

Spring/Summer 2012 Title Supplement



First historical overview of the universally admired Dutch photobook

Aperture

The Dutch Photobook

A Thematic Selection from 1945 Onwards

Edited by Frits Gierstberg, Rik Suermondt.

The Dutch photobook is internationally celebrated for its particularly close collaboration between photographer, printer and designer. The current photobook publishing boom in the Netherlands stems from a tradition of excellence that precedes World War II, but the postwar years inaugurated a period of particularly close collaboration between photographers and designers, producing such unique photography books as Ed van der Elsken's *Love on the Left Bank* (1956) and Koen Wessing's *Chili September 1973* (1973). Innovations such as the photo novel and the company photobook blossomed in the 1950s and 60s; later, other genres emerged to characterize the publishing landscape in Holland, including conceptual and documentary photobooks, books on youth culture, urbanism photobooks and landscape photobooks and travelogues.

Examining each of these genres across six themed chapters, *The Dutch Photobook* features selections from more than 100 historical, contemporary and self-published photobook projects. It includes landmark publications such as *Hollandse taferelen* by Hans Aarsman (1989), *The Table of Power* by Jacqueline Hassink (1996), *Why Mister Why* by Geert van Kesteren (2006) and *Empty Bottles* by WassinkLundgren (2007). Dutch photo historians Frits Gierstberg and Rik Suermondt contribute several essays on the history of the genre, the collaborative efforts between photographers and designers and their inspiration and influences, complementing the high-quality reproductions of photobooks throughout. Award-winning designer Joost Grootens contributes unique charts and diagrams that consolidate all of these elements, in a visually unique map of the Dutch photobook.

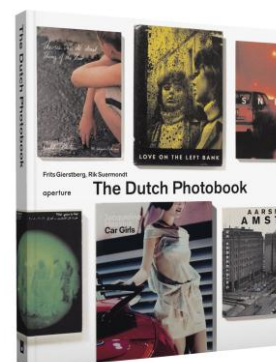
The Dutch Photobook

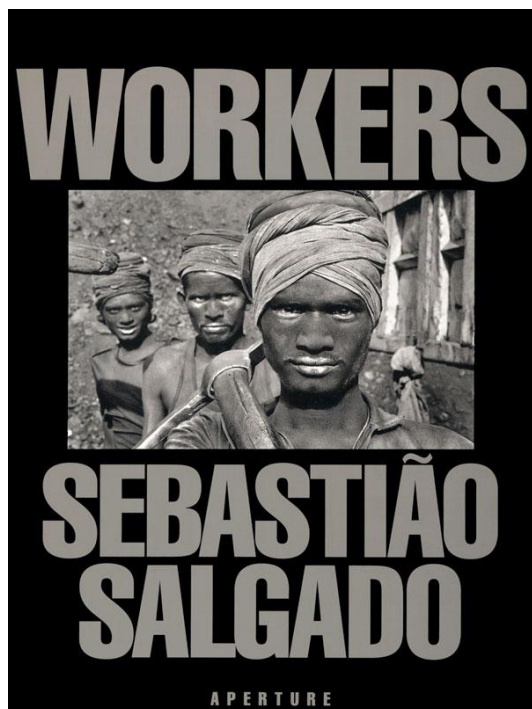
978-1-59711-200-0

Hbk, 9.5 x 11 in. / 240 pgs / illustrated throughout

U.S. \$75.00 CDN \$75.00

May/Photography





Back in Stock

Aperture

Sebastião Salgado: Workers

An Archaeology of the Industrial Age

More than those of any other living photographer, Sebastião Salgado's images of the world's poor stand in tribute to the human condition. His transforming photographs bestow dignity on the most isolated and neglected, from famine-stricken refugees in the Sahel to the indigenous peoples of South America. *Workers* is a global epic that transcends mere imagery to become an affirmation of the enduring spirit of working women and men. The book is an archaeological exploration of the activities that have defined labor from the Stone Age through the Industrial Age, to the present. Divided into six categories—"Agriculture," "Food," "Mining," "Industry," "Oil" and "Construction"—the book unearths layers of visual information to reveal the ceaseless human activity at the core of modern civilization. Extended captions provide a historical and factual framework for the images. "Salgado unveils the pain, the beauty, and the brutality of the world of work on which everything rests," wrote Arthur Miller of this photobook classic, upon its original publication in 1993. "This is a collection of deep devotion and impressive skill." An elegy for the passing of traditional methods of labor and production, *Workers* delivers a message of endurance and hope.

Sebastião Salgado: Workers

978-0-89381-525-7

Hbk, 9.75 x 13 in. / 400 pgs / 346 reproductions throughout.

U.S. \$100.00 CDN \$100.00

Available/Photography

Back in Print

Aperture

Between the Eyes: Essays on Photography and Politics

By David Levi Strauss.

Introduction by John Berger.

In an era of social confusion and visual pandemonium, David Levi Strauss tackles issues of photography and politics in a way that few critics today are courageous enough to attempt. The essays collected in *Between the Eyes* address topics ranging from propaganda and the imagery of dreams, to Sebastião Salgado's epic social documents and the deeply personal photographic revelations of Francesca Woodman. Other issues broached here include the legitimacy of photographic imagery and the media frenzy surrounding the events of September 11, as well as essays on the work of Ania Bien, Miguel Rio Branco, Alfredo Jaar, Joel-Peter Witkin and others, plus an interview with painter Leon Golub (who worked from photographs). Reviewing the first edition of *Between the Eyes*, *Publisher's Weekly* wrote: "'Photography and Propaganda,' a study of the work and deaths in '80s Central America of photojournalists Richard Cross and John Hoagland, should be required reading in the age of embeddedness, and 'Photography and Belief' is a terrific meditation on truth in the age of digital manipulation." As our world is increasingly deluged by images, a voice like Strauss's brings clarity to our understanding of their function and power. Thoughtful and firm, these reflections seem more vital now than ever.

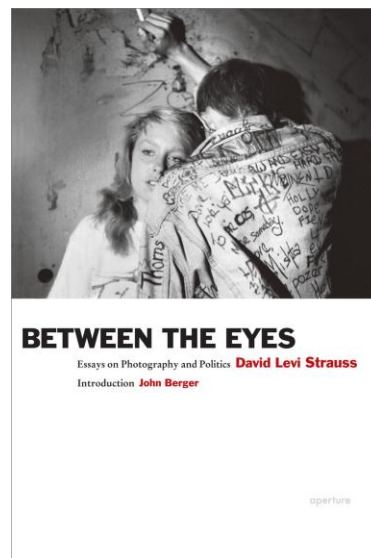
Between the Eyes: Essays on Photography and Politics

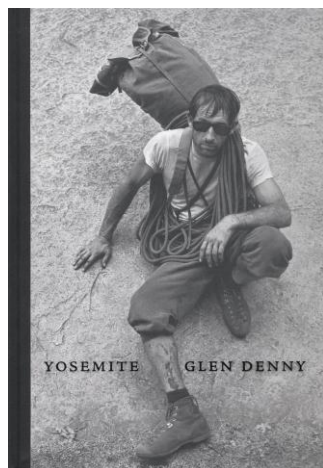
978-1-59711-214-7

Pbk, 5.5 x 8.25 in. / 208 pgs / 28 b&w.

U.S. \$19.95 CDN \$19.95

April/Photography





Back in Stock

T. Adler Books/Patagonia

Glen Denny: Yosemite in the Sixties

Foreword by Yvon Chouinard. Introduction by Rick Ridgeway. Edited by Tom Adler. Text by Glen Denny, Yvon Chouinard, Rick Ridgeway.

The sheer granite walls of Yosemite Valley have drawn a lot of visitors over the years. In the late 1950s and through the 60s, they galvanized a dedicated group of rock climbers, who saw their glacier-polished faces as the purest challenge. When those climbers first made their way up Half Dome and El Capitan, they ushered in a new era—over the course of the 60s, they developed techniques, tools and philosophies that would change the sport forever. In the 60s spirit of social exploration, a small group of committed climbers eventually dropped out of the mainstream of work and society to take up residence at Camp 4, perfecting their skills and developing a unique scene. This austere, boulder-strewn campground became the epicenter of the climbing world. In between spectacular feats carried out on the walls, it served both as a launching pad for further adventures and a refuge from them. Here, plans

were made, teams were formed and life was lived. The significance of Camp 4 was recently recognized in its placement on the National Register of Historic Places. Photographer and filmmaker Glen Denny was among its denizens, and captured his fellow climbers' personalities and parties, aspirations and preparations, loves and dreams in absolutely stunning, and sometimes death-defying, black-and-white. This majestic visual record of Yosemite in the 60s includes a foreword by Yvon Chouinard, founder of Patagonia, an introduction by Rick Ridgeway, whom *Rolling Stone* has called "the real Indiana Jones" and a wealth of previously unpublished photographs.

Glen Denny: Yosemite in the Sixties

978-0-9790659-0-3

Clth, 9 x 13 in. / 144 pgs / 126 color.

U.S. \$60.00 CDN \$60.00

June/Photography

New Boxed Edition

T. Adler Books/The Surfer's Journal

Ron Church: California to Hawaii 1960 to 1965

Foreword by Steve Pezman. Introduction by Brad Barrett. Edited by Tom Adler. Text by Steve Pezman, Brad Barrett, Ron Church.

Co-published by T. Adler Books and the wave-rider's Bible, *The Surfer's Journal*, this deluxe collection of mostly previously-unpublished vintage surfing photographs by the cult surf documentarian, Ron Church, offers a glimpse into the last moments of a small and innocent brand of west coast surf culture before it became swallowed up by today's wave jockeying, plastic surfboards and manufactured surf wear (to say nothing of the surf media). Church, who died at age 39 in 1973, was an amateur surfer himself, as well as an adventurer and a cameraman with the deep-sea explorer, Jacques Cousteau. In photographing his peers, Church preferred to paddle out with his waterproof equipment, shooting low to the water and far from shore, as if he were stalking a population of fantastic, water-walking sea creatures rather than marveling over specimens of a funky new kind of athleticism. He was among the earliest photographers to take a professional interest in the sport from any angle. In order to assemble this volume, publisher Tom Adler scoured Church's long-defunct proof sheet binders, maintained for decades by his widow. Provoked by their sheer volume, Adler selected the more offbeat moments from Church's multi-image studies, piecing together an evocative, often moody collection. This new edition comes in a printed and numbered box.



Ron Church: California to Hawaii 1960 to 1965

978-0-9663771-7-0

Boxed, hbk, 12 x 12 in. / 180 pgs / 4 color / 177 b&w. / numbered edition.

U.S. \$60.00 CDN \$60.00

June/Photography



Le Dictateur Press

Toilet Paper: Issue 5

Specially created by Maurizio Cattelan in collaboration with fellow countryman Pierpaolo Ferrari for Cattelan's major retrospective at the Guggenheim Museum in New York City, *Toilet Paper 5* is a brilliant new creation from the aberrant, animated mind of the Italian-born provocateur, mischief-maker and macabre witness to our times. Published by Le Dictateur Press, this part artist's book, part magazine contains no text; only full spreads of color photographs with imagery that often appropriates the slick production values of commercial photography to deliver dreamlike (or nightmarish) images that are as appropriate for the coffee table as they are for the WC. In an interview with *Vogue Italia*, Ferrari said that "the magazine springs from a passion/obsession that Maurizio and I have in common. Each picture springs from an idea, even a simple one, and then becomes a complex orchestration of people who build tableaux vivants. This project is also a sort of mental outburst."

Toilet Paper: Issue 5

978-2-84066-531-1

Pbk, 8.25 x 11.75 in. / 40 pgs / 22 color.

U.S. \$14.00 CDN \$14.00

May/Art



Le Dictateur Press

Maurizio Has Left the Building

Retrospective of Maurizio Cattelan's Last Exhibition at the Guggenheim New York

Edited by Pierpaolo Ferrari, Sebastiano Mastroeni. Drawings by Matteo Nuti. Text by Caroline Corbetta.

Hailed simultaneously as a provocateur, prankster and tragic poet of our times, Maurizio Cattelan (born 1960) has created some of the most unforgettable images in recent contemporary art. Upon the occasion of his 2011 Guggenheim retrospective, *All*, Cattelan astonished the art world by announcing his retirement from art, declaring that he would instead focus on the production of his magazine *Toilet Paper*. For the exhibition, Cattelan hung his entire oeuvre—128 works—from the middle of the Guggenheim's rotunda, in a sensational gesture of both witty irreverence and summary completion. *Maurizio Has Left the Building* is the artist's documentation of this landmark exhibition. Composed of several unbound signatures of installation photographs by Cattelan's *Toilet Paper* collaborator Pierpaolo Ferrari, plus drawings by Matteo Nuti, art direction by Sebastiano Mastroeni and text by Caroline Corbetta, this oversize volume conveys the extraordinary multidimensionality of Cattelan's installation. Ferrari's

full-color photographs show both individual works in close-up and larger overviews in which Frank Lloyd Wright's famous modernist rotunda becomes visually implicated in Cattelan's decidedly un-modernist swansong gesture, inspiring in the viewer a mixture of awe and amusement. As such, *Maurizio Has Left the Building* offers the definitive account of one of the most memorable exhibitions in recent history.

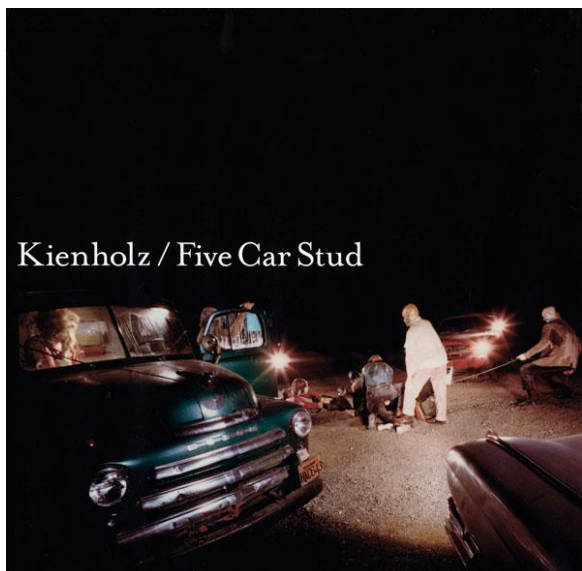
Maurizio Has Left the Building

978-2-84066-517-5

Pbk, 11.5 x 16 in. / 68 pgs / 64 color / 8 b&w.

U.S. \$75.00 CDN \$75.00

May/Art



Louisiana Museum of Modern Art

Kienholz: Five Car Stud

Text by Roberto Ohrt, Thomas McEvilley. Interview with Paul McCarthy.

Edward Kienholz's life-size tableau "Five Car Stud" (1969-72) depicts four automobiles and a pickup truck, arranged on a dirt floor in a dark room with their headlights illuminating a shocking scene: a group of white men exacting their gruesome "punishment" on an African American man. "Five Car Stud" is a harsh reminder of a shameful part of our history whose traces still linger. It was seen only in Germany in 1972 and has since remained in storage in Japan for almost 40 years. On the occasion of its first public showing in the United States, this volume examines an extraordinarily powerful artistic statement that has lost none of its potency. The catalogue presents essays by Roberto Ohrt and Thomas McEvilley, as well as an interview with American artist Paul McCarthy.

Kienholz: Five Car Stud

978-87-91607-96-7

Hbk, 10.5 x 10.25 in. / 128 pgs / illustrated throughout.

U.S. \$39.95 CDN \$39.95

June/Art

The first anthology of McCoy's influential writings on midcentury Californian architecture

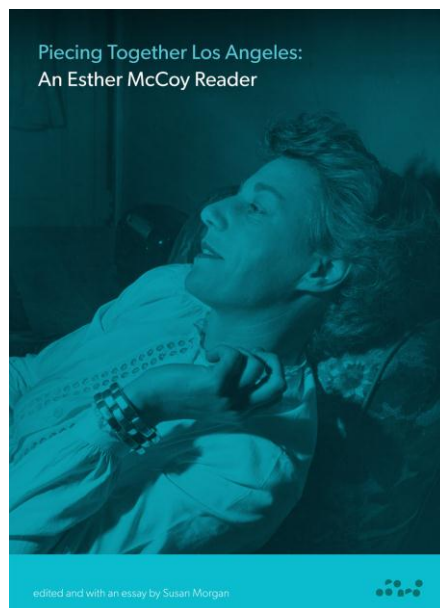
East of Borneo Books

Piecing Together Los Angeles: An Esther McCoy Reader

By Esther McCoy.

Edited and text by Susan Morgan.

Esther McCoy (1904–1989) is one of the twentieth century's foremost architecture historians, and one of the greatest chroniclers of the architecture of midcentury southern California. Her 1960 book *Five California Architects* has long been acknowledged as an indispensable classic, and as Reyner Banham famously observed of her, "no-one can write about architecture in California without acknowledging her as the mother of us all." *Piecing Together Los Angeles: An Esther McCoy Reader* is the first anthology of McCoy's writing. It features a selection of some 70 pieces—ranging from her 1945 article "Schindler, Space Architect" to "Arts & Architecture: Case Study Houses," a 1989 essay commissioned by the Museum of Contemporary Art, Los Angeles. From fiction for *The New Yorker* to seminal essays on new architectural forms, McCoy charts the progressive edge of American idealism, from the collective utopian spirit of Jazz Age Greenwich Village, through the Depression and the war years, to the optimism of the 1950s and 1960s. In preparing this volume, writer and editor Susan Morgan extensively researched the McCoy papers at the Archives of American Art. Her editorial decisions were based, in part, on McCoy's original selections for an unrealized anthology solicited by W.W. Norton in 1968. Expanding on that project, Morgan has included essays, articles, lectures, correspondence, memoirs and short stories that illuminate the breadth and complexity of McCoy's writing and the southern California region that inspired her groundbreaking work.



Piecing Together Los Angeles: An Esther McCoy Reader

978-0-615-52823-6

Pbk, 6 x 8.25 in. / 392 pgs / 6 b&w.

U.S. \$34.95 CDN \$34.95

May/ Architecture



Grey Art Gallery, New York University

Soto: Paris and Beyond, 1950–1970

Edited by Estrellita B. Brodsky. Text by Estrellita B. Brodsky, Sarah K. Rich.

Soto: Paris and Beyond, 1950–1970 accompanies the first large-scale exhibition dedicated to Jesús Soto to be held at a New York museum in more than 35 years. It highlights this major Venezuelan artist's early career, following his relocation from Caracas to Paris in 1950, and offers a rare opportunity to trace Soto's visionary trajectory and his influence upon, and exchanges with, other members of the avant garde. Soto's achievements in the field of interactive art established his reputation as both an international exponent of kinetic art and one of the most influential Latin American artists of the twentieth century. This fully illustrated catalogue includes essays by curator Estrellita B. Brodsky and art historian Sarah K. Rich. Brodsky's essay examines Soto's techniques, materials and theoretical concerns, while situating him in the context of postwar Paris. Rich shows how Soto's works act upon the viewer's perceptions.

Soto: Paris and Beyond, 1950–1970

978-0-934349-16-1

Hbk, 10.25 x 11.25 in. / 144 pgs / 74 color / 22 b&w.

U.S. \$45.00 CDN \$45.00

May/Art/Latin American Art & Culture

Exhibition Schedule

New York: Grey Art Gallery, New York University, 01/10/12–03/31/12

The Aldrich Contemporary Art Museum

Barrão: Mashups

Foreword by Tunga. Text by Mónica Ramírez-Montagut.

Brazilian artist Barrão (born 1959) is best known for his whimsical, somewhat bizarre sculptural clusters and “mash-ups” assembled from fragments of popular vitreous porcelain and ceramic objects. The artist acquires these fragments, once commonly cherished in Brazilian households, by scouting the second-hand stores, flea markets and dumpsters of Rio de Janeiro. When a sufficient quantity of materials has been accumulated, Barrão sorts and classifies the ceramics in his studio, separating them by size, color, function, vessel or ornament. These fragments are then carefully fused into a single sculptural entity, each of which constitutes a sort of a mini-collection—a vibrant magma of explosive visual and tactile qualities. Published for Barrão's first U.S. exhibition at The Aldrich Contemporary Art Museum, this volume offers a concise first introduction to Barrão's free-flowing associative sculpture.

Barrão: Mashups

978-1-4507-9711-5

Pbk, 7 x 9.75 in. / 62 pgs / 36 color.

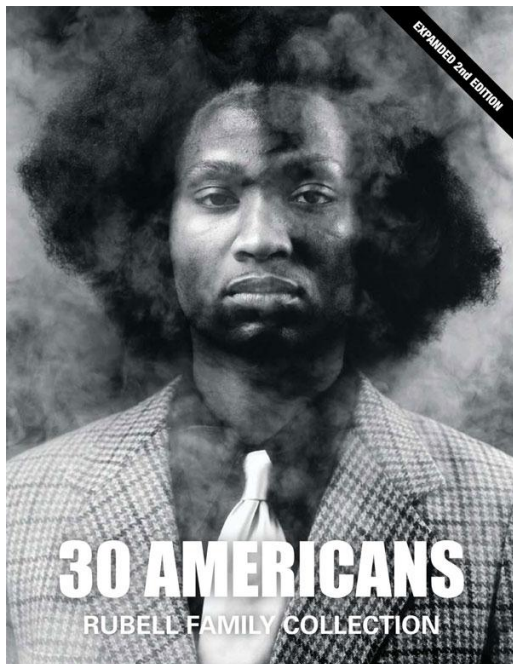
U.S. \$20.00 CDN \$20.00

May/Art/Latin American Art & Culture

Exhibition Schedule

Ridgefield, CT: The Aldrich Contemporary Art Museum, 01/29/12–06/10/12





New Expanded Edition

Rubell Family Collection

30 Americans

Text by Franklin Sirmans, Glenn Ligon, Robert Hobbs, Michele Wallace.

From its inception in the 1960s, the Rubell Collection has been able to boast a particularly fine range of African-American art. Recent New York exhibitions inspired the Rubell family to mount an exhibition of their holdings in this area, reproduced here in *30 Americans*. With a late addition to this exhibition, there are in fact 31 artists: Nina Chanel Abney, John Bankston, Jean-Michel Basquiat, Mark Bradford, Iona Rozeal Brown, Nick Cave, Robert Colescott, Noah Davis, Leonard Drew, Renée Green, David Hammons, Barkley L. Hendricks, Rashid Johnson, Glenn Ligon, Kalup Linzy, Kerry James Marshall, Rodney McMillian, Wangechi Mutu, William Pope L., Gary Simmons, Xaviera Simmons, Lorna Simpson, Shingue Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas, Mickalene Thomas, Kara Walker, Carrie Mae Weems, Kehinde Wiley and Purvis Young. This expanded second edition of the catalogue features additional color plates and an updated design.

30 Americans

978-0-9821195-5-6

Hbk, 8.75 x 11.25 in. / 233 pgs / illustrated throughout.

U.S. \$39.95 CDN \$39.95

April/Art/African American Art & Culture

Exhibition Schedule

Norfolk: Chrysler Museum of Art, 03/16/12–07/15/2012

Rubell Family Collection

American Exuberance

With this volume and its accompanying exhibition, the Rubell Family Collection set out to generate a portrait of what they call “American Exuberance.” The 64 artists selected, all citizens or residents of the United States, are or were particularly keen observers of American culture, economy and politics, regardless of their country of origin. Out of 140 total works, 40 were made in 2011, many specifically for this exhibition. Participating artists include Matthew Barney, Maurizio Cattelan, Felix Gonzáles-Torres, Wade Guyton, Keith Haring, Mike Kelley, Jeff Koons, Barbara Kruger, Glenn Ligon, Elizabeth Peyton, Richard Prince, Ryan Trecartin, Andy Warhol and Lisa Yuskavage. A number of the participating artists were asked to comment on the idea of American exuberance for the catalogue. Their responses took many forms, from Nate Lowman’s handwritten missive about *Coca Cola* to Rashid Johnson’s statement in the form of a personal ad.

American Exuberance

978-0-9821195-7-0

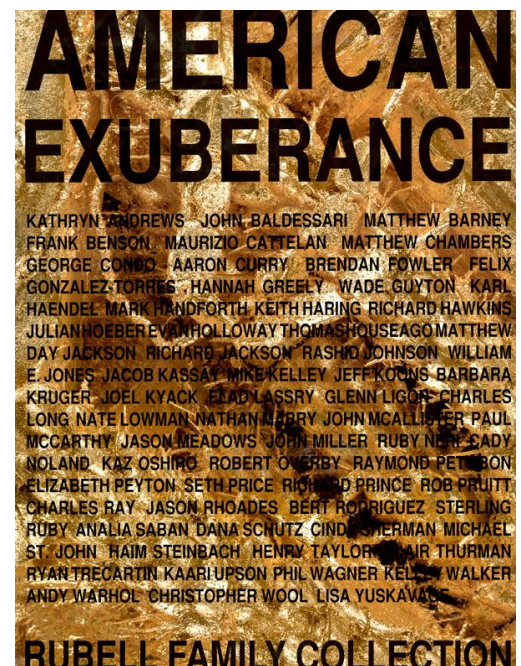
Pbk, 8.5 x 11 in. / 244 pgs / illustrated throughout.

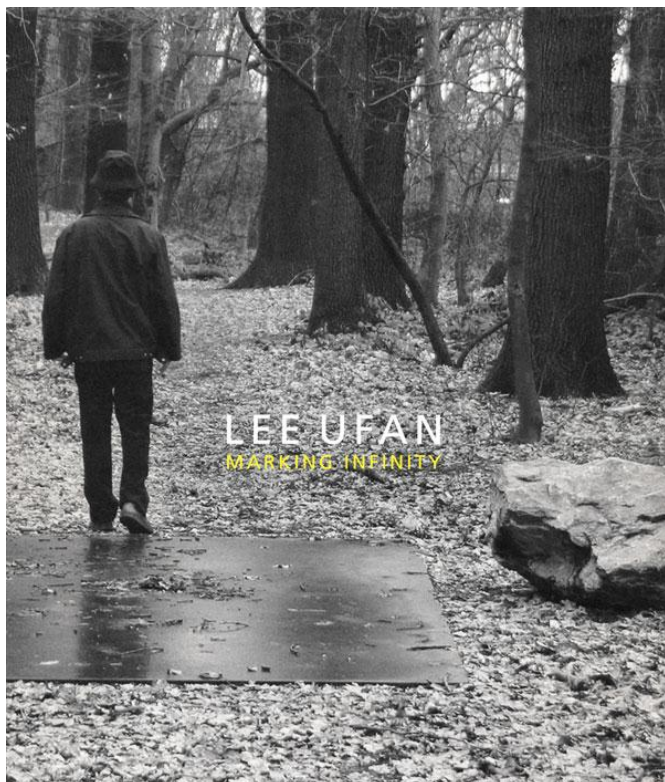
U.S. \$49.95 CDN \$49.95

April/Art

Exhibition Schedule

Miami: Rubell Family Collection, 11/30/11–07/27/12





Guggenheim Museum Publications

Lee Ufan: Marking Infinity

Text by Alexandra Munroe, Tatehata Akira, Lee Ufan. Contributions by Nancy Lim, Reiko Tomii, Mika Yoshitake. Published for the Guggenheim's 2011 retrospective on Lee Ufan (born 1936), *Marking Infinity* charts the Korean artist's creation of a visual, conceptual and theoretical language that has greatly expanded the possibilities of painting and sculpture in the postwar era. Whether placing brush marks on canvas or combining discrepant textures of steel and stone, Lee has consistently elicited the subtlest and most spacious effects from the particular qualities of his materials. Lee is also a key theorist of Mono-ha, a movement that developed in Tokyo in the late 1960s, and this hardcover volume includes a selection of his influential writings on aesthetics and philosophy, published in English for the first time—alongside a wealth of full-color reproductions of Lee's iconic paintings, sculptures and works on paper from the past 40 years.

Lee Ufan: Marking Infinity

978-0-89207-418-1

Hbk, 10 x 11.75 in. / 200 pgs / illustrated throughout.

U.S. \$65.00 CDN \$65.00

Available/Art/Asian Art & Culture

Cabinet Books

I Am Sitting in a Room

By Brian Dillon.

Edited by Jeffrey Kastner, Sina Najafi.

The inaugural volume in Cabinet's new *24-Hour Book* series, *I Am Sitting in a Room*—written and designed in one day—explores the scenography and architecture of writing itself. Inspired in part by Georges Perec's short fragment in "Species of Spaces" on Antonello da Messina's painting of St. Jerome in his study, Dillon's text is both a personal reflection on the theatrics of the study, the library, and the office, and a historical consideration of such writerly paraphernalia as Proust's bed, Nabokov's index cards, and Philip Roth's moustache. Dillon, who arrived at Cabinet's office without any prepared text, also had to remain open to the contingencies of an unfamiliar writing environment, peculiar and perhaps slightly dodgy take-out food, a makeshift bed, and a capricious heating system, not to mention the obvious pressures of working under extreme time constraints. If that were not enough, this particular scene of writing was a public one, with curious onlookers dropping in during the process to watch the author (and his support staff) "at work." Inspired by literary precedents such as automatic writing, by the resourcefulness of the bricoleur making do with what is at hand, and by the openness toward chance that all artistic production under severe constraint must necessarily incorporate, Cabinet's *24-Hour Book* series will invite a number of distinguished authors and artists to be incarcerated in its gallery space to complete a project from start to finish within 24 hours.

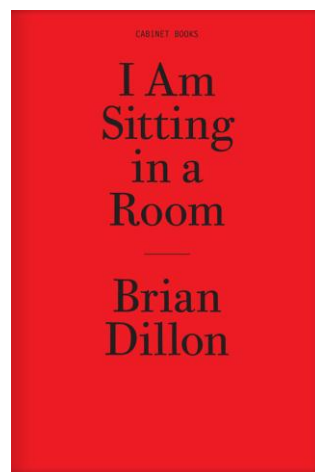
I Am Sitting in a Room

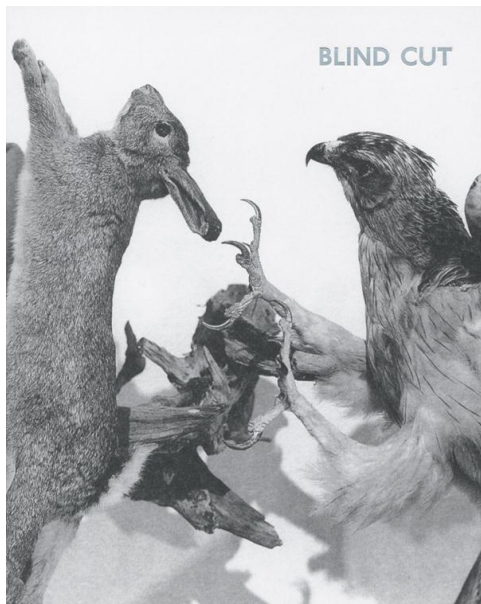
978-1-932698-54-1

Pbk, 5 x 7.5 in. / 74 pgs / 7 color / 11 b&w.

U.S. \$12.00 CDN \$12.00

April/Literature





Marlborough Gallery, Inc.

Blind Cut

Edited by Jonah Freeman and Vera Neykov. Text by Alex Waterman, the Anabel Vale Archive, François Aubart, Mark Flood, Kurt Schwitters, The John Fare Estate, Raimundas Malasauskas.

Spanning several generations, from Dada to the present, *Blind Cut* explores notions surrounding the themes of fiction and deception, and taps into the tradition of art as trickery. Questions regarding identity, authorship and originality are posed in a range of methodologies, including depictions of fictional places, imagined personas, inaccurate histories and invented language. This book documents Marlborough Chelsea's 2012 exhibition of the same name and expands upon its themes with ancillary texts and ephemera, including interviews and other writings by Alex Waterman, J.G. Ballard, Richard Prince, James Frey, Pierre Huyghe and Philippe Parreno, The John Fare Estate, The Anabel Vale Archive, J.T. LeRoy / Laura Albert, Kurt Schwitters, François Aubart, Raimundas Malasauskas and Mark Flood. Also featured are works by over 50 artists, including Marcel Broodthaers, Guy de Cointet, Anne Collier, Der Dada, Ryan Gander, Mario Garcia Torres, George Grosz, Asger Jorn, Mike Kelley, Adam McEwen, Francis Picabia, Eileen Quinlan, Ed Ruscha, Cindy Sherman, Superstudio and Jeffrey Vallance.

Blind Cut

978-0-89797-430-1

Pbk, 7 x 8.75 in. / 144 pgs / 69 color / 50 b&w.

U.S. \$45.00 CDN \$45.00

June/Art

Charta/Hunter, The City University of New York

Peripheral Visions

Italian Photography in Context, 1950s-Present

Edited by Maria Antonella Pelizzari. Text by Louis Chan, Christina Clemente, Erik Dalzen, Sara K. Davidson, David Louis Fierman, et al.

This book presents works by a number of major Italian photographers who have explored aspects of their native land that are rarely depicted elsewhere. The photographs range from social documentary works of the 1950s to the conceptual photography of the 1970s, more personal explorations and travelogues of the 1980s and contemporary photographic remappings of Italian cities. This thematic interpretation conveys the incredibly vital and diverse range of expressions that have unfolded in Italian photography over the past five decades. Published for a 2012 exhibition at Hunter College, The City University of New York, *Peripheral Visions* includes works by Marina Ballo Charmet, Olivo Barbieri, Gabriele Basilico, Gianni Berengo Gardin, Mario Carrieri, Vincenzo Castella, Cesare Colombo, Mario Cresci, Paola Di Bello, Luigi Ghirri, Guido Guidi, Alessandro Imbriaco, Francesco Jodice, Mimmo Jodice, Armin Linke, Maurizio Montagna, Paolo Monti, Ugo Mulas, Walter Niedermayr, Franco Vaccari and Massimo Vitali.

Peripheral Visions

978-88-8158-837-4

Pbk, 8 x 10.25 in. / 104 pgs / 92 color.

U.S. \$34.95 CDN \$34.95

May/Photography



Exhibition Schedule

New York: The Bertha and Karl Leubsdorf Art Gallery, Hunter College, 02/02/12–04/28/12

Reflex Editions

Roger Ballen: Animal Abstraction

Animal Abstraction collects one body of work by the South Africa-based photographer Roger Ballen (born 1950). Enigmatic, beautiful and often disturbing, these black-and-white photographs are staged in desolate interiors where humans interact with animals to create mysterious tableaux that reflect Ballen's fascination with the animal kingdom and our own complicated relationship to nature.

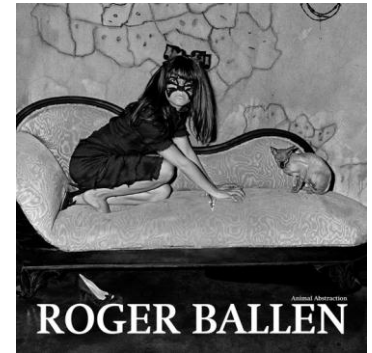
Roger Ballen: Animal Abstraction

978-90-71848-00-1

Hbk, 12 x 12.25 in. / 100 pgs / 49 tritone.

U.S. \$79.95 CDN \$79.95

May/Photography



Verlag der Buchhandlung Walther König

Frances Stark: My Best Thing

Edited by Jenifer Papararo, Kitty Scott. Foreword by Nigel Prince, Kitty Scott. Text by Mark Godfrey. Afterword by Jenifer Papararo.

This intimate publication focuses on Frances Stark's pivotal feature-length video "My Best Thing," a digital video animation that traces the development of two sexual encounters into conversations about film, literature, art, collaboration and subjectivity. British curator Mark Godfrey elucidates the conceptual complexity of this animation with an in-depth essay considering the artist's use of online sex-chat rooms to generate material for her creative process.

Frances Stark: My Best Thing

978-3-86335-142-7

Pbk, 4 x 5.75 in. / 88 pgs / 36 color.

U.S. \$15.00 CDN \$15.00

May/Art

Exhibition Schedule

Vancouver, Canada: Contemporary Art Gallery, 03/02/12–08/04/12

The Power Station

Oscar Tuazon: Die

Text by Kim West, Ariana Reines, Oscar Tuazon.

Die documents the production of Oscar Tuazon's 2011 site-specific installation for the inaugural exhibition at The Power Station, a new venue for contemporary art in Dallas, Texas. Tuazon (born 1975) uses materials associated with construction, such as poured concrete and unfinished lumber, in his massive, minimalist installations.

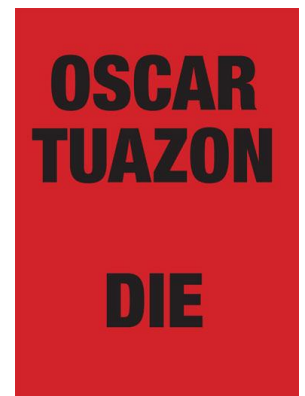
Oscar Tuazon: Die

978-0-9840230-0-4

Pbk, 7.5 x 10 in. / 58 pgs / illustrated throughout.

U.S. \$30.00 CDN \$30.00

May/Art



	BILLING INFORMATION		SHIPPING INFORMATION
Account		Account	
Name		Name	
Address 1		Address 1	
Address 2		Address 2	
City		City	
State/Zip		State/Zip	
Buyer			
Tel #		Discount *	
PO #		Returnable	45%
Date:		Non-Returnable	50%

ISBN	Title	U.S.	CDN	Category	Qty
978-1-59711-200-0	The Dutch Photobook	\$ 75.00	\$75.00	TRADE	
978-0-89381-525-7	Sebastião Salgado: Workers	\$100.00	\$100.00	TRADE	
978-1-59711-214-7	Between the Eyes: Essays On Photography	\$ 19.95	\$19.95	TRADE	
978-0-9790659-0-3	Glen Denny: Yosemite in the Sixties	\$ 60.00	\$60.00	TRADE	
978-0-9663771-7-0	Ron Church: California to Hawaii	\$60.00	\$60.00	TRADE	
978-2-84066-531-1	Toilet Paper: Issue 5	\$ 14.00	\$14.00	TRADE	
978-2-84066-517-5	Maurizio Has Left the Building	\$ 75.00	\$75.00	TRADE	
978-87-91607-96-7	Kienholz: Five Car Stud	\$ 39.95	\$39.95	TRADE	
978-0-615-52823-6	Piecing Together Los Angeles	\$ 34.95	\$34.95	TRADE	
978-0-934349-16-1	Soto: Paris and Beyond, 1950-1970	\$ 45.00	\$45.00	TRADE	
978-1-4507-9711-5	Barrão: Mashups	\$ 20.00	\$20.00	TRADE	
978-0-9821195-5-6	30 Americans	\$ 39.95	\$39.95	TRADE	
978-0-9821195-7-0	American Exuberance	\$ 49.95	\$49.95	TRADE	
978-0-89207-418-1	Lee Ufan: Marking Infinity	\$ 65.00	\$65.00	TRADE	
978-1-932698-54-1	I Am Sitting in a Room	\$ 12.00	\$12.00	TRADE	
978-0-89797-430-1	Blind Cut	\$ 45.00	\$45.00	TRADE	
978-88-8158-837-4	Peripheral Visions	\$ 34.95	\$34.95	TRADE	
978-90-71848-00-1	Roger Ballen: Animal Abstraction	\$ 79.95	\$79.95	TRADE	
978-3-86335-142-7	Frances Stark: My Best Thing	\$ 15.00	\$15.00	TRADE	
978-0-9840230-0-4	Oscar Tuazon: Die	\$ 30.00	\$30.00	TRADE	