

ARTBOOK | D.A.P.

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Fall/Winter 2015 Title Supplement



Dan Martensen: The Wolfpack

Text by Crystal Moselle, Joseph Akel.

In 2010, photographer Dan Martensen was introduced to the Angulo brothers by filmmaker Crystal Moselle, who had just begun work on the hit documentary *The Wolfpack*. Chronicling the lives of the six home-schooled boys who recreated cult-classic films, fashioning props as well as costumes all from the confines of their Lower East Side apartment (inside of which their father once locked them for a year), Moselle's unflinching portrayal documents the power of imagination to overcome the realities of a troubled upbringing. At the same time, Martensen began photographing the boys, capturing the cinema-inspired world they had created, while also documenting their first forays into to the world outside. Taken between 2010 and 2015, the resulting collection of intimate portraits and still lifes that comprise Martensen's *The Wolfpack* adds yet another layer to the captivating story of the Angulo brothers and is a bold testament to the enduring spirit of creativity.

Dan Martensen was born and raised in Pleasantville, New York, and studied photography at the Rhode Island School of Design. Since the early 2000s, he has been travelling and photographing across America, principally in the Southwest, seeking out the visual paradoxes and embedded histories of the region, taking cues from legendary chroniclers of the American vernacular such as William Eggleston, Joel Sternfeld and Stephen Shore. A selection of 60 photographs from this project was published in Martensen's book *Photographs from the American Southwest* (Damiani).

DAMIANI

9788862084437 U.S. \$35.00 CDN \$40.00

Pbk, 8.5 x 11 in. / 184 pgs / 112 color / 25 duotone.

November/Photo

EXHIBITION SCHEDULE

New York: Deitch Projects, October 2015

"Their father has the only key to the front door, and he keeps it locked. In some years, they are allowed outside only a handful of times. In others, not at all. The kicker is that the story is true." -Brooke Barnes, *The New York Times*



Fashion photography meets European art history in this lavish compilation of intersecting traditions

Vogue: Like a Painting

Text by Lucy Davies. Preface by Yolanda Sacristán.

Vogue: Like a Painting is a lavish celebration of the intersection between the worlds of fashion photography and European art historical tradition. Compiling 67 carefully selected images from the *Vogue* archive, the volume explores fashion photographs of the last three decades that take their inspiration from classical painting—those images that have become only marginally related to selling clothes (or perhaps all the better at it for their painterly invocations).

Sometimes explicitly—we see direct homages to Vermeer and Hopper, for example—and sometimes more subtly, these images culled from *Vogue*'s pages reference Spanish painting from the Golden Age, Dutch portraiture, Victorian and Pre-Raphaelite paintings and various schools contained in European royal collections. Traces of Constable, Zurbarán and Sorolla can be found within this volume, which brings together names from classic photography and those from more recent generations: Irving Penn, Erwin Blumenfeld, Horst P. Horst, Annie Leibovitz, Tim Walker, Paolo Roversi, Steven Klein, David Sims, Erwin Olaf, Mario Testino, Michael Thompson and Peter Lindbergh, to name a few. While some of these photographs are about direct mimicry, others are similar to painting only in technical approach—and some simply share the goal of revering women rather than sexualizing or objectifying them. With a gorgeous tipped-on cover and text by Lucy Davies, editor at *The Telegraph*, *Vogue: Like a Painting* is a volume produced as beautifully as its photographic contents.

MUSEO THYSSEN-BORNEMISZA

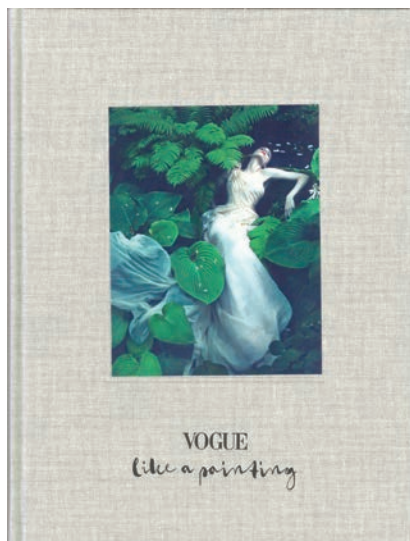
9788415113683 U.S. \$65.00 CDN \$75.00

Cloth, 9.5 x 12.5 in. / 160 pgs / 59 color / 8 b&w.

October/Photo/Fashion

EXHIBITION SCHEDULE

Madrid, Spain: Museo Thyssen-Bornemisza, 06/30/15–10/12/15



From the first ever wildlife photographer come haunting night images from the turn of the century



George Shiras: In the Heart of the Dark Night

Text by Jean-Christophe Bailly, Sonia Voss.

Though sometimes dubbed “the first wildlife photographer,” George Shiras is not a prominent name in the history of photography. While his photos were shown at the Paris World Fair of 1900, Shiras—also a lawyer and politician—did not consider himself an artist; his goal was, above all, to document wildlife from the pre-environmental perspective to which he dedicated his life.

In 1893, Shiras perfected the procedure of nocturnal flash photography in various regions of the US and Canada. It was in contact with hunters—and also with Native American guides or trappers—that he became initiated in the ways of wildlife, eventually “exchanging the rifle for the camera,” as he himself put it.

Despite his aesthetic innocence, Shiras succeeded in capturing the first night-time wildlife photos ever created, thanks to both his use of flash photography and camera-trap equipment. This gorgeous hardcover compiles his prescient nocturnal photography.

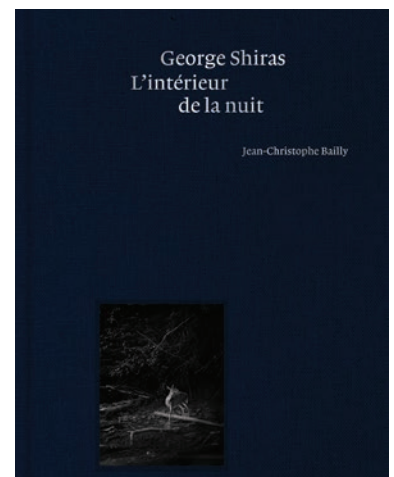
George Shiras III (1859–1942) was born in Allegheny, Pennsylvania. He served as a member of the Pennsylvania State House of Representatives in 1889 and 1890 and was elected to the 58th Congress. After his time in Congress, Shiras became engaged in biological research and wildlife photography; he was a member of the Boone and Crockett Club, a conservation organization founded by Theodore Roosevelt. In 1935, he published a two-volume set of over 960 of his wildlife photographs with the National Geographic Society.

EDITIONS XAVIER BARRAL

9782365110914 U.S. \$45.00 CDN \$55.00

Clth, 8.5 x 11 in. / 96 pgs / 50 duotone.

October/Photo





A 1970s phonebook imaginatively reinvented

Christian Patterson: Bottom of the Lake

Bottom of the Lake is a 256-page facsimile of artist Christian Patterson's family telephone book for his hometown, Fond du Lac ("Bottom of the Lake"), Wisconsin, printed in 1973, soon after Patterson's birth.

This artist's book includes found markings and reproductions of materials inserted in the phone book in addition to Patterson's drawings, photographs and marginalia. This book-within-a-book carefully combines the fact-based phone book with the artist's highly subjective re-imagination of his hometown, playfully juxtaposing different documentary forms and ways of seeing to create a deeply personal, darkly humorous "other" book.

The experience of reading *Bottom of the Lake* extends beyond its pages with an interactive feature: a telephone number attached to the book connects users with over 100 audio experiences, mixing field recordings, found archival material and performances that recreate the artist's hometown.

Christian Patterson (born 1972) was born in Fond du Lac, Wisconsin and is now based in New York City. A self-taught photographer, he embellishes his work with drawings, paintings or objects. In 2005 he worked with William Eggleston on a project titled *Sound Affects*; his second monograph, *Redheaded Peckerwood*, won the 2012 Rencontres d'Arles Author Book Award and is now in its third printing. Patterson was awarded a Guggenheim Fellowship in 2013 and the Vevey International Photography Award in 2015. He is represented by Rose Gallery in Santa Monica, California and Robert Morat in Hamburg and Berlin, Germany.

KOENIG BOOKS

9783863357702 U.S. \$60.00 CAN \$70.00

Pbk, 8.75 x 11 in. / 256 pages / 65 color.

October/Photo

The original—now famous—deadpan taxonomy of gay culture in 1970s San Francisco

Hal Fischer: Gay Semiotics

A Photographic Study of Visual Coding Among Homosexual Men

Text by Hal Fischer.

Hal Fischer's *Gay Semiotics: A Photographic Study of Visual Coding Among Homosexual Men* (1977) is one of the most important publications associated with California conceptual photography in the 1970s. This new edition reproduces the look and feel of the original volume, which reconfigured into a book format the 24 text-embedded images of Fischer's 1977 photographic series *Gay Semiotics*. The photographs in *Gay Semiotics* present the codes of sexual orientation and identification Fischer saw in San Francisco's Castro and Haight Ashbury districts, ranging from such sexual signifiers as handkerchiefs and keys to depictions of the gay fashion "types" of that era—from "basic gay" to "hippie" and "jock." *Gay Semiotics* also features Fischer's critical essay, which is marked by the same wry, anthropological tone found in the image/text configurations. Fischer's book circulated widely, finding a worldwide audience in both the gay and conceptual art communities.

Fischer's insistence on the visual equivalence of word and image is a hallmark of the loose photography and language group that included Fischer, Lutz Bacher, Lew Thomas and others working in the San Francisco Bay Area. First published as an artist's book in 1978 by NFS Press, at a time when gay people had been forced to both evaluate and defend their lifestyles, *Gay Semiotics* earned substantial critical and public recognition. Thirty-seven years later, the book remains a proactive statement from a voice within the gay community from a moment in history just before the devastation wrought by AIDS.

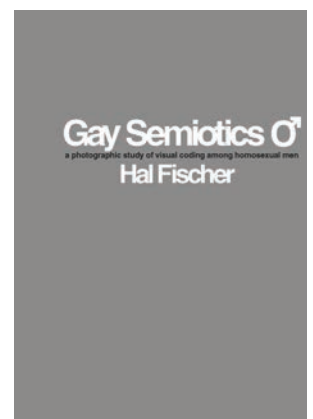
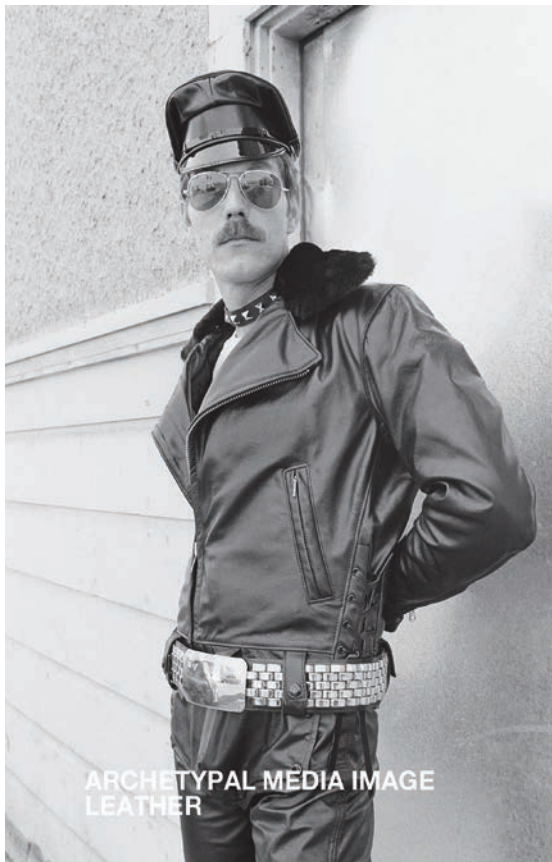
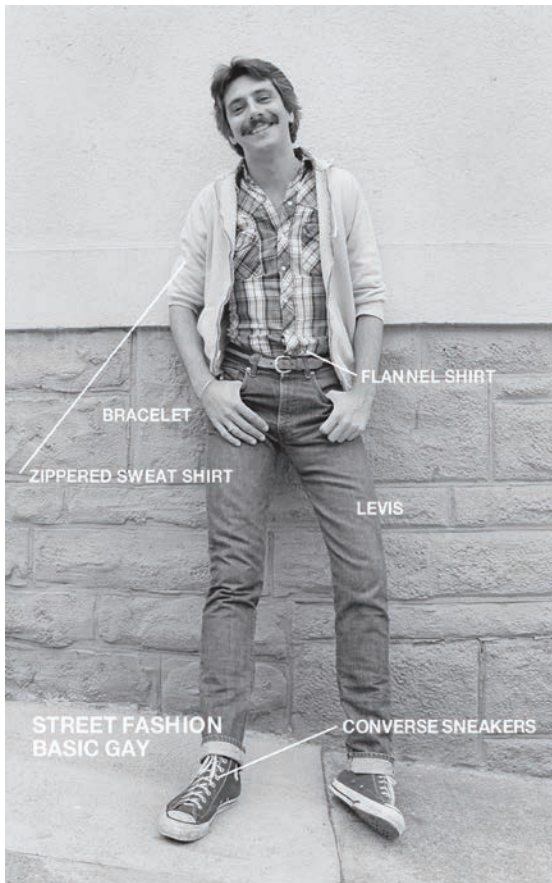
Hal Fischer (born 1950) grew up in Highland Park, Illinois. He arrived in San Francisco in 1975 to pursue an MA in photography at San Francisco State. Through his work as an art reviewer and photographer, he soon became embedded in the Bay Area's artistic and intellectual scene. He continues to live and work in San Francisco.

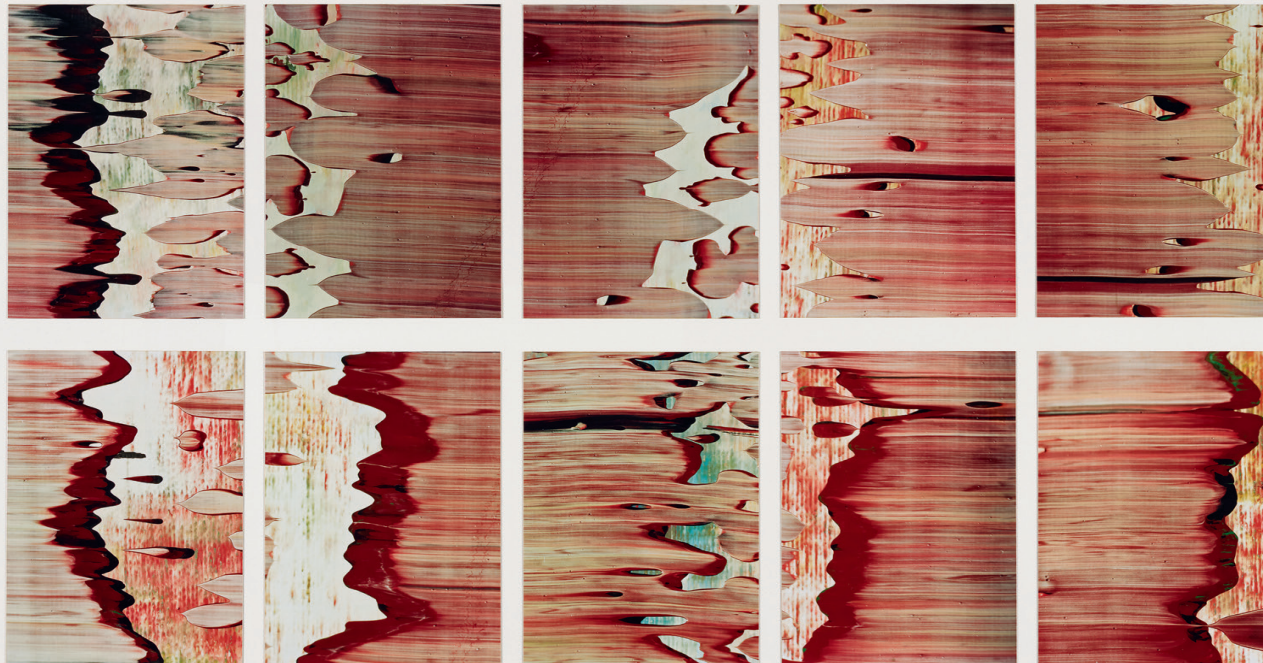
CHERRY AND MARTIN

9780976184171 U.S. \$25.00 CDN \$30.00

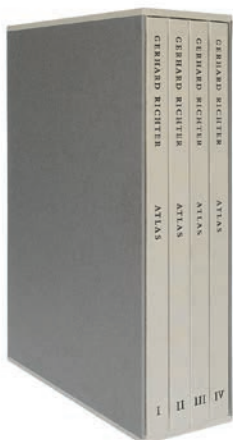
Pbk, 8 x 10 in. / 56 pgs / 24 b&w.

October/Photo/Gay & Lesbian





The culmination
of Richter's
monumental
archive project



Gerhard Richter: Atlas, in Four Volumes

More than 50 years ago, Gerhard Richter began mounting parts of his extensive collection of pictorial material on cardboard, hoping to create order and clarity among his archive of photos, newspaper clippings, sketches, drawings, construction plans, room design, collages, overpainted photographs and drafts of paintings. Richter eschewed chronology—his real interest was in iconographical and typological order. A work in progress, this *Atlas* soon developed into an independent Gesamtkunstwerk mirroring biographical and historical facts—an artistic cosmos of great autonomy, a source of all of his thought and creation.

The artist's book has become an important genre for Richter, and in this large-format, four-volume edition, he has not only reproduced *Atlas*, but rearranged it. His decision to show all of his plates at a scale of 1:2 makes the monumental archive—with more than 5,000 images—visible in all its details for the first time. Richter himself has redefined the color of his plates, piece by piece, through several correction phases, rendering this epic work accessible in a stunning new publication.

Gerhard Richter (born 1932) was born in Dresden, in East Germany. He migrated to West Germany in 1961 and held his first solo exhibition in 1963. Richter's amazingly prolific multimedia output—from photo-paintings, to drawings, to photographs, to landscapes, to portraits, to sculptures—has been exhibited internationally for the last five decades. The artist lives and works in Cologne, Germany.

WALTHER KÖNIG, KÖLN

9783863355203 U.S. \$1,100.00 CDN \$1,350.00 **SDNR30**

Slip, Hbk, 14 x 18 in. / 828 pages / illustrated throughout / edition of 1,500 copies.
November/Art

“Everything important that I have done can be put into a little suitcase,” Duchamp said in 1952: finally, that suitcase is accessible to all



FACSIMILE EDITION

Marcel Duchamp: From or By Marcel Duchamp or Rrose Sélavy 1935–1968

Box in a Valise

Edited by Mathieu Mercier.

One of the most important and enigmatic pieces of modernist art, “Boîte-en-valise” (Box in a Valise) was assembled by Marcel Duchamp between 1935 and 1941. The portable suitcase contains “the sum of his artistic work” up to that point. Perhaps in premonition of the coming war, and over years without a fixed address, Duchamp reproduced his work in a format that enabled him to easily transport his “complete works” at any time. Though the artist eventually made 300 copies of his box, many are behind glass in museums and private collections.

This is the first ever reinterpretation of the legendary book-object, conceptualized by French artist Mathieu Mercier and now available to a broader audience. At once a work in and of itself, and a reproduction in the Duchampian spirit, this miniature museum contains 69 reproductions of Duchamp's most celebrated creations, including the famous "Fountain," "Nude Descending a Staircase" and the "Large Glass." Mercier has reproduced the bulk of the contents of Duchamp's original box in paper form, designing everything to scale. Playful and accessible, the "Boîte" reflects Duchamp's desire to display his works outside the museum and gallery system.

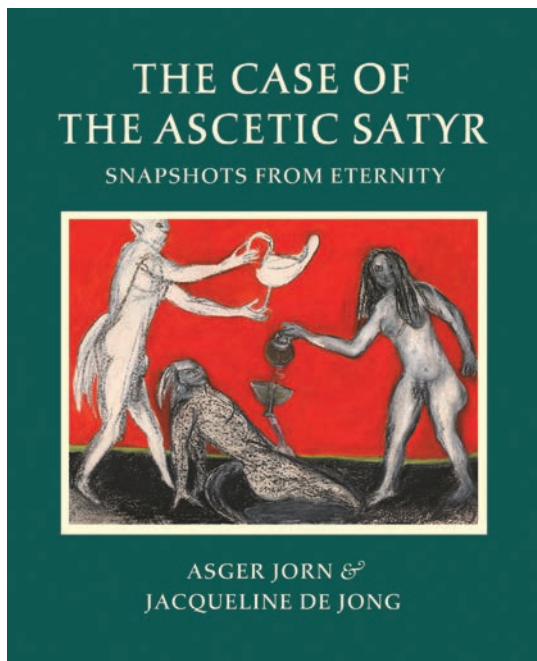
Marcel Duchamp (1887–1968) studied painting in Paris. In 1912 he exhibited his controversial “Nude Descending a Staircase,” and by 1913 he had abandoned traditional painting and drawing for more experimental forms, including mechanical drawings, studies and notations. In 1914 he introduced his readymades. Duchamp became associated with the Dada movement in Paris and in New York, where he settled permanently in 1942.

WALTHER KÖNIG, KOLN

9783863355180 U.S. \$195.00 CDN \$240.00 SDNR30

Leather suitcase, 14.75 x 14.75 in. / 69 replicas and printed reproductions / edition of 1,500 copies.

November/Art



Asger Jorn & Jacqueline de Jong: The Case of the Ascetic Satyr

Snapshots from Eternity

Text by Kevin Repp, Mark Lenot, Roberto Ohrt, Karen Kurczynski, Axel Heil.

In 1962, while living in Paris, Dutch painter, sculptor and editor of *The Situationist Times* Jacqueline de Jong (born 1939) completed a set of 11 woodcut engravings, a medium in which she rarely worked. Danish painter and writer Asger Jorn (1914–1973) adored the engravings and decided to publish them. First, however, Jorn decided to compose a set of texts to accompany the art work, turning the suite of engravings into an “erotic novel” which they called “The Case of the Ascetic Satyr.” Over the course of the next decade they jotted down playful (and occasionally sexually explicit) notes to each other on anything that came to hand—exhibition flyers, cocktail napkins, even an unused sheet from *Memoires*, Jorn’s famous collaborative artist’s book with Guy Debord. The texts are mostly in English, the language Jorn and de Jong usually used together, though some are in French, Danish, Dutch or German. Wordplay is prevalent, sometimes referring to James Joyce’s *Finnegans Wake*.

In the end, the book project outlasted the relationship between the two artists, and so was never published. This artist’s book is thus not so much a facsimile as a true first edition, with the prints accompanied by replicas of the notes between the two lovers. A companion volume includes essays on the piece by leading art historians in the field, Kevin Repp, Marc Lenot, Roberto Ohrt, Karen Kurszinsky and Axel Heil.

RELATED EXHIBITION

New York: Blum & Poe, 09/10/15–10/31/15

Los Angeles, CA: Blum & Poe, 11/07/15–12/26/15

JDJ/D.A.P.

9781938922862 U.S. \$225.00 CDN \$270.00 **SDNR30**

Slip, Pbk, 2 vols, 10 x 12.25 in. / 56 pages / 1 folder / 48 ephemera items / signed and numbered edition of 200 copies.

October/Art

Barbara Kasten: The Diazotypes

Edited by Ellen Alderman, Elisa Leshowitz. Text by Alex Klein.

In 1973, American artist Barbara Kasten (born 1936) began experimenting with various photographic and printing techniques, resulting in a series of 24 diazotypes—a process used to produce architectural blueprints. For these staged mise-en-scène works, produced while Kasten lived in California, a female student was hired by the artist to pose in various photographs on a chair outdoors. In them, a kind of performance unfolds, in which the body becomes entangled in forms and shapes, the overlaid printed grid on the photographs emphasizing the human figure against a determined space. These images—with their clear Bauhaus influence, insistence on the two-dimensional plane and determined staging—initially appear to be totally unlike the abstract conceptual photography for which Kasten has become known, but are nonetheless a visible precursor to her later work. This unique artist’s book marks the very first publication of the *Diazotypes* series, with each copy signed and numbered by Kasten. It includes an interview with the artist conducted by curator Alex Klein, who organized the first major survey of Kasten’s work at the Institute of Contemporary Art, Philadelphia, in 2015. This highly collectible publication is a wonderful tribute to the lesser-known work of an interdisciplinary artist and offers readers a glimpse into the continuities throughout her ongoing practice.

GRAHAM FOUNDATION/ D.A.P.

9781938922886 U.S. \$60.00 CDN \$70.00 **SDNR30**

Pbk, 11.75 x 9 in. / 56 pgs / 24 color / signed and numbered edition of 300 copies. October/Photo



EXHIBITION SCHEDULE

Chicago, IL: Graham Foundation, 10/02/15–01/09/16

NOW IN PAPERBACK

Wolfgang Tillmans: Abstract Pictures

Text by Dominic Eichler, Wolfgang Tillmans.

From the start, Wolfgang Tillmans' (born 1968) abstract photographs played a decisive role in his gentle subversion of photographic hierarchies and his seductive emphasis on the materiality of photographic objects in his presentation of them. In the past decade he has pursued this tack, making wholly non-representational photographs that explore processes of exposure. From the delicate veils of color in the *Blushes* and *Freischwimmer* series, and the sculptural paper drops made of folded or rolled-up photographic paper, to the colorfully compelling works of the *Lighter* series, the printed object itself, divorced from its reproductive function, is always the point. "For me, the abstract picture is already objective because it's a concrete object and represents itself," Tillmans says; "the paper on which the picture is printed is for me an object, there is no separating the picture from that which carries it. That's why I like to show photographs sometimes framed and sometimes not, just taped to the wall." Designed by the photographer, and with 275 color reproductions of these works, *Abstract Pictures*—now in paperback—impressively demonstrates how fruitfully Tillmans has mined this terrain.

HATJE CANTZ

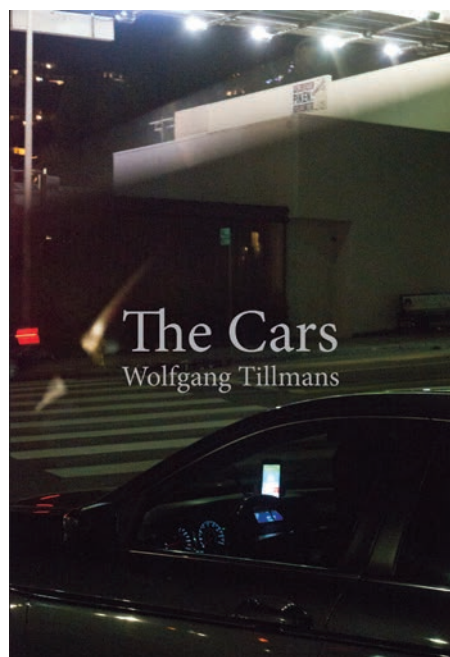
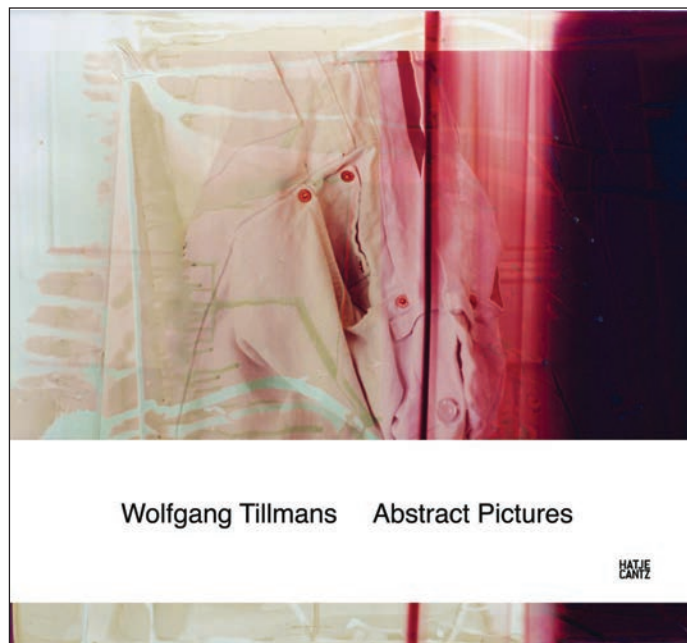
9783775740814 U.S. \$50.00 CDN \$60.00

Pbk, 11.75 x 10.75 in. / 384 pages / 312 color.

October/Photo

RELATED EXHIBITION

New York: David Zwirner, 09/16/15–10/26/15



Wolfgang Tillmans: The Cars

Edited and text by Wolfgang Tillmans.

The Cars compiles a new body of work by renowned photographer Wolfgang Tillmans (born 1968). Since the early 90s, Tillmans has redefined the genre of photography, epitomizing a new kind of subjectivity and questioning existing values and hierarchies. *The Cars* is no exception; images of cars in a typical street view—not in a crash, or an extreme traffic jam, but simply present—pay tribute to the amount of time we spend around, or looking at, or using the vehicle. "Cars are everywhere," the photographer says. "Their sheer number is the most crazy thing about them. They appear in our lives with excessive omnipresence. In their volume cars intrude upon public space, and the way they occupy streets and open areas is rarely challenged." This unusual artist's book takes up a subject rarely deemed worthy of representation. "Virtually wherever there are people, there are cars and they are visually intermingling in whatever we see," Tillmans points out. "We are looking at the world from a car and cars are in the foreground, the background or in between of what is in our view."

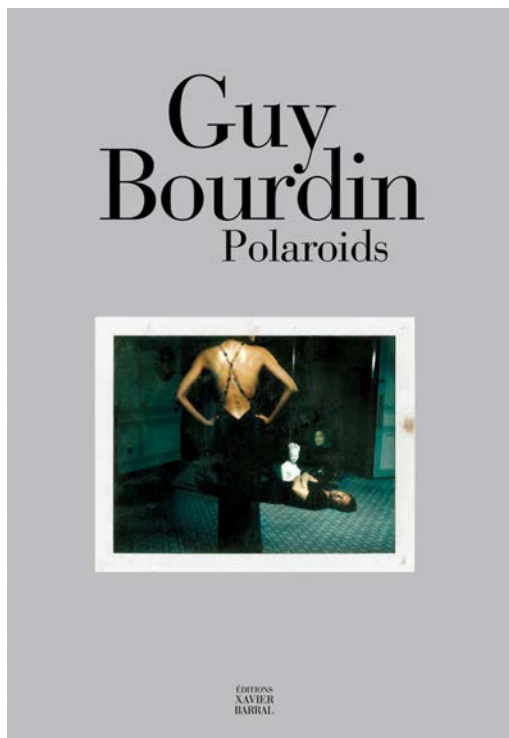
With over 100 color photographs and text by the artist himself, this new volume is an important addition to any photobook collection, and to our understanding of what it is to live in a world oversaturated with both cars and images.

WALTHER KÖNIG, KÖLN

9783863357528 U.S. \$30.00 CDN \$35.00

Pbk, 6.5 x 9.5 in. / 128 pages / 150 color.

September/Photo/Art



BACK IN STOCK

Guy Bourdin: Polaroids

Text by Oliviero Toscani.

One of the Polaroid's acknowledged masters, Guy Bourdin (1928-1991) brought to the medium an uncanny ability to combine the snapshot feel with a strong patina of glamour, and of course plenty of sexiness. A protégé of Man Ray, and best known today for his controversial fashion photography, Bourdin, like his teacher, often brought an edge of menace or discomfort to his eroticism, with surrealistic props and implied narratives. Like the Surrealists, he often devised ways to bisect the female form, usually by cropping out above the waist; all these traits of Bourdin's fashion photography are to be found here, in this selection of 98 Polaroids, most of which have never previously been published. Ranging in formality from casual seaside erotica to darkened interiors with disembodied legs and arms poking into the frame, these images step outside the safety of the fashion shoot, conjuring a real-life realm steeped in an ominous sexuality.

EDITIONS XAVIER BARRAL

9782915173567 u.s. \$49.95 CDN \$60.00

Hbk, 6.75 x 9.75 in. / 128 pages / 98 color.

October/Photo

NEW PUBLICATION DATE

Wendell Castle: A Catalogue Raisonné, 1958–2012

By Emily Evans Eerdmans. Text by Glenn Adamson, Jane Adlin, Dave Barry.

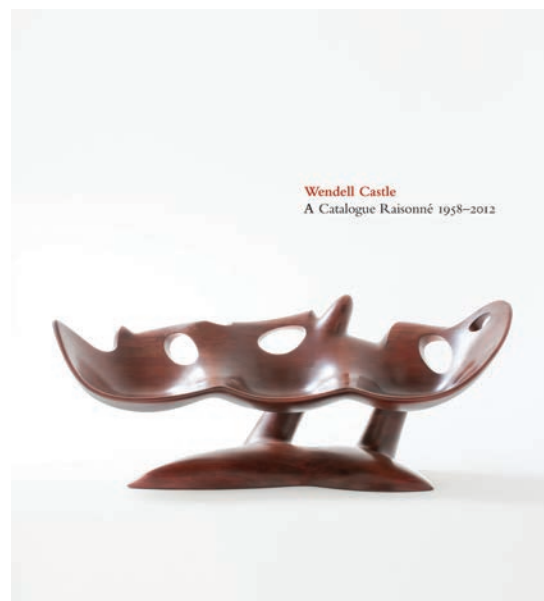
A founder and icon of the Studio Furniture movement, the popular sculptor and furniture designer Wendell Castle (born 1932) has carved a distinct path over nearly six decades of a distinguished career. This long-awaited and richly illustrated record of his oeuvre, *Wendell Castle: A Catalogue Raisonné, 1958–2012*, beautifully delivers a worthy homage to his talents. From Castle's earliest, mid-century works through to his unabashedly forward-thinking experiments with unconventional materials (gel-coated fiberglass and metallic automobile paint, for example) and his latest signature wood laminations, the common thread that ties these diverse pieces together is Castle's knack for uniting appealing function with biomorphic elegance. Castle's pieces are widely collected and his works feature in the permanent collections of more than 40 museums and cultural institutions around the world, including The Metropolitan Museum of Art (New York); Museum of Modern Art (New York); Smithsonian American Art Museum (Washington, D.C.); Musée des Beaux-arts de Montréal (Quebec, Canada); and the Victoria and Albert Museum (London). Three essays supplying varying perspectives introduce the catalogue raisonné and substantial back matter is included.

THE ARTIST BOOK FOUNDATION

9780988855700 u.s. \$150.00 CDN \$180.00

Hbk, 11 x 12 in. / 564 pages / 1150 color.

October/Design



BACK IN STOCK

California Surfing and Climbing in the Fifties

Text by Yvon Chouinard, Steve Pezman, Steve Roper.

The story told by the photographs in *California Surfing and Climbing in the Fifties* takes place against the larger backdrop of postwar America: Truman and Eisenhower, the Korean War, the Cold War and the Red Scare. Young people were embracing new symbols of non-conformity: Elvis Presley, Jack Kerouac, Marlon Brando and James Dean. All along the California coast, surfing became popular as heavy balsawood boards were replaced with lightweight ones crafted from polyurethane foam, fiberglass and resin. Meanwhile, climbers descended on Tahquitz Rock in the south and Yosemite Valley to the north to test handcrafted equipment that would set new standards for safety, technique and performance. The photographs in this volume include images of legendary surfers such as Joe Quigg, Tom Zahn, Dale Velzy and Renny Yater, in locations such as Rincon, Malibu, South Bay, Laguna and San Onofre; and famous climbers such as Warren Harding, Royal Robbins and Wayne Merry among others, photographed mostly in the Yosemite Valley by the likes of Bob Swift, Alan Steck, Jerry Gallwas and Frank Hoover. Soaked in surf, sun and adrenaline, the photographs in *California Surfing and Climbing in the Fifties* depict the birth of an era and an exhilarating moment in Californian history.

T. ADLER BOOKS

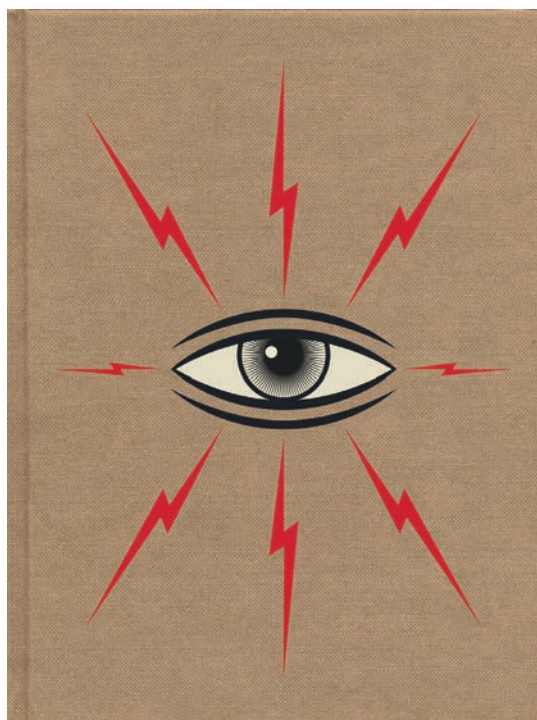
9781938922268 u.s. \$39.95 CDN \$50.00

Hbk, 10 x 12 in. / 84 pages.

November/Photo



CALIFORNIA SURFING AND CLIMBING IN THE FIFTIES



BACK IN STOCK

Ed Templeton: Wayward Cognitions

Text by Stijn Huijts.

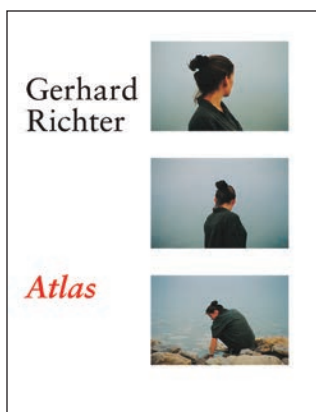
Wayward Cognitions is a collection of photographs by Ed Templeton (born 1972), chosen from his archives spanning 20 years. For this volume, Templeton selected photographs that do not fit into his usual manner of organizing by theme or subject. In past publications he has arranged his work in straightforward groupings such as *Teenage Kissers*, *Teenage Smokers*, or photographs shot from a moving car (as in his book *The Seconds Pass*). In *Deformer* he presented the photographs under the theme of suburbia. *Wayward Cognitions* represents the in-between moments that arise when shooting in the streets without theme or subject. "It's about looking, people watching, finding pleasure in the visual vignettes we glimpse each day," says Templeton. When those moments are removed from the context in which they were shot, dynamic stories can be told or imagined in book form. The photographs in *Wayward Cognitions* were printed by Templeton in his darkroom; he then created the layout and design himself, building the book from scratch in his home studio.

UM YEAH PRESS

9780985361129 u.s. \$45.00 CDN \$55.00

Hbk, 8 x 10.75 in. / 160 pgs.

September/Photo



NEW LOWER PRICE

Gerhard Richter: Atlas

Edited by Helmut Friedel.

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

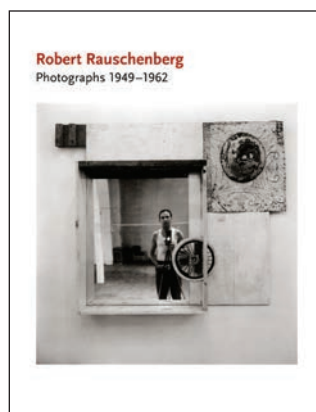
D.A.P./DISTRIBUTED ART PUBLISHERS

9781933045474

U.S. \$30.00 CDN \$35.00

Hbk, 6.5 x 8.5 in. / 864 pgs / 740 color.

Available/Art



NEW LOWER PRICE

Robert Rauschenberg: Photographs 1949-1962

Edited by David White, Susan Davidson. Text by Nicholas Cullinan.

Robert Rauschenberg's engagement with photography began in the late 1940s under the tutelage of Hazel Larsen Archer at Black Mountain College in North Carolina. This exposure was so great that for a time Rauschenberg was unsure whether to pursue painting or photography as a career. Instead, he chose both, and found ways to fold photography into his *Combines*, maintained a practice of photographing friends and family, documented the evolution of artworks and occasionally dramatized them by inserting himself into the picture frame. This volume gathers and surveys for the first time Rauschenberg's numerous uses of photography. It includes portraits of friends such as Cy Twombly, Jasper Johns, Merce Cunningham and John Cage, studio shots, photographs used in the *Combines* and *Silkscreen* paintings, photographs of lost artworks and works in process.

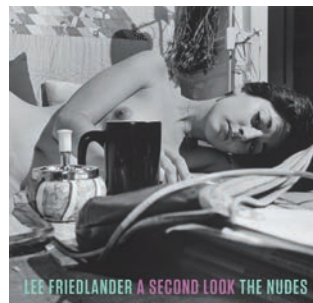
D.A.P./SCHIRMER/MOSEL

9781935202523

U.S. \$40.00 CDN \$50.00

Hbk, 9.5 x 11 in. / 232 pgs / 136 color.

Available/Photo/Art



NEW LOWER PRICE

Lee Friedlander The Nudes

A Second Look

Lee Friedlander's exploration of one of photography's most enduring genres began almost by chance, in the late 1970s, when a teacher colleague at Rice University in Houston lined up a regular schedule of nude models for his students. Almost immediately, Friedlander found that he preferred to photograph the models at their homes, and ingeniously deployed household objects such as bedside lamps, potted plants and sofa fabrics to play off against the angular poses of the models and the emphatic framing of the overall composition. With the publication of Friedlander's nude portraits of Madonna, the series became among the photographer's best known work, and eventually saw publication in 1991, from Jonathan Cape. *Lee Friedlander: The Nudes* significantly expands on the Cape edition (itself long out of print), with a total of 84 nudes, plus a new layout and design by Katy Homans and new separations by Thomas Palmer.

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

9781938922008

U.S. \$24.95 CDN \$27.50

Hbk, 11 x 9.75 in. / 168 pgs.

Available/Photo



NEW LOWER PRICE

Joel Sternfeld: American Prospects

Text by Kerry Brouher, Andy Grundberg, Anne W. Tucker.

First published in 1987, Joel Sternfeld's *American Prospects* is the classic photo record of 1980s America. This definitive edition, made with new plates and including one additional photograph, offers a spectacular, funny, sad and soberly riveting portrait of America's diverse possibilities and prospects in the Reagan era. From the famous "Wet n' Wild Aquatic Theme Park" in Florida to "The Space Shuttle Columbia Lands at Kelly Air Force Base" in San Antonio, Texas; from melancholy images of beached whales in Oregon to beautiful views of Yellowstone National Park and Bear Lake in Utah; from post-tornado Nebraska to a previously unseen photograph from the series, "Bikini Contest, Fort Lauderdale, FL, March 1983"; the sublime contradictions and tragicomedy of this volume are without doubt one of the greatest accomplishments of color photography, all the more fully realized in this splendid new edition.

D.A.P./DISTRIBUTED ART PUBLISHERS

9781935202974

U.S. \$50.00 CDN \$60.00

Cloth, 14.5 x 11.75 in. / 140 pgs / 66 color.

Available/Photo



Petra Collins' photographs dismantle our culture's ubiquitous "clean vision of teenage girlhood"

Petra Collins: Discharge

Text by Petra Collins. Interview by K8 Hardy, Tavi Gevinson.

In her highly anticipated book *Discharge*, Canadian-born, New York-based artist and photographer Petra Collins (born 1992) presents images of self-discovery and femininity that explore the emotional, complex intersection of life online and off. Responding to the ubiquity of social media, Collins offers images of unflinching honesty—girls on the brink of adulthood taking selfies, applying lip gloss, pleasuring themselves, or lounging in childhood bedrooms amid piles of stuffed animals—which explore the private and public aspects of growing up as a woman at a moment when female bodies are ubiquitously hyper-mediated by Photoshop and social media. “I’m used to being told by society that I must regulate my body to fit the norm,” Collins writes in her introductory essay on censorship and social media. From there, the book deconstructs that norm through her intimate photographs of friends—photographs that, rather than counter the male gaze, document female subjects processing it. The young Collins uses film, lending her photographs, in spite of their inclusion of iPhones and laptops, a 70s aesthetic, a romantic nostalgia.

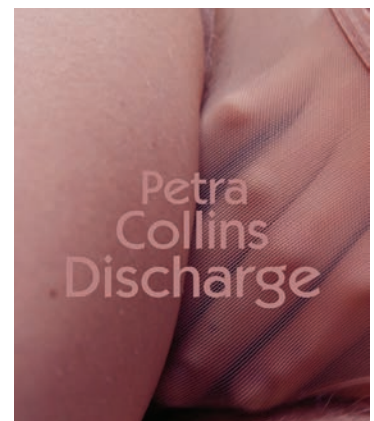
Discharge includes a discussion between Collins and her friend, *Rookie* blogger and founder Tavi Gevinson, moderated by artist K8 Hardy. The photographs and discourse around them are part of a contemporary girl power revolution, proving that feminism and sexuality aren’t mutually exclusive.

CAPRICIOUS

9780989865654 U.S. \$45.00 CAN \$55.00

Pbk, 8.5 x 11 in. / 112 pgs / 80 color.

September/Photo





Jenny Holzer: War Paintings

Edited by Thomas Kellein. Foreword by Gabriela Belli. Introduction by Christian Boehringer. Text by Joshua Craze.

Jenny Holzer (born 1950) became known in the 1980s with her billboards, projections and LED installations that often used text to deliver social critique. *Jenny Holzer: War Paintings* is a significant departure from the works for which she is known. It draws from declassified and US government documents concerning the War on Terror and military operations in Afghanistan and Iraq. Holzer transforms these redacted documents—memoranda, planning maps, diplomatic communiqués, interrogation records, autopsy reports and the handwritten *cris de coeur* of detainees themselves—into ravishing silkscreened and handpainted oil-on-linen paintings several times their original size. Holzer embarked on the war paintings in an effort to end the normalization of torture. This volume compiles over 200 images—full-bleed reproductions and installation views—of some of the most important political art of our time.

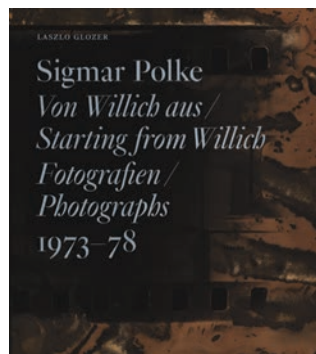
WALTHER KOENIG, KÖLN

9783863357542

U.S. \$55.00 CDN \$65.00

Clth, 9.5 x 11.75 in. / 264 pgs / 200 color.

September/Art



Sigmar Polke: Starting from Willich

Photographs 1973–78

Text by Laszlo Glozer.

In 1972, Sigmar Polke (1941–2010) moved into the Gaspelshof in Willich on the Lower Rhine, which soon became an artist commune. This place had a tremendous influence on Polke's output; from Willich he set off on numerous journeys with his wife, Katharina Steffen, and lived and worked among a group of friends.

Starting from Willich provides special insight into Polke's photographic work from the 1970s. With over 100 images, many never before published or exhibited, the volume offers a glimpse into Germany's 70s alternative scene and Polke's experimentation in the dark room, his forays into multiple exposure, solarisation and chemical processing yielding seemingly unreal, almost transcendental images. Many of these photographs feature masquerade scenes: friends in clown-like get-ups, and Polke himself spontaneously captured on film. This volume, with an essay by Laszlo Glozer, is a superb compendium of a pioneering body of photography.

WALTHER KÖNIG, KÖLN

9783863357740

U.S. \$39.95 CDN \$50.00 **FLAT40**

Clth, 9.5 x 10.5 in. / 144 pgs / 98 color / 7 b&w.

September/Art/Photo



Larry Johnson: Commie Pinko Guy

Edited by Bruce Hainley. Text by Morgan Fisher, Bruce Hainley, Antony Hudek, Larry Johnson, Wayne Koestenbaum, Lisa Lapinski, Pleasant Gehman, James McCourt, Boyd McDonald, Duncan Smith.

Part of a generation of artists that emerged in the US in the early 1980s, Larry Johnson (born 1959) is the artist's artist par excellence, but little known outside the art world. This volume addresses the glaring bibliographic gap by offering an accessible overview of Johnson's work through analyses of some of his main preoccupations: queer politics and the urban landscape of LA and Hollywood mythologies.

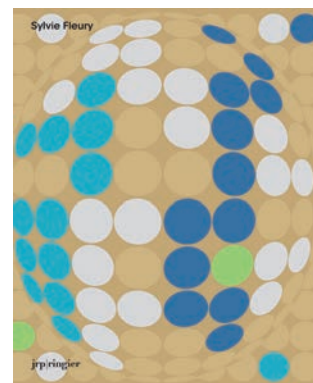
Featuring newly commissioned essays by Morgan Fisher, Bruce Hainley, Antony Hudek, Wayne Koestenbaum and Lisa Lapinski alongside other writings, this volume spans the artist's career from the early 80s to the present, heavily illustrated with text-based imagery and later cartoon-esque pieces. The glossy surfaces of Johnson's works are often combined with penetrating references to celebrity or gay culture, their look echoing the worlds of advertising and graphic design while evoking a variety of artistic traditions.

KOENIG BOOKS

9783863357825

U.S. \$29.95 CDN \$35.00 **FLAT40**

Pbk, 6 x 8.75 in. / 224 pgs / 40 color / 20 b&w. October/Art



Sylvie Fleury

Edited by Samuel Gross. Text by Alex Gartenfeld, Samuel Gross, Simon Lamunière.

Swiss artist Sylvie Fleury (born 1961) is known for her 90s mises-en-scènes of glamour, fashion and luxury products. An affirmation of the consumer society and its values at first glance, the work simultaneously offers a different reading: by blurring codes and organizing the contamination of one sphere by another, her pieces are provocative and political, reflecting and anticipating her epoch just as they participate in it.

In her attempt to come to terms with the fetishistic attachment to material goods that is the defining feature of the world of fashion, Fleury—after years exploring car culture, and creating bronze renderings of luxury clothing and cosmetics—turned to magic light phenomena: colorful rooms, glossy surfaces, auras, pendulums and crystals.

These works from the 2000s are presented together for the first time with her classic pieces from the 1990s in this reference monograph.

JRP|RINGIER KUNSTVERLAG AG

9783037644287

U.S. \$55.00 CDN \$65.00

Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.

November/Art

EXHIBITION SCHEDULE

Miami, FL: Bass Museum of Art, December 2015



Damien Hirst: Black Scalpel Cityscapes

Limited Edition

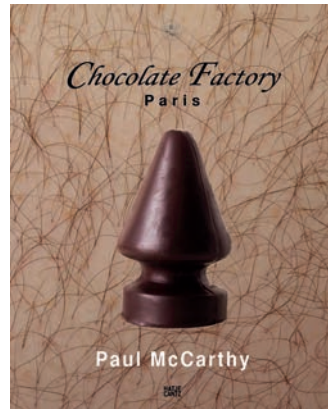
Edited by Jason Beard, Honey Luard. Text by Jerry Brotton, Michael Bracewell.

In 2014, Damien Hirst (born 1965) unveiled a new series of paintings made up of vast numbers of surgical instruments that combine to form bird's-eye views of cities from around the world. With the *Black Scalpel Cityscapes*, Hirst investigates subjects pertaining to the sometimes-disquieting realities of modern life—surveillance, urbanization, globalization and the virtual nature of conflict—as well as those relating to the human condition in general, such as our inability to arrest physical decay.

Described by the artist as “portraits of living cities,” the series is illustrated in full and accompanied by a comprehensive list of artwork details in this signed limited edition, which features a red zipper down the spine. The volume also includes an essay by Jerry Brotton, author of *A History of the World in Twelve Maps*, and a fictional short story by novelist and arts writer Michael Bracewell.

OTHER CRITERIA

9781906967741
U.S. \$260.00 CDN \$320.00 **SDNR30**
Hbk, 8 x 11 in. / 92 pgs / 48 b&w.
September/Art



Paul McCarthy: Chocolate Factory Paris Volume 2

Text by Paul McCarthy, Christophe Beaux, Chiara Parisi.

This publication by Paul McCarthy (born 1945) is a new edition of *Chocolate Factory, Paris*, which has been expanded by 128 pages. It documents the artist's first major solo exhibition in France, illustrating both the concept of the exhibition as well as its reworking in response to an attack on McCarthy that occurred during the installation of his sculpture, “Christmas Tree,” in Place Vendôme in Paris. Besides the illustrations of McCarthy's transformation of the magnificent exhibition spaces of Monnaie de Paris through his continuous production of chocolate Christmas trees, which were exhibited on ever-new shelves, this new edition also includes the video in which Paul McCarthy deals with both a physical and verbal attack (“Are you the fucking artist?”).

HATJE CANTZ

9783775740104
U.S. \$60.00 CDN \$70.00
Hbk, 9.5 x 12 in. / 192 pgs / 336 color.
October/Art



Sterling Ruby: CHRON

CHRON is an approximately 500-page publication that collects over 300 collages and works on paper from a decade of Los Angeles-based artist Sterling Ruby's (born 1972) practice. Vivid backgrounds and a variety of media compose the intricate, geometric collages and reference the artist's painting and sculptural work.

Ruby's *DRFTRS* and *EXHM* series are also collected here. The latter, massive pieces of cardboard originally used as a shell for the studio floor, are painted in deep hues of primary colors and exhibit the continued accrual of urethane and studio debris, a technique the artist continues to explore today.

Proclaimed “one of the most interesting artists to emerge in this century” by *New York Times* art critic Roberta Smith, Ruby—with his graffiti-based spray paint drawings, nail-polish abstractions and inscribed Formica sculptures—has perfected a sort of anti-minimalism, here compiled in this massive new volume.

KARMA, NEW YORK

9781938560965
U.S. \$50.00 CDN \$60.00
Hbk, 7.25 x 9 in. / 496 pgs / 450 color.
November/Art



Doug Aitken

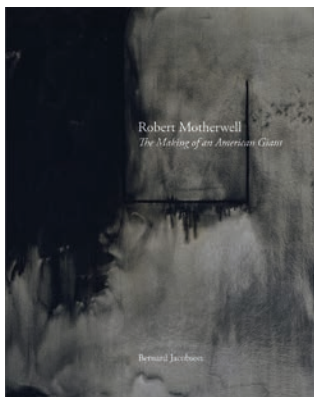
Edited by Matthias Ulrich, Max Hollein. Text by Matthias Ulrich, Martin Herbert, April Lamm, Jörg Heiser, Dominic Eichler, Joseph Akel.

The spectacular film and sound pieces of Doug Aitken (born 1968) take visitors on a synaesthetic journey around the world and into themselves, in a maelstrom of expressive images and rhythmic landscapes.

Published to accompany an exhibition at the Schirn, this book includes over 250 images—of sculptures, site-specific sound installation and more—offering an overview of the artist's heterogeneous oeuvre. Aitken's kaleidoscopic universe revolves around life's existential questions, without supplying simple answers. Instead, the artist lends expression to an almost naïve fascination with being human and people's sense of collectivity and cooperation. Consequently, the recent projects by the Los Angeles-based artist have redefined the exhibition format. With essays by leading curators and art writers, this accessible hardcover documents the interactive and varied work of this contemporary giant.

VERLAG FÜR MODERNE KUNST

9783903004184
U.S. \$50.00 CDN \$60.00
Hbk, 9.5 x 12.75 in. / 200 pgs / 150 color.
September/Art



Robert Motherwell: The Making of an American Giant

By Bernard Jacobson.

In *Robert Motherwell: The Making of an American Giant*, published to coincide with Motherwell's centenary, author Bernard Jacobson examines Motherwell's art in the context of 20th-century American culture.

America's music and literature were indigenous triumphs, while its art was slowly learning to become American. Imitation metamorphosed into resistance, soon to be named Abstract Expressionism. A painter, teacher and theorist, Motherwell had a slower-burning career than most of his colleagues, many of whom died young. He was always the intellectual, an Apollonian among Dionysians, and was able to create a considerable body of work that is only now, 25 years after his death, beginning to be unraveled, understood and fully appreciated. This biography, interspersed with illustrations, is an accessible introduction to Motherwell's legacy.

21 PUBLISHING

9781901785159

U.S. \$30.00 CDN \$35.00

Clth, 7.75 x 9.5 in. / 120 pgs / 6 color / 3 duotone / 5 b&w.

October/Biography/Art



Today We Should Be Thinking About

Jo Baer, Thomas Bayle, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel

Edited and text by Anthony Huberman.

The Artist's Institute in New York dedicates each six-month season to a single artist, whose work becomes the occasion for a series of exhibitions, public programs and graduate seminars with contemporary thinkers in art, music, film, literature, science, art history, philosophy and other creative pursuits. The first six seasons, which took place between 2010 and 2013, were dedicated to artists Robert Filliou, Jo Baer, Jimmie Durham, Rosemarie Trockel, Haim Steinbach and Thomas Bayle. In each context, the Institute convened private and public forums to reflect on each artist by reading relevant texts, displaying artworks and programming related events. *Today We Should Be Thinking About Jo Baer, Thomas Bayle, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel* compiles these reflections and documents the legacies and contemporary conversations that surround these artists today.

KOENIG BOOKS

9783863357047

U.S. \$40.00 CDN \$50.00 FLAT40

Pbk, 7.5 x 11.5 in. / 650 pgs.

October/Nonfiction Criticism/Art



Hairy Who & The Chicago Imagists

Directed by Leslie Buchbinder. Text by Robert Storr.

In the mid 1960s, Chicago was an incubator for an iconoclastic group of artists collectively known as the Imagists. A cousin to the contemporaneous phenomenon of Pop art, Chicago Imagism took its own weird, wondrous, in-your-face approach. The Imagist artists—including Roger Brown, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg and Karl Wirsum—each had his or her own unmistakable style: scatological, meticulous, comical and absurd. *Hairy Who & The Chicago Imagists* is the first film to tell the Imagists' whole story, from their notoriety in the 1960s to their 21st-century resurgence in popularity. Almost 50 years after their first show, the Imagists have influenced generations of artists, from Jeff Koons to Chris Ware. With a wealth of archival footage and photographs, the film also includes over 40 interviews with critics, curators, collectors, artists and the Imagists themselves.

PENTIMENTI PRODUCTIONS

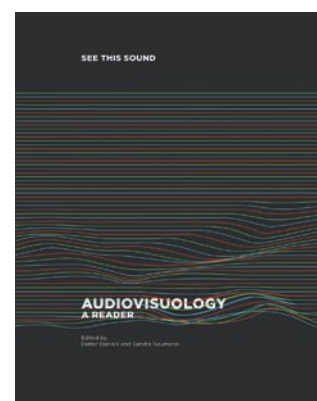
9780692481400

U.S. \$45.00 CDN \$55.00 NR50

DVD, 6.25 x 8 in. /

2 pbk vols, 34 pgs.

September/Art



See this Sound: Audiovisuology

A Reader

Edited by Dieter Daniels, Sandra Naumann, Jan Thoben.

This massive new edition of *See This Sound* consists of two parts: the first, "Compendium," offers comprehensive scholarship on the relationship between images and sounds, exploring historical examples of multimedia art from Busby Berkeley and Oskar Fischinger to John Cage, Jordan Belson, Tony Conrad and Brian Eno, as well as strategies of montage, mapping and synesthetic effects.

The second part, "Essays," offers in-depth studies on the historical development and theoretical framework of audiovisual culture, looking at image-sound relationships in popular culture, media aesthetics, pop music and "the musicalization of the visual arts in the twentieth century." As such, it offers an ambitious and definitive survey of the past and future of image-sound art.

VERLAG DER BUCHHANDLUNG WALTHER KÖNIG

9783863356132

U.S. \$75.00 CDN \$90.00 FLAT40

Pbk, 6.75 x 9.5 in. / 704 pgs / 250 color / 85 b&w.

October/Art/Art

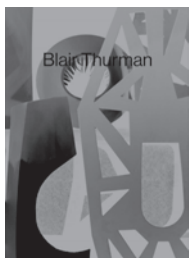


Dike Blair: Gouaches

Text by Jeff Rian. This comprehensive volume surveys over 30 years of gouache-on-paper works from New York-based artist Dike Blair (born 1942), beginning in 1984. Blair's still lifes and landscapes—painted from his own snapshots—are photorealist visions of everyday objects, views through windows and natural scenery.

KARMA, NEW YORK

9781938560286 U.S. \$40.00 CDN \$50.00
FLAT40 Hbk, 7.25 x 9 in. / 416 pgs / 400 color. September/Art



Blair Thurman

Text by Vincent Pécoil. Blair Thurman (born 1961) creates work at the intersection of Pop art, abstract geometric art of the 50s and 60s and Americana. This volume presents his most recent abstract pieces—most of them painted on canvas covering shaped stretchers—alongside an essay by critic and curator Vincent Pécoil.

KARMA, NEW YORK

9781938560934 U.S. \$35.00 CDN \$40.00
FLAT40 Pbk, 8.5 x 11.75 in. / 168 pgs / 150 color. September/Art



Stanley Whitney

This enormous and beautifully produced volume compiles the work of American painter Stanley Whitney (born 1946) from 1978 to 2015. Drawing from his African-American heritage, Old Masters and Abstract Expressionism, Whitney produces abstract works of structured dissonance, both in crayon and graphite drawings and oil paintings on canvas and linen.

KARMA, NEW YORK

9781942607113 U.S. \$40.00 CDN \$50.00
FLAT40 Hbk, 7.5 x 9 in. / 440 pgs / 315 color. September/Art/African American

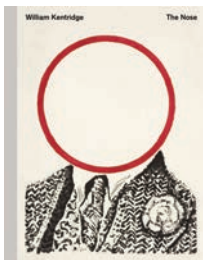


Duane Hanson

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Douglas Coupland, Duane Hanson, Ruba Katrib. Duane Hanson (1925–1996) was famed for his hyperrealist casts of humans, such as “Cheerleader,” “Flea Market Lady” and “House Painter.” This handsome volume surveys key works produced throughout his career, and features a series of previously unpublished photographs from the 70s and 80s of museum-goers interacting with the figures.

KOENIG BOOKS

9783863357689 U.S. \$35.00 CDN \$40.00
FLAT40 Hbk, 7.75 x 11 in. / 240 pgs / illustrated throughout. September/Art



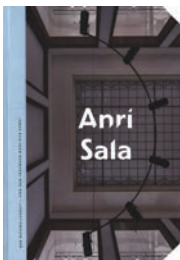
William Kentridge: The Nose

Edited with foreword and introduction by Sabine Schaschl. Text by William Kentridge, Jane Taylor.

This publication is devoted to William Kentridge's (born 1955) multimedia cycle *The Nose* (based on Gogol's short story of the same name), comprised of the video installation “I Am Not Me, the Horse Is Not Mine,” plus sculptures, tapestries and works on paper. Kentridge describes this cycle as an elegy for the artistic language of the Russian Constructivists.

WALTHER KÖNIG, KÖLN

9783863357719 U.S. \$50.00 CDN \$60.00
FLAT40 Clth, 9 x 11 in. / 240 pgs / 500 color. September/Art



Anri Sala: The Present Moment

Foreword by Okwui Enwezor.

Text by Sabine Brantl, Patrizia Dander, Anri Sala, Peter Szendy. This publication documents Anri Sala's (born 1974) *The Present Moment*, a single-channel video and multi-channel sound installation at the Haus der Kunst in Munich, for which he explored the genre of chamber music, whose intimate scale stands in dynamic contrast to the expansive spaces of Haus der Kunst.

WALTHER KÖNIG, KÖLN

9783863357122 U.S. \$25.00 CDN \$30.00
FLAT40 Pbk, 6.75 x 9.5 in. / 96 pgs / 34 color. September/Art



Dan McCarthy: Facepots

Facepots focuses on the recent ceramic work of New York-based artist Dan McCarthy (born 1962)—highly animated and emotionally charged objects formed through an immediate, hands-on process. The volume situates McCarthy's ceramics historically and includes a visual essay by the artist himself, featuring images and icons that served as inspiration.

HASSLA

9781940881058 U.S. \$40.00 CDN \$50.00
FLAT40 Pbk, 7.5 x 10 in. / 192 pgs / 184 color. October/Art



Hannah Ryggen: Weaving the World

Edited by Øystein Ustvedt, Marianne Yvenes. Foreword by Nils Ohlsen, John Peter Nilsson. Text by Julia Björnberg, et al. *Weaving the World* is the first substantial monograph on the Swedish-born, Norwegian modernist textile artist Hannah Ryggen (1894–1970), presenting works from her entire oeuvre, emphasizing her political tapestries from the 1930s. Six of these were presented at Documenta 13 in 2012.

WALTHER KÖNIG, KÖLN

9783863357733 U.S. \$35.00 CDN \$40.00
FLAT40 Hbk, 8 x 10.5 in. / 160 pages / 110 color / 9 b&w. September/Art



Jimmie Durham: In Europe

N.B.K.

Edited by Marius Babias. Text by Jimmie Durham. Jimmie Durham (born 1940) began working as a sculptor in 1963, having also been politically active in the American civil rights movement. This artist's book assembles photographs of Durham against backdrops or with props featuring the word "Europe"—gas stations, banks, or holding a Europe chocolate bar.

WALTHER KOENIG, KOLN

9783863357665 U.S. \$29.95 CDN \$35.00
FLAT40 Pbk, 6.5 x 9 in. / 96 pgs.
 September/Art



Morris Engel and Ruth Orkin: Outside

From Street Photography to Filmmaking

Edited by Stefan Cornic. Introduction by Alain Bergala, Anne Morra, Mary Engel. With their 1953 film *Little Fugitive*, directors Morris Engel and Ruth Orkin originated a style that revolutionized cinema, presaging the French New Wave and independent American film. This book presents the photographic and cinematographic journey of the iconic figures.

EDITIONS CARLOTTA FILMS

9791093798004 U.S. \$50.00 CDN \$60.00
FLAT40 Hbk, 9.75 x 12.75 in. /
 212 pgs. September/Film/Photo



Simon Denny: Secret Power

Text by Robert Leonard, Chris Kraus. Interview with Metahaven. As the New Zealand representative at the 2015 Venice Biennale, Simon Denny (born 1982) presented *Secret Power*, which compiles visual representations of intelligence-gathering systems from 16th-century Venice to the present. This fully illustrated volume features essays by curator Robert Leonard and writer Chris Kraus.

KOENIG BOOKS

9783863356996 U.S. \$40.00 CDN \$50.00
FLAT40 Hbk, 9 x 12.5 in. / 176 pgs /
 illustrated throughout. September/Art



Juan Muñoz: Double Bind & Around

Edited by Vicente Todoli. Foreword by Marco Tronchetti Provera. Text by Federica Colletta, James Lingwood, George Stolz, et al. Mainly known for his sculptures in papier mâché, resin and bronze, Spanish artist Juan Muñoz (1953–2001) often also explored writing and sound art, creating audio pieces and compositions for radio. Featuring writings by Muñoz, this volume accompanies the exhibition at HangarBicocca in Milan.

MOUSSE PUBLICATIONS

9783863357887 U.S. \$55.00 CDN \$65.00
FLAT40 Hbk, 9.5 x 11.75 in. / 296 pgs /
 92 color / 26 b&w. October/Art



Candida Höfer: Photographs 1975–2013

A Film by Ralph Goertz

The photographs of Candida Höfer (born 1944) are internationally famed for their technical exactitude and conceptual clarity. Ralph Goertz's 50-minute portrait of Höfer, shot between 2003 and 2013, allows a rare inside view into the life and work of the artist.

KOENIG BOOKS

9783863356958 U.S. \$30.00 CDN \$35.00
FLAT40 DVD, 5 x 7.25 in. /
 September/Film/Photo



Thomas Struth: New German Photography

A Film by Ralph Goertz and Werner Raeune

Thomas Struth (born 1954) is one of the most significant German artists since the 1990s. With analytical precision, he composes landscapes that appear completely staged. In this 33-minute documentary (in German, with English subtitles), produced over a period of ten years, Struth discusses his work.

KOENIG BOOKS

9783863356941 U.S. \$30.00 CDN \$35.00
FLAT40 DVD, 5 x 7.25 in. /
 September/Film/Photo



Thomas Ruff: Photographs 1979–2011

A Film by Ralph Goertz

In his numerous acclaimed photo series, such as *Portraits*, *Nudes*, *Jpegs* and *m.a.r.s.*, Thomas Ruff (born 1958) has brilliantly challenged the medium of photography itself. This 50-minute documentary (in German with English subtitles), made over three years, portrays the artist in his studio and creating an exhibition.

KOENIG BOOKS

9783863356934 U.S. \$30.00 CDN \$35.00
FLAT40 DVD, 5 x 7.25 in. /
 September/Film/Photo



Christer Strömholm: Les Nuits de Place Blanche

With *Les Nuits de Place Blanche*, Christer Strömholm (1918–2002), considered the father of Swedish contemporary photography, portrays Parisian nightlife of the 50s and 60s. The hardcover compiles intimate portraits of the transsexual community that surrounded Pigalle Square in a tribute to an era both gritty and glamorous.

RM/FUNDACIÓN FOTO COLECTANIA

9788416282159 U.S. \$30.00 CDN \$35.00
FLAT40 Hbk, 5.75 x 8.25 in. / 48 pgs /
 23 b&w. October/Photo/Gay & Lesbian



Carlos Spottorno: Wealth Management

Text by Carlos Spottorno.

Wealth Management is a brilliant artist's book from Spanish photographer Carlos Spottorno (born 1971). Designed as a mock bank brochure issued by the fictitious "WTF Bank," this volume of black-and-white images of the 1% lifestyle—polo matches, skiing, office-scapes—foreground photography's relationship to the powers that keep the wealthy wealthy.

RM/PHREE

9788416282258

U.S. \$25.00 **CDN \$30.00** **FLAT40**

Flexi, 9.5 x 12.5 in. / 64 pgs / 33 b&w.

October/Photo



Hiroshi Sugimoto: Glass Tea House Mondrian

Edited with foreword by David Hrankovic. Preface by Pasquale Gagliardi. Text by Annabelle Selldorf.

Glass Tea House Mondrian documents Hiroshi Sugimoto's (born 1948) first architectural work in Europe—a tea-house pavilion of extraordinary beauty in a formerly unused space on San Giorgio Island, Venice. After the tea ceremony, visitors exit the courtyard through a Japanese garden, in which Sugimoto has placed architectural fragments found locally.

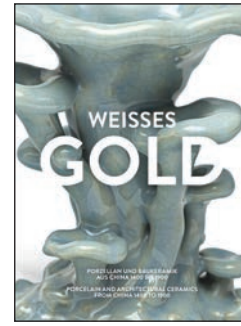
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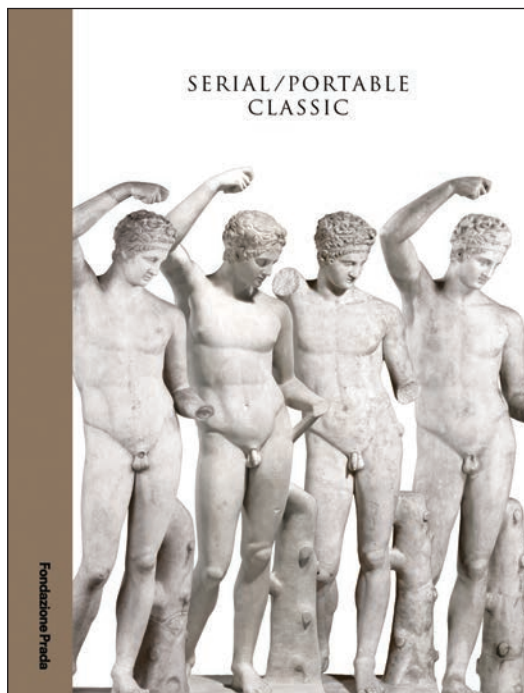
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