjner, Kirsten Degel, Dirk Luckow. Text by Tobia Bezzola, Dora Imhof, et al. Interview by Hans Ulrich Obrist.

LOUISIANA MUSEUM OF MODERN ART/ DEICHTORHALLEN HAMBURG

ISBN 9788793659803 U.S. \$45.00 CAD \$68.00 GBP £38.00
Hbk, 8.5 x 12 in. / 168 pgs / 66 color / 25 b&w.
February/Art
Territory: WORLD

For his photorealistic approach, Swiss artist Franz Gertsch (1930–2022) projected slides onto a large canvas, painting over the image to create a slightly mysterious replica. Later in his career, he took this process a step further by turning his photographic references into woodcuts, a painstaking task that produced breathtakingly lifelike results.



Ileana Sonnabend and Arte Povera

Edited by Ilaria Bernardi.

SILVANA EDITORIALE

ISBN 9788836659616 U.S. \$20.00 CAD \$30.00
Pbk, 7 x 9.5 in. / 104 pgs / 75 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

Curator and gallerist Ileana Sonnabend (1914–2007), owner of two storefronts in New York and Paris, was an avid promoter of the young, avant-garde Arte Povera movement. This tribute to her life and legacy places her story in dialogue with the artists she supported.

Experiments in figuration



Lia D Castro: Everywhere and Nowhere

Edited with text by Glaucea Helena de Britto, Isabella Rjeille. Text by Ana Raylander Mártis dos Anjos, Denise Ferreira da Silva, Tie Jojima.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS

ISBN 9786557770580 U.S. \$45.00 CAD \$68.00 GBP £38.00
Hbk, 7 x 10.25 in. / 192 pgs / 107 color.
May/Art
Territory: WORLD Except Brazil



Muntean / Rosenblum: Mirror of Thoughts

Edited with text by Svenja Grosser. Text by Philipp Demandt.

VERLAG FÜR MODERNE KUNST

ISBN 9783991530985 U.S. \$45.00 CAD \$68.00
Hbk, 9 x 11 in. / 114 pgs / 32 color / 19 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

The fleeting glimpses of human activity captured in the paintings of Markus Muntean (born 1962) and Adi Rosenblum (born 1962) depict figures turned away from one another, staring blankly into space or directly at the viewer. The philosophical captions ruminate on the ambivalence of human existence and the sense of transience in our everyday lives.



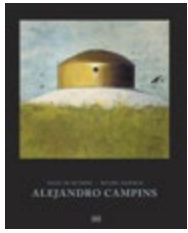
Adrian Ghenie: Battlefield Studio The Works on Paper

Text by Björn Egging, Holger Liebs, Jan-Markus Götttsch.

HATJE CANTZ

ISBN 9783775759175 U.S. \$50.00 CAD \$75.00
Hbk, 11.5 x 9 in. / 144 pgs / 70 color.
February/Art
Territory: NA LA

The gloomy backgrounds and deformed characters in the works of Adrian Ghenie (born 1977) are inspired by the catastrophes of the 20th century, which the artist describes as an era of "humiliation." In his recent series of collages and charcoal drawings, Ghenie shifts his focus to the crises of the 21st century.



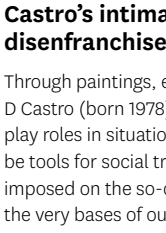
Alejandro Campins: Return Journeys

Edited by Nirma Pérez Zerpas, Laura Salas Redondo. Text by Laura Salas Redondo, Cristina Vives, Hans-Michael Herzog, Jérôme Sans, Kōan Jeff Baysa.

HATJE CANTZ

ISBN 9783775758932 U.S. \$55.00 CAD \$82.00
Hbk, 9.25 x 11.5 in. / 232 pgs / 128 color / 16 b&w.
February/Art
Territory: NA LA

Cuban artist Alejandro Campins' (born 1981) landscape paintings are a sedimentation of his journeys, imagined or real, to places such as Arizona's Painted Desert or the Tibetan mountains. *Return Journeys* surveys his uncanny works, including his recent series of politicized spaces such as war bunkers and destroyed temples.



Castro's intimate, small-scale works confront the disenfranchisement of racial and gender minorities

Through paintings, engravings, objects, photographs and drawings, Brazilian artist Lia D Castro (born 1978) uses sex work to investigate how race, class and gender dynamics play roles in situations of vulnerability and intimacy, and how affection and care can be tools for social transformation. The title of the book highlights a historical condition imposed on the so-called "racial and gender minorities": often seen as a majority at the very bases of our societies, while widely absent from decision-making positions. D Castro invites us to think critically on how racialized and gendered bodies could occupy positions of power in a system that profits from their exclusion. The book includes reproductions of works spanning the artist's career, as well as commissioned essays by Ana Raylander Mártis dos Anjos, Denise Ferreira da Silva and Tie Jojima.



Tomokazu Matsuyama: Mythologiques

Edited with text by Christoph Doswald. Text by Ali Güreli, Berrak Göçer.

VERLAG FÜR MODERNE KUNST

ISBN 9783991530961 U.S. \$55.00 CAD \$82.00
Hbk, 9.5 x 13.5 in. / 120 pgs / 146 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

Dreamy, detailed and ultra-modern, the paintings of Tomokazu Matsuyama (born 1976) unite disparate cultural symbols into a new, universal reality, echoing the dynamism of contemporary life. He incorporates elements of popular culture and traditional art historical techniques to challenge individual identity in an age of ubiquitous images.



Cheyney Thompson: Several Bellonas; Intervals and Displacements

Text by Jennifer Nelson, Benjamin D. Piekut, Cheyney Thompson.

LISSON GALLERY

ISBN 9780947830885 U.S. \$50.00 CAD \$75.00 GBP £42.00
Hbk, 9.25 x 11.75 in. / 192 pgs / 190 color.
February/Art
Territory: WORLD

Conceptual painter Cheyney Thompson's (born 1975) practice centers on the mechanical reproduction of art, whether repainting a Rubens fresco or creating a digital data set of drawings inspired by Cézanne's sketches of the same Rubens work.



Nat Mayer Shapiro: Joy and Rigor

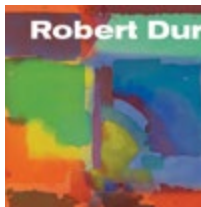
Edited by Marc Shapiro.

SILVANA EDITORIALE

ISBN 9788836655625 U.S. \$35.00 CAD \$53.00
Hbk, 9 x 11 in. / 144 pgs / 150 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

From the 1950s until his death in 2005, Nat Mayer Shapiro created over 900 paintings, drawings, assemblages and sculptures. Though he drew from modernist movements such as Expressionism, Op art and pure abstraction, his work features Biblical vignettes, dancing kites, anthropomorphic sculptures and views into the fathomless cosmos.

Abstract painting, from the 1960s to today



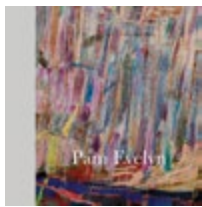
Robert Duran

Text by Martin Herbert, Cassie Packard, Carter Ratcliff, Sarah B. Vogelman. Oral history by Mel Edwards, Paul Mogensen, David Novros, Carter Ratcliff, Robert Swain, et al.

KARMA BOOKS, NEW YORK/NEW JERSEY STATE MUSEUM

ISBN 9781961883215 U.S. \$50.00 CAD \$75.00 GBP £42.00
Hbk, 10.25 x 11 in. / 208 pgs / 109 color / 16 b&w.
July/Art
Territory: WORLD

Painter Robert Duran (1938–2005) was a mainstay of the 1960s and ’70s New York art scene before relocating to New Jersey with his family. This first monograph on his career reintroduces Duran to the public with a survey of his abstract works and an oral history of his life as told by fellow painters.



Pam Evelyn

Text by Yuval Etgar. Interview by Matthew Higgs.

PACE PUBLISHING

ISBN 9781948701372 U.S. \$40.00 CAD \$60.00 GBP £34.00
Hbk, 11.75 x 12 in. / 112 pgs / 47 color.
February/Art
Territory: WORLD

The expansive, abstract canvases of London-based painter Pam Evelyn (born 1996) are richly textured meditations on nature, the body and materiality. Her intuitive use of oil paints—carefully layered, scraped and rearticulated over several months—recalls the seething vitality of Abstract Expressionist painters while retaining a distinctly contemporary quality.



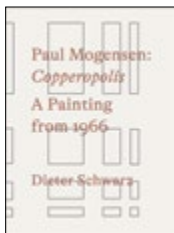
Martha Jungwirth: Heart of Darkness

Edited by Hella Pohl, Patricia Neusser. Text by Luca Massimo Barbero.

THADDAEUS ROPAC/FONDAZIONE GIORGIO CINI

ISBN 9783901935749 U.S. \$50.00 CAD \$75.00
Hbk, 9.5 x 11.25 in. / 38 pgs / 15 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

In her most recent set of paintings, Austrian artist Martha Jungwirth (born 1940) takes as her inspiration Joseph Conrad’s 1899 novella *Heart of Darkness*, a harrowing examination of European colonialism. Her forceful yet restrained compositions evoke both the brutality of bygone empires and the struggle of contemporary migrants.



Paul Mogensen: Copperopolis A Painting from 1966

Edited with text by Dieter Schwarz.

WALTHER KÖNIG, KÖLN

ISBN 9783753307305 U.S. \$29.95 CAD \$44.95 FLAT40
Spiral bound, 6.75 x 9.25 in. / 32 pgs / 8 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR

In 1966, Paul Mogensen (born 1941) arrived in New York from Los Angeles and created one of his major works: the 16-part painting *Copperopolis*. This focused study traces the history of the painting—both its creation and exhibition at the legendary Bykert Gallery—and Mogensen’s complicated relationship with Minimalism.



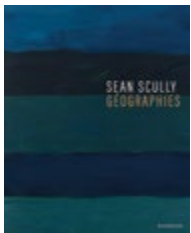
Sean Scully: Dark Yet

Text by Sean Rainbird.

HOLZWARTH PUBLICATIONS/GALERIE MAX HETZLER

ISBN 9783947127498 U.S. \$40.00 CAD \$60.00 FLAT40
Pbk, 9.5 x 11.75 in. / 48 pgs / 31 color / 1 b&w.
February/Art
Territory: NA LA ASIA AU/NZ ME

This book, *Dark Yet*, presents recent abstractions by Sean Scully (born 1945) that build on two decades-long series with a new painterly freedom: *Walls* of colored blocks vibrantly stacked on the picture plane, and *Landlines* forming strata of gloriously earthy colors. Graphic works based on a loose netlike pattern add a more pervious kind of visual delicacy.



Sean Scully: Géographies

Edited by Beate Reifenscheid.

SILVANA EDITORIALE

ISBN 9788836658077 U.S. \$45.00 CAD \$68.00
Pbk, 9.5 x 11.75 in. / 192 pgs / 112 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

Throughout his six-decade career, Sean Scully (born 1945) has lived in London, New York, Berlin and Aix-en-Provence, and has also been inspired by visits to Morocco, Mexico and the Bahamas. Many of his abstract compositions reflect his perception of the dynamic rhythm of the big city or the liberating calm of nature.



Janaina Tschäpe

Text by Joachim Pissarro.

HATJE CANTZ

ISBN 9783775758604 U.S. \$75.00 CAD \$110.00
Hbk, 9.5 x 11 in. / 332 pgs / 177 color.
February/Art
Territory: NA LA

The paintings of German Brazilian artist Janaina Tschäpe (born 1973) skillfully blur the line between landscape and imagination through their highly gestural and beautifully colored compositions. This volume highlights the last seven years of her work, with a new essay by art historian Joachim Pissarro.



Claire Chesnier

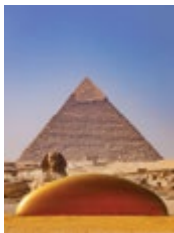
Foreword by Maylis de Kerangal. Text by Molly Warnock, Pierre Wat.

JBE BOOKS/THE PILL

ISBN 9782365681049 U.S. \$40.00 CAD \$60.00
Hbk, 8 x 10.5 in. / 240 pgs / 126 color.
April/Art
Territory: NA LA ASIA AU/NZ

French artist Claire Chesnier’s (born 1986) first monograph presents the artist’s tonal paintings and works on paper, characterized by a soft, fading gradient and a color palette reminiscent of sunrise and sunset.

Sculpture and installation



Gisela Colón: Matéria prima

Edited with introduction by Maylin Pérez. Foreword by Sara Seilert. Text by Joachim Pissarro, Christian Viveros-Fauné, Kristin Korolowicz. Interview by Susanna V. Temkin. Biography by Lauren DeLand. Poem by Clarinha Mar.

SKIRA

ISBN 9788857252919 U.S. \$70.00 CAD \$105.00
Hbk, 10.5 x 12 in. / 264 pgs / 250 color.
March/Art
Territory: NA LA

Gisela Colón (born 1966) is a Puerto Rican American artist whose light-activated sculptures and environmental installations transmute death and displacement into life and healing. Employing high-tech and natural materials, Colón pioneers a language of “organic minimalism” that recalls the energy of the earth and universal forces of nature.



Barry Le Va: In a State of Flux

Edited with text by Christiane Meyer-Stoll. Text by Fiona Bradley, Susanne Figner.

VERLAG FÜR MODERNE KUNST

ISBN 9783991531258 U.S. \$95.00 CAD \$140.00
Pbk, 3 vols, 8.25 x 10.25 in. / 520 pgs / 451 color / 185 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR ME

A trailblazer of both Process art and Postminimalism, Barry Le Va (1941–2021) expanded the concept of sculpture. This three-volume publication covers every facet of his career, from his *Distribution Pieces* scattered on the ground to the drawing practice that informed his sculpture.



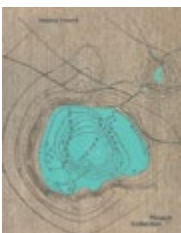
Cosima von Bonin: Songs for Gay Dogs

Edited with text by Clémentine Proby, Cosima von Bonin. Text by Clara Drechsler, Estelle Hoy, Dirk von Lowtzow, Mary Messhausen, proddy produzentin, Bettina Steinbrügge.

JRP|EDITIONS

ISBN 9783037646304 U.S. \$35.00 CAD \$53.00 GBP £30.00
Pbk, 8.75 x 11 in. / 240 pgs / 85 color / 120 b&w.
February/Art
Territory: WORLD Excl DE AT CH FR BE

Designed as a personal journey into the public and private worlds of Cosima von Bonin (born 1962), *Songs for Gay Dogs* places her signature soft sculptures of animals and cartoon characters amid a play by Estelle Hoy, critical essays, documentation of her 2024 exhibition at MUDAM Luxembourg and a “Privato” chapter of documents from the artist’s personal archive.



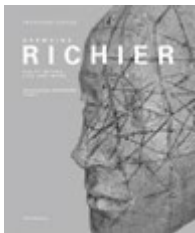
Tatiana Trouvé

Edited with interview by Caroline Bourgeois, James Lingwood. Text by Barbara Casavecchia, Bruno Racine, Neville Wakefield.

MARSILIO ARTE

ISBN 9791254632680 U.S. \$50.00 CAD \$75.00 GBP £42.00
Hbk, 8.75 x 11.25 in. / 292 pgs / 200 color.
July/Art
Territory: WORLD

Moving between a pre-human past, a turbulent present and a speculative future, Tatiana Trouvé’s (born 1968) work draws the viewer into disorientating spatial, mental and temporal worlds. This latest monograph spotlights several new sculptures and installations, alongside a group of recent large-scale drawings.



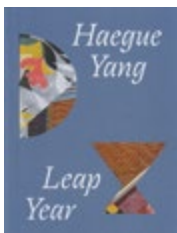
Germaine Richier

Edited by Sophie Guiter.

SILVANA EDITORIALE

ISBN 9788836652808 U.S. \$200.00 CAD \$300.00
Slip, hbk, 2 vols, 9.5 x 11.5 in. / 664 pgs / 743 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

This two-volume catalogue raisonné is the first of its kind for French sculptor Germaine Richier (1902–59), student of Antoine Bourdelle and friend to Alberto Giacometti. Her hybrid human-animal bronze sculptures show her preoccupation with the concept of the figure in a perpetual state of transformation.



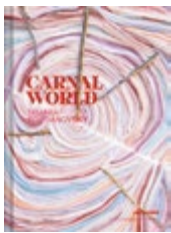
Haegue Yang: Leap Year

Foreword by Ralph Rugoff. Introduction by Yung Ma. Text by Pablo Larios. Interview by Lynne Cooke. Graphic essay by Chihoi.

HAYWARD PUBLISHING

ISBN 9781853323805 U.S. \$45.00 CAD \$68.00
Pbk, 8.25 x 10.75 in. / 176 pgs / 100 color.
February/Art
Territory: NA LA ME

Incorporating quotidian objects such as Venetian blinds, tin cans, straw and graph paper, South Korean artist Haegue Yang (born 1971) creates installations, wall hangings, anthropomorphic sculptures and light installations combining folk traditions and modernism. *Leap Year* surveys three decades of her practice.



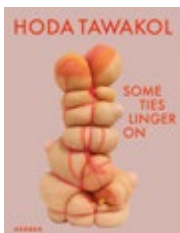
Tamara Kostianovsky: Carnal World

Foreword and interview by Rémy Provendier-Commenne.

JBE BOOKS/MUSÉE DE LA CHASSE ET DE LA NATURE

ISBN 9782365680967 U.S. \$25.00 CAD \$38.00
Hbk, 6.75 x 9 in. / 80 pgs / 45 color.
February/Art
Territory: NA LA ASIA AU/NZ

Sculptor Tamara Kostianovsky (born 1974) uses found materials including used clothing and discarded textiles to create intricate yet intense sculptural installations, ranging from wallpaper patterned with birds to spiraling tree trunks and animal carcasses.



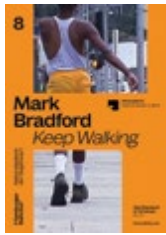
Hoda Tawakol: Some Ties Linger On

Text by Omar Kholeif, Rebekka Seubert.

KERBER

ISBN 9783735610072 U.S. \$50.00 CAD \$75.00
Pbk, 9.75 x 12.5 in. / 144 pgs / 80 color.
March/Art
Territory: NA LA ME

The body as an experiential focus is key for Egyptian French artist Hoda Tawakol (born 1968). Her hand-dyed, hand-sewn textile sculptures characterize it both as a protective shield and as a surface for projection, striking a balance between the extremes of exposure and concealment.

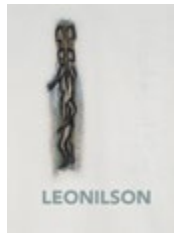


Mark Bradford: Keep Walking

SILVANA EDITORIALE

ISBN 9788836656585 U.S. \$14.95 CAD \$22.95
Pbk, 6.75 x 9.5 in. / 152 pgs / 67 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

American artist Mark Bradford’s (born 1961) expansive practice is based on the dynamics of movement within the prism of racial identity. Through textured paintings, satirical videos and installations imbued with layers of history and social critique, he urges contemplation on the mobility of identity and societal frameworks.



Leonilson: Now and Opportunities

Edited with text by Adriano Pedrosa. Text by Carlos Eduardo Riccioppo, Irene V. Small, Julia Bryan-Wilson, Miguel Lopez, Pablo Lafuente, Teo Teotonio.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS

ISBN 9786557770603 U.S. \$55.00 CAD \$82.00 GBP £47.00
Hbk, 8 x 10.75 in. / 426 pgs / 378 color.
April/Art
Territory: WORLD Except Brazil

Though technically a member of the ‘80s generation of Brazilian artists, Leonilson’s (1957–93) most stringent work was made late in the decade and into the early 1990s. This exhibition catalog focuses on the “late Leonilson” works, his richest and most complex, before his untimely death from AIDS-related causes.



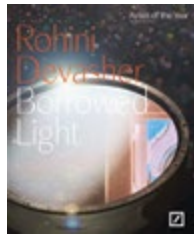
Arash Faye: Apolis

Edited by Arash Faye. Text by Shumon Basar, Manuel Segade.

SPECTOR BOOKS

ISBN 9783959058506 U.S. \$40.00 CAD \$60.00
Pbk, 8.25 x 11.5 in. / 312 pgs / 160 color / 312 b&w.
March/Art
Territory: NA LA AFR ME

From San Francisco to Tehran and Barcelona, *Apolis* is a visual autobiography of Arash Faye’s (born 1984) life in limbo between 2014 and 2018. The 312 pages comprise his complete US immigration dossier, overlaid with smartphone photos of his life captured during the same period.



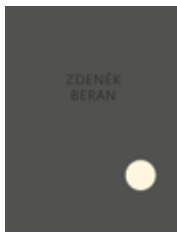
Rohini Devasher: Borrowed Light

Text by Britta Färber, Stephanie Rosenthal.

KERBER

ISBN 9783735610102 U.S. \$45.00 CAD \$68.00
Pbk, 9.5 x 11.25 in. / 156 pgs / 70 color.
August/Art
Territory: NA LA ME

In her research-intensive practice, Indian artist Rohini Devasher (born 1978) explores the intersections between science, art and philosophy. Astrology and cosmology, in particular, inform her most recent multichannel installations, large-scale prints and drawings, which map out eclipses and planetary orbits.



Zdeněk Beran: Elevation

Edited with text by Barbora Kundračíková. Text by Barbora Bělunková, Zdeněk Beran, Pavla Beranová, Bedřich Dlouhý, Stanislav Drvota, Kenneth G. Hay, Jindřich Chalupecký, Jan Kříž, Anna Pišťková, Toby Pospíšilů, Dunja Stevanovič, Petr Wittlich.

KANT

ISBN 9788074374159 U.S. \$65.00 CAD \$95.00
Hbk, 7.75 x 10.25 in. / 288 pgs / 115 color / 40 tritone.
August/Art
Territory: NA LA ASIA AU/NZ AFR

This publication emerged from the reconstruction of Zdeněk Beran’s (1937–2014) installation entitled *Rehabilitation Department of Dr. Dr. (1970–71)*. The book is structured around an imaginary “optical grid,” uniting each phase of the years-long project and offering both semantic and emotional interpretations.



Preis der Nationalgalerie 2024

Pan Daijing, Dan Lie, Hanne Lippard, James Richards

Edited by Sam Bardaouil, Till Fellrath.

SILVANA EDITORIALE

ISBN 9788836657889 U.S. \$20.00 CAD \$30.00
Pbk, 6.75 x 9.25 in. / 208 pgs / 86 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

In 2024, the Preis der Nationalgalerie was awarded to Pan Daijing, Dan Lie, Hanne Lippard and James Richards, the first time the award has gone to four artists. The prizewinners will produce new works which will be shown in a joint exhibition at Hamburger Bahnhof.



Alexandra Pirici: Attune

Edited by Sam Bardaouil, Till Fellrath. Text by Catherine Nichols, Cecilia Alemani. Interview by Raluca Voinea.

SILVANA EDITORIALE

ISBN 9788836656578 U.S. \$14.95 CAD \$22.95
Pbk, 6.75 x 9.5 in. / 116 pgs / 32 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

Transforming the hall of Hamburger Bahnhof into a vibrant landscape, Alexandra Pirici (born 1982) interweaves active sculptural elements with live performance and music. In this immersive environment, chemical reactions, mineral formations and physical phenomena perform alongside living bodies.



Shimabuku: Octopus, Citrus, Human

Text by Philippe Parreno, Filipa Ramos. Interview by Bárbara Rodríguez Muñoz.

LA FÁBRICA

ISBN 9788410024434 U.S. \$40.00 CAD \$60.00 GBP £34.00
Pbk, 9.5 x 11.75 in. / 192 pgs / 100 color.
May/Art
Territory: WORLD Excl LA Spain

Since the 1990s, Japanese artist Shimabuku (born 1969) has traveled to various places around the world, creating drawings, photographs and performances that consider the daily lives of people he encounters, as well as new forms of communication between humans and nonhumans.



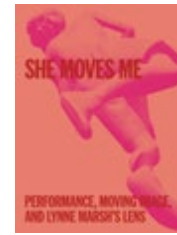
At Large: Behind the Camera with Brian Large

Foreword by Renée Fleming. Introduction by Mary Lou Falcone. Text by Brian Large, Jane Scovell.

VERLAG FÜR MODERNE KUNST

ISBN 9783991531272 U.S. \$49.95 CAD \$74.95
Hbk, 7 x 9.5 in. / 524 pgs / 28 color / 125 b&w.
May/Performing Arts
Territory: NA LA ASIA AU/NZ AFR ME

British film director Brian Large (born 1939) has immortalized some of the greatest orchestra and opera performances of the past 50 years, bringing the magic of live music into the homes of millions. With a foreword by Renée Fleming, this memoir is a must-read for classical music lovers.



She Moves Me

Performance, Moving Image, and Lynne Marsh’s Lens

Edited with introduction and interview by Sylvie Fortin. Text by Nora H. Khan, Sabeth Buchmann, Gean Moreno, Stephanie Wakefield, Marina Vishmidt, Rachael Rakes.

INVENTORY PRESS/PRESS ENTER

ISBN 9781941753743 U.S. \$28.00 CAD \$42.00 GBP £24.00
Pbk, 6.5 x 9.5 in. / 208 pgs / 200 color.
March/Art
Territory: WORLD

Part reader, part monograph, part visual essay, *She Moves Me* synthesizes the installation and performance pieces of Canadian artist Lynne Marsh (born 1969). Marsh’s filmed and choreographed interventions look behind the scenes, underscoring the camera’s power to delineate social spaces.



Saodat Ismailova: A Seed Under Our Tongue

Edited with text by Roberta Tenconi. Text by Erika Balsom, Dilda Ramazan, Marcella Lista, Rolando Vázquez.

MARSILIO ARTE

ISBN 9791254632352 U.S. \$39.95 CAD \$59.95 GBP £34.00
Pbk, 6.75 x 9.5 in. / 240 pgs / 245 color.
March/Art/Film
Territory: WORLD

Uzbek artist Saodat Ismailova (born 1981) is part of the first generation of Central Asian filmmakers following the collapse of the Soviet Union. Her films emphasize long shots that evoke the aesthetics of slow cinema, often combined with archival footage and installed within textile sculptural elements drawn from vernacular traditions.



Marianna Simnett: Winner

Edited by Sam Bardaouil, Till Fellrath. Text by Charlotte Knaup, Graham Greene. Interview by Sam Bardaouil.

SILVANA EDITORIALE

ISBN 9788836656608 U.S. \$14.95 CAD \$22.95
Pbk, 6.75 x 9.5 in. / 116 pgs / 60 color.
March/Art/Film
Territory: NA LA ASIA AU/NZ AFR ME

Marianna Simnett’s (born 1986) multichannel film installation *Winner* was commissioned on the occasion of the 2024 European Football Championship, which was hosted by Germany. Through the element of dance, the work radically transforms football’s most impassioned moments: triumph, brutality, ferocity and defeat.



Tarek Atoui

Edited by Lucia Aspesi. Text by Ute Meta Bauer.

MARSILIO ARTE

ISBN 9791254632697 U.S. \$39.95 CAD \$59.95 GBP £34.00
Pbk, 12.25 x 12.25 in. / 104 pgs / 100 color.
July/Art/Music
Territory: WORLD

Lebanese artist and composer Tarek Atoui (born 1980) explores the medium of sound and how it shapes perception through dynamic installations and collaborative performances. He tests the unique ways in which elements such as bronze, water, glass and stone reflect sound.



Courtplay

Edited with introduction by Mohamed Almusibli, Ivan Cheng. Text by Sophia Al-Maria, Josefin Arnell, Ed Atkins, Felix Bernstein, Victoria Colmegna, Claire Fontaine, et al. Illustrations by Aloys Oosterwijk. Postface by Beatrix Ruf.

JRP|EDITIONS

ISBN 9783037646243 U.S. \$22.00 CAD \$34.00 GBP £18.00
Pbk, 6.25 x 9 in. / 272 pgs / 25 color.
February/Art
Territory: WORLD Excl DE AT CH FR BE

Invoking the former Amsterdam courthouse in which the performance took place, one of the first events of the new Hartwig Art Foundation, *Courtplay* combines language, gestures, stories and topics from the legal world and the participants’ idiosyncratic universes to create a drama like no other.



Naama Tsabar: Estuaries

Edited by Sam Bardaouil, Till Fellrath. Text by Ingrid Buschmann, Fiona McGovern.

SILVANA EDITORIALE

ISBN 9788836655175 U.S. \$14.95 CAD \$22.95
Pbk, 6.75 x 9.5 in. / 100 pgs / 50 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

New York-based artist Naama Tsabar’s (born 1982) multimedia work overcomes the boundaries of sculpture, music, performance and architecture. This monograph focuses on four bodies of work with wall and floor pieces that also function as musical instruments and can be activated by the audience.



Pedro Reyes: Social Sculpture

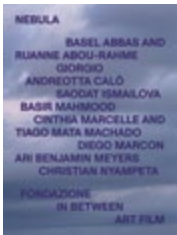
Edited with text by Julieta González, Laurent Berlant, Inês Grosso, Henrique Prata Ribeiro, Dan Cameron, Daniel Garza Usabiaga, Pedro Alonso.

RM/MUSEO DE ARTE CONTEMPORÁNEO DE MONTERREY/EFIARTES/FUNDACIÓN FEMSA

ISBN 9788410290082 U.S. \$55.00 CAD \$82.00
GBP £47.00 **FLAT40**
Flexi, 9.75 x 11.5 in. / 371 pgs / 384 color / 1 b&w.
April/Art
Territory: NA UK

Through his large-scale, participatory installations, Mexican artist Pedro Reyes (born 1972) navigates the fields of art, architecture, psychotherapy, theater and literature. His “social sculpture” invites collective engagement outside the museum space, whether organizing against nuclear warfare or turning donated guns into shovels to plant trees.

Thematic group exhibitions



Nebula

Edited with text by Bianca Stoppani, Alessandro Rabottini, Leonardo Bigazzi. Text by Karen Archey, Natalie Bell, Nasrin Himada, Emily LaBarge, Paolo Pecere, Philippa Snow, Xiaoyu Weng, Isobel Whitelegg.

MARSILIO ARTE

ISBN 9791254632437 U.S. \$45.00 CAD \$68.00 GBP £38.00
Hbk, 8.25 x 11 in. / 328 pgs / 395 color.
February/Art/Film
Territory: WORLD

Stemming from the 2022 volume *Penumbra*, *Nebula* brings together eight new site-specific video installations staged by the Fondazione In Between Art Film in Venice, by artists including Giorgio Andreotta Calò, Saodat Ismailova, Basir Mahmood, Diego Marcon, Ari Benjamin Meyers and Christian Nyampeta.



Dream Machines

Edited by Karen Marta. Text by Daniel Birnbaum, Jake Brodsky, Massimiliano Gioni, Michelle Kuo, Ben Livne Weitzman.

DESTE FOUNDATION FOR CONTEMPORARY ART

ISBN 9786185039417 U.S. \$35.00 CAD \$53.00 GBP £30.00
Pbk, 7.75 x 11.25 in. / 224 pgs / 213 color / 12 b&w.
February/Art
Territory: WORLD Except Greece

A fresh perspective on the future of art and innovation, *Dream Machines* walks the line between utopia and paranoia, fearlessly exploring the interplay of man and machine. Amid the growing prominence of AI in our daily lives, the exhibition catalog encourages us to reflect: can we keep up with the evolution of our own creations?



Let It Grow Again

The Tree in Art

Edited with text by Miroslav Halák. Preface by Aleš Seifert, Stella Rollig. Text by Peter Megyeši, Josef Fulka, et al.

KANT

ISBN 9788074374289 U.S. \$70.00 CAD \$105.00
Hbk, 7.5 x 9.5 in. / 480 pgs / 196 color / 17 tritone.
August/Art/Nature
Territory: NA LA ASIA AU/NZ AFR

From the Dutch landscape painters to the French Impressionists, and from Piet Mondrian to Joseph Beuys, *Let It Grow Again* weaves together artworks from an extraordinary array of movements to trace the life of the tree through centuries of art history.



Argentina

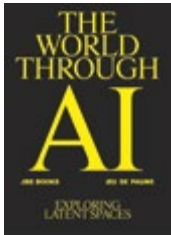
What the Night Tells the Day

Edited by Andrés Duprat, Diego Sileo.

SILVANA EDITORIALE

ISBN 9788836656912 U.S. \$40.00 CAD \$60.00
Hbk, 8.75 x 11 in. / 272 pgs / 160 color.
March/Art
Territory: NA LA ASIA AU/NZ AFR ME

From Lucio Fontana to Tomás Saraceno to Adrián Villar Rojas, *Argentina* unites more than 20 of the country's artists, spanning different generations, who present different approaches to representing a culture often characterized by forms of violence.



The World through AI

Exploring Latent Spaces

Edited with text by Antonio Somaini. Foreword by Quentin Bajac. Text by Ada Ackerman, Noam Elcott, Tim Trombley, et al.

JBE BOOKS/JEU DE PAUME

ISBN 9782365681087 U.S. \$45.00 CAD \$68.00
Hbk, 8.25 x 10.5 in. / 288 pgs / 180 color / 40 b&w.
June/Art
Territory: NA LA ASIA AU/NZ

From “analytical AI” to “generative AI,” this exhibition catalog explores different aspects of artificial intelligence and its ability to rethink and renew creative processes. It features works by Trevor Paglen, Hito Steyerl and more, contextualized by scholarly essays from leading practitioners and researchers of artificial intelligence.



Vicky and Marcos Micha Levy: Portrait of a Collection

Edited by Denise Wendel-Poray.

SKIRA

ISBN 9788857252902 U.S. \$55.00 CAD \$82.00
Hbk, 9.5 x 12 in. / 272 pgs / 160 color.
March/Art
Territory: NA LA

This publication honors Mexican collectors Vicky and Marcos Micha Levy and their outstanding art collection built over 50 years. Driven by a keen sense of research, they amassed works tracing Mexican modernism such as those by Orozco, Rivera and Tamayo in juxtaposition with other pioneers including Chagall, Picasso and Duchamp.



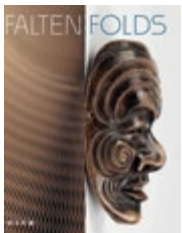
The Greek Gift

Edited by Karen Marta. Text by Massimiliano Gioni, Dakis Joannou.

DESTE FOUNDATION FOR CONTEMPORARY ART

ISBN 9786185039400 U.S. \$40.00 CAD \$60.00 GBP £34.00
Hbk, 9.75 x 9.75 in. / 104 pgs / 59 color.
February/Art
Territory: WORLD Except Greece

Friends and artists were invited by Massimiliano Gioni and Dakis Joannou to select works for *The Greek Gift*. The exhibition was assembled through a series of moves and countermoves. Like a chessboard on which the players showcase not only their skills, but their love of the game, the exhibition became a whole greater than the sum of its parts.



Folds

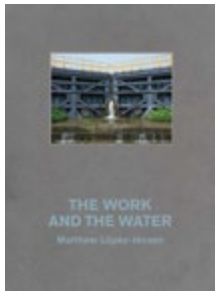
Edited with text by Lilli Hollein, Mio Wakita-Elis.

WALTHER KÖNIG, KÖLN

ISBN 9783753307329 U.S. \$39.95 CAD \$59.95 FLAT40
Pbk, 7.5 x 9.25 in. / 128 pgs / 137 color / 3 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR

We are surrounded by folds: in our clothes, on our bodies, even in our basic motions. Presenting a chronologically, spatially and materially heterogeneous selection of historical and contemporary objects, this book invites its readers to embark on an intellectual and cultural voyage of discovery.

Photographing the natural world



Matthew López-Jensen: The Work and the Water Labor and Landscapes along the Erie Canal

Introduction by Matthew López-Jensen. Text by Kim Beil.

INVENTORY PRESS

ISBN 9781941753774 U.S. \$28.00 CAD \$42.00 GBP £24.00
Pbk, 6.75 x 9 in. / 96 pgs / 60 color.
September/Photography
Territory: WORLD

For the Erie Canal's 200th anniversary, López-Jensen's series centers the unseen labor that keeps the waterway operational

As the first artist in residence for the Erie Canal, Matthew López-Jensen (born 1980) visited every lock in the 524-mile waterway, collecting photographs and commentary from the more than 400 employees who work on the canal year-round, often out of view and in hazardous conditions.



Venice and Its Lagoon: Caring for the Environment

Text by Giovanni Montanaro. Photographs by Fulvio Orsenigo.

MARSILIO ARTE

ISBN 9791254631720 U.S. \$55.00 CAD \$82.00 GBP £47.00
Hbk, 9.5 x 11.5 in. / 224 pgs / 145 color.
March/Travel/Photography
Territory: WORLD

A journey through the beauty and intricacy of Venice's waterways, an endangered UNESCO World Heritage Site

The second in a collaborative series between authors and photographers celebrating the UNESCO World Heritage Sites of the Veneto, this lyrical guide transports readers to the exquisite yet delicate lagoons and canals of Venice.



Adrian Burns: Pareidolia

Edited by Denise Wendel-Poray, Éric Garandeanu.

SKIRA PARIS

ISBN 9782370742605 U.S. \$45.00 CAD \$68.00
Hbk, 9.5 x 12 in. / 192 pgs / 150 color.
March/Photography
Territory: NA LA

Creating order out of chaos, Burns manually transforms his images of clouds, snow and waves into geometric compositions

More than simple snapshots of reality, these images of natural phenomena by Mexican photographer Adrian Burns (born 1972) are reworked by the artist, who adds geometric shapes using graphite or acrylic varnish. The results lean toward abstraction, delivering visions that are more akin to dreams than reality.



Andreas Lang: A Phantom Geography Cameroon and Congo

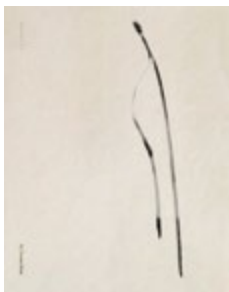
Edited with text by Andreas Lang. Text by Elisabetta Corrà, Gérard Essomba, David Van Reybrouck, Benedikt Stuchtay, Albert Pascal Temgoua.

SPECTOR BOOKS

ISBN 9783959058667 U.S. \$60.00 CAD \$90.00
Hbk, 9 x 12 in. / 256 pgs / 200 b&w.
March/Photography
Territory: NA LA AFR ME

Lang's sites and landscapes of Central Africa conjure the phantoms of the colonial era, in limbo between reality and fiction

Based on the research of his great-grandfather, photographer and video artist Andreas Lang (born 1971) sets out to discover a lost chapter of German colonial history in Central Africa: a frontier expedition to take possession of the territory of the French Congo.



Txema Yeste: Needles

Text by David Company, Txema Yeste.

RM

ISBN 9788410290044 U.S. \$55.00 CAD \$82.00 GBP £47.00 FLAT40
Slip, pbk, 9.25 x 12.75 in. / 96 pgs / 4 color / 35 b&w.
April/Photography
Territory: NA UK

Delicately composed structures of pine needles invite readers to look closer at the surrounding natural world

Exquisitely packaged in softcover binding sewn with vegetable thread and housed in a delicate ebony slipcase, Txema Yeste's (born 1972) black-and-white photographs of pine needles play with shadows and textures, revealing unnoticed details and substituting the needles' toughness for a serene charm.



Dawit L. Petros: Prospetto a Mare

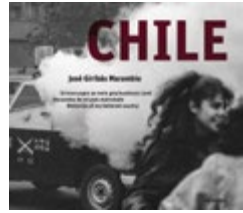
Edited with text by Karen Irvine, Dawit L. Petros. Foreword by Natasha Egan. Text by Lindsay Caplan, Teresa Fiore, Ruth Iyob, Cristina Lombardi-Diop, Onur Öztürk.

MOUSSE PUBLISHING

ISBN 9788867496525 U.S. \$40.00 CAD \$60.00
Hbk, 8 x 10.5 in. / 156 pgs / 54 color / 34 b&w.
February/Photography
Territory: NA LA AFR ME

Incorporating historical photos into his images of the African coast, Eritrean artist Dawit L. Petros reckons with the legacy of Italian colonialism

Through various strategies, Eritrean artist Dawit L. Petros (born 1972) probes the propaganda of Italian colonialism in Eritrea, Ethiopia, Libya and Somalia; the technologies used to dominate occupied countries; and the imperfect ways in which these histories are inscribed in public and private memory.



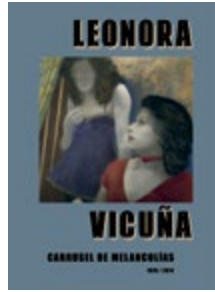
José Giribás Marambio: Chile
Memories of My Battered Country

Text by José Giribás Marambio, Axel Sommer.

KERBER
 ISBN 9783735609809 U.S. \$50.00 CAD \$75.00
 Hbk, 10 x 9 in. / 128 pgs / 100 color.
 March/Photography
 Territory: NA LA ME

With each journey home, Marambio relentlessly captures Chile’s shifting political landscape and the everyday citizens caught up in its tide

Activist and photographer José Giribás Marambio (born 1948) survived the Chilean civil-military coup of 1973 but fled to Germany soon after. Since then, he has repeatedly returned to Chile to document a society shaped by political oppression, painful memories and possibilities for democratic resistance.



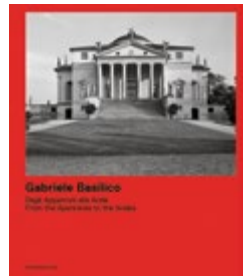
Leonora Vicuña:
Carrusel de Melancolias

Text by Felipe Tupper.

RM/TOLUCA/FUNDACION LARIVIERE
 ISBN 9788410290075 U.S. \$50.00 CAD \$75.00
 GBP £42.00 **FLAT40**
 Hbk, 8.25 x 11.5 in. / 128 pgs / 64 color / 17 b&w.
 April/Photography
 Territory: NA UK

Vicuña applies her poetic sensibilities to her hand-tinted photographs of Santiago street life under the Chilean dictatorship

Roaming the streets of 1970s Santiago with a Russian camera in hand, poet-turned-photographer Leonora Vicuña (born 1952) captured its denizens in bars, cinemas and dance halls, hand-coloring and manipulating them to create a dreamlike, imaginary world removed from an austere reality.



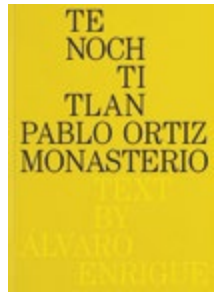
Gabriele Basilico: From the
Apennines to the Andes

Edited by Giovanna Calvenzi, Filippo Maggia.

SILVANA EDITORIALE
 ISBN 9788836658817 U.S. \$35.00 CAD \$53.00
 Pbk, 9.5 x 11 in. / 128 pgs / 77 color.
 March/Photography
 Territory: NA LA ASIA AU/NZ AFR ME

Basilico leads us on an empirical tour of historical architecture, beginning in Italy and ending in South America

Borrowing its title from a short story by Edmondo de Amicis, this monograph unites 77 images by architectural photographer Gabriele Basilico (1944–2013), spanning the length of his career, that define the spaces, volumes and forms of architecture from ancient to modern times.



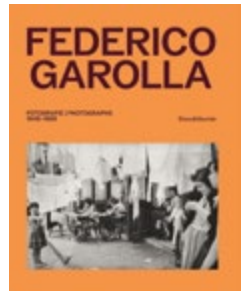
Pablo Ortiz Monasterio:
Tenochtitlan

Edited by Pablo Ortiz Monasterio. Text by Álvaro Enrigue.

RM
 ISBN 9788410290068 U.S. \$45.00 CAD \$68.00 GBP £38.00
 Pbk, 6.25 x 9 in. / 121 pgs / 67 color / 13 b&w.
 June/Photography
 Territory: NA UK

Monasterio’s speculative photo series imagines the Mexico City that might have emerged without colonization

Pablo Ortiz Monasterio (born 1952) offers a photographic perspective of Mexico City that captures its pre-Hispanic and colonial past through its surviving archaeological and architectural remnants. Tenochtitlan, once a metropolis of a different kind, now stands as a modern city, layered over the remains of an ancient civilization.



Federico Garolla: Photographs
1948–1968

Edited by Isabella Garolla

SILVANA EDITORIALE
 ISBN 9788836659425 U.S. \$40.00 CAD \$60.00
 Hbk, 7.75 x 9.75 in. / 280 pgs / 315 b&w.
 March/Photography
 Territory: NA LA ASIA AU/NZ AFR ME

From fashion photoshoots to football games in the streets, Garolla’s classic photographs capture Italy’s dynamic, bourgeois growth after World War II

In the golden age of illustrated magazines, Federico Garolla (1925–2012) was Italy’s leading lifestyle photographer. His high-fashion photographs and scenes of everyday life reflected the liveliness and complexity of postwar society, as well as its optimism and economic growth.



Rob McDonald: Studio Notes
My Time with Cy

Edited with text by Rob McDonald. Text by Sam Stephenson, Thierry Greub.

WALTHER KÖNIG, KÖLN
 ISBN 9783753307114 U.S. \$30.00 CAD \$45.00 **FLAT40**
 Pbk, 7.5 x 9.75 in. / 88 pgs / 67 b&w.
 February/Photography
 Territory: NA LA ASIA AU/NZ AFR

In a small town in the Shenandoah Valley, McDonald captures the quiet studio spaces where Cy Twombly spent his final years

For the final 20 years of his life, Cy Twombly (1928–2011) often returned to his hometown of Lexington, Virginia. Rob McDonald, one of his acquaintances there, made photographs inside Twombly’s final storefront studio, as well as at the site of Black Mountain College where Twombly created some of his earliest work.



Ingrid Pollard:
Hasselblad Award 2024

Edited with text by Stefan Jensen, Dragana Vujanović Östlind.

WALTHER KÖNIG, KÖLN
 ISBN 9783753306957 U.S. \$55.00 CAD \$82.00
FLAT40
 Hbk, 10.25 x 10.25 in. / 116 pgs / 49 color / 38 b&w.
 February/Photography
 Territory: NA LA ASIA AU/NZ AFR

British landscape meets British colonialism in Pollard’s conceptual projects that tell visual stories on race, class and identity

The 2024 Hasselblad Award goes to Guyana-born British photographer Ingrid Pollard (born 1953), a member of Autograph, the Association of Black Photographers. “In her four decades of practice,” writes the Hasselblad Foundation of their most recent winner, “Ingrid Pollard has used photography to question deeply engrained social and cultural constructs behind race, identity, community and gender.” Pollard’s art intertwines themes of identity, memory and belonging. Her innovative techniques and diverse materials create compelling visual stories that explore class, race, history and their deep connections with various landscapes, particularly British ones, against the contextual background of racism and colonialism. This catalog features Pollard’s groundbreaking works such as *Pastoral Interlude* (1987), *Self-Evident* (1992) and *The Boys of Tulse Hill School* (1990/2024).

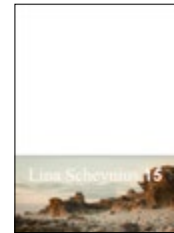


Peter Fischli: Tuesday till Sunday

Text by Hao Jingfang, Yalun Li, Feiyue Chen, John Kelsey, Andreas Selg.

WALTHER KÖNIG, KÖLN
 ISBN 9783753307299 U.S. \$45.00 CAD \$68.00 **FLAT40**
 Pbk, 5.5 x 8 in. / 280 pgs / 100 color / 100 b&w.
 April/Artists’ Books/Art
 Territory: NA LA ASIA AU/NZ AFR

For his first major solo exhibition in China, Peter Fischli (born 1952) creates a spiraling floor pattern made of city photos from an unknown source. Fischli decided to turn what would be an ordinary exhibition catalog into an artist’s book, offering an uncanny yet curious view of city life.



Lina Scheynius:
My Photo Books 15

JBE BOOKS
 ISBN 9782365681018 U.S. \$25.00 CAD \$38.00
 Pbk, 6 x 8 in. / 64 pgs / 19 color / 29 b&w.
 February/Photography
 Territory: NA LA ASIA AU/NZ

For several days, Lina Scheynius (born 1981) was invited to work in director Ingmar Bergman’s house on the Swedish island of Fårö. This 15th gem in the *My Photo Books* collection brings together her newest intimate photographic studies, all made in a single location for the first time.



Suwon Lee: Mr. & Mrs.

Text by Horacio Fernández.

RM/GOMA EDITORA
 ISBN 9788410290037 U.S. \$40.00 CAD \$60.00
 GBP £34.00 **FLAT40**
 Pbk, 4.5 x 6.5 in. / 376 pgs / 49 color / 134 b&w.
 April/Photography
 Territory: NA UK

In rescuing photographs inherited from her paternal grandparents, Suwon Lee (born 1977) traces two lives, from youth to adulthood, in 20th-century Korea. This two-sided book functions as both a family heirloom and a shrine to the art of vernacular photography.



Mika Sperling:
I have done nothing wrong

ACTES SUD
 ISBN 9782330194888 U.S. \$35.00 CAD \$53.00 GBP £30.00
 Flexi, 8.25 x 11.75 in. / 156 pgs / 39 color.
 March/Photography
 Territory: WORLD excl UK FR BE CH

In this intimate investigation, German-born, Russia-based photographer Mika Sperling (born 1990) confronts her trauma through three visual stories: a walk between her birthplace and that of her abusive grandfather; a family album where the portraits of the attacker are meticulously cut out; and an imagined conversation between Sperling and the deceased culprit.

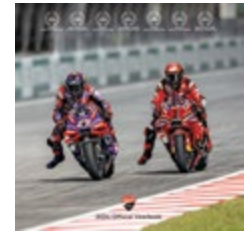


André Viking:
Hello "Soul Mate"

Edited by Jason Fulford.

J&L BOOKS
 ISBN 9780999365564 U.S. \$40.00 CAD \$60.00
 GBP £34.00
 Hbk, 9.6 x 6.5 in. / 96 pgs / 46 color.
 May/Photography
 Territory: WORLD

When Danish artist André Viking (born 1989) was a child, his father, an amateur bodybuilder, was imprisoned. In his absence, family photo albums took on a tender and heartbreaking role. *Hello "Soul Mate"* presents a selection of these photographs, accompanied by love letters written from prison by his father.



Ducati Corse 2024
Official Yearbook

SILVANA EDITORIALE
 ISBN 9788836658657 U.S. \$60.00 CAD \$90.00
 Hbk, 11.5 x 11.5 in. / 208 pgs / 300 color.
 March/Popular Culture
 Territory: NA LA ASIA AU/NZ AFR ME

Relive all of Ducati’s successes in the MotoGP and WorldSBK championships with the *Ducati Corse 2024 Official Yearbook*. Spectacular images of the highest quality showcase Ducati teams and riders, including Francesco Bagnaia, Enea Bastianini, Álvaro Bautista and Nicolò Bulega.

Art history, cultural criticism and social theory



Titian & Save Venice
Conserving Six Masterpieces

Edited by Davide Gasparotto, Gabriele Matino.

MARSILIO ARTE

ISBN 9791254632666 u.s. \$60.00 CAD \$90.00 GBP £51.00
Hbk, 9.5 x 11 in. / 216 pgs / 235 color.
July/Art
Territory: WORLD

During his meteoric career, Titian (1488/90–1576) created some of the most revolutionary paintings of his time. This book draws on the surprising discoveries revealed during Save Venice’s conservation campaigns to offer a novel approach to the study of the Renaissance giant’s creative process and technique.



The Ultimate Museum Book
33 Keys for Sustainability

Text by Alfons Martinell, Sarah Sutton.

LA FÁBRICA/ACCIONA CULTURA

ISBN 9788410024458 u.s. \$40.00 CAD \$60.00 GBP £34.00
Hbk, 9.5 x 11.75 in. / 160 pgs / 90 color.
May/Curatorial & Museum Studies
Territory: WORLD Excl LA Spain

Based on data collected from hundreds of museums, this book is the go-to manual for museum professionals looking for practical sustainability measures. It includes worksheets, a list of environmental certifications to be acquired and the 10 steps to launch a basic sustainability strategy.



AGNÈS VARDA: DIRECTOR'S INSPIRATION

ISBN 9781636810607
Hbk, u.s. \$39.95 CAD \$57.95 GBP £35.00
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Territory: WORLD



AN ATTEMPT AT EXHAUSTING A PLACE IN PARIS

ISBN 9780984115525
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CYBERFEMINISM INDEX

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Territory: WORLD



CYBERPUNK: ENVISIONING POSSIBLE FUTURES THROUGH CINEMA

ISBN 9781636811314
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Artificial vs. Intelligence

Edited by Jack Thomas Taylor.

SILVANA EDITORIALE

ISBN 9788836655472 u.s. \$35.00 CAD \$53.00
Pbk, 8.75 x 9.5 in. / 136 pgs / 70 color.
March/Cultural Theory
Territory: NA LA ASIA AU/NZ AFR ME

Curator and researcher Jack Thomas Taylor collects various case studies highlighting the contradictions within the concept of “artificial intelligence,” and discusses the little-publicized topic of Artificial Generative Intelligence, a “strong” form of AI that aims to replicate humanity’s broad cognitive abilities.



Breaking Free: Queer Temporality and Collaborative Art

A Guide to the Radical Power of Self-Exclusion

Edited with introduction by Lieven De Boeck. Text by Bradley Wester, Antony Hudek, Kurt Vanbellegem.

SET MARGINS' PUBLICATIONS

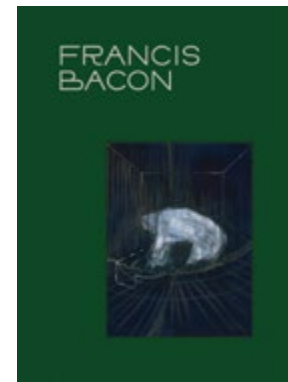
ISBN 9789083449838 u.s. \$28.00 CAD \$42.00
Hbk, 7.75 x 10.5 in. / 144 pgs / 100 color.
April/Art
Territory: NA LA ASIA AFR ME

Based on an idea by Hélio Oiticica and brought to life by Lieven De Boeck, *Breaking Free* offers a dynamic fusion of artmaking tools, including stitching, painting and performing, to explore queer identity.



FANTASY

ISBN 9781941753705
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Inventory Press
Territory: WORLD



FRANCIS BACON: THE BEAUTY OF MEAT

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GET OUT

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Inventory Press
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Nicolas Trembley: My Craft

Text by Nicolas Trembley. Conversation between Nicolas Trembley, Véronique Bacchetta.

AFTER 8 BOOKS

ISBN 9782492650178 u.s. \$35.00 CAD \$53.00
Pbk, 8 x 11 in. / 192 pgs / 200 color / 100 b&w.
June/Curatorial & Museum Studies/Art Criticism & Theory
Territory: NA LA ASIA AU/NZ AFR ME

Swiss curator Nicolas Trembley (born 1965), head of the Syz Collection in Geneva, proposes a critical analysis of display methods in art history. From Japanese folk art to contemporary ceramics, Trembley’s research is insightful and stimulating, unconventional and generous.



Seasonal Matters Rural Relations (Field)notes on Rhythms, Rituals and Cohabitation

Edited by Anastasia Eggers, Ils Huygens. Text by Claire Chassot, Jonathan De Maeyer, Anastasia Eggers, Ciel Grommen, Pia Jacques, Carolien Lubberhuizen, Ioana Lupascu, et al.

ONOMATOPEE

ISBN 9789083362182 u.s. \$32.00 CAD \$48.00
Pbk, 5 x 7.5 in. / 304 pgs / 72 color / 17 b&w.
February/Cultural Theory/Nature
Territory: NA LA ASIA AFR

Seasonal Neighbours is an artist-run group based in Europe, centered around communal agricultural practices. This volume of collected case studies gathers different nuances of the agricultural realities of working side by side with farmers, seasonal workers, plants and crops.



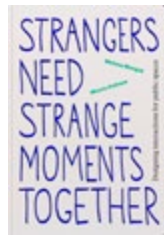
Allogfshore
The Art of Automating Tax Evasion

Text by Pekko Koksinen. Interviews by Melle Smets, Lora Verheecke.

SET MARGINS' PUBLICATIONS

ISBN 9789083449821 u.s. \$25.00 CAD \$38.00
Clth, 5.25 x 8.5 in. / 172 pgs / 53 b&w.
February/Cultural Theory
Territory: NA LA ASIA AFR ME

The *Allogfshore* series of flowcharts by artist collective Rybn.org presents five ready-to-use strategies for corporations to evade taxes and other social or environmental obligations. At the same time, these cynical diagrams document how contemporary financial engineering allows multinationals and enterprises to optimize profits and maximize anonymity.



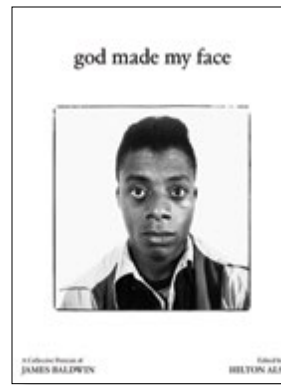
Strangers Need Strange Moments Together
Designing Interaction for Public Spaces

Text by Mouna Andraos, Melissa Mongiat, Eva Schindling.

SET MARGINS' PUBLICATIONS

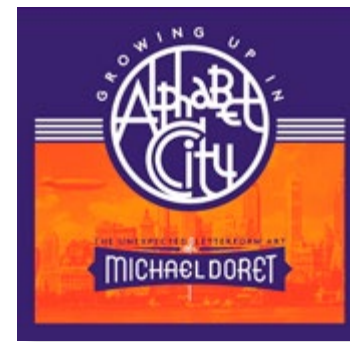
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Pbk, 6.75 x 10 in. / 240 pgs / 202 color.
April/Art/Architecture & Urban Studies
Territory: NA LA ASIA AFR ME

Mouna Andraos and Melissa Mongiat, cofounders of the Montreal collective Daily tous les jours, invite fellow artists, urban theorists, policymakers and educators to take a joyful approach to building resilient urban communities and re-enchanting public space.



GOD MADE MY FACE: A COLLECTIVE PORTRAIT OF JAMES BALDWIN

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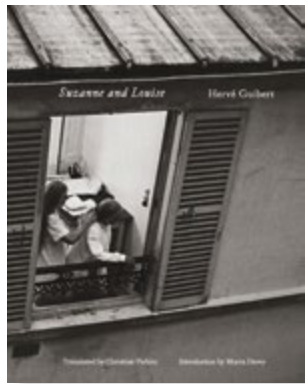


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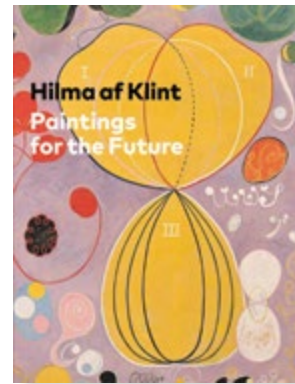
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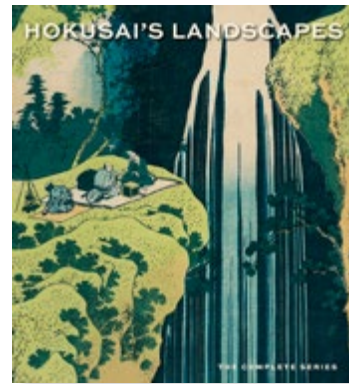
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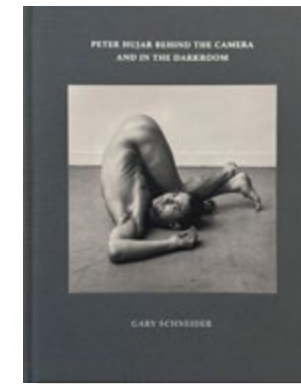
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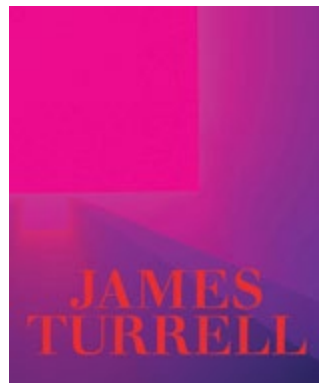
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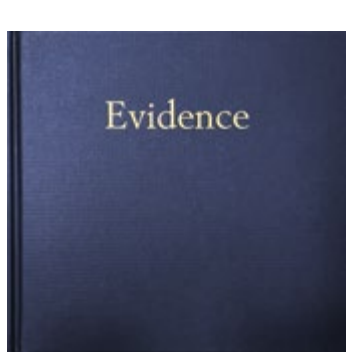
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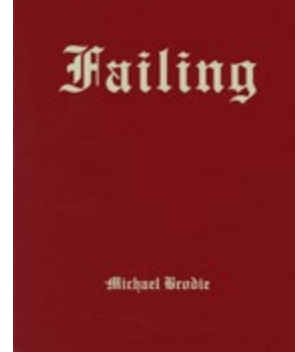
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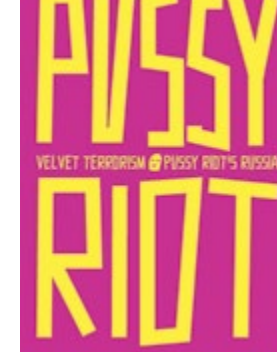
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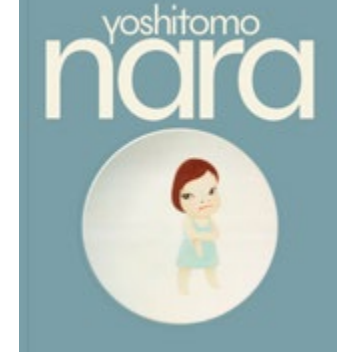
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