



ARTBOOK | D.A.P.

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Fall/Winter 2011 Title Supplement

Hatje Cantz

Apple Design

Edited by Sabine Schulze, Ina Grätz. Foreword by Sabine Schulze.

Text by Friedrich von Borries, Ina Grätz, Harald Klinke, Bernd Polster, Henry Urbach, Thomas Wagner, Peter Zec.

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

Apple Design

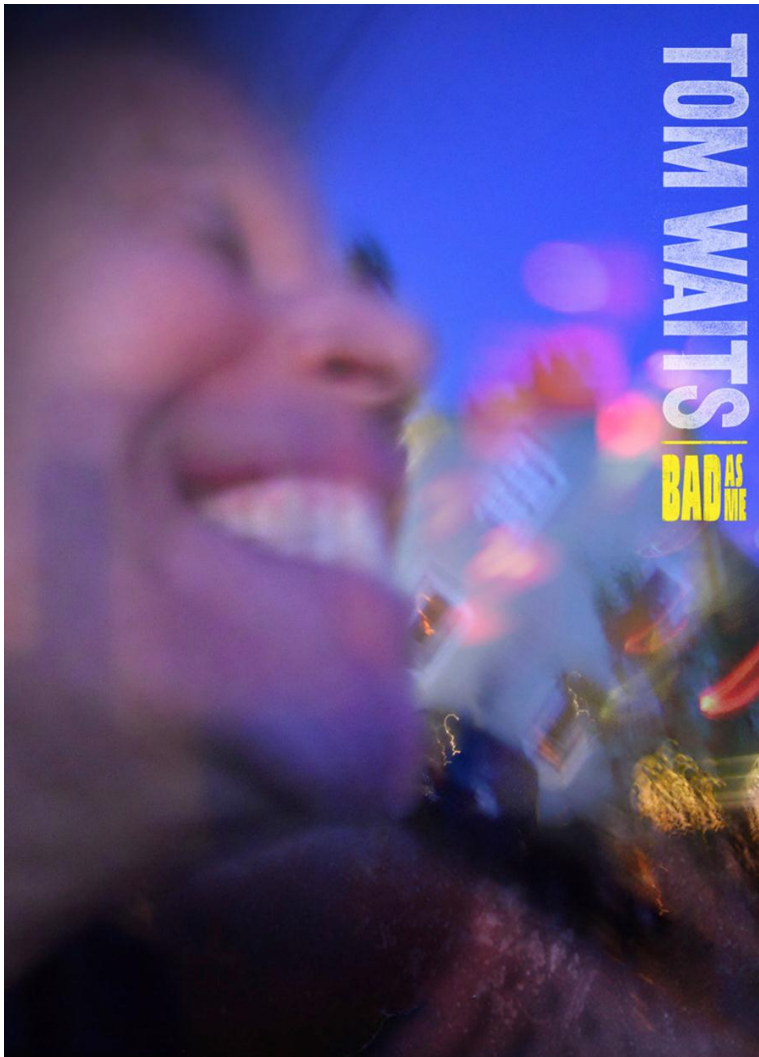
ISBN 978-3-7757-3011-2

Hbk, 10 x 11.75 in. / 320 pgs / 200 color.

U.S. \$60.00 CDN \$66.00

November/Design & Decorative Arts





ANTI-

Tom Waits: Bad As Me

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

Tom Waits: Bad As Me

ISBN 978-0-9828808-6-9

Hbk, 5.5 x 7.5 in. / 40 pgs / 20 tritone / 2 audio CDs.

U.S. \$24.98 CDN \$27.00

October/Music



Bad As Me, Tom Waits' first studio album in seven years, includes photos by and of Tom Waits, facsimile pages of handwritten lyrics and the new CD album *Bad As Me*, plus three unreleased studio session tracks only available in this special edition.



PictureBox

Odd Future: Golf Wang

Edited by Nick Weidenfeld, Michael Schmelling.

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

Odd Future: Golf Wang

ISBN 978-0-9837199-1-5

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

U.S. \$29.95 CDN \$33.00

November/Music





PictureBox

Return of the Repressed: Destroy All Monsters 1974–1977

Edited by Mike Kelley, Dan Nadel.

Text by Nicole Rudick.

The influential Detroit “anti-rock” group Destroy All Monsters made raucous music, irreverent art and legendary zines, performing and disseminating their activities through an elaborate self-mythology. Two of its members—Mike Kelley and Jim Shaw—went on to become renowned artists. The Destroy All Monsters zines have been reprinted in facsimile editions, but the art objects made by the members have never been examined as independent works. *Return of the Repressed: Destroy All Monsters 1974–1977* is the first retrospective of the artwork itself, as well as a DAM overview. Produced in collaboration with the artists, it collects the work of the collective between circa 1974–77, almost all of which is previously unpublished. Included are dozens of candid photographs of the group and their environs by DAM member Carey Loren, which serve as both documents of a proto-punk group at its height and snapshots of the collective’s often hilarious attempts to construct identities as characters in the larger Destroy All Monsters mythology; early prints and drawings by Jim Shaw that show the seeds of his later work, and remain powerful images; and a voluminous quantity of drawings and etching by Mike Kelley, often of monsters and political personalities, that indicate the artist’s anarchic roots.



Return of the Repressed:

Destroy All Monsters 1974–1977

ISBN 978-0-9837199-0-8

Pbk, 8.5 x 10 in. / 312 pgs / 400 color.

U.S. \$35.00 CDN \$39.00

November/Art



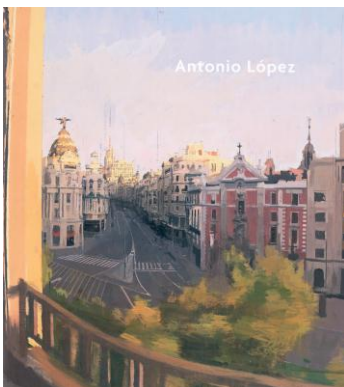
Fundación Colección Thyssen-Bornemisza

Antonio López

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

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

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



Antonio López

ISBN 978-84-15113-11-9

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

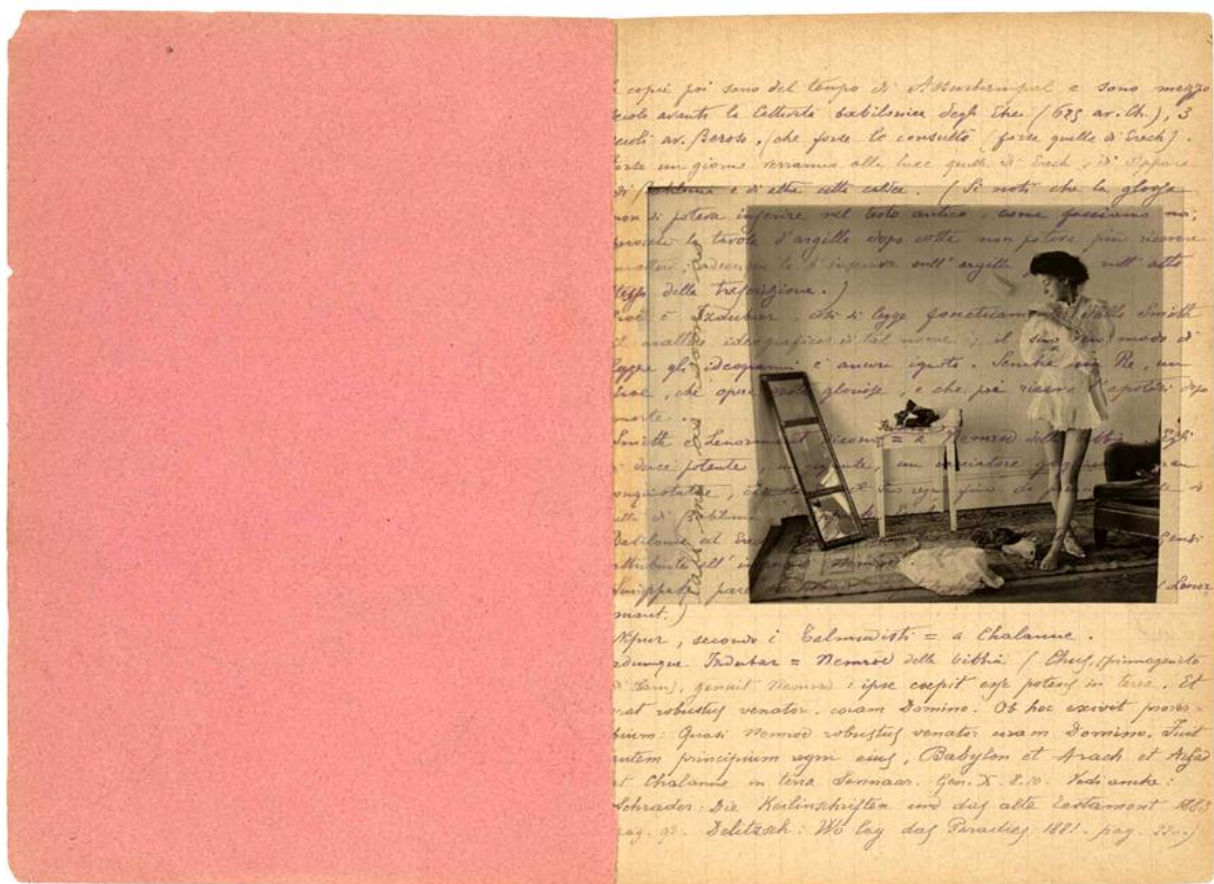
U.S. \$60.00 CDN \$66.00

October/Art

Exhibition Schedule

Madrid: Museo Thyssen-Bornemisza, 06/28/11–09/25/11

Bilbao: Museo de Bellas Artes, 10/10/11–01/11/12

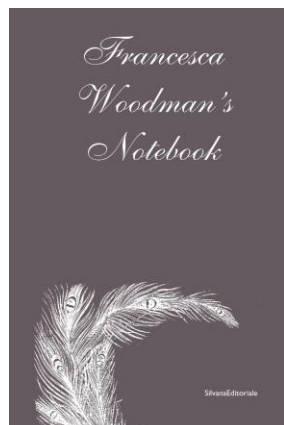


Silvana Editoriale

Francesca Woodman's Notebook

Text by George Woodman.

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



Francesca Woodman's Notebook

ISBN 978-88-366-2117-0

Slip pbk, 8.25 x 6 in. / 24 pgs / 7 b&w.

U.S. \$49.95 CDN \$55.00

November/Photography



Asia Society Museum

Sarah Sze: Infinite Line

Sarah Sze erects vertiginous sculptural universes from common consumer products such as aspirin, foam, ladders, Q-Tips, plastic spoons, notepads, trash baskets, thimbles and wrapped candies. Always responsive to surrounding space, Sze's rhizomatic works are sometimes described as installation rather than sculpture, but an equally close or closer relationship occurs with drawing, the focus of the Asia Society Museum's major Sze exhibition opening in February 2012, and this new hardcover volume published for the occasion. *Infinite Line* is the first publication to address the relationship of Sze's sculpture to drawing, and to explore the influence of East Asian artistic traditions on her sensibility. "How do you make a sculpture that acts like a drawing?" Sze asks with these works. "How do you make a drawing that acts like a sculpture?"

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

Sarah Sze: Infinite Line

ISBN 978-0-87848-113-2

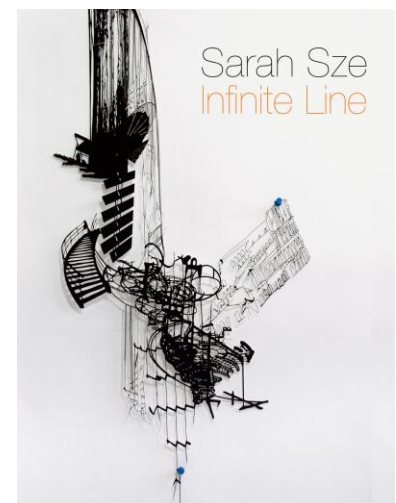
Hbk, 9.25 x 12.25 in. / 144 pgs / 115 color.

U.S. \$55.00 CDN \$61.00

October/Art

Exhibition Schedule

New York: Asia Society Museum, 02/07/12–05/06/12





The Ice Plant

Charlotte Dumas: Retrieved

Immediately following the attacks of 9/11, nearly 100 trained search dogs and their handlers—enlisted from 18 U.S. states—were deployed by FEMA to join the rescue efforts at the World Trade Center and the Pentagon. Alongside firemen and other teams sorting through the debris, the dogs worked tirelessly around the clock to locate survivors in the rubble—images of which intrigued Dutch photographer Charlotte Dumas as the events unfolded in the media. One decade later, discovering that only 15 of these dogs were still alive, Dumas succeeded in tracking each of them down, visiting and photographing the dogs at their homes throughout the U.S., where they all still live with their handlers. Composed at close range in natural light, Dumas' portraits—reproduced here in a thoughtfully designed paperback volume with Japanese binding—offer an intimate view into the everyday lives of these animals, now sharing the vulnerability of old age as they once pursued a common heroic goal.

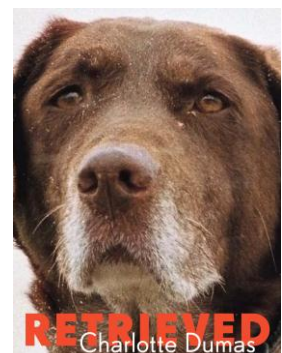
Charlotte Dumas: Retrieved

ISBN 978-0-9823653-6-6

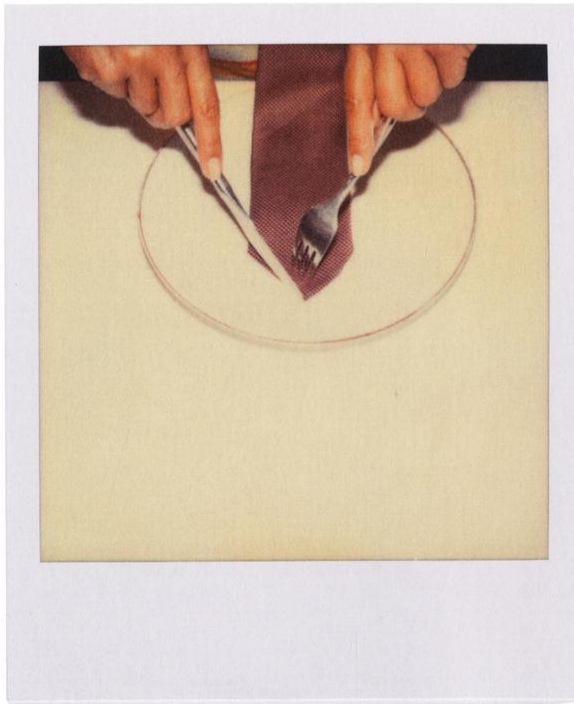
Pbk, 8.25 x 11 in. / 48 pgs / illustrated throughout.

U.S. \$29.95 CDN \$33.00

October/Photography



As featured in *The New York Times*, August 17 2011.



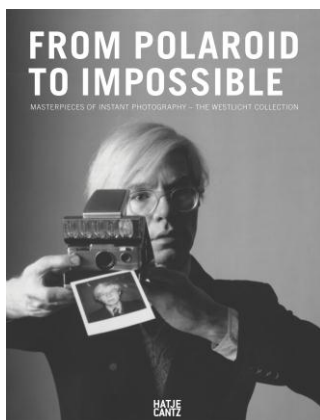
Hatje Cantz

From Polaroid to Impossible

Masterpieces of Instant Photography, The WestLicht Collection

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

In the late 1960s, Polaroid Corporation founder Edwin Land initiated a project to invite more than 800 artists around the world to shoot on Polaroid film, supplying them with the company's latest products. Over the ensuing decades, more than 4,500 works, by photographers ranging from Ansel Adams to Andy Warhol, were presented to the company and found their way into Polaroid's International Collection at their European headquarters near Frankfurt am Main. In 2008 Polaroid went bankrupt. The company was bought by the Impossible Project (who promptly invented a new kind of instant film at the Polaroid factory in Enschede) and its legendary collection was acquired by the Westlicht Schauplatz museum in Vienna. *From Polaroid to Impossible* celebrates both this acquisition and the launch of a new Polaroid collection spearheaded by Westlicht and the Impossible Project. It offers the first overview of the European Polaroid Collection, and includes selected Polaroid masterpieces by figures such as Ansel Adams, Barbara Crane, Giselle Freund, Gottfried Helnwein, Sally Mann, Robert Mapplethorpe, Helmut Newton, Stephen Shore, Aaron Siskind, Andy Warhol, William Wegman and Minor White; artists like Miyako Ishiuchi, Andreas Mähl and Catherine Wagner, who made specialties of the medium; plus newly commissioned Impossible instant photography by contemporary artists such as Nobuyoshi Araki, David Laundy, Mary Ellen Mark and Stefanie Schneider. Numerous images are reproduced in full color at 1:1 scale, making this volume a luscious and giftworthy celebration of the charm of the Polaroid photograph.



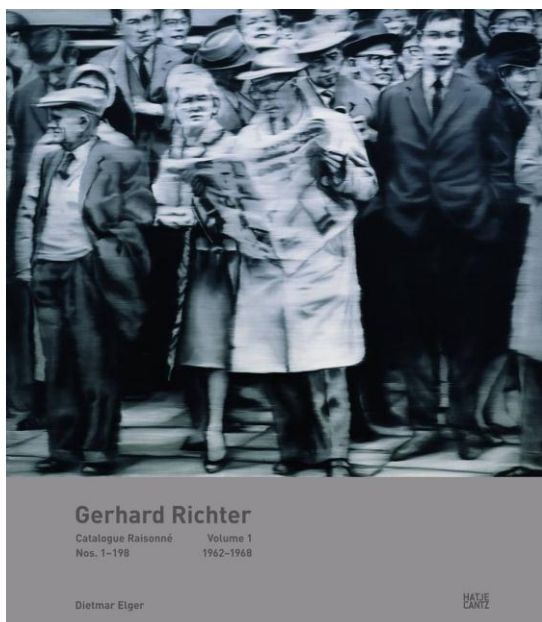
From Polaroid to Impossible

ISBN 978-3-7757-3221-5

Hbk, 9.75 x 12.5 in. / 192 pgs / 230 color.

U.S. \$60.00 CDN \$66.00

November/Photography



Special Pre-publication Price!

Hatje Cantz

Gerhard Richter: Catalogue Raisonné, Volume 1

Nos. 1-198, 1962-1968

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

information about the artist's handwritten notes, and the provenance, bibliography and exhibitions for each individual work. This information is further supplemented by commentary, quotations from the artist and comparison images.

Please note that this special prepublication price expires on 12/31/2011, from which date the price will be U.S. \$375.00.

Gerhard Richter: Catalogue Raisonné, Volume 1

ISBN 978-3-7757-1978-0

Clth, 9.75 x 11.5 in. / 512 pgs / 450 color / 89 b&w.

U.S. \$300.00 CDN \$330.00 SDNR30

November/Art

Back in Stock!

D.A.P./Distributed Art Publishers

Gerhard Richter: Atlas

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

From pictures of family and friends to images from the mass media, Richter's photographs—sometimes found, sometimes original—have provided the basis for many of his paintings, often re-emerging in a luminous, monochromatic palette, and falling ambiguously between documentary and historical painting.

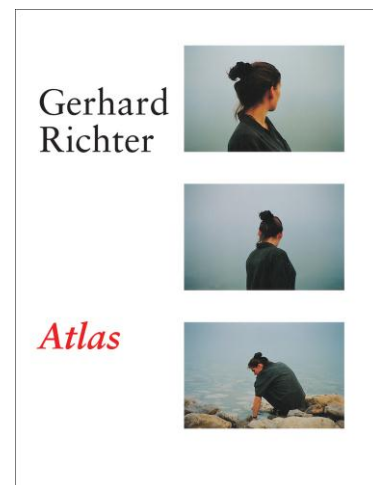
Gerhard Richter: Atlas

ISBN 978-1-9330-4547-4

Hbk, 6.5 x 8.5 in. / 816 pgs / 740 color and duotone.

U.S. \$60.00 CDN \$66.00

November/Art





Previously Announced
Trilce Ediciones

Soy Cuba: Cuban Cinema Posters From After the Revolution

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

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

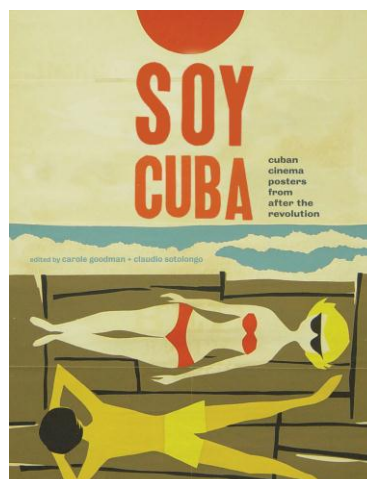


Soy Cuba: Cuban Cinema Posters From After the Revolution ISBN 978-607-7663-18-8

Pbk, 9.5 x 13.5 in. / 300 pgs / 150 color.

U.S. \$32.00 CDN \$35.00

October/Design & Decorative Arts





Previously Announced
Violette Editions

Michael Clark

Edited by Suzanne Cotter, Robert Violette. Text by Michael Bracewell, Suzanne Cotter, Stephanie Jordan. Interviews with Charles Atlas, Michael Clark, Kate Coyne, Sophie Fiennes, Richard Glasstone, Matthew Hawkins, Melissa Hetherington, Sarah Lucas, Judith Mackrell, Steven Scott, Susan Stenger, Stevie Stewart, Cerith Wyn Evans, Ellen van Schuylenbusch, et al.

Notorious for his continually subversive takes on classical dance, Michael Clark is without doubt one of the most important dancers and choreographers of our time. He has created some of contemporary dance's finest productions, often using leftfield rock music (most famously in his fantastic collaboration with The Fall, *I Am Curious, Orange*). Situated at the heart of the British postpunk art scene, Clark is much admired for his judicious choice of collaborators, such as designers Bodymap, artists Cerith Wyn Evans, Leigh Bowery, Charles Atlas, Peter Doig and Sarah Lucas, film director Peter Greenaway (Clark played Caliban in *Prospero's Books*) and bands The Fall, Laibach and Wire. This monograph, the first on this major artist, celebrates the whole of Michael Clark's career to date, from the late 70s to the present. Rich in visual and archival material, it contains new essays on Clark's work, photography by Hugo Glendinning, Richard Haughton, Nick Knight, David LaChapelle, Chris Nash and others, plus interviews with many of Clark's collaborators from the worlds of dance, art, fashion and music. Limited edition photographs are available from the publisher.

Michael Clark set up his own dance company in 1984, at the age of 22. He immediately won the admiration of Rudolf Nureyev, who commissioned ballets from Clark for the repertoire at the Paris Opera. Clark has also been the subject of numerous films and documentaries, including the fictional biography *Hail the New Puritan* by Charles Atlas and *The Late Michael Clark*, directed by Sophie Fiennes.

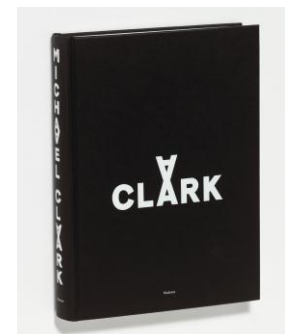
Michael Clark

978-1-900828-33-8

Clth, 8 x 12 in. / 348 pgs / 580 illustrations.

U.S. \$85.00 CDN \$94.00

September/Performing Arts





Deste Foundation for Contemporary Art

Doug Aitken: Black Mirror

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

Doug Aitken: Black Mirror

ISBN 978-960-99314-2-7

Pbk, 8.5 x 11 in. / 144 pgs / color.

U.S. \$35.00 CDN \$37.00

Available/Art

Deste Foundation for Contemporary Art

Jeff Koons: Skin Fruit

The Dakis Joannou Collection

This volume provides a fascinating inside look at the controversial *Skin Fruit* show curated by Jeff Koons at the New Museum in New York City in 2010. Each of the installation photographs in this book are framed shot-for-shot, just as Koons himself envisaged the different art works from the Dakis Joannou Collection interacting with each other. Realized in media incorporating anything from acrylic to chocolate and video to elephant dung, works included in the show ranged from artists such as Paweł Althamer, David Altmejd, assume vivid astro focus, Tauba Auerbach, Matthew Barney, John Bock, Maurizio Cattelan, Dan Colen, Roberto Cuoghi, Haris Epaminonda, Urs Fischer, Robert Gober, Jenny Holzer, Mike Kelley, Terence Koh, Liza Lou, Mark Manders, Paul McCarthy, Tim Noble and Sue Webster, Chris Ofili, Charles Ray, Kiki Smith, Christiana Soulou, Kara Walker, Andro Wekua and Franz West, among others. With color photographs accompanied by a candid commentary from the artist himself, *Jeff Koons: Skin Fruit* is a rare opportunity to delve inside Koons' private thoughts on collecting, curating and the nature of art.



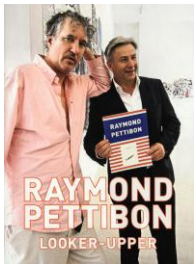
Jeff Koons: Skin Fruit

ISBN 978-1-935202-77-6

Pbk, 8.5 x 11.5 in. / 92 pgs / color.

U.S. \$25.00 CDN \$28.00

October/Art



Walther König, Köln

Raymond Pettibon: Looker-Upper

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

Raymond Pettibon: Looker-Upper

ISBN 978-3-931355-70-8

Pbk, 9.5 x 12.5 in. / 48 pgs / illustrated throughout.

U.S. \$34.95 CDN \$38.00

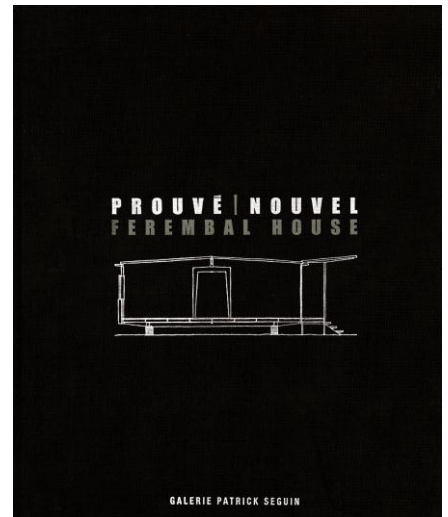
October/Art

Galerie Patrick Seguin

Jean Prouvé & Jean Nouvel: Ferembal House

Text by Jean Nouvel, Catherine Coley. Interview by Françoise-Claire Prodhon, Caroline Djuric.

Jean Prouvé's Ferembal House was built in Nancy, France, in 1948, as the office for a can factory. Composed of five axial frames clad with wooden panels, set on a tall masonry base and occupying less than 600 square feet of a single raised story, this prefabricated structure was a classic example of Prouvé's advocacy of mobile architecture. Thirty years later, however, the company went out of business and the factory was demolished. Fortunately a Nancy resident had the wherewithal to dismantle and preserve Prouvé's innovative building, putting it into storage. In 1991, the well-known Parisian design gallerist Patrick Seguin traveled to Nancy to locate the Ferembal House. Seguin spent the next ten years raising the funds to renovate it, working in tandem with Prouvé experts, and in 2007 invited his longstanding friend, the architect Jean Nouvel, to undertake a creative adaptation of the House. Drawing on contemporary technical resources, Nouvel brilliantly extended and systematized its fundamental modularity with stackable Ductal blocks and a floor of removable slabs. The results were exhibited in the Tuileries Gardens in Paris, in 2010. This comprehensive account of Prouvé's posthumous collaboration with Nouvel recounts the tale of the Ferembal House with archival photographs and plans of the original structure and a detailed account of Nouvel's inspired interventions.



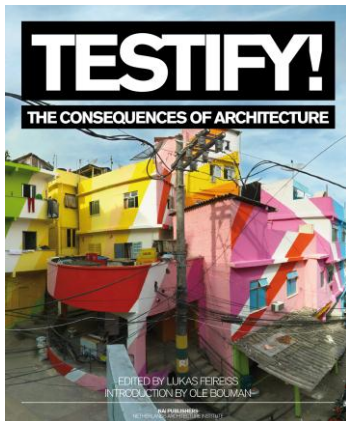
Jean Prouvé & Jean Nouvel: Ferembal House

ISBN 978-2-909187-01-3

Hbk, 10 x 11.5 in. / 336 pgs / 240 color / 150 b&w.

U.S. \$125.00 CDN \$138.00

October/Architecture & Urban Studies



NAi Publishers

Testify!

The Consequences of Architecture

Edited by Lukas Feireiss. Introduction by Ole Bouman.

A skateboarding school in Kabul; a children's community center in south-west Chicago; project row houses in Houston; an open-air library in Salbke-Magdeburg, Germany; colorful murals in the favelas of Rio de Janeiro: what difference do civic architectural projects like these make to the daily lives of the people who use them? In *Testify! The Consequences of Architecture*, editor Lukas Feireiss gathers 30 examples of community-centered architectural projects from all five continents, to demonstrate as explicitly as possible how architecture can transform the quality of our lives. This is architecture that reveals unexpected possibilities for growing food in urban environments, for creating healthy and sustainable environments, nourishing social networks and establishing real estate value based on new revenue models. Each project is presented

with full-color illustrations, texts that concisely analyze the project in terms of context, mission and realization, and an interview with a community member who makes regular use of, or occupies, the relevant building. As sustainability issues intensify the public stake in the built environment, *Testify!* brings good news from the frontlines of contemporary architectural practice. Among the firms contributing are 2A+P/A (Italy), Atelier d'Architecture Autogeree (France), DHK Architects (South Africa), Architekt + Netzwirk (Germany), Arup Foresight (USA/UK), Cinema Jenin (Palestine), Alejandro Echeverri Arquitectos (Colombia), Haas & Hahn (Netherlands), Li Xiaodong Atelier (China), AT103 (Mexico), DAAR (Palestine), Ecologicstudio (UK), IAN+ (Italy), Studio Gang (USA), Project Row Houses (USA) and Senseable City Laboratory (USA).

Testify!

ISBN 978-90-5662-823-9

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

U.S. \$39.95 CDN \$44.00

October/Architecture & Urban Studies

Exhibition Schedule

Rotterdam: NAI Institute, 07/01/11–11/13/11

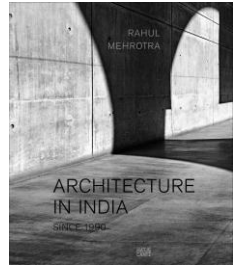
Hatje Cantz

Architecture in India

Since 1900

Text by Rahul Mehrotra.

Pluralism, fusion and hybridity are the dominant traits of cultural change in twenty-first-century India. The resultant architecture reflects this fabric of one of the world's largest and most populous nation states. Architect, educator and author Rahul Mehrotra has been at the forefront of the Indian contemporary architecture scene for more than two decades, and *Architecture in India* is his unique take on the topic across four themed chapters: "Global Practice: Expression of (Impatient) Capital"; "Regional Modernism"; "Alternative Practice: Towards Sustainability"; and "Counter Modernism: Resurfacing of the Ancient." Each chapter introduces exponents of each of these distinct genres of architectural expression, examining the work of more than 60 contemporary architects in more than 500 photographs. Architects, students, academics, architecture buffs and admirers of India's famed heritage of architectural pioneering will find this volume a rich trove of novel design ideas.



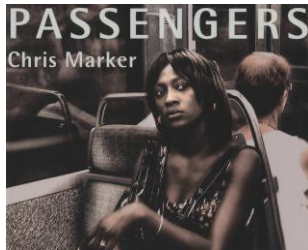
Architecture in India

ISBN 978-3-7757-3245-1

Hbk, 9.75 x 11.5 in. / 312 pgs / 570 color.

U.S. \$75.00 CDN \$83.00

November/Architecture & Urban Studies



Peter Blum Edition, Blumarts Inc, New York

Chris Marker: Passengers

Foreword by Peter Blum. Text by Chris Marker.

"Tabloids love to catch people unaware," writes the legendary film auteur Chris Marker (born 1921) in his introduction to this volume of new photographs. "My aim... is exactly—small wonder—the opposite of tabloids. I try to give them their best moment, often imperceptible in the stream of time, sometimes 1/50 of a second that makes them truer to their inner selves."

Passengers accordingly portrays the reveries and gestures that can be seen every day on the Paris

Métro: mothers cradling their children, couples whispering intimately, women wistfully staring out the window engrossed in thought. Made between 2008 and 2010, this series of 200 photographs—Marker's first in color—marvelously captures the dislocated mental spaces we occupy on the subway, and the ways in which we devise strategies for escapism, sending out invisible boundaries to endure the constant tiny encroachments of modern urban life. A color poster by Marker titled "A Subway Quartet" is inserted beneath the printed glassine wrappers of each copy.

Chris Marker: Passengers

ISBN 978-0-935875-27-0

Clth, 11.75 x 9.75 in. / 240 pgs / 208 color.

U.S. \$85.00 CDN \$94.00

September/Photography

Radius Books

Jim Denevan: Lake Baikal

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



Jim Denevan: Lake Baikal

ISBN 978-1-934435-43-4

Clth, 12.25 x 9.5 in. / 176 pgs / 90 color.

U.S. \$65.00 CDN \$72.00

November/Art

Irish Museum of Modern Art

Apichatpong Weerasethakul: For Tomorrow For Tonight

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

Working outside the strict confines of the Thai film studio system, renowned Thai film director Apichatpong Weerasethakul (born 1970) has directed several acclaimed features and dozens of short films, including *Uncle Boonmee Who Can Recall His Past Lives*, winner of the prestigious 2010 Palme d'Or prize at Cannes; *Tropical Malady*, winner of a 2004 Cannes jury prize; *Blissfully Yours*, winner of the top prize in Cannes' Un Certain Regard program in 2002; and *Syndromes and a Century*, which premiered at the 63rd Venice Film Festival. Themes in Weerasethakul's films include dreams, nature, sexuality and Western perceptions of Thailand and Asia; the director also shows a preference for unconventional narrative structures, like placing titles/credits at the middle of a film, and for working with those who have no previous experience of acting. *For Tomorrow For Tonight* features new work exploring the theme of night through video, photographs and installation.



Apichatpong Weerasethakul: For Tomorrow For Tonight

ISBN 978-1-907020-67-4

Hbk, 12 x 9.5 in. / 152 pgs / 128 color.

U.S. \$40.00 CDN \$44.00

October/Art

Exhibition Schedule

Dublin: Irish Museum of Modern Art, 07/27/11–10/31/11



New Museum

Apichatpong Weerasethakul: Primitive

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

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

Apichatpong Weerasethakul: Primitive

ISBN 978-0-915557-95-0

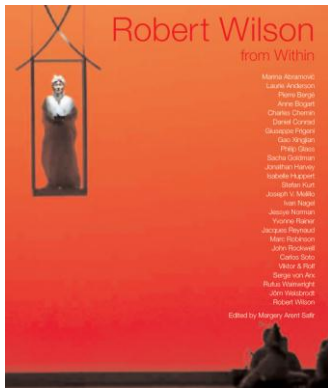
Pbk, 5.5 x 8 in. / 71 pgs / 25 color.

U.S. \$ 14.95 CDN \$16.00

October/Art

Exhibition Schedule

New York: New Museum, 05/19/11–07/03/11



The Arts Arena

Robert Wilson from Within

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

Perhaps the world's foremost avant-garde theater artist, Robert Wilson (born 1941) ranges across opera, theater, visual arts, video, furniture and set design in his pursuit of astounding multimedia spectacles. Susan Sontag wrote of his career, "It has the signature of a major artistic creation. I can't think of any body of work as large or as influential." Wilson's legendary operatic work with Philip Glass, *Einstein on the Beach*, upended operatic conventions, and Wilson has also left his mark on masterworks of the classical repertoire, such as *The Magic Flute* and *Madame Butterfly*; modern classics such as *The Threepenny Opera*; and theater, such as *Hamlet*, *Orlando*, *Quartett*, *Happy Days* and *Lulu*. *Robert Wilson from Within* celebrates the

achievements of this "total artist," from his earliest works to his latest, *The Life and Death of Marina Abramović*. World renowned artists, composers, actors, writers, theater directors, costume designers, scenographers, scholars and curators give their perspectives on Wilson's work, accompanied by a selection of personal images chosen and annotated by Wilson plus a catalogue raisonné of all works, with full production information.

Robert Wilson from Within

ISBN 978-2-9538237-0-7

Hbk, 9.5 x 11 in. / 320 pgs / 640 color / 60 b&w.

U.S. \$55.00 \$61.00

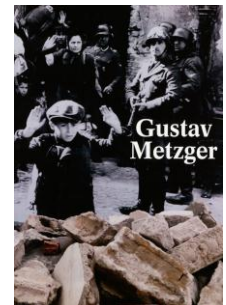
October/Performing Arts

New Museum

Gustav Metzger: Historic Photographs

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

Gustav Metzger: Historic Photographs was published for the first U.S. solo exhibition of the influential artist and activist Gustav Metzger (born 1926). As a survivor of the Holocaust, Metzger has first-hand experience of displacement and destruction that shaped his subsequent outlook on the relationship between art and society. The exhibition at the New Museum featured the most complete installation to date of Metzger's series of sculptural installations titled *Historic Photographs*. This series confronts the viewer with some of the most powerful and tragic images of twentieth-century history, which Metzger has enlarged, obscured or hidden in a variety of ways. Begun in 1990, *Historic Photographs* spans a range of historical events including the destruction of the Warsaw ghetto in 1943, the horrors of the Vietnam War, the Oklahoma City bombing and environmental destruction in contemporary England. Essays and an interview complement reproductions of installed works.



Gustav Metzger: Historic Photographs

ISBN 978-0-915557-94-3

Pbk, 5.5 x 8 in. / 71 pgs / 17 color / 7 b&w.

U.S. \$ 14.95 CDN \$16.00

Art/October

Exhibition Schedule

New York: New Museum, 05/19/11–07/03/11

Coinciding with Maurizio Cattelan's much-anticipated exhibition at the Guggenheim Museum (11/04/11–01/22/12), the Deste Foundation announces three new issues of Cattelan and Pierpaolo Ferrari's acclaimed artist's book journal *Toilet Paper*.



Deste Foundation for Contemporary Art

Toilet Paper: Issue 3

Colliding commercial photography with twisted narrative tableaux and surrealistic imagery, *Toilet Paper* is Italian artist Maurizio Cattelan's newest print enterprise, conceived in collaboration with photographer Pierpaolo Ferrari and published as a staplebound magazine by Dakis Joannou's Deste Foundation. It contains no text, only full spreads of color photographs made by the duo. In an interview with *Vogue Italia*, Ferrari commented 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." Also something of an artist's book, *Toilet Paper* is certain to follow in the footsteps of all of Cattelan's previous magazine ventures and become quickly collectible.

Toilet Paper: Issue 3

ISBN 978-1-935202-60-8

Pbk, 8.25 x 11.75 in. / 40 pgs / illustrated throughout.

U.S. \$12.00 CDN \$13.00

Available/Journals

Deste Foundation for Contemporary Art

Toilet Paper: Issue 4

Specially created by Maurizio Cattelan for his first major retrospective at the Guggenheim Museum in New York, *Toilet Paper 4* is a brilliant new issue from the aberrant mind of the Italian-born provocateur, who once again has produced a magazine as appropriate for the coffee table as it is for the WC.

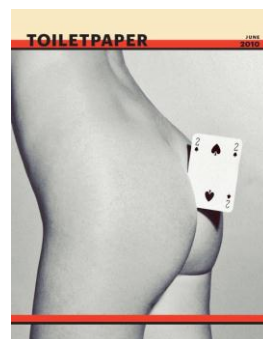
Toilet Paper: Issue 4

ISBN 978-1-935202-78-3

Pbk, 8.25 x 11.75 in. / 40 pgs / illustrated throughout.

U.S. \$12.00 CDN \$13.00

October/Journals



Deste Foundation for Contemporary Art

Toilet Paper: Tar Edition

Part magazine, part artist's book, *Toilet Paper* is conceived and edited by artist Maurizio Cattelan and photographer Pierpaolo Ferrari. It contains no text, only full spreads of photographs replete with twisted narratives and surrealistic imagery, often appropriating the slick production values of commercial photography to deliver dreamlike (or nightmarish) tableaux. In an interview with *Vogue Italia*, Ferrari commented 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: Tar Edition* is a special edition that gathers the best images from the first three issues of *Toilet Paper*. It is published for the release of the new summer 2010 issue of *Tar*.



Toilet Paper: Tar Edition

ISBN 978-1-935202-74-5

Pbk, 8.25 x 11.75 in. / 40 pgs / illustrated throughout.

U.S. \$12.00 CDN \$13.00

Available/ Journals

Skarsdedt

Jenny Holzer: Retro

Text by Cary Levine.

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



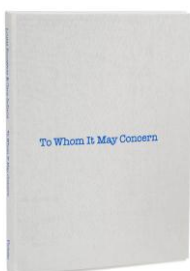
Jenny Holzer: Retro

ISBN 978-1-61623-719-6

Clth, 8.75 x 11.5 in. / 68 pgs / 59 color / 3 b&w.

U.S. \$30.00 CDN \$33.00

September/Art



Violette Editions

Louise Bourgeois & Gary Indiana: To Whom It May Concern

Originally published in a large-format limited edition of seven copies, *To Whom It May Concern* pairs Louise Bourgeois' luminous male and female torsos with Gary Indiana's prose poems, in a meditation on physicality, sexuality and relationships. Violette's publication reproduces this artist's book—one of the last projects Bourgeois completed before her death in 2010—in a reduced, collectable format. Bourgeois' headless bodies, printed *en face* in erotic stand-off, represent male and female at their essential: swollen bellies, heavy breasts and engorged phalluses, all rendered in rich pinks, purples, reds and blues. Indiana's short, visceral but lyrical texts are interspersed throughout in an electric blue typewriter font, conversing

with these images through an unconventional non-narrative on the limits of flesh, desire and intimacy. Simple and elegant in design, and exquisitely printed, *To Whom It May Concern* throbs with stripped-down eroticism and the sensualities of image and language juxtaposed.

Louise Bourgeois & Gary Indiana: To Whom It May Concern

ISBN 978-1-900828-36-9

Clth, 9 x 12.75 in. / 76 pgs / 24 color.

U.S. \$75.00 CDN \$83.00

October/Art

Walther König, Köln

Cy Twombly: Photographs, Prints and Works on Paper from the Grosshaus Collection

Introduction by Margaret Schütte. Text by Jürgen Fitschen.

Cy Twombly, who died in July 2011, was a revered and beloved giant of American painting. He refined the calligraphic impulses of Abstract Expressionism (Pollock, Klein, Tobey) into energetic, anxious scribbles that combined elegance and mess in bewitching displays of painting as process-showing and mark-making. Drips and heavily worked clusters of paint were among Twombly's other signature gestures. He also took many photographs and made prints throughout his career, and this concise overview of works from the Grosshaus Collection reproduces superb examples from the gamut of Twombly's activities. It reproduces 52 color photographs taken by the artist between 1980 and 2009—a tantalizing taste of the c. 250 photographs thought to constitute his photographic oeuvre—as well as eight print portfolios made between 1967 and 1993, and five works on paper made between 1963 and 1979.

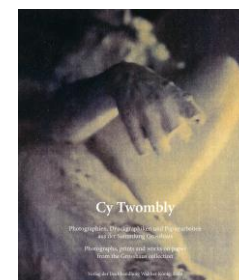
Cy Twombly: Photographs, Prints and Works on Paper from the Grosshaus Collection

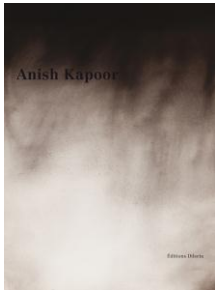
ISBN 978-3-86335-035-2

Pbk, 8 x 9.75 in. / 216 pgs / 143 color.

U.S. \$55.00 CDN \$61.00

September/Art





Walther König, Köln

Anish Kapoor: Sketchbook

Text by Marie-Laure Bernadac.

British sculptor Anish Kapoor reveals another facet of his diverse abilities with this beautiful accordion-fold artist's book reproducing ten previously unpublished gouache paintings. Murkily sensual and full of swelling, luminous contrast between dark and light areas, these mostly abstract paintings were executed on the double pages of an accordion notebook in January 2011. Occupying a palette of blacks and grays, with occasional intrusions from glowing oranges and purples at the page's edge, these works evoke the interplay of recess and protrusion that so famously characterizes Kapoor's sculpture. As daily acts of meditation, they can be said to have as their primary subject the artist's subconscious: "what I'm trying to do is paint the interior, my interior," he says. This volume is perhaps the most exquisite manifestation of Kapoor's intent to date.

Anish Kapoor: Sketchbook

ISBN 978-2-916275-92-5

Hbk, 8 x 11 in. / 48 pgs / 22 color.

U.S. \$59.95 CDN \$66.00 **SDNR30**

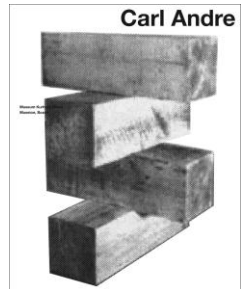
September/Art

Walther König, Köln

Carl Andre

Text by Roland Mönig, Letizia Ragaglia, Guido de Ward.

Carl Andre (born 1935) stands alongside Sol LeWitt and Donald Judd as a founding father of American Minimalism. Since the early 1960s, he has transformed the popular understanding of sculpture, opening up the works to public interaction and everyday experience. This catalogue is the first comprehensive publication on Andre since 1996, and therefore provides the most complete overview to date. It reproduces a selection of Andre's early Concrete poems, made between 1961 and 1968, linking them to his sculptural methods in their mutual aim to cut, stack and arrange discrete elements. Several sculptures are reproduced here for the first time, from early works such as "Convex Pyramid" (1959) to several works from the early 2000s that revisit this fledgling piece, as well as numerous examples of Andre's famous floor sculptures from 1969 to 2010. Concise and thorough, it provides a fresh appraisal of this major artist.



Carl Andre

ISBN 978-3-86560-999-1

Pbk, 10.25 x 11 in. / 152 pgs / 60 color.

U.S. \$55.00 CDN \$61.00

September/Art

Peter Blum Edition/Blumarts Inc, New York

Matthew Day Jackson: The Tomb, In Search of

Text by Benno Tempel.

This two-volume slipcased publication is produced on the occasion of American artist Matthew Day Jackson's 2010 exhibitions at Peter Blum's two New York galleries. The first volume, *The Tomb, in Search of*, records one of the artist's most powerful works: a sculpture of eight astronaut pallbearers (rendered from scraps of wood and plastic) carrying a life-size figure enshrined in a glass case, titled "The Tomb." Based on a fifteenth-century sculpture by Antoine Le Moiturier, "The Tomb" carries echoes of the wars in Iraq and Afghanistan, Day Jackson's own mortality and Paul Thek's 1967

"Tomb." *In Search of, the Film* is based upon the 1970s TV series hosted by Leonard Nimoy, which investigated paranormal phenomena. Day Jackson's video looks at varieties of anthropomorphism in our view of other life forms, the allegories of artist's journeys and the transmission of history via artifacts.



Matthew Day Jackson: The Tomb, In Search of

ISBN 978-0-935875-26-3

Slip Clth 2 vol., 8.5 x 10.75 in. / 318 pgs / 290 color / 10 b&w.

U.S. \$85.00 CDN \$94.00

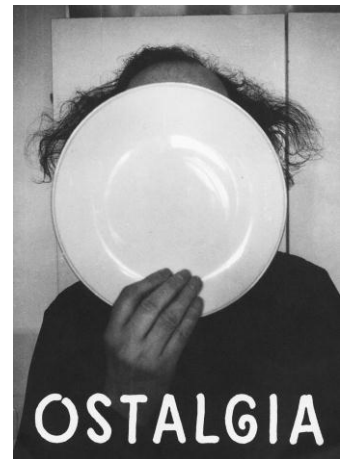
September/Art

New Museum

Ostalgia

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

The word “ostalgie” emerged in Germany in the 1990s to describe a then-burgeoning nostalgia for the era prior to the collapse of the Communist Bloc and the breaking up of countries formerly united under Communist government. *Ostalgia* looks at the art produced in these countries—some of which did not even formally exist two decades ago—bringing together the work of more than 50 artists from 20 countries across Eastern Europe and the former Soviet Republics. Many of these works, by seminal figures and younger artists alike, offer a series of reportages on life and art under Communism and in the new post-Soviet countries. Eschewing a chronological perspective, *Ostalgia* instead establishes a series of dialogues between different generations and geographies, zigzagging across distant cultural landscapes, revealing local avant-garde practices and highlighting their international affinities, which by implication critique the hegemony of western art historical paradigms. Among the artists included are Victor Alimpiev, Said Atabekov, Miroslav Balka, Irina Botea, Erik Bulatov, André Cadere, Phil Collins, Tacita Dean, Stanislav Filko, Sanja Ivekovic, Jiri Kovanda, Edward Krasinski, Jonas Mekas, Boris Mikhailov, Paulina Olowska, Roman Ondák, Helga Paris, Dmitri Prigov, Anri Sala, Simon Starling, Andro Wekua and Anna Zemánková.



Ostalgia

ISBN 978-0-915557-96-7

Pbk, 8.25 x 11.5 in. / 120 pgs / 22 color / 90 b&w.

U.S. \$35.00 CDN \$39.00

October/Art

Exhibition Schedule

New York: New Museum, 07/14/11–09/25/11

MoMA PS1

September 11

Edited by Peter Eleey. Introduction by Peter Eleey. Foreword by Klaus Biesenbach.

Text by W.H. Auden, Alexander Dumbadze, Peter Eleey, Robert Hullot-Kentor, Alexander Kluge, W.J.T. Mitchell.

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



September 11

ISBN 978-0-9841776-3-9

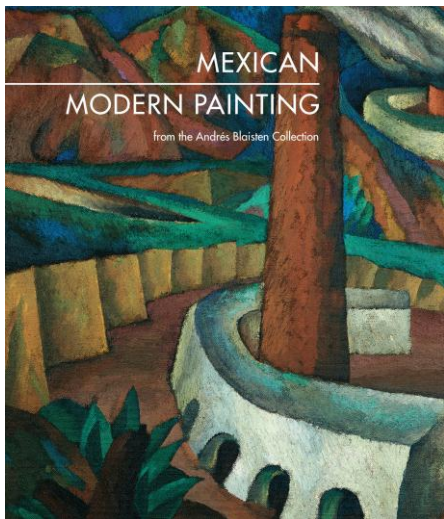
Pbk, 10 x 13 in. / 248 pgs / 86 color.

U.S. \$45.00 CDN \$50.00

September/Art

Exhibition Schedule

New York: MoMA PS1, 09/11/11–01/09/2012



RM

Mexican Modern Painting

The Andrés Blaisten Collection

Text by Irene Herner, Karen Cordero Reiman.

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

Mexican Modern Painting

ISBN 978-84-15118-14-5

Hbk, 9 x 10.5 in. / 200 pgs / 89 color.

U.S. \$35.00 CDN \$39.00

September/Art

Silvana Editoriale

The Wonders of Africa

African Arts in Italian Collections

Edited by Ivan Bargna, Giovanna Parodi da Passano. Text by Marc Augé, Jean-Paul Colleyn, Suzanne Preston Blier.

The Wonders of Africa provides a generous overview of the wealth of African art held in Italian collections. Works are examined under four themed chapters: “Collections,” “Masks,” “Fetishes” and “Invisibles” (i.e. representations of folkloric creatures such as bush spirits). The volume brings a particular awareness of the migration of objects to bear upon this overview, highlighting the history of Italian collecting of African art, and the flow of African art into Italy—particularly Genoa—from the sixteenth century onward. Underwriting this historical emphasis is of course the politics of this migration, and the construction of Africa in the European imagination, which this volume addresses in several essays by leading scholars in the field. Most of the works reproduced here are previously unpublished.

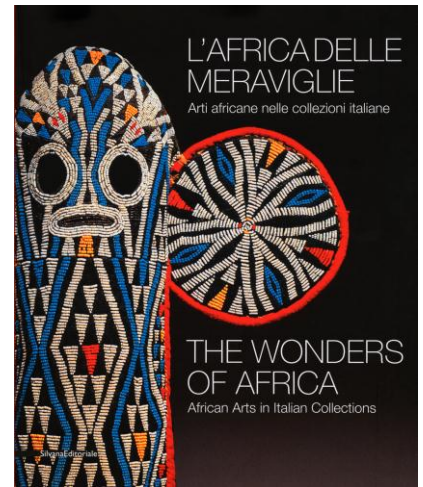
The Wonders of Africa

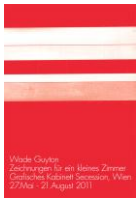
ISBN 978-88-366-1949-8

Pbk, 9 x 11 in. / 204 pgs / 330 color.

U.S. \$60.00 CDN \$66.00

September/Art





Walther König, Köln

Wade Guyton

For his exhibition at the Secession in Vienna, Wade Guyton has produced this artist's book, which consolidates his work across more than 60 color pages. The book enacts his creative methods, which often involve appropriated imagery from books or art magazines, so that the photographed pile of images and cut-outs on the first page diminishes as one leafs through.

Wade Guyton

ISBN 978-3-86560-988-5

Pbk, 8 x 11 in. / 130 pgs / 62 color.

U.S. \$49.95 CDN \$55.00

September/Art

Walther König, Köln

Tony Cragg: Figure Out Figure In

Foreword by Henri Loyrette. Text by Tony Cragg, Catherine Grenier, Marie-Laure Bernadac.

Interview by Marie-Laure Bernadac.

For his 2011 exhibition in I.M. Pei's pyramid at the Louvre, British sculptor Tony Cragg installed an immense, swirling, red sun-like structure titled "Versus" at the pyramid's heart. This volume presents this impressive work alongside eight new sculptures. It also includes an interview with and text by the artist, as well as critical commentary.

Tony Cragg: Figure Out Figure In

ISBN 978-2-916275-87-1

Hbk, 8.25 x 10.5 in. / 102 pgs / 70 color / 20 b&w.

U.S. \$39.95 CDN \$44.00

September/Art



Walther König, Köln

Georg Herold: Sunny Side Up

Text by Kito Nedo.

This large hardcover volume documents German sculptor Georg Herold's caviar portraits of Lionel Ritchie, Sean Penn, William Burroughs, Bertrand Russell, Mark Lombardi and others; several caviar abstractions that mingle with long strings of numbers; and his supersized sculptures of women's bodies, composed of fabrics stretched over the crude wooden slats that are his signature material.

Georg Herold: Sunny Side Up

ISBN 978-3-931355-69-2

Hbk, 9.75 x 13 in. / 68 pgs / 49 color.

U.S. \$35.00 CDN \$39.00

September/Art

Walther König, Köln

Horst Ademeit: Secret Universe

Edited by Udo Kittelmann, Claudia Dichter. Text by Udo Kittelmann, Claudia Dichter.

From 1989 until his death in 2007, Horst Ademeit documented the presence of "cold rays"—unseen negative forces permeating everyday objects—in thousands of Polaroids and digital photographs, as well as notebooks full of meticulously logged data. *Secret Universe* shows the "cold rays" at work, in enigmatic images of street scenes, grocery items and bizarre measuring instruments.

Horst Ademeit: Secret Universe

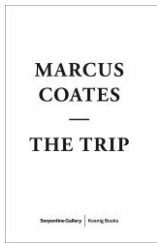
ISBN 978-3-86560-997-7

Pbk, 8 x 9.75 in. / 112 pgs / 155 color.

U.S. \$44.95 CDN \$49.00

September/Art





Walther König, Köln

Marcus Coates: The Trip

Foreword by Julia Peyton Jones, Hans Ulrich Obrist.

The Trip documents U.K. artist Marcus Coates' work with outpatients at St John's Hospice in London—persons in the final stages of their lives, to whom Coates put the question: "what can I do for you?" One unexpected reply was a request to travel to the Amazon rainforest and ask its inhabitants a set of questions. This volume records Coates' extraordinary journey.

Marcus Coates: The Trip

ISBN 978-3-86560-985-4

Pbk, 4.75 x 7.25 in. / 88 pgs.

U.S. \$22.95 CDN \$25.00

September/Art

Walther König, Köln

Thomas Stimm: Terra

Text by Claudia Emmert. Interview by Hans Ulrich Obrist.

For the past 30 years, German artist Thomas Stimm has examined our planet from the perspective of the solar system, fabricating sculptural and painted vignettes adorned with speech bubbles and logos that describe our planet—"Terra"—as a "home in space" for Terranians of all continents. This volume surveys Stimm's cheerful utopian vision.

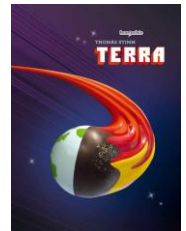
Thomas Stimm: Terra

ISBN 978-3-86560-937-3

Pbk, 9 x 12 in. / 144 pgs / 73 color.

U.S. \$55.00 CDN \$61.00

October/Art



Walther König, Köln

Based in Berlin

Introduction by Angelique Campens, Fredi Fischli, Magdalena Magiera, Jakob Schillinger, Scott Cameron Weaver. Foreword by Klaus Biesenbach, Christine Macel, Hans Ulrich Obrist.

Based in Berlin showcases some 80 emerging artists currently living and working in Berlin, pursuing practices ranging from painting and drawing to sculpture, photography, film and video, text, performance and installation. The publication is produced through the initiative of the same name, directed by Moritz van Dülmen, and is the result of literally hundreds of studio visits made since November 2010.

Based in Berlin

978-3-86335-045-1

Pbk, 6 x 9.25 in. / 200 pgs / 140 color.

U.S. \$22.95 CDN \$25.00

October/Art

Walther König, Köln

Lumière Noire

New Art from France

Text by Alexandra Eiling, Dorit Schäfer, J. Emil Sennewald, Cédric Aurelle, Katin Baudin, et al.

The recent boom in contemporary French art is assessed in this volume through works by 12 artists born since the 1960s: Saadane Afif, Dove Allouche, Ismail Bahri, Guillaume Bresson, Sophie Bueno-Boutellier, Nicolas Chardon, Damien Deroubaix, Nick Devereux, Vincent Ganivet, Benjamin Swaim, Vincent Tavenne and Yann Tom.

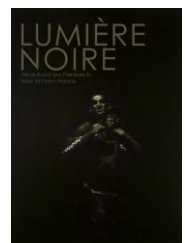
Lumière Noire

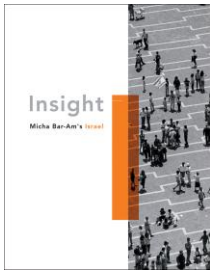
978-3-86560-996-0

Pbk, 8.5 x 11.25 in. / 232 pgs / 110 color.

U.S. \$55.00 CDN \$61.00

October/Art





Walther König, Köln

Micha Bar-Am's Israel: Insight

Text by Simon Schama, Alexandra Nocke, Thomas L. Friedman, Gisela Dachs, Nava Semel, et al.

Micha Bar-Am's black-and-white photographs of everyday life in Israel depict a vertiginous gamut of scenes, from hijack hostages reunited with their families and tanks cruising war-torn streets to serene vistas of the Sea of Galilee or morning fog in Hula Valley. Essays by several distinguished contributors contextualize Bar-Am's images.

Micha Bar-Am's Israel: Insight

ISBN 978-3-86560-982-3

Hbk, 9.5 x 12 in. / 336 pgs / 37 color / 167 b&w.

U.S. \$55.00 CDN \$61.00

October/Photography

Walther König, Köln

Photography for Architects

Edited by Winfried Nerdinger. Introduction by Winfried Nerdinger.

Photography frequently mediates the perception of architecture. The themes, functions and possibilities of photography in this task are introduced here via the Munich Architekturmuseum's photographic collection. The first section examines exemplary architectural motifs and forms in photographs from the 1850s to the present; the second section demonstrates the applications of photography during the design phase.

Photography for Architects

ISBN 978-3-86560-989-2

Hbk, 9.5 x 12 in. / 216 pgs / 220 color.

U.S. \$65.00 \$72.00

September/Photography

