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**Spring/Summer 2011 Title Supplement**

DAVID ZWIRNER

**Marcel Dzama: Behind Every Curtain**

In recent years, Marcel Dzama (born 1974) has expanded his widely acclaimed drawing practice to incorporate theatrical realizations of his magical, myth-laden cosmology in three-dimensional dioramas and films. *Behind Every Curtain* provides a kind of sketchbook companion or dossier on the making of his latest film, *A Game of Chess*. This work draws on the importance of chess for the early twentieth-century avant-garde (Man Ray, Duchamp, Picabia) and the game's curious overlap with dance, in films and ballets by René Clair and—of especial significance for Dzama—Oskar Schlemmer, whose 1922 *Triadic Ballet* included puppet-like masked figures performing on a checkered surface. In Dzama's film, characters based on chess pieces, clad in costumes made from papier-mâché, plaster and fiberglass and wearing elaborate masks, dance across a checkered board to engage their opponents in fatal skirmishes. Distinctions between reality and fiction collapse as both costumed and “real-life” characters in the film are killed. The filming and the creation of the costumes for *A Game of Chess* were carried out in Guadalajara, Mexico, and the influence of local crafts and religious traditions can also be felt throughout this body of work. Published on the occasion of Dzama's sixth solo exhibition at David Zwirner, this handsome and affordable artist's book is packed with full-bleed drawings, sculptures, dioramas and film and production stills that give vivid testimony to the craft and thoroughness of his immensely popular art.

**Marcel Dzama: Behind Every Curtain****ISBN 978-1-935202-62-2****Pbk, 6 x 7.75 in. / 80 pgs / 80 color / 25 b&w.**

US \$22.00 CDN \$24.00

March/Art

**Exhibition Schedule**

New York: David Zwirner, 02/17/11–03/19/11

THE DRAWING CENTER

**Gerhard Richter: Lines Which Do Not Exist****Text by Gavin Delahunty.**

For Gerhard Richter (born 1932), the category of drawing covers a multitude of techniques, including graphite, ballpoint, ink, colored ink and watercolor on paper. Throughout his career, drawings have appeared in series that sometimes only consist of a few works: in the 1960s, representational and mechanical drawings from projected photographs; in the 1970s, abstract drawings; in the 1980s, drawings of people and objects; and in the 1990s, both figurative and abstract ink drawings. Nonetheless, Richter notoriously once expressed disdain for drawing's vaunted guarantee of authenticity and virtuosity—in part from his insistent and complete commitment to painting. Drawing therefore sits at a fascinating angle to his painting, and provides an arena for aspects of his thinking that rarely surface in his painting. *Lines Which Do Not Exist* is published for the artist's Fall 2010 exhibition at The Drawing Center in New York—his first overview in a public institution in New York since *40 Years of Painting* at The Museum of Modern Art (2002). It presents over 50 color reproductions of graphite, watercolor and ink on paper drawings made by Richter over a period of five decades, from 1966 to 2005.



**Gerhard Richter:**  
**Lines Which Do Not Exist**  
**ISBN 978-0-942324-62-4**

**Pbk, 6 x 9 in. /****120 pgs / 59 color.**

US \$25.00 CDN \$28.00

February/Art



DAMIANI

## Mike Mills: Drawings from the Film Beginners

Mike Mills' films and design work have dominated the visual landscape of the past two decades, through record covers and music videos for bands like Air, Blonde Redhead and Sonic Youth, movies such as *The Architecture of Reassurance* (2000) and *Paperboys* (2001) and his first feature-length film, *Thumbsucker* (2004), starring Keanu Reeves and Tilda Swinton. 2011 sees the release of Mills' new feature film, *Beginners*, starring Ewan McGregor and Christopher Plummer. McGregor plays a character who, as Mills describes, "shares some things with me: we both do graphic design, we both often figure out what we're thinking by drawing, we both have dogs and we both did record covers for a very real band named The Sads. This book contains all the drawings which I (Mike) drew, and that Oliver (played by Ewan) works with in the film. Oliver has the unfortunate idea of creating an illustrated 'History of Sadness' as a record cover for the The Sads, including such episodes as: Neanderthal man realizes he's

outclassed by homo sapiens man, the pilgrims, industrialization, birth of the novel, pets in general and many more." This volume also features a new series of drawings: an illustrated *History Of Love* which includes such chapters as: the first butt to attract, great lovers in film, flappers, free love's not so easy, internal V.S. external problems and many more.

**Mike Mills: Drawings from the Film Beginners**

**ISBN 978-88-6208-179-5**

**Hbk, 6.5 x 9.25 in. / 128 pgs / illustrated throughout.**

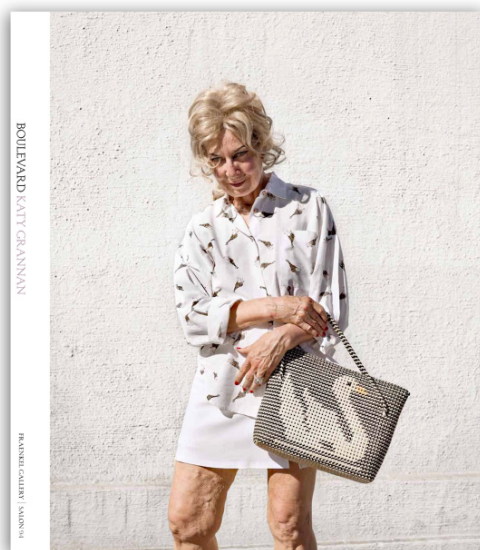
US \$35.00 CDN \$39.00

June/Art

FRAENKEL GALLERY/SALON 94

## Katy Grannan: Boulevard

Between 2008 and 2010, photographer Katy Grannan roamed the streets of Los Angeles and San Francisco, making portraits of strangers whom many of us might unattentively pass by; people for whom life appears not to have been easy, and whose faces, bodies, clothing and gestures comprise the subject of this magnificent oversized, slipcased monograph from Frankel Gallery/Salon 94. Grannan characterizes what attracts her in these subjects as "a combination of personality, spirit and their actual, physical being." Grannan photographed her subjects in front of the white stucco walls so readily found in California, preferring a strong midday light which transforms her city streets into outdoor studios. The light in these photographs is thus both precise and indiscriminate, describing in high-pitched detail Grannan's hustlers, dreamers, outcasts, addicts and beauty queens, and delivering a powerful atmosphere of both defiant optimism and great hardship. "I want all of it to exist, messily and awkwardly, in the photographs," she has said. Reviewing Fraenkel Gallery's 2011 exhibition of these 38 photographs for *The Huffington Post*, Julie Henson described them as "teeming with information about class, race, gender and community in the simplest terms... what *Boulevard* reminds us is that no-one is to be forgotten, and that the photograph holds unparalleled power to uncover the lines between reality and invention, allure and disgust."



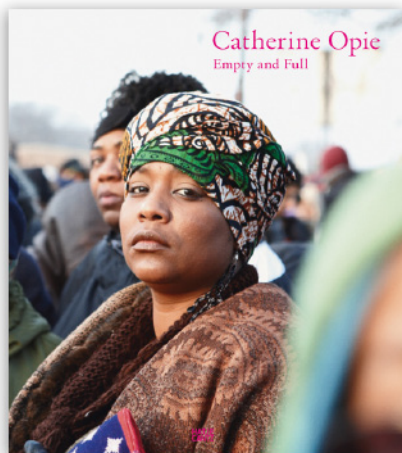
**Katy Grannan: Boulevard**

**ISBN 978-1-881337-29-4**

**Pbk, 13 x 15 in. / 44 pgs / 38 color.**

US \$45.00 CDN \$50.00

March/Photography



HATJE CANTZ

## Catherine Opie: Empty and Full

Edited by Helen Molesworth. Text by Jill Medvedow, Anna Stothart.

Catherine Opie (born 1961) has forged new idioms in both portrait and landscape photography, frequently combining the two genres to explore how people occupy different landscapes—from high school football players on the field to ice fishermen on frozen lakes, to surfers waiting for the next wave. In doing so she has come to stand as one of America's foremost documentarians. Recently, Opie has returned to the genre of street photography, elaborating on the relationship between people and place, particularly the energies and desires created when masses of people convene around a shared interest or value. Freedom of assembly is one of the rights Americans take for granted; Opie is interested in the way that sites, such as the National Mall in Washington, D.C., come to be defined by the groups of people who assemble there and how their gathering shapes the

identity of the place. This catalogue presents Opie's photographs of recent political demonstrations and gatherings, ranging from the inauguration of President Obama to Tea Party rallies. Drawing on a long and august tradition of American landscape painting and documentary photography, Opie gives us a view of democracy in action. Her photographs offer a dynamic, complicated and loving portrait of the United States at the dawn of the twenty-first century. This fully illustrated catalogue features a discussion between the artist and ICA Boston Chief Curator Helen Molesworth.

### Catherine Opie: Empty and Full

ISBN 978-3-7757-3015-0

Hbk, 9.5 x 10.75 in. / 95 pgs / 50 color.

US \$40.00 CDN \$44.00

June/Photography

### Exhibition Schedule

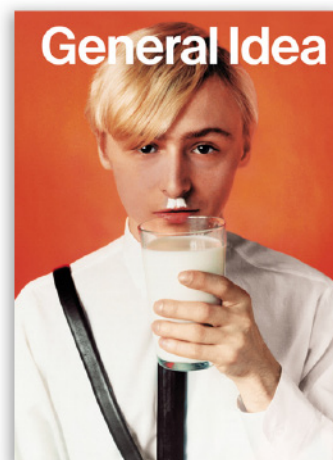
Boston, MA: The Institute of Contemporary Art, 04/15/11–09/05/11

JRP|RINGIER

## General Idea: A Retrospective 1969-1994

Edited by Frédéric Bonnet. Text by Jean-Christophe Ammann, AA Bronson, Louise Dompierre, Elisabeth Lebovici, David Moos.

General Idea was founded in Toronto in 1969 by Felix Partz, Jorge Zontal and AA Bronson as a generic identity to free the artists "from the tyranny of individual genius." Under the leadership of their fictitious muse Miss General Idea, and inspired by William Burroughs' conception of the "image virus," the collective interrogated media image culture through now legendary projects like *File* magazine, as well as paintings, installations, sculptures, mail art, photographs, videos, ephemera, T.V. programs and even a beauty pageant. General Idea came to an end in 1994, when Partz and Zontal died of AIDS. Today General Idea can be seen to anticipate the later art collectives of the 1970s as well as aspects of Relational Aesthetics in the 1990s. This volume presents an overview of the Canadian collective's bold mingling of reality and fiction and their frequently transgressive, parodic incursions upon both art and society. It traces such prevalent themes of their oeuvre as the mystique of the artist and the creative process, glamour as a creative tool, art's relationship to media and mass culture, architecture and archaeology, sexuality and AIDS. Including newly commissioned essays and reprinted texts, this volume is richly illustrated with documents and reproductions of the most significant projects realized by General Idea between 1969 and 1994.



### General Idea: A Retrospective 1969-1994

ISBN 978-3-03764-162-0

Hbk, 6.75 x 9.25 in. / 224 pgs / 151 color / 81 b&w.

US \$39.95 CDN \$44.00

May/Art

### Exhibition Schedule

Paris: Musée d'Art Moderne, 02/11/11–04/30/11

Toronto: Art Gallery of Ontario, Fall 2011



JRP|RINGIER

Previously Announced: New Format, New Price!

## Hedi Slimane: Anthology of a Decade 2000-2010

In a 2003 conversation with then-*Interview* magazine editor Ingrid Sischy, French designer Hedi Slimane (born 1968) described his beginnings as a photographer: "I started taking pictures before I even began in fashion. I didn't start with clothes until I was 16, but I had my first camera when I was 11. I've always taken pictures, almost like some people take notes or write down their thoughts." As *Hedi Slimane: Anthology of a Decade 2000-2010* reveals, Slimane's photographs, which traverse the music scene, the New York art scene, street fashion and haute couture, are as fresh as his groundbreaking work in fashion. Drawing on photographs taken throughout the past decade, this majestic four-volume monograph records Slimane's early years in the fashion industry, before, during and after his tenures at Yves Saint Laurent and Christian Dior. It was during this decade that Slimane brought to men's fashion an androgynous, rock verve that influenced couture worldwide. This anthology of color photographs lay bare Slimane's inspirations for this look, evidencing his attention to both youth culture and more historical groundings in photography; in their composition, these pictures also affirm that the designer's major contribution to contemporary haute couture has been his continual refinement of line and silhouette. *Anthology of a Decade* is revelatory both as a hitherto little-known instance of Slimane's many talents, and as an elucidation of his work in fashion.

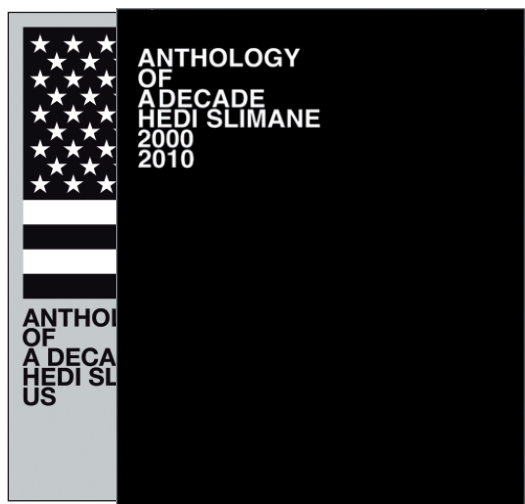
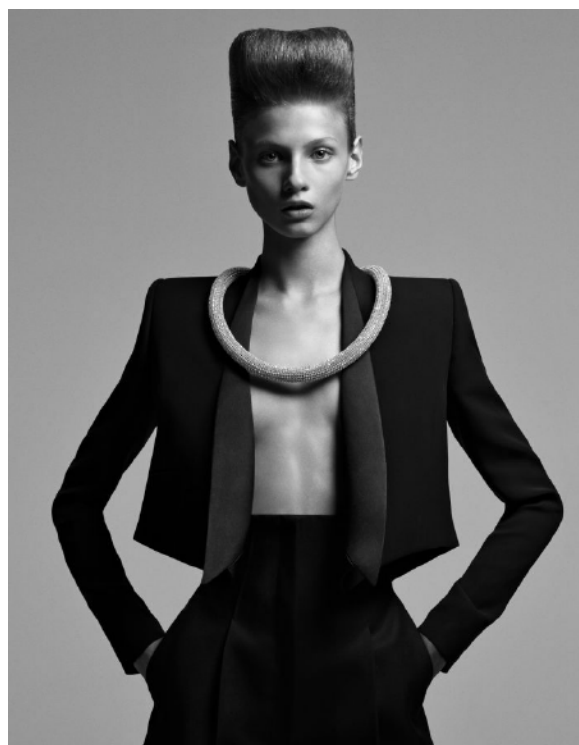
**Hedi Slimane: Anthology of a Decade 2000-2010**

**ISBN 978-3-03764-115-6**

**Boxed, 4 Pbk volumes, 8.5 x 11.25 in. / 724 pgs / 600 color.**

U.S. \$295.00 CDN\$325.00 **SDNR30**

May/Fashion



OSCILLOSCOPE LABORATORIES

## Exit Through the Gift Shop



Nominated for an Academy Award for Best Documentary Feature, *Exit Through the Gift Shop* is a chaotic filmic study of low-level criminality, comradeship and incompetence. Directed by Banksy, and narrated by the film star Rhys Ifans, it follows the career of eccentric Los Angeles shopkeeper Thierry Guetta as he becomes interested in street art, and begins to shoot footage of street artists such as Shepard Fairey and Space Invader at work. He soon encounters the world-famed but notoriously fugitive English artist known as Banksy, who, incredibly, allows him to document several works and the preparations for his blockbuster exhibition, *Barely Legal*. When Guetta finally completes his street art

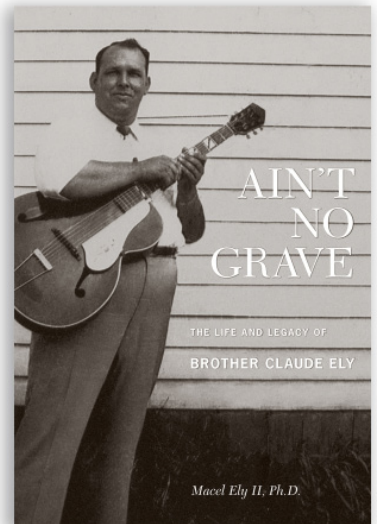
film, Banksy discovers it to be an incoherent mess, and decides to turn the camera on Guetta and make the film himself. To keep Guetta busy, he proposes that he create his own art show, which leads to untold chaos and a denouement that astonishes both Banksy and Fairey. Ann Hornaday of the *Washington Post* feted this wild and improbable tale as “a celebration of pranksterism and perhaps a superb prank in its own right [...] *Exit Through the Gift Shop* captures the outlaw, monkey-wrenching glee of the graffiti artists who became art stars at the turn of this century, while raising profound questions about authorship, the truth claims of nonfiction film and that old chestnut ‘What Is Art?’”

**Exit Through the Gift Shop**  
**ISBN 978-1-935202-57-8**  
**DVD video, 5 x 7 in. / NTSC**  
US \$29.99 CDN \$33.00  
April/Film & Video

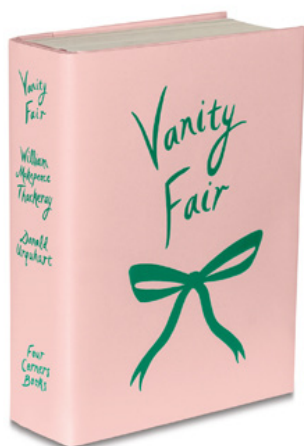
DUST TO DIGITAL

## Ain't No Grave: The Life and Legacy of Brother Claude Ely By Macel Ely II.

Once described as the King Recording Label's "Gospel Ranger," Brother Claude Ely (1922–1978) was known and loved throughout the Appalachian mountains as both a religious singer-songwriter and a Pentecostal-Holiness preacher. Few people, however, knew the details of his childhood, military service and years of hard toil in the coal fields of south western Virginia. Through the great popularity of songs like “There Ain't No Grave Gonna Hold My Body Down,” Brother Claude Ely bequeathed a musical and spiritual influence that continues to resonate in gospel music today. Authored by Ely's great-nephew Macel Ely, *Ain't No Grave: The Life and Legacy of Brother Claude Ely* is an oral, biography composed from recorded interviews with more than 1,000 people in the Appalachian Mountains who knew Brother Claude Ely. An accompanying CD collects recordings of “There Ain't No Grave” and other songs and sermons.



**Ain't No Grave**  
**ISBN 978-0-9817342-2-4**  
**Hbk, 7 x 9.5 in. / 360 pgs / 290 duotone.**  
US \$50.00 CDN \$55.00  
March/Music/Nonfiction & Criticism



FOUR CORNERS BOOKS

## Vanity Fair

By William M. Thackeray.

Illustrations by Donald Urquhart.

The *Four Corners Familiars* series invites contemporary artists to illustrate and produce a new edition of a classic novel or short story. This magnificent edition of William Makepeace Thackeray's *Vanity Fair* (first published in 1847–48) is the sixth in this series, and is produced by the British artist Donald Urquhart. Urquhart's black-and-white drawing style and subject matter is perfectly suited to the themes of *Vanity Fair*, which follows the fortunes of its strong-minded and strong-willed anti-heroine Becky Sharp through the follies and hypocrisies of early nineteenth-century British society. Urquhart's drawings, inspired by the fashions and iconography of 1930s Hollywood, focus exclusively on Becky Sharp. "I wanted to sideline all the secondary characters," says Urquhart. The novel is newly typeset in Perpetua and Felicity (partly chosen for their feminine names), typefaces designed by Eric Gill.

### Vanity Fair

ISBN 978-0-9561928-4-4

Hbk, 6.5 x 9 in. / 848 pgs / 40 b&w.

US \$40.00 CDN \$44.00

April/Literature

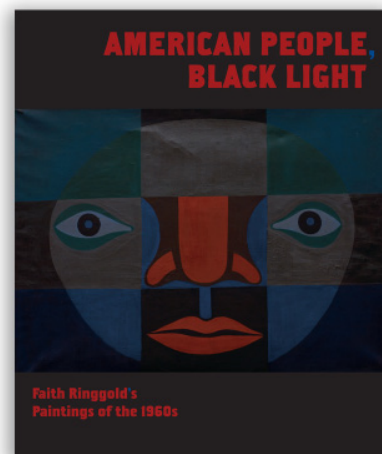
NEUBERGER MUSEUM OF ART

## American People, Black Light: Faith Ringgold's Paintings of the 1960s

Edited by Thom Collins and Tracy Fitzpatrick.

Text by Tracy Fitzpatrick, Michele Wallace.

Faith Ringgold (born 1930) is famed today as the progenitor of the African-American story-quilt revival of the late 1970s, but her story begins further back, with her *American People Series* of 1963. These once influential paintings, and the many political posters and murals she created throughout the 1960s, have largely disappeared from view, being routinely omitted from art historical discourse over the past 40 years. *American People, Black Light* is the first examination of Ringgold's earliest radical and pioneering explorations of race, gender and class. Undertaken to address the social upheavals of the 1960s, these are the works through which Ringgold found her political voice. *American People, Black Light* offers not only clear insight into a critical moment in American history, but also a clear account of what it meant to be an African American woman making her way as an artist at that time.



**American People, Black Light:**  
**Faith Ringgold's Paintings of the 1960s**  
**ISBN 978-0-9795629-3-8**

Pbk, 9 x 10.75 in. / 136 pgs / 71 color / 23 b&w.

US \$30.00 CDN \$33.00

March/Art



SKARSTEDT

## Mike Kelley: Arenas

Text by Cary Levine.

Mike Kelley's *Arenas* series of the late 80s and early 90s mark a shift away from the artist's performance-oriented activity and towards a new sculptural dexterity, in which cultural resonance is elicited from an eerie reframing of everyday objects. First exhibited in 1990 at Metro Pictures, the *Arenas* are comprised of stuffed animals arranged around the edges of blankets (or occasionally posed isolate in their center). Ten or twenty such toys in such groupings might convey a cheery childhood picnic scenario, but Kelley rarely selects more than five or six, and places them carefully so that their cuddliness and their capacity to comfort is entirely canceled out. Instead, we encounter the toy as a commodity entity—a mass-manufactured product positioned to enter into play but far from inviting it. Skarstedt's exhibition of seven of the eleven *Arenas* is here recorded in superb installation shots and with critical commentary.

**Mike Kelley: Arenas**

**ISBN 978-1-61623-718-9**

**Hbk, 8.75 x 11.25 in. / 44 pgs / 32 color.**

US \$30.00 CDN \$33.00

April/Art

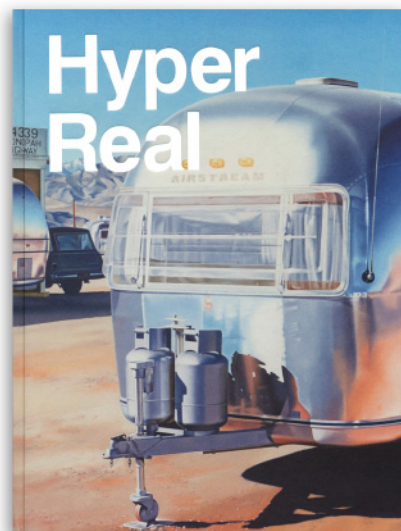
WALTHER KÖNIG, KÖLN

## Hyper Real

**The Passion of the Real in Painting and Photography**

**Edited by Brigitte Franzen, Susanne Neuburger.**

At the end of the 1960s, a group of American painters stepped out of the shadows of Abstract Expressionism and turned towards the tradition of painterly realism. Photorealist painters often used the photographic image as a model, but "correcting" the photographs—as Chuck Close did in his portraits—by placing different photos next to each other to give each segment of the picture its own focal point. Photorealists frequently emphasized the precedent of Pop art, and this volume on both Photorealist painting and photography in dialogue with painting (such as William Eggleston and Saul Leiter) opens with works by Mel Ramos, Ed Ruscha and Andy Warhol, and assesses works by Richard Artschwager, Thomas Demand, Vincent Desiderio, Rackstraw Downes, Richard Estes, Eric Fischl, Richard Hamilton, Duane Hanson, Jann Haworth, Candida Höfer, Robert Longo, Allan McCollum, Tracey Moffatt, Gerhard Richter, Stephen Shore, Thomas Ruff, Wayne Thiebaud and many others.



**Hyper Real**

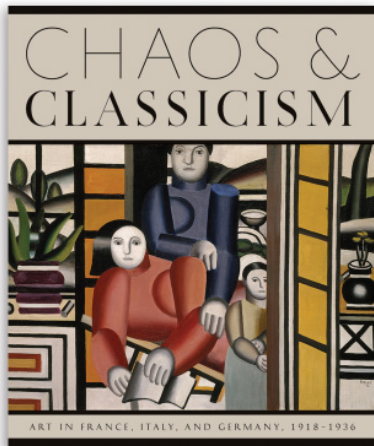
**ISBN 978-3-86560-929-8**

**Hbk, 10 x 13 in. / 400 pgs / 274 color.**

US \$49.95 CDN \$55.00

April/Art





GUGGENHEIM MUSEUM

Now in Paperback!

## **Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936**

**Text by Emily Braun, Kenneth E. Silver, James Herbert, Jeanne Nugent, Helen Hsu.**

Now available in paperback, *Chaos and Classicism* explores the classicizing aesthetic that followed the immense destruction of World War I. Accompanying the Guggenheim's widely lauded 2010 exhibition of the same name, it examines the interwar period in its key artistic manifestations and their interpretations of classical values and aesthetics: the poetic dream of antiquity in the Parisian avant garde of Fernand Léger and Pablo Picasso; the politicized revival of the Roman Empire under Benito Mussolini by artists such as Giorgio de Chirico and Mario Sironi; and the austere functionalist utopianism of the Bauhaus, as well as, more chillingly, the pseudo-biological classicism, or Aryanism, of nascent Nazi society. This

presentation of the seismic transformations in interbellum French, Italian and German culture encompasses painting, sculpture, photography, architecture, film, fashion and the decorative arts. Among the other artists surveyed here are Ludwig Mies van der Rohe, André Derain, Gino Severini, Jean Cocteau, Le Corbusier, Amédée Ozenfant, Madeleine Vionnet, Émile-Jacques Ruhlmann, Carlo Carrà, Giorgio Morandi, Massimo Campigli, Achille Funi, Ubaldo Oppi, Felice Casorati, Giuseppe Terragni, Gio Ponti, Arturo Martini, Georg Kolbe, Oskar Schlemmer, Otto Dix, Georg Scholz, Georg Schrimpf, Wilhelm Schnarrenberger and August Sander.

### **Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936**

**ISBN 978-0-89207-405-1**

**Pbk, 8 x 10.75 in. / 192 pgs / 140 color.**

US \$40.00 CDN \$44.00

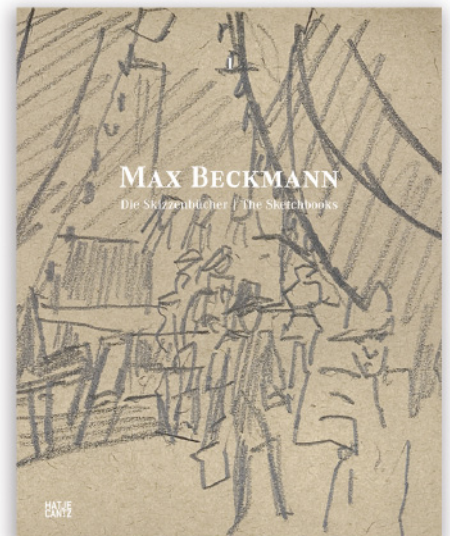
April/Art

HATJE CANTZ

## **Max Beckmann: The Sketchbooks**

**Text by Christiane Zeiller, Gerd Presler.**

Famed for his self portraits that rival Rembrandt and Picasso for intensity of conception and scrutiny, Max Beckmann (1884–1950) towers over German painting of the first half of the twentieth century, providing German modernism with one of its most personal visions and also inspiring a subsequent generation of American painters (Philip Guston, Nathan Oliveira). Now, Hatje Cantz presents this luxurious catalogue raisonné of Beckmann's 54 sketchbooks—the first time they have been published in their entirety. Beckmann used these sketchbooks throughout his active career, which spans the period between 1899 and his death in 1950. Their more than 1,300 pages (plus nearly 100 single sheets that have now been assigned to their original sketchbooks) are all reproduced here and annotated with texts elucidating themes and composition methods. This catalogue raisonné provides revelatory information and insight into Beckmann's process as a painter.



### **Max Beckmann: The Sketchbooks**

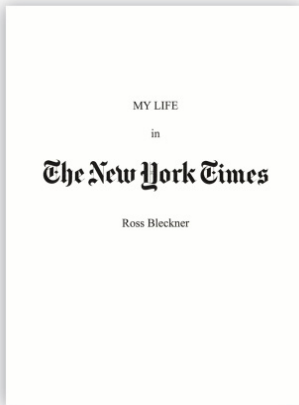
**ISBN 978-3-7757-2274-2**

**Slip, clth, 10 x 12.25 in. / 976 pgs / 191 color / 15 b&w / 1,260 duotone.**

US \$375.00 CDN \$413.00

April/Limited & Special Ed





EDGEWISE PRESS, INC.

### Ross Bleckner: My Life in *The New York Times*

American painter Ross Bleckner (born 1949) has long been an avid reader of *The New York Times*, with decades' worth of clippings from the paper to prove it. In this artist's book, Bleckner has now orchestrated his archive into a beautifully printed "homage to print media" (as he described it on *The Martha Stewart Show*, where this volume was prominently previewed). *My Life in The New York Times* constitutes a kind of collaged media commonplace book, compiling fragments of advice, wisdom and comment, sequenced into a loose narrative based on the cycle of life, from childhood and school to career and ultimately death, with attendant themes of ambition, success, disappointment and tenacity tackled en route. Details such as scotch tape bleeding through the paper are lovingly reproduced here, projecting a charming mortality of materials amid the poignancy of the thoughts Bleckner gathers.

**Ross Bleckner: My Life in *The New York Times***

**ISBN 978-1-893207-27-1**

**Pbk, 6.5 x 8.75 in. / 96 pgs / 90 color.**

US \$24.95 CDN \$27.00

April/Artists' Books

WALTHER KÖNIG, KÖLN/CONTEMPORARY FINE ARTS, BERLIN

### Jonathan Meese: Dash Snow Fanzine

New York artist Dash Snow's death in July 2009, two weeks before his 28th birthday, sent waves of grief through the art world and prompted numerous homage exhibits and events. In 2007, Snow had visited Berlin for his exhibition *The End of Living, the Beginning of Survival*, held at Contemporary Fine Arts. Photographers Jan Bauer, Bruno Brunnet, Jochen Littkemann, Franziska Sinn and Lutz Weinmann were on hand to record the visit, and for this homage fanzine/artist's book, the German multimedia artist Jonathan Meese has selected from their photographs to memorialize and celebrate his friend. Meese collages abstract geometrical paper shapes, scrawls comments, adds big globs and splashes of paint to the images of Snow in Berlin, rendering the chaotic, prolific creative energies of both Snow and himself in a defiant visual eulogy.



**Jonathan Meese: Dash Snow Fanzine**

**ISBN 978-3-931355-54-8**

**Pbk, 8.25 x 11.75 in. / 46 pgs / illustrated throughout.**

US \$18.00 CDN \$20.00

April/Artists' Books



**Philippe Parreno: Films 1987-2010**

**ISBN 978-3-86560-943-4**

**Hbk, 8.75 x 10 in. / 200 pgs / illustrated throughout.**

US \$69.95 CDN \$77.00

May/Art

WALTHER KÖNIG, KÖLN/KOENIG BOOKS

**Philippe Parreno: Films 1987-2010**

**Serpentine Gallery**

**Foreword by Hans Ulrich Obrist, Julia Peyton-Jones.**

**Text by Nicolas Bourriaud, Michael Fried, Dorothea von Hantelmann.**

Philippe Parreno rose to prominence in the 1990s among a group of artists later gathered under the rubric of Relational Aesthetics. Parreno has sought to redefine the exhibition experience as a coherent object rather than a collection of individual works. In this spirit, his recent exhibition at the Serpentine Gallery constitutes an environment through which the visitor is guided by an orchestration of sound and image. This catalogue for the exhibition examines Parreno's films, including *Invisibleboy* (2010), the tale of a Chinese immigrant boy who sees imaginary monsters that are scratched onto the film stock; *June 8, 1968* (2009) which revisits the train voyage that transported the corpse of Robert Kennedy from New York to Washington D.C.; and *The Boy from Mars* (2003), which partly focuses on the generator that supplies the power required to make the film.

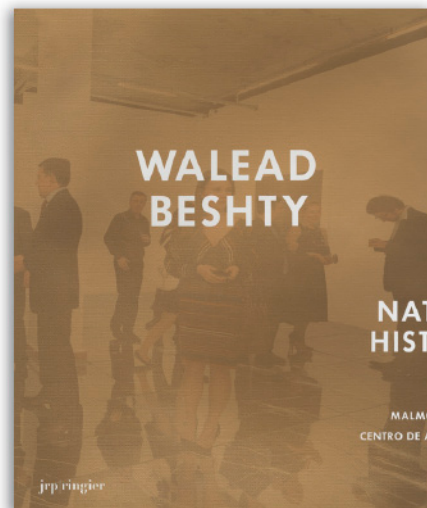
JRP|RINGIER

**Walead Beshty: Natural Histories**

**Foreword by Jacob Fabricius, Ferran Barenblit.**

**Text by Nicolas Bourriaud, Suzanne Hudson, Bob Nickas.**

Moments spent in elevators, check-ins at airports, subway rides—these are all examples of the kind of “in-between” time that fascinates Walead Beshty and supplies so much of the material for his photographs. “In-between time” applies to civic space, too—depopulated modernist housing developments that sit precariously between evacuation and demolition (explored by Beshty in his *Excursionist Views*), plants, weeds and vegetation on isolated highway medians (*Island Flora*), or abandoned shopping malls (*American Passages*). More recently, Beshty's adventures in “the in-between” have become a means of production, as he makes creative use of such mundane procedures as air travel or sending a package. This monograph presents a ten-year overview of Walead Beshty's approach to photographic and sculptural representation, and contains newly commissioned essays by Suzanne Hudson and Nicolas Bourriaud, as well as a conversation between Bob Nickas and Beshty.



**Walead Beshty: Natural Histories**

**ISBN 978-3-03764-188-0**

**Pbk, 9.25 x 11.25 in. / 160 pgs / 97 color / 97 b&w.**

US \$55.00 CDN \$61.00

May/Performing Arts



THYSSEN-BORNEMISZA ART CONTEMPORARY

## Los Carpinteros: Handwork, Constructing the World Special Edition

Edited by Gudrun Ankele, Daniela Zyman. Text by Eugenio Valdés Figueroa, Paulo Herkenhoff, Helen Molesworth, Rochelle Steiner.

The Cuban duo Los Carpinteros renounces individual authorship to sabotage the disciplines of design and architecture from within. This limited edition of the first comprehensive Los Carpinteros monograph—itsself voted one of “Austria’s Most Beautiful Books” for 2010—comes with a pair of flip flops designed by the artists. These flip flops are imprinted with a street map of Old Havana and are meant for the owner to wear while soaking up the city’s atmosphere. As the artists put it:

“We wanted people who read our book to have not just the intellectual experience of what we have tried to achieve in our work—i.e. communicating the unique experience of the Contemporary Cuban Artist—but also the visceral experience of ‘feeling’ the streets of our home and by doing so thinking about what it is and was to be Cuban during the years of our artistic journey.”

**Los Carpinteros: Handwork, Constructing the World**

ISBN 978-1935202-67-7

Hbk, 9.75 x 11 in. / 380 pgs / 330 color.

US \$190.00 CDN \$209.00 **SDNR20**

April/Limited & Special Ed

HATJE CANTZ

## José Parlá: Walls, Diaries and Paintings

Text by Michael Betancourt, Isolde Brielmaier, Greg Tage.

José Parlá (born 1973) derives his art from the accretions and damage of city walls, and the record they supply of neighborhood character and local history. To these collectively authored public surfaces, Parlá brings a consciousness of art history, and the transformations of graffiti traditions dating back to ancient Rome by painters such as Twombly, Basquiat and Kiefer. His mixed media works sometimes employ fresco techniques and include acrylic, oil paints, plaster, posters used as collage, homemade inks and enamel spray paint. Parlá’s archeological works celebrate the chronicles of the urban fabric as a diary: he writes, “as my works evolved, be it paintings, signatures, or even the documentation of these early ephemeral artworks throughout city walls, the works took on the nature of personal journals based on empirical experiences.” This volume surveys his two-decade oeuvre.



**José Parlá: Walls, Diaries and Paintings**

ISBN 978-3-7757-2977-2

Hbk, 11.5 x 9.75 in. / 188 pgs / 120 color.

US \$55.00 CDN \$61.00

May/Art



WALTHER KÖNIG, KÖLN

## Monica Bonvicini: Both Ends

Foreword by Rein Wolfs. Text by Ursula Maria Probst, Vanessa Joan Müller.

Monica Bonvicini's work conducts a continual dialogue between bodies and architecture. Frequently, Bonvicini eroticizes and/or psychologizes this relationship, through sculptures, installations and video works in which people are seen plunging their bodies into walls as if passing through them, or rubbing their genitals on the corners of a wall. The props of sadomasochism are often invoked, in a mattress made of black leather belts and screen installations of hanging chains. Bonvicini's humor is laced with a confrontational edge that compels her to explore, for example, the architectural-erotic politics of construction workers, who are disenfranchised from the authorship of their physical labor, but who are also notorious purveyors of male aggression towards women. If Bonvicini has a credo, it is best expressed by her oft-cited spraypainted wall text, "Architecture is the ultimate erotic act/carry it to excess." *Both Ends* provides a survey of works spanning the past decade.

**Monica Bonvicini: Both Ends**

**ISBN 978-3-86560-873-4**

**Pbk, 8.5 x 12.5 in. / 168 pgs / 150 color.**

US \$50.00 CDN \$55.00

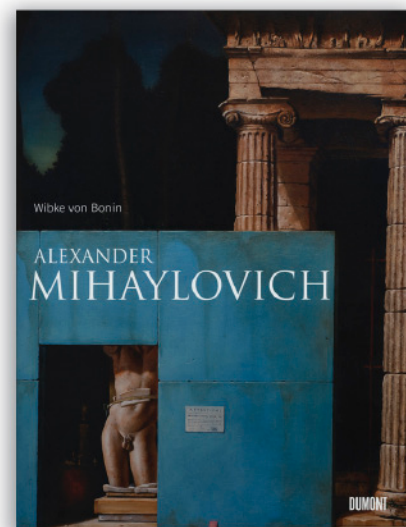
May/Art

DUMONT

## Alexander Mihaylovich

Text by Wibke von Bonin.

Since the late 1970s, Alexander Mihaylovich (born 1958) has devised homages to classical antiquity, inventing idealized Arcadian pastorals embellished with Latin inscriptions, or painting imaginary Egyptian, Greek and Roman sculptures posed in ruined or murky interiors. Often these paintings are framed in metal casings that add a Cornelian flavor to the whole. DuMont's substantial monograph appraises his career.



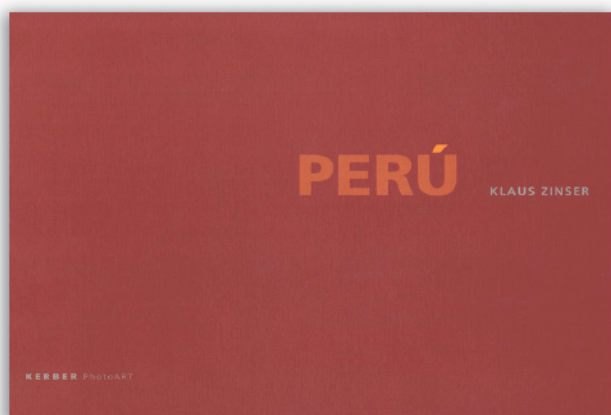
**Alexander Mihaylovich**

**ISBN 978-3-8321-9253-2**

**Hbk, 10 x 13.5 in. / 232 pgs / 497 color / 31 b&w.**

US \$75.00 CDN \$83.00

April/Art



KERBER

## Klaus Zinser: Perú

Text by Herbert Maier, Teresa Ruiz Rosas, Klaus Zinser.

Throughout the 1980s and 1990s, German photography Klaus Zinser (born 1950) made numerous trips to Peru, before finally relocating from Freiburg (in south-western Germany) to Lima, where he spent four years documenting the country's rare blend of ancient and modern. Entranced by Peru's preservation of Inca cosmology and spiritual values, and its unique syncretism between native Inca and colonial Catholic religions, Zinser undertook to pursue traces of the ancient in the everyday. The photographs gathered in this new large-format monograph easily shrug off the traps and clichés of the tourist gaze, highlighting instead the

ordinariness of the archaic—with an occasional breathtaking panorama of an Inca temple high up the Andes, surrounded by vast stretches of forest and mountainscape. Throughout the book, Zinser's text offers contextualizing commentary on the survival of ritual and tradition in all regions of the country.

**Klaus Zinser: Perú**

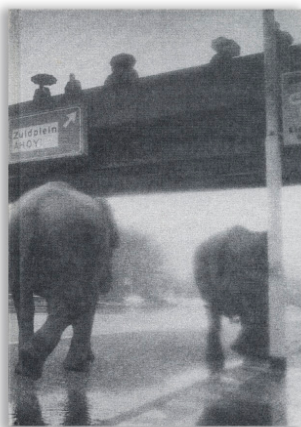
**ISBN 978-3-86678-415-4**

**Hbk, 14.5 x 10.25 in. / 224 pgs / 195 color.**

US \$95.00 CDN \$105.00

May/Photography





WITTE DE WITH PUBLISHERS

## **Susanne Kriemann: One Day**

**Edited by Nicolaus Schafhausen, Monika Szewczyk.**

Susanne Kriemann's *One Day* is the third volume in Witte de With's series of photographic portraits of Rotterdam. For this project, Kriemann compiled a list of books on Rotterdam, all published since the city's May 1940 bombing by the Luftwaffe. From these, Kriemann selected 115 images and arranged them to evoke the course of one day, from dawn until dusk.

**Susanne Kriemann: One Day**

**ISBN 978-90-73362-95-6**

**Hbk, 6.25 x 9 in. / 144 pgs / 39 color / 76 b&w.**

US \$30.00 CDN \$33.00

March/Artists' Books

KERBER

## **William Lamson: On Earth**

**Text by Silke Optiz. Interview by Liza Statton.**

New York-based artist William Lamson explores the humor and charm of amateur science through installation, performance and video. His "Actions" test forces of gravity and propulsion with slapstick deadpan and quick wit, while other works recruit wind to make drawings, or shopping carts to make public sculptures. This monograph surveys works from 2004 to 2010.

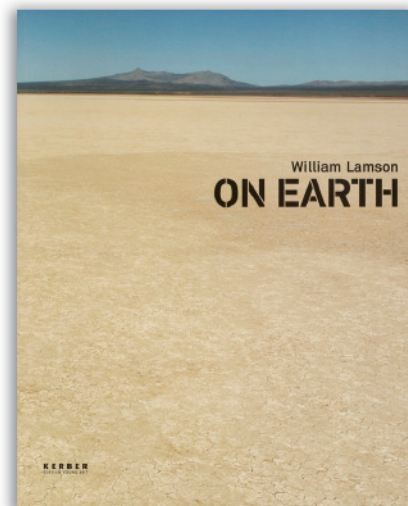
**William Lamson: On Earth**

**ISBN 978-3-86678-481-9**

**Pbk, 9.5 x 11.75 in. / 128 pgs / 151 color / 4 b&w.**

US \$44.95 CDN \$49.00

May/Art





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