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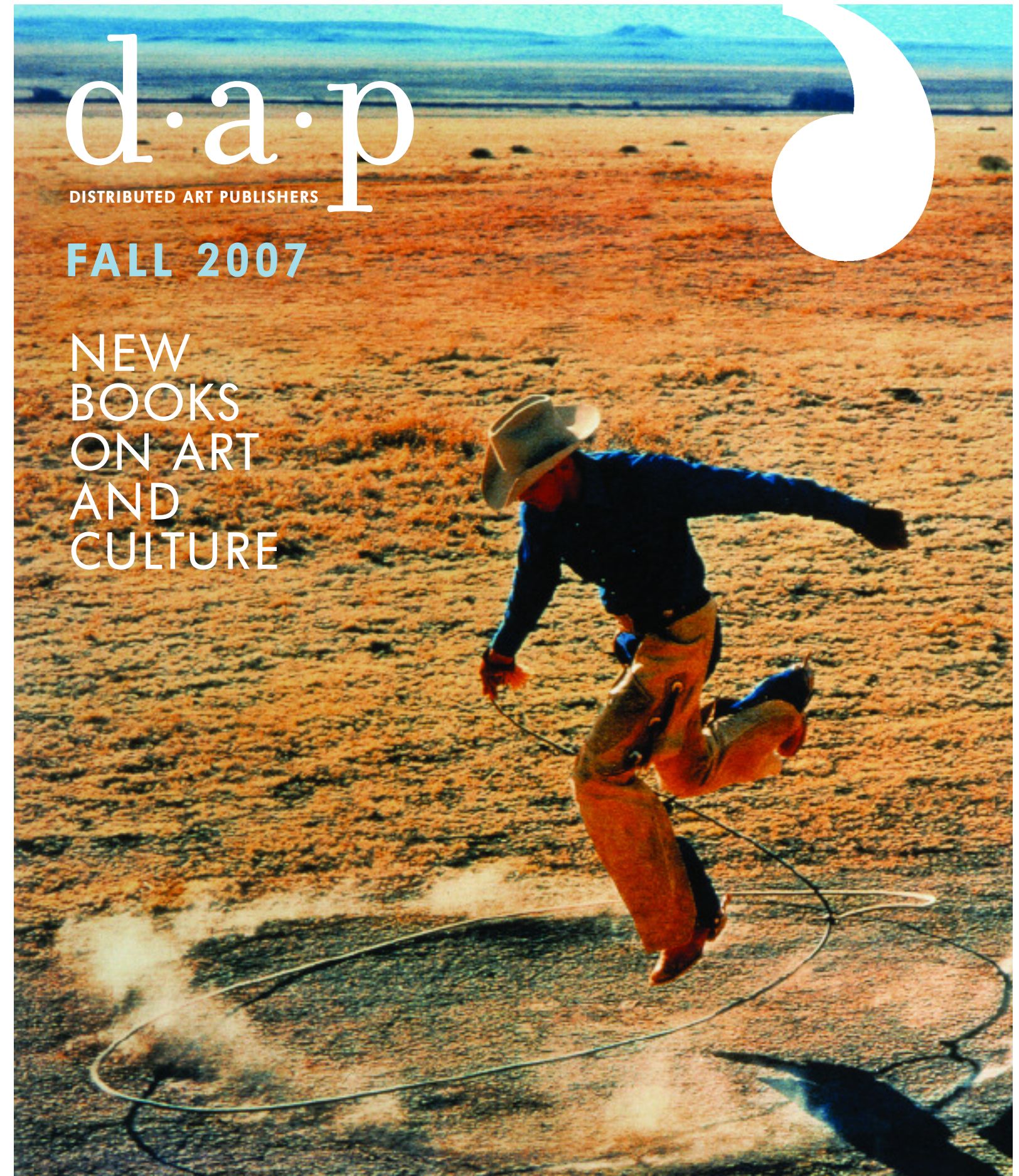
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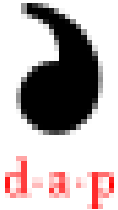


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FALL 2007 BOOKS ON ART AND CULTURE





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Dear Reader,

The peculiarly American idiom “I don’t buy it” sums up Richard Prince’s work for me. Not in the sense that I don’t or won’t purchase his work. And not in the sense that I am not persuaded by, or don’t believe in, his work. No, I read Prince’s re-photographed images from commercial advertising—like the cowboy reproduced on the front cover of the Fall 2007 D.A.P. catalogue—as an ongoing strategy to “unbuy” the seductive fantasies we are sold on a daily basis in our saturated media culture. The conflation of the concepts of persuasion and purchase, which reside deep in the American psyche, raises the question of what currency we exchange when we do “buy in” to an image, a brand or even a location. What do we part with from our psychic wallet when we buy in to the macho romance of the Marlboro Man? (Regardless of whether we have parted with our real dollars or any aspect of our health.) After all, if becoming persuaded that something is true means trading in false opinions, then doesn’t buying in to a manufactured myth of the American west mean trading away one’s own private fantasies? Can we recuperate them? Not likely, but perhaps the effort itself is liberating. No doubt the major Richard Prince traveling retrospective which begins this fall at the Guggenheim will keep us questioning.

Now in our seventeenth year of publication, the D.A.P. catalogue brings together a carefully curated selection of books and journals from the world’s best museum and independent publishers. The Fall 2007 edition features nearly 500 new titles from Aperture, Bard College, Cabinet, Carnegie Museum of Art, Charta, Creative Time Books, Cultureshock Media, Damiani, Dis Voir, Drago, Edition 7L, Editorial RM, Errant Bodies Press, Esopus, Exhibitions International, Foundation 20 21, Fuel, Giancarlo Politi Editore, Granary Books, Guggenheim Museum, Hammer Museum, Hatje Cantz, Hayward Gallery, Hips Road/ Tzadik, Holzwarth, ICA Philadelphia, Independent Curators International, Ingvild Goetz, J&L Books, Jovis, JRP Ringier, Kaya Press, Kerber, Kunsthaus Bregenz, kurimanzutto, La Bibliothèque des Arts, La Marca, Les Presses du Reel, Louisiana Museum of Modern Art, MFA Publications, Miami Art Museum, The Museum of Modern Art, New York, NAI, National Museum of Iceland, Nieves, onestar press, ORO *editions*, Parkett, Pennsylvania Academy of the Fine Arts, Photology, Picture Box, Poligrafa, Radius, Richter, San Diego Museum of Art, SITE Santa Fe, Soul Jazz Records, Steidl, Stichting Kunstboek, Tate Media, Ten Thousand One, Testify Books, The Blanton Museum of Art, The Contemporary Arts Museum Houston, The Ice Plant, The Museum of Contemporary Art, Los Angeles, Timezone 8, Torst, Turner, Pacific Film Archive, Veenman, Moderne Kunst Nürnberg, Violette Editions, Visionaire, Walker Art Center, Walther König, Wasmuth, Wexner Center for the Arts, Witte de With and select international galleries.

Our mission here at D.A.P. is to be your best source for new books on art and culture. We hope that at least one book in this catalogue list persuades you of a new way of seeing.

Sincerely,

Sharon Helgason Gallagher
Executive Director



GENERAL INTEREST

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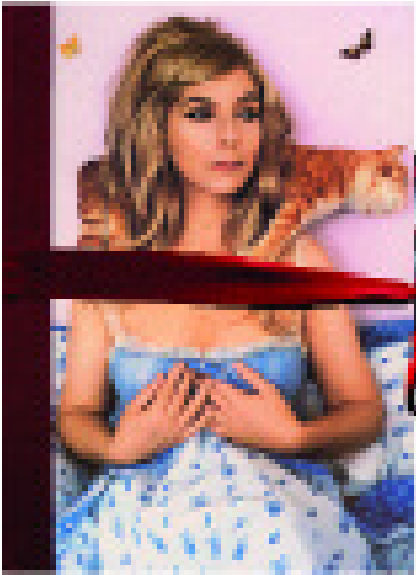
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Photo by Bob Richardson. See *Bob Richardson*, published by Damiani, page 7.

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D.A.P./VIOLETTE EDITIONS

Sophie Calle: Double Game

With the participation of Paul Auster.

The original edition of *Double Game*, published by Violette Editions in 1999, was the first important book by Sophie Calle to be published in English and earned fervent international praise for its concept, content and stunning design. Writing for *Bookforum*, Barry Schwabsky called “this elegant, ribbon-wrapped compendium . . . My vote for the most beautiful art book of 1999.” And *Eye* magazine judged it, “That rare thing, an artist’s monograph that is actually a work of art in and of itself, a furthering of Calle’s vision.” That edition quickly sold out and has since been out of print.

This new edition, published to coincide with the 2007 Venice Biennale, at which Calle will represent France, is identical in content to the first, and reprises all of the cherished qualities of the original in a smaller hardback format—including the signature ribbon around its middle.

The story begins with Maria, the fictional character in Paul Auster’s novel, *Leviathan*. Most of Maria’s “works” are, in fact, based on those of Sophie Calle. The first section of *Double Game* takes us through the few original works by Maria that Sophie makes her own, shown both in their fictional context and illustrated by Calle’s actual reproduction of them. The second section takes the story further into the heart of Calle’s world, with a series of Calle’s seminal narrative and abstract works in text and images that were appropriated by Maria in *Leviathan*. The third section of the book takes the dialogue directly to Maria’s inventor, Paul Auster, who in turn takes Calle as his subject, inventing for her the *Gotham Handbook*, which offers “Personal Instructions for SC on How to Improve Life in New York City (Because she asked . . .).”

Sophie Calle: Double Game

1-933045-69-8 / 978-1-933045-69-6

Hardcover, 5.5 x 7.5 in. / 296 pgs / 85 color / 373 b&w.

U.S. \$39.95 CDN \$48.00

September/Art

GUGGENHEIM MUSEUM

Richard Prince

Text by Nancy Spector, Glenn O’Brien, Jack Bankowsky.

For 30 years now, the American artist Richard Prince has been considered one of the most forward-thinking and innovative artists in the world. In 1977, his deceptively simple act of rephotographing advertising images from *The New York Times Magazine* and presenting them as his own ushered in an entirely new, critical approach to making art—one that questioned notions of originality and the privileged status of the unique aesthetic object. Prince’s technique involves appropriation, and he pilfers freely from the vast image bank of popular culture to create works that simultaneously embrace and critique a quintessentially American sensibility, with images stemming from the Marlboro Man, muscle cars, biker chicks, off-color jokes, gag cartoons and pulp fiction novels, among many other sources. Organized by the Solomon R. Guggenheim Museum, New York, this major traveling retrospective brings together Prince’s photographs, paintings, sculptures and works on paper in the most comprehensive examination of his work to date. While previous examinations of Prince’s work have emphasized its catalytic role in Postmodernist criticism, this volume also focuses on the work’s iconography and how it registers prevalent themes in our social landscape, including a fascination with rebellion, an obsession with fame and a preoccupation with the tawdry and the illicit. Highlighting key examples from the all the major series of Prince’s oeuvre, this fully illustrated volume also debuts works created specifically for the exhibition. It features a critical overview by the Guggenheim Museum’s Nancy Spector and an essay by *Artforum* Editor-at-Large Jack Bankowsky, which discusses Prince’s environmental installations, including the *Spiritual America Gallery*, his *First House* and *Second House*, and his *Library* in Upstate New York. In addition, cultural commentator Glenn O’Brien contributes a series of interviews with popular culture initiators like Annie Proulx, Phyllis Diller, John Waters, Michael Ovitz, Kim Gordon and Robert Mankoff, among many others, providing a composite portrait of Prince’s themes alongside an insider’s view of the formation of mass cultural taste.

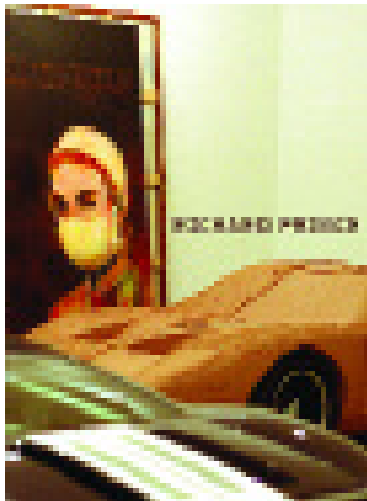
Richard Prince

0-89207-363-2 / 978-0-89207-363-4

Hardcover, 8 x 11 in. / 368 pgs / 438 color.

U.S. \$60.00 CDN \$72.00

October/Art



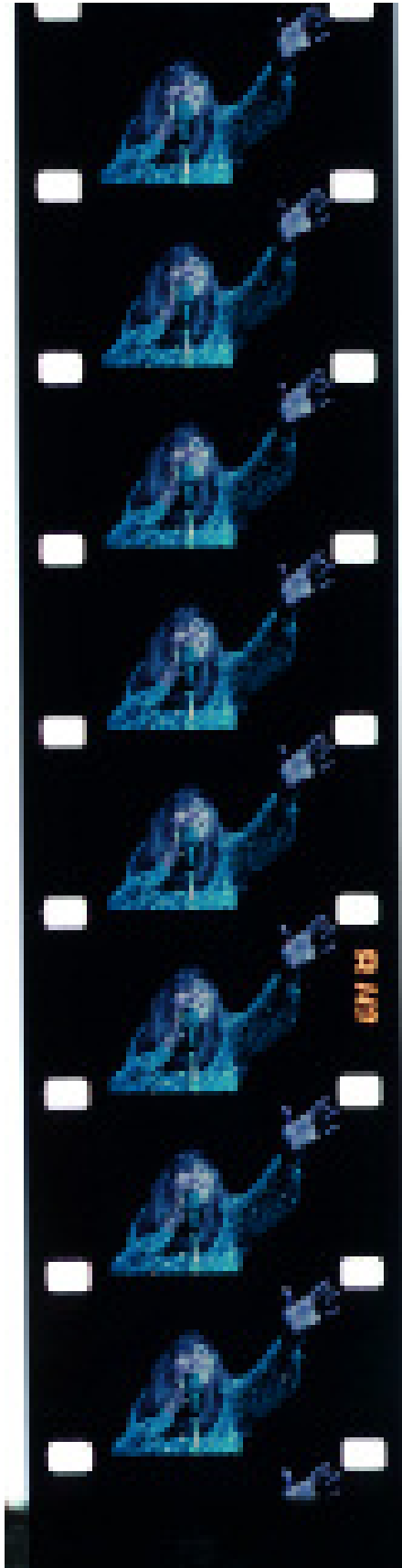
Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 09/28/07–01/08

Minneapolis: Walker Art Center, 03/08–06/08

London: Serpentine Gallery, 07/08–10/08

The most comprehensive examination of the celebrated American artist’s work to date. Published on the occasion of the artist’s major traveling exhibition, it highlights Prince’s contributions to the development of contemporary art, bringing together key examples of his photographs, paintings, sculptures and works on paper from all of the various series comprising his oeuvre.



STEIDL/STEVEN KASHER GALLERY

A Maysles Scrapbook Photographs/Cinemagraphs/Documents

Edited by Steven Kasher, Michael Chaiken. Introduction by Martin Scorsese.

A Maysles Scrapbook is the first comprehensive monograph on the pioneer filmmaking team that set the standards of contemporary documentary filmmaking: their *Grey Gardens* (1976) has spawned several fashion collections, an award-winning Broadway musical and a soon-to-be-released feature film starring Drew Barrymore and Jessica Lange; *Gimme Shelter* (1970), which captured the infamous and fatal Rolling Stones concert at Altamont, is often called the greatest documentary ever made on the American 1960s; and *Salesman* (1968) is widely credited as the first feature-length documentary to eliminate voice-over narration and the first to achieve wide theatrical distribution. With David on sound and Albert behind the camera, the Maysles were absolutely pivotal in creating the *Cinema Verité*, or Direct Cinema, movement of the 1950s and 60s, and, along with Frederick Wiseman, Richard Leacock, D.A. Pennebaker and Robert Drew, are among the progenitors of modern documentary cinema. The recent discovery of a cache of original film negatives, plus hours of outtake film, numerous stills, production notes and personal and business letters is the occasion for this retrospective publication and exhibition. Using the latest digital technology to scan and print from original footage, images from both major and lesser-known films are reproduced, alongside significant writings by Albert and others (many published for the first time). With further contributions from admirers and collaborators including Pennebaker, Leacock, Elliot Erwitt, Bruce Davidson and Norman Mailer, and an introduction by Martin Scorsese, this volume is a long-awaited testament to one of the most important and influential filmmaking teams of our time.

A Maysles Scrapbook

3-86521-496-7 / 978-3-86521-496-6

Hardcover, 11 x 8 in. / 240 pgs / illustrated throughout.

U.S. \$60.00 CDN \$72.00

November/Film & Video

Exhibition Schedule

New York: Steven Kasher Gallery, 11/07–12/07

In a career spanning a half century, the Maysles filmed the people and events that shaped our times: John Kennedy on the campaign trail, Castro's Cuba in the aftermath of the Revolution, the Beatles' arrival in America, Truman Capote and Marlon Brando at the height of their fame, the Rolling Stones at Altamont.



DAMIANI

Bob Richardson

Edited by Terry Richardson.

Fashion photographer Bob Richardson (1928–2005) first began to publish his powerful, transgressive and emotionally charged black-and-white images in the high-fashion press of the 1960s, highlighting the new freedoms and attendant disillusion of the era in a distinctive, maverick style that matched his own edgy way of life. According to Cathy Horyn of *The New York Times*, “Mr. Richardson’s pictures were radical because, more than showing youthful fashion in a liberated way, they sought to expose the life dramas that were then consuming young people.” They were dark and conflicted, abject and suggestive, fleeting, broken, knowing and yearning. Always a cult photographer (and widely credited with influencing such peers as Peter Lindbergh, Steven Meisel and Bruce Weber), Richardson was also plagued by schizophrenia, and he lived hard—experimenting freely with sex and drugs throughout a life of extreme highs and lows. For example, he is perhaps most famous for the profoundly compelling portraits he made of his then-partner and muse Angelica Houston in the 1970s, while the 1980s found him homeless and living on the streets of Los Angeles.

This highly-anticipated, beautifully-produced volume is the first ever dedicated to Richardson’s oeuvre. Put together by his son, the equally renowned photographer Terry Richardson, it collects what remains of the original work, much of which was destroyed over the course of Richardson’s unpredictable career.

Bob Richardson

88-89431-93-8 / 978-88-89431-93-1

Hardcover, 9.5 x 13 in. / 240 pgs / 200 duotone.

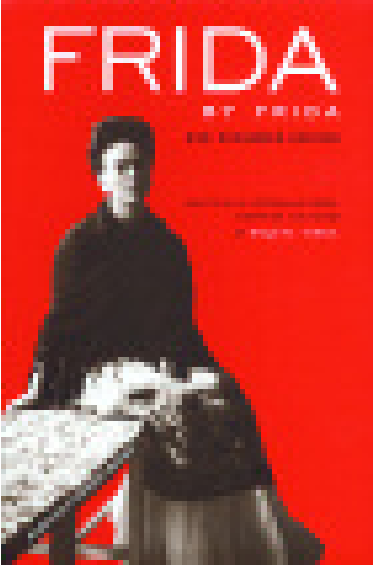
U.S. \$75.00 CDN \$90.00

September/Photography

He was the first guy who said it was OK to underexpose the film, to not show the clothes . . . So many photographers when I first started out idolized Bob. He was sort of an underground figure.

—Bruce Weber, quoted in *The New York Times*

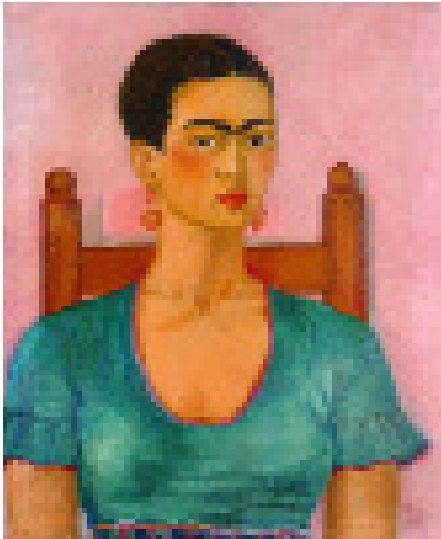




EDITORIAL RM
Now Available Through D.A.P.
Frida by Frida
2nd Expanded Edition
Foreword by Raquel Tibol.

Frida Kahlo, the writer? In this new expanded edition of the painter’s writings, art critic Raquel Tibol gathers letters, poems, notes, protests, confessions, brief messages and longer texts written by Kahlo to her friends, her lovers and others. In her writings, Kahlo employs, in Tibol’s words, an “unreserved, imaginative language, heart and intimacy laid bare,” that reveals her taste for neologisms, colloquial turns and the crossing of linguistic boundaries. The freedom of her language is a path towards sincerity, the origin of Kahlo’s pictorial universe, with its recurring motifs: the tramway accident that left the artist physically maimed at the age of 18; her anguished and demanding adolescent passion for Alejandro Gómez Arias; her complex and fascinating relationship with Diego Rivera; her illness as destiny; her political engagements; and her uncompromising quest for liberty. Here the reader will find Kahlo “swinging back and forth between sincerity and manipulation, self-complacency and self-flagellation, with her insatiable need for affection, her erotic upheavals, her touches of humor, setting no limits for herself, with a capacity for self-analysis and a deep humility.” By gathering this material, until now scattered in archives and various published sources, Tibol offers us “a tacit autobiography and the placement of Frida within the intimate, confessional literature of the twentieth century in Mexico.” This is a Frida Kahlo far removed from the distorted image so often found in films, plays and supposedly serious writings and studies—a beautiful book about Frida, by Frida.

Frida by Frida
968-5208-46-8 / 978-968-5208-46-8
Hardcover, 5.5 x 8.25 in. / 400 pgs / 16 duotone.
U.S. \$25.00 CDN \$30.00
June/Nonfiction & Criticism



**I am not sick. I am
broken. But I am
happy as long as I
can paint.**

—Frida Kahlo



WALKER ART CENTER

Frida Kahlo
Foreword by Kathy Halbreich. Edited by Elizabeth Carpenter.
Text by Elizabeth Carpenter, Hayden Herrera, Victor Zamudio-Taylor.
Few artists have captured the public’s imagination with the force of Mexican painter Frida Kahlo. During her lifetime, she was best known as the flamboyant wife of celebrated muralist Diego Rivera. Theirs was a tumultuous relationship: Rivera declared himself to be “unfit for fidelity.” As if to assuage her pain, Kahlo recorded the vicissitudes of her marriage in paint. She also recorded the misery of her deteriorating health—the orthopedic corsets that she was forced to wear, the numerous spinal surgeries, the miscarriages and therapeutic abortions. The artist’s sometimes harrowing imagery is mitigated by an intentional primitivism and small scale, as well as by her sardonic humor and extraordinary imagination. In celebration of the one-hundredth anniversary of Kahlo’s birth, this major new monograph is published on the occasion of the 2007-08 traveling exhibition. It features the artist’s most renowned work—the hauntingly seductive and often brutal self-portraits—as well as a selection of key portraits and still lifes; more than 100 color plates, from Kahlo’s earliest works, made in 1926, to her last, in 1954; critical essays by Elizabeth Carpenter, Hayden Herrera and Victor Zamudio-Taylor; and a selection of photographs of Kahlo and Rivera by preeminent photographers of the period, including Manuel Alvarez Bravo, Lola Alvarez Bravo, Gisele Freund, Tina Modotti and Nickolas Muray. The catalogue also contains snapshots from the artist’s own photo albums of Kahlo with family and friends such as André Breton and Leon Trotsky—some of which have never been published, and several of which Kahlo inscribed with dedications, effaced with self-deprecating marks or kissed with a lipstick trace—plus an extensive illustrated timeline, selected bibliography, exhibition history and index.

Frida Kahlo
0-935640-88-6 / 978-0-935640-88-5
Hardcover, 9 x 10.5 in. / 304 pgs / 200 color / 50 b&w.
U.S. \$49.95 CDN \$60.00
October/Art

Exhibition Schedule
Minneapolis: Walker Art Center, 10/12/07–01/20/08
Philadelphia: Philadelphia Museum of Art, 02/17/08–05/11/08
San Francisco: Museum of Modern Art, 06/14/08–09/16/08



Also Available
Frida Kahlo
Hdcvr, U.S. \$50.00 CDN \$60.00
9685208573 / 9789685208574
Editorial RM



Frida Kahlo: Portraits of an Icon
Hdcvr, U.S. \$65.00 CDN \$78.00
8475065643 / 9788475065649
Turner



Sylvia Plachy's portraits, street scenes, freeze frames are slices, snaps—single seconds apprehended and then held a little longer so that we too can hold them.

—A.M. Homes

APERTURE/THE NEW YORKER

Sylvia Plachy: Goings On About Town Photographs for The New Yorker

Foreword by Mark Singer. Afterword by Elisabeth Biondi.

Sylvia Plachy was the first photographer ever to be assigned to shoot the opening picture of the essential *Goings On About Town* section of *The New Yorker*. She did so for more than a year, in conjunction with the legendary magazine's front section redesign of 2005. From the Mermaid Parade on Coney Island to Forest Park in Queens, from backstage to center stage, in *Goings On About Town*, Plachy explores the city's dynamics from the inside out, revealing the vital, and, at times, wacky creativity that energizes New York City around the clock. In so doing, she presents hidden gems that most of us never have a chance to see up close—like Macy's New Jersey workshop for the annual Thanksgiving Day Parade. Plachy's humor and way of looking is particularly suited to such offbeat assignments. Almost entirely in color, this volume also includes some images that have never been published before. Joyful and idiosyncratic, *Goings On About Town* is quintessentially Plachy, and quintessentially New York.

Born in Budapest in 1943, **Sylvia Plachy's** photo essays and portraits have appeared in *The New York Times Magazine*, the *Village Voice*, *Granta*, *Artforum*, *Fortune*, and other publications, and have been exhibited in galleries and museums around the world. Her most recent book, *Self Portrait with Cows Going Home*, was published by Aperture in 2004.

Sylvia Plachy: Goings On About Town
1-59711-051-5 / 978-1-59711-051-8
Hardcover, 9.75 x 6.5 in. / 104 pgs / illustrated throughout.
U.S. \$29.95 CDN \$36.00
October/Photography

STEIDL

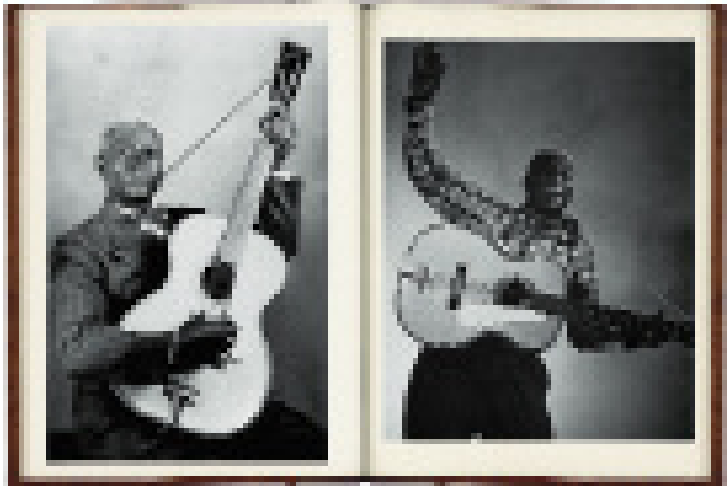
Lead Belly: A Life in Pictures

Edited by Tiny Robinson and John Reynolds.

The influential Louisiana bluesman, Lead Belly, wrote and performed some of the bestloved songs of the twentieth century, including "The Midnight Special," "Rock Island Line" and his signature song, "Goodnight, Irene," which became an international hit in 1950, eight months after his death. John A. Lomax, the esteemed Library of Congress folk music anthropologist, discovered Lead Belly serving time (for assault and murder) at the infamous Louisiana State Penitentiary at Angola in 1934. He immediately saw that Lead Belly was a walking anthology of African-American music, and arranged for him to come to New York, where he created a sensation. Reporters followed Lead Belly everywhere, theaters clamored to book him and celebrities thronged to his concerts. His influence on a later generation of popular musicians was massive: Keith Richards, Jimi Hendrix, Jerry Garcia, Van Morrison, Robert Plant and Beck have all paid their respects. *Lead Belly: A Life in Pictures* is a treasure trove of rare, unpublished photographs, news clippings, concert programs, personal correspondence (including letters from Woody Guthrie), record albums, awards and other memorabilia retrieved only recently from a basement trunk in New York.

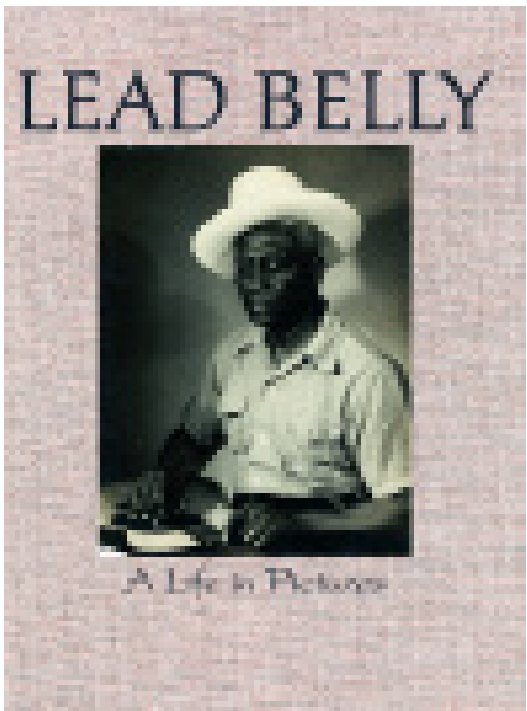
Lead Belly, born Huddie Ledbetter on a Louisiana farm in 1888, won international fame as an interpreter of African-American folk songs and blues. For 15 years he performed folk songs, spirituals, blues and ballads to enthusiastic audiences at night clubs, political rallies, universities, concert halls and private parties. In 1988 Lead Belly was inducted into the Rock & Roll Hall of Fame, where he was the subject of a major retrospective in 2004.

Lead Belly: A Life in Pictures
3-86521-459-2 / 978-3-86521-459-1
Hardcover, 9 x 13 in. / 224 pgs / 160 color.
U.S. \$50.00 CDN \$60.00
November/Music



My guitar is half my life; my wife is the other half.

—Lead Belly





STEIDL

Burtynsky: Quarries

Text by Michael Mitchell.

After some 25 years of exploring the impact of industry on our planet, the celebrated Canadian photographer Edward Burtynsky has accumulated a substantial body of work documenting the world's major quarries—in Canada, Italy, China, Spain, Portugal, India and America. Quarries are, of course, a crucial source for the buildings we construct, and as such, a negative correlative of what we add to the world—as well as a tangible (and neglected) evidence for our ongoing dependence on its resources. Somewhere a building is being created while a landscape is being destroyed, and, as Burtynsky writes, “quarries . . . are places that are outside of our normal experience, yet we partake of their output on a daily basis.” His images of these plundered landscapes are simultaneously beautiful and disquieting.

Edward Burtynsky is one of Canada's most respected photographers. His remarkable photographic depictions of global industrial landscapes are included in the collections of many major museums around the world, including the National Gallery of Canada, The Museum of Modern Art and the Guggenheim Museum in New York. Burtynsky's numerous distinctions include the TED Prize, The Outreach Award at the Rencontres d'Arles and Canada's highest civil honor, the Officer of the Order of Canada. In 2006, Steidl published Burtynsky's monograph, *China*, which met with great acclaim, and a documentary on his work, *Manufactured Landscapes*, won the 2007 Genie Award for Best Documentary.

Burtynsky: Quarries

3-86521-456-8 / 978-3-86521-456-0

Hardcover, 15 x 12 in. / 176 pgs / 80 color.

U.S. \$80.00 CDN \$96.00

November/Photography

Exhibition Schedule

Toronto: Nicholas Metivier Gallery, 10/04/07–10/27/07



Our dependence on nature to provide the materials for our consumption and our concern for the health of our planet sets us into an uneasy contradiction. For me, these images function as reflecting pools of our times.

—Edward Burtynsky



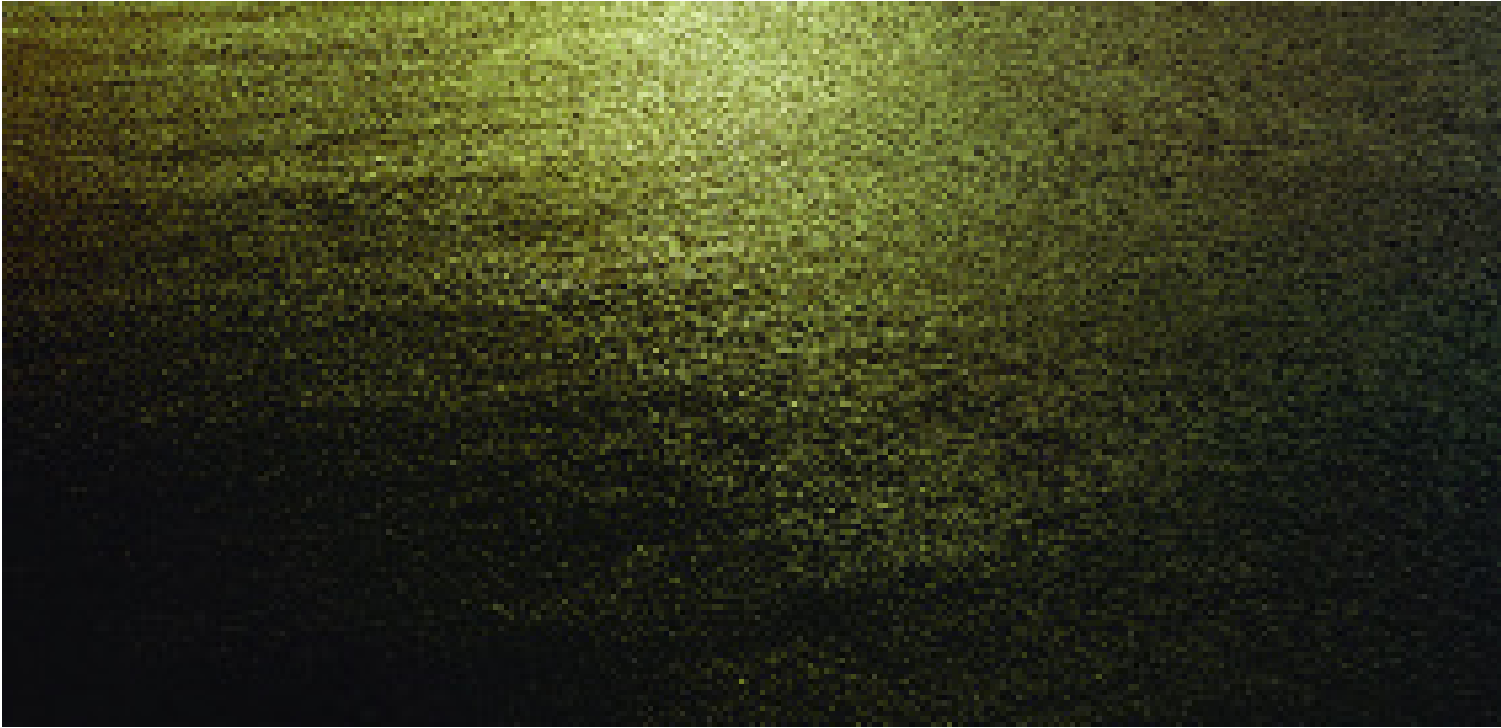
Also Available

Edward Burtynsky: China

Hdcvr, U.S. \$85.00 CDN \$102.00

3865211305 / 9783865211309

Steidl



APERTURE

Richard Misrach: On the Beach

Richard Misrach, one of today's most prolific contemporary masters, is internationally renowned for his carefully considered, beautifully rendered epic works. In *On the Beach*, a lavishly produced, oversized monograph that features the long-awaited publication of this spectacular series, Misrach hones in on our delicate relationship to the sea. Light, color, and form are crucial components in Misrach's explorations of difficult subjects. In this body of work he uses a gorgeous, slowly shifting color palette gleaned from changes in depth and tide; abstract patterns of waves and rippling water, and beaches both empty and cluttered. Throughout the series, Misrach carefully balances the minutiae of human gesture against the massive scale of the sea. In some images, a lone figure floats in a liquid field of brilliant turquoise—or in others, lies beached and partially buried. The details in the images are frequently ambiguous. Are the figures relaxed or drained of life? Cavorting in the surf or panicking in the riptide? The balance is a fragile one between control and surrender to the elements. As Misrach says, the work is “suffused with a sense of the sublime, but it also begins to expose our vulnerability and fragility as human beings.” At 20 x 16 inches, *On the Beach* is the largest book ever published by Aperture, and also the first major publication of new work by Misrach in many years. It accompanies a major touring exhibition, with stops in Chicago, Honolulu, Seattle and at the National Gallery of Art in Washington, D.C.—a venue that very rarely shows the work of living artists.

Richard Misrach (born 1949, Los Angeles) has exhibited extensively in the United States and abroad. His work is represented in many permanent collections, including The Museum of Modern Art, New York, The Metropolitan Museum of Art, the Whitney Museum of American Art, The National Gallery of Art, San Francisco Museum of Modern Art and The Art Institute of Chicago. Misrach is a recipient of numerous awards, including the Guggenheim Fellowship, four National Endowment for the Arts fellowships, and Germany's Kulturpreis for Lifetime Achievement in Photography. He lives in Berkeley, California.



Richard Misrach: On the Beach

1-59711-048-5 / 978-1-59711-048-8

Hardcover, 20 x 16 in. / 80 pgs / 38 color.

U.S. \$85.00 CDN \$102.00

August/Photography

Exhibition Schedule

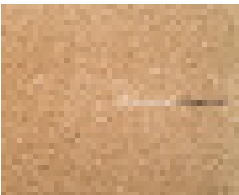
Chicago: The Art Institute of Chicago: 09/15/07–11/25/07

Honolulu: The Contemporary Museum: 12/14/07– 03/02/08

Washington D.C.: National Gallery of Art: 06/08/08–09/01/08

Seattle: Henry Art Gallery: 11/08/08–02/08/09

Atlanta: High Museum of Art, 05/23/2009–08/16/09



Also Available

Richard Misrach: Chronologies

Hdcvr, U.S. \$85.00 CDN \$102.00

1933045280 / 9781933045283

Fraenkel Gallery



APERTURE

Back in Print!

Lisette Model

Preface by Berenice Abbott.

Lisette Model is an unsurpassed introduction to one of the twentieth century's most significant photographers—a woman whose searing images and eloquent teachings deeply influenced her students Diane Arbus, Larry Fink and many others. To mark the twenty-fifth anniversary of Model's death in 1983, Aperture is reissuing this classic, highly collectible 1979 monograph—the first book ever published on Model—in the original oversized trim and with the original distinctive design by Marvin Israel, along with an updated chronology and bibliography. This timeless volume contains more than 50 of Model's greatest images, from the rich idlers on the Promenade des Anglais in the South of France to the sad, funny and often eccentric inhabitants of New York's most subterranean haunts. As Berenice Abbott said in her preface, "One of the first reactions when looking at Model's pictures is that they make you feel good. You recognize them as real because real people express a bit of the universal humanity in all of us."

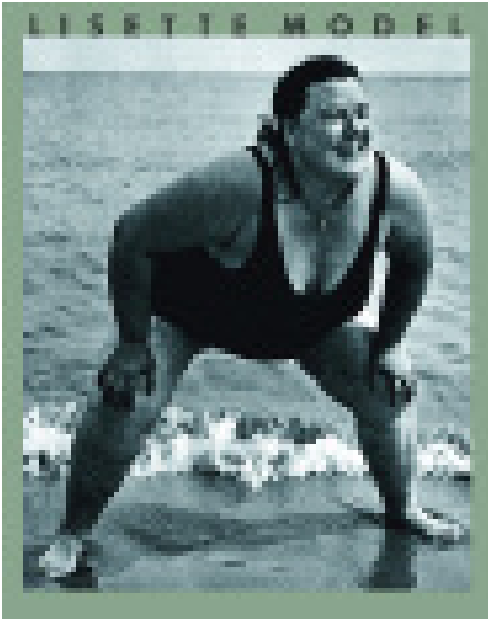
Lisette Model (1901-1983) was born in Vienna and spent several years in Paris before moving to New York in 1938. Three years later she began a 12-year association with *Harper's Bazaar* as a freelance photographer. Starting in 1951 Model also taught at the New School for Social Research and in private classes and workshops.

Lisette Model

1-59711-049-3 / 978-1-59711-049-5
Hardcover, 12 x 15 in. / 112 pgs / 54 duotones.
U.S. \$55.00 CDN \$66.00
September/Photography

Exhibition Schedule

New York: Aperture Gallery, 09/06/07–11/01/07



THE MUSEUM OF MODERN ART, NEW YORK

Lucian Freud: The Painter's Etchings

Text by Starr Figura.

One of the foremost figurative artists working today, Lucian Freud has redefined portraiture and the nude through his unblinking scrutiny of the human form. Although he is best known as a painter, etching is integral to his practice. This volume accompanies a major Museum of Modern Art exhibition that will present the full scope of Freud's etchings, including some 75 works—from the rare early experiments of the 1940s to the increasingly complex compositions he has created since rediscovering the medium in the early 1980s. Written by exhibition curator Starr Figura, it also includes a selection of paintings and drawings that illuminate the crucial, cross-pollinating relationship between Freud's etchings and his works on canvas. Freud is not a traditional printmaker: Treating the etching plate like a canvas, he stands the copper upright on an easel. He also typically depicts the same sitters in etchings as in paintings, demarcating their forms through meticulous networks of finely etched lines. Freud's etchings may either precede or follow the execution of paintings, and they are sometimes as large as, or larger than, their related canvases. But with their figures dramatically cropped or isolated against empty backgrounds, they achieve a startling new sense of psychological tension and formal abstraction.

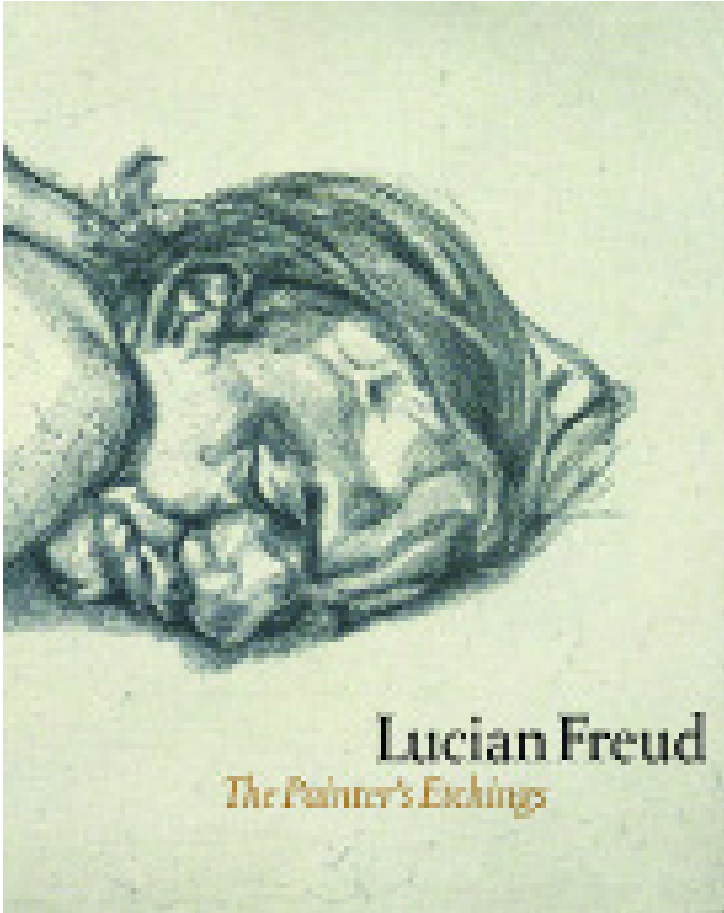
Lucian Freud has been described as the greatest figurative artist working today. In a career spanning more than six decades, he has redefined portraiture and the nude through his dispassionate and unblinking scrutiny of the human body. Although he is best known as a painter, etching has been a constant and integral part of his studio practice since 1982. Born in Berlin in 1922, he moved with his family to Britain in 1933 and became a naturalized British citizen in 1939. He lives and works in London.

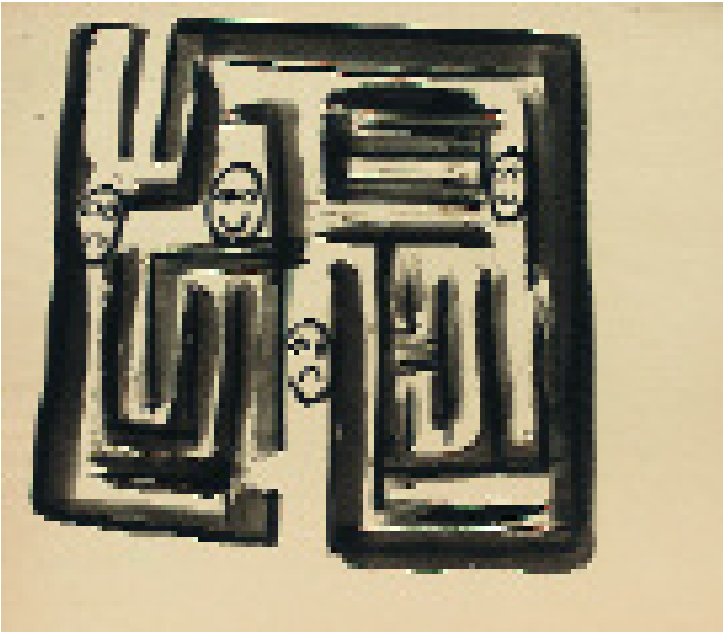
Lucian Freud: The Painter's Etchings

0-87070-706-X / 978-0-87070-706-3
Clothbound, 9 x 12 in. / 144 pgs / 130 color.
U.S. \$40.00 CDN \$48.00
December/Art

Exhibition Schedule

New York: The Museum of Modern Art, 12/16/07–03/10/08





CHARTA/DEITCH PROJECTS

Francesco Clemente: Works 1971-1979

Text by Jean-Christophe Ammann.

The Italian-born painter Francesco Clemente came to prominence in the mid-1970s when intensely subjective yet universal themes filtered into his skewed self-portraiture, witty wordplay and gestural figuration. This volume compiles a decade’s worth of works on paper from those early days, many of which were inspired by Italy’s political crisis at the time or fellow artists Alighiero Boetti and Luigi Ontani. The Italian artists of the 1970s were working in the context of the “terrorist generation.” There was a crisis of capitalism and of Western societal values—both of which informed such major ideas in Clemente’s early work as “fragmentation of self” and the “refutation of reason.” Suddenly the body became a territory for artistic exploration; it became a border and led to the idea of travel. Here Clemente learned to trust geography over history, and his highly personal symbolism of the time bears proof of an itinerant life spent between homes in Madras (current day Chennai, India), New York and Rome, with many trips to Dehli, Srinagar and various areas of Afghanistan mixed in. Published on the occasion of Clemente’s recent exhibition at New York’s Deitch Projects, this deluxe volume highlights the artist’s concerns with process and concept—not technical perfection—and his obsession with paper’s ephemeral vulnerability. Hints of Clemente’s later forays into Surrealism and deep human psychology are also evident, and provide an essential view of the beginning of a masterful career.

Francesco Clemente was born in Naples, Italy, in 1952. After studying classical languages, literature and architecture, he turned to art in the 1970s. Although he has spent a great deal of time since the early 1970s living and working in India, he has made New York City his primary residence since 1981. Clemente has been the subject of many major solo exhibitions, including several international traveling retrospectives. He is famed for his many collaborations—with artists such as Jean-Michel Basquiat and Andy Warhol, and poets like Allen Ginsberg, Robert Creeley and Rene Ricard.

Francesco Clemente: Works 1971-1979
88-8158-650-9 / 978-88-8158-650-9
Hardcover, 9.25 x 11.5 in. / 256 pgs / 118 color.
U.S. \$75.00 CDN \$90.00
August/Art

Exhibition Schedule
New York: Deitch Projects,
05/03/07–06/02/07



HATJE CANTZ

Mariko Mori

One of the best-known Japanese artists of the international scene, Mariko Mori, born in 1967 in Tokyo, envisions fantastical worlds and beings in spectacular photographs and videos— frequently casting herself amid these scenarios as a Björk-esque avatar in biomorphic and technological symbiosis. Mori studied fashion design in Tokyo, worked briefly as a model and later studied fine art in England, and this early education is visible in her elaborately produced photographs, videos and sculpture that are as reminiscent of Hollywood as they are of contemporary art. Her recent work involves exotic landscapes, computer-generated images and choreographed performances for which the artist designs her own costumes and plays the central characters. This extraordinary and substantial publication offers a retrospective of Mori’s entire oeuvre, and is the first to present the complete *Beginning of the End: Past, Present, Future*, a photographic cycle produced over a period of 11 years, in which Mori presents herself as a time traveler in a plexiglass capsule at significant symbolic locations, from Giza to New York to Shanghai.

Mariko Mori was born in 1967 in Tokyo. She graduated with a degree in Fashion Design at the Bunka Fashion College, Tokyo, in 1988. That year, she moved to the UK, where she studied at the Byam Shaw School of Art and Chelsea College of Art, London. In 1992 Mori participated in the independent study program at the Whitney Museum of American Art in New York. She now lives and works in Tokyo and New York City.

Mariko Mori
3-7757-1967-9 / 978-3-7757-1967-4
Flexi, 8 x 10 in. / 352 pgs / 200 color.
U.S. \$80.00 CDN \$96.00
November/Art





THE MUSEUM OF MODERN ART, NEW YORK

Martin Puryear

Text by John Elderfield, Elizabeth Reede, Richard Powell, Michael Auping.

Over the last 30 years, Martin Puryear has created a body of work that defies categorization, creating sculpture that examines identity, culture and history. Departing from the impersonal and machined aesthetic of Minimalism, Puryear’s work combines Modernist abstraction with the traditions of crafts and woodworking, in shapes informed by the natural and by ordinary objects, made with materials such as tar, wood, stone and wire. It is quiet but deliberately associative, encompassing wide-reaching cultural and intellectual experiences and drawing on a huge and varied reserve of images, ideas and information. As a high school and college student, the artist studied ornithology, falconry and archery, and in the 1960s he volunteered with the Peace Corps in Sierra Leone, where he schooled himself in the region’s indigenous crafts; these are only a few of the influences and methods that have embedded themselves in his work. And the sources of his works are no less varied than the possible and open-ended interpretations: “I think there are a number of levels at which my work can be dealt with and appreciated,” Puryear said in a 1978 interview. “It gives me pleasure to feel there’s a level that doesn’t require knowledge of, or immersion in, the aesthetic of a given time or place.” This volume is published on the occasion of the artist’s Fall 2007 exhibition at The Museum of Modern Art, which travels from New York to Fort Worth, Washington, D.C. and San Francisco. It follows Puryear’s development from his first solo show in 1977 to new works that are presented here for the first time and contains essays by John Elderfield, Michael Auping and Elizabeth Reede, and a conversation with the artist by Richard Powell.

Martin Puryear was born in 1941 in Washington, D.C., and was educated at Catholic University, the Royal Academy of Art in Stockholm, and Yale University. He has shown his work in exhibitions all over the world, with public works commissioned in Europe, Japan and the United States. His work was included in the 1992 Documenta exhibition, and he represented the United States at the 1989 São Paulo Bienal, where he was awarded the festival’s grand prize. He is also the recipient of grants from the Guggenheim and MacArthur Foundations.

Martin Puryear
0-87070-714-0 / 978-0-87070-714-8
Clothbound, 9.5 x 12 in. / 192 pgs / 130 color.
U.S. \$60.00 CDN \$72.00
November/Art

Exhibition Schedule
New York: The Museum of Modern Art, 11/04/07–01/14/08
Fort Worth: The Modern, 02/18/08–05/18/08
Washington, D.C.: National Gallery of Art, 06/22/08–09/28/08
San Francisco: Museum of Modern Art, 10/28/08–01/25/09

STEIDL/SCHAULAGER, BASEL

Robert Gober: Sculptures 1979–2007

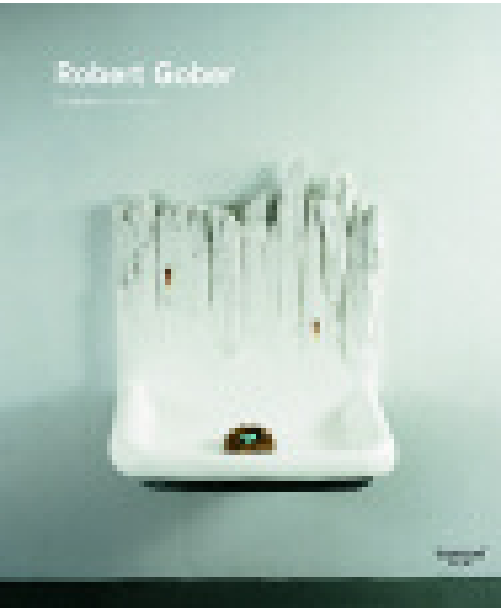
Catalogue Raisonné

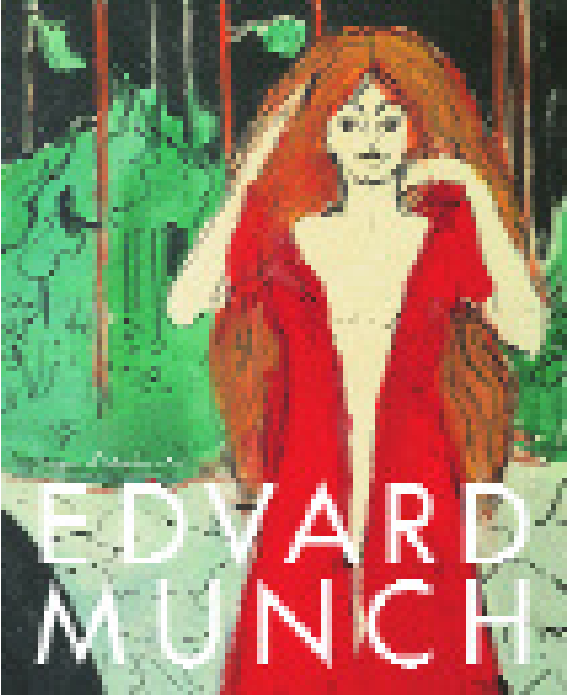
Text by Elisabeth Sussman.

Robert Gober’s sculptural works trigger disquieting thoughts and feelings about the most commonplace aspects of our daily lives. Gober first came to public attention in the mid-80s with his simple variations on the domestic sink, which were deprived of faucets and drains and thus rendered nonfunctional—highlighting, among other things, a neurotic frustration particular to rituals of cleansing. Since then Gober’s work has rarely strayed from the recreation of such familiar objects as drains, doors, children’s furniture and the human body. In his hands, these routine props of existence—always crafted meticulously by the artist—suggest larger themes around childhood, domesticity, sexuality, victimization and religion. At 544 pages, *Robert Gober: Sculptures 1979-2007* is a monumental catalogue raisonné of sculptures and installations. It includes approximately 250 works, all of which are reproduced in large format. Comprehensive descriptions are complemented by the artist’s own commentary on individual works, as well as technical information on their manufacture.

Robert Gober was born in Wallingford, Connecticut, in 1954 and moved to New York in 1976. In 1983 he abandoned painting and turned his attention to sculpture. Since 1979 he has had numerous exhibitions, both in the United States and abroad. He represented the United States at the Venice Biennale in 2001, and his work has been the subject of one-person museum exhibitions at such institutions as the Dia Center for the Arts, New York; the Museum of Contemporary Art, Los Angeles; the Walker Art Center, Minneapolis; the Hirshhorn Museum, Washington, D.C. and the San Francisco Museum of Modern Art.

Robert Gober: Sculptures 1979–2007
3-86521-473-8 / 978-3-86521-473-7
Hardcover, 12 x 9 in. / 544 pgs / 500 color.
U.S. \$85.00 CDN \$102.00
September/Art





HATJE CANTZ

Edvard Munch: Signs of Modern Art

Edited by Dieter Buchhart. Text by Oivind Storm Bjerke, Ulf Küster, Philippe Büttner.

Though he is more often viewed as a semi-lunatic Symbolist or proto-Expressionist, the great Norwegian artist Edvard Munch (1863-1944) was in fact a forerunner of much Modern art. His works concentrate on the human dramas of love and death, and on contemporary conditions of claustrophobia and alienation—or what he called “the modern life of the soul”—frequently deploying contemporary effects to depict this condition. He worked in paint, printmaking and photography (though he once wrote that “the camera cannot compete with a brush and canvas, as long as it can’t be used in heaven and hell”). *Edvard Munch: Signs of Modern Art* assesses the significance of Munch’s oeuvre as a highly independent contribution to Modern art, drawing on more than 100 paintings, as well as 60 drawings and prints. In flouting the boundaries between the genres of painting and printmaking, in his work with photography and film, and through his emphasis on process—for example exposing his paintings to outdoor weather—Munch opened up a turn-of-the-century view of the future.

Edvard Munch was born in Loten, Norway, in 1863. In 1885 he studied briefly in Paris, and for the next 20 years Munch worked chiefly in Paris and Berlin. In 1892, in Berlin, an exhibition of his paintings was shut down due to his work’s shocking content. Munch’s best known painting, *The Scream* was finished in 1893, and today it is one of the world’s most recognizable images. Munch was hospitalized for anxiety in 1908. He returned to Norway in 1909 and died in Oslo on January 23, 1944.

Edvard Munch: Signs of Modern Art
3-7757-1913-X / 978-3-7757-1913-1
Hardcover, 9.5 x 12 in. / 288 pgs / 258 color.
U.S. \$65.00 CDN \$78.00
July/Art

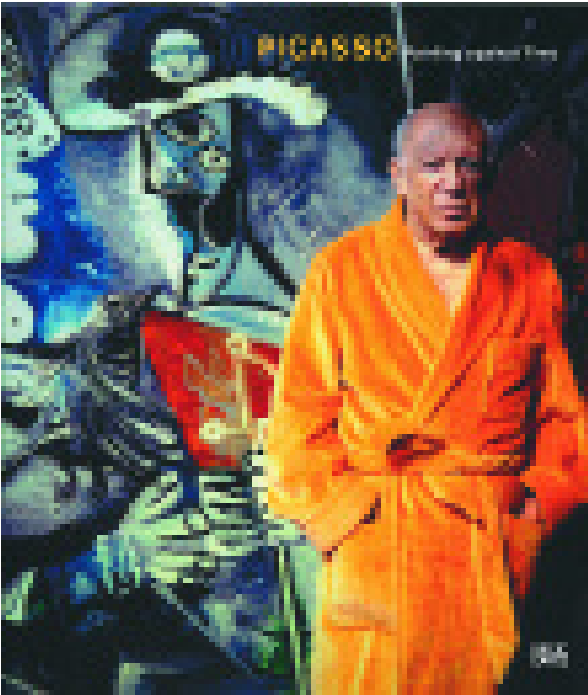
HATJE CANTZ

Picasso: Painting Against Time

Edited by Werner Spies. Preface by Klaus Albrecht Schröder.
Text by Jean Clair and Armin Zweite.

No other painter has had a more lasting influence on twentieth-century art than Pablo Picasso. Among the many phases and styles encompassed by his oeuvre, Picasso’s late period—which he spent in Mougins, in the South of France, until his death in 1973—has a very special position. For the highly charged paintings that Picasso made during the last decade of his life, often featuring close-ups of the kiss or copulation, seem to cling with all their might to the artist’s intense sensuality, his desire for embrace. They are marked by a great restlessness whose aim must be to exorcise death itself. “Wild” paintings rapidly executed by Picasso’s masterly hand, the late canvases stand in marked contrast to the artist’s detailed, carefully executed drawings of the same period, which are dominated by a unique joy in narrative. This substantial new volume, edited by Werner Spies, former director of the Centre Georges Pompidou in Paris and the most important Picasso expert of our day, examines almost 200 works, including paintings, drawings, prints and sculptures, shedding light on the specific methods and dialectics in Picasso’s later work. In particular, the sense of the artist’s race against time is made clear through the exciting dialogue that emerges here between painting and drawing. As Picasso himself said, “The works that one paints are a way of keeping a diary.”

Picasso: Painting Against Time
3-7757-1922-9 / 978-3-7757-1922-3
Hardcover, 10 x 12 in. / 304 pgs / 263 color / 42 b&w.
U.S. \$65.00 CDN \$78.00
June/Art



THE MUSEUM OF MODERN ART, NEW YORK

Georges Seurat: The Drawings

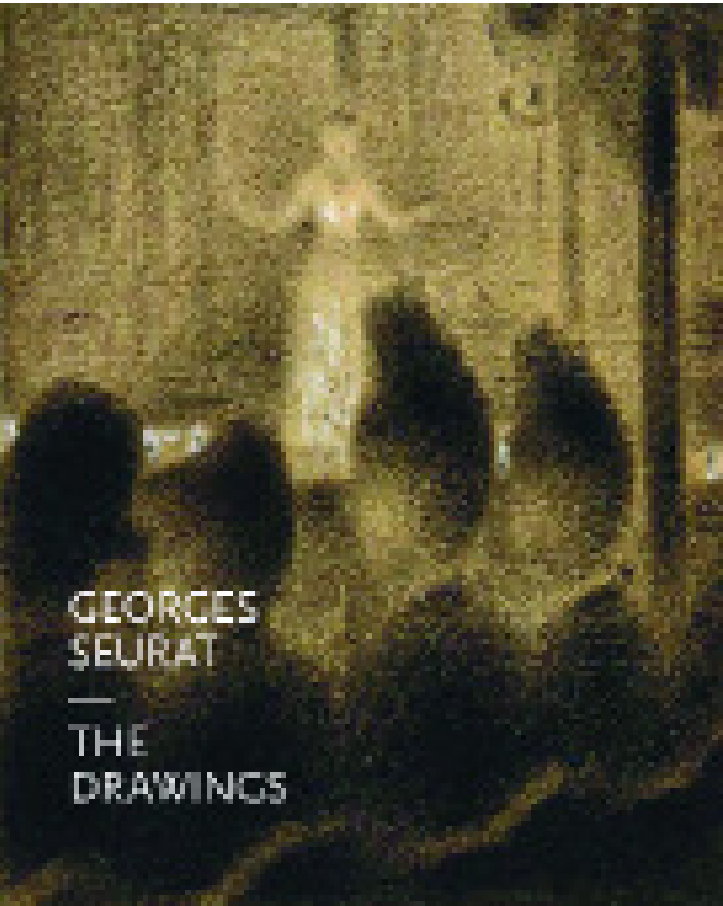
Text by Jodi Hauptman, Karl Buchberg, Hubert Damisch, Bridget Riley, Richard Schiff, Richard Thomson.

Once described as “the most beautiful painter’s drawings in existence,” Georges Seurat’s mysterious and luminous works on paper played a crucial role in his short, vibrant career. This comprehensive publication surveys the artist’s entire oeuvre, from his academic training and the emergence of his unique methods to the studies made for his monumental canvases. Accompanying the first exhibition in almost 25 years to focus exclusively on Seurat’s drawings, this volume presents approximately 130 works, primarily the artist’s incomparable conté drawings along with a small selection of oil sketches and paintings. In an effort to bridge the seemingly opposite goals of description and evocation, Seurat masses dark and light tones to abstract figures, exploits medium and paper to amplify radiating light, and engages with the Parisian metropolis, revealing urban types, the industrial suburbs and nineteenth-century entertainment. Though Seurat is perhaps best known as the inventor of Pointillism, this volume demonstrates his tremendous achievement as a draftsman and his fundamental importance to the art of the twentieth century. It includes carefully selected details of the work, as well as reproductions from pages of Seurat’s sketchbooks, which have never before been published. Texts by Jodi Hauptman, Karl Buchberg, Hubert Damisch, Bridget Riley, Richard Schiff and Richard Thomson address specific aspects of Seurat’s techniques, materials, and subject matter. They are rounded out by a chronology, a selected bibliography and a detailed checklist.

Georges Seurat was born in 1859 in Paris. In 1878 he began his academic training at the École des Beaux-Arts under the tutelage of Henri Lehmann, a disciple of Ingres. Emerging during the dominance of Impressionism, Seurat forged his own pictorial language through his invention of Pointillism. In 1886, at the pivotal *Eighth Impressionist Exhibition*, the artist displayed the culmination of his developing theories and methods—“A Sunday on La Grande Jatte”—a work that solidified his standing as a new leader of the avant garde. In addition to his success as a painter, Seurat placed great value on his drawing practice, producing over 500 works on paper during his short lifetime. Although his career lasted only about 11 years, Seurat became one of the most influential artists of the nineteenth century. He died at the age of 31 in 1891 in Paris.

Georges Seurat: The Drawings
0-87070-717-5 / 978-0-87070-717-9
Flexi, 8 x 10 in. / 272 pgs / 165 color / 20 b&w.
U.S. \$49.95 CDN \$60.00
November/Art

Exhibition Schedule
New York: The Museum of Modern Art, 10/28/07–01/07/08





DAMIANI

The Modern Japanese Tea Room

By Michael Freeman.

The Modern Japanese Tea Room showcases *chashitsus*, traditional Japanese tea ceremony salons, as reconceived by contemporary architects and designers. The formal tea ceremony developed in the fifteenth century, and its ritual is closely defined, as is the space for it: traditionally, *chashitsus* include windows, an alcove (*tokonoma*) with flowers and painted parchment, bamboo beds (*tatami*), and a fireplace on the floor (*ro*); they do not include furniture, in part because they are spaces for meditation. More recently those traditions—as closely associated with the upper class as “high tea” is in England and its colonies—have been rediscovered by architects and designers as a perfect match for their contemporary work. *The Modern Japanese Tea Room* includes projects from renowned Japanese names including Kengo Kuma, Terunobu Fujimori, Shigeru Uchida, Arata Isozaki, Chitoshi Kihara, Yasujiro Aoki and Hisanobu Tsujimura. Their work in a wide variety of materials—paper, wood, plastic, aluminum, glass, concrete—represents the latest and most inspiring in Japanese architecture and interior design, from a tree house in Nagano to a portable space in black lacquer. *The Modern Japanese Tea Room* opens with an introduction to the history of the tea ceremony, identifying its physical elements and going over to the ceremony itself, and then moves on to more than 35 projects gathered together in 250 of Michael Freeman’s powerful color images. A tribute to contemporary Japanese culture and a taste of its future.

Michael Freeman is a London based photographer and writer whose work has been published in *Smithsonian* magazine and Time Life Books, among other venues. His recent *Japan Modern* took a rare look at avant garde Japanese home design, and his other books on Asian subjects include *The Modern Japanese Garden*, *Oriental Style* and *The Spirit of Asia: Journeys to the Sacred Places of the East*.

The Modern Japanese Tea Room
88-89431-87-3 / 978-88-89431-87-0
Clothbound, 9.5 x 9 in. / 240 pgs / 250 color.
U.S. \$49.95 CDN \$60.00
September/Architecture



APERTURE

Justin Guariglia: Shaolin

Temple of Zen

Essay by Matthew Polly.

For the first time in history, the notoriously guarded warrior monks of the 1500-year-old Shaolin Temple—a Chinese Buddhist sect dedicated to preserving a form of kung fu known as the “vehicle of Zen”—have allowed their secretive society to be documented. With the blessing of the main abbot, Justin Guariglia earned the trust and full collaboration of the Shaolin monks to create an astonishing, empathic record of the Shaolin art forms and the individuals who consider themselves the keepers of these traditions. Over the past eight years, Guariglia has deftly captured the changing context of this ancient sect as it encounters the increasingly hyper-modern world of contemporary China. This amazing work provides viewers with a rare opportunity to examine the energy and spirit of the Shaolins’ unique Zen practice, which has until now primarily been seen via pop-cultural interpretation in such films as *Crouching Tiger, Hidden Dragon*. It features serial imagery of fighting poses; cinematic grid images and cool design.

Born in 1974 in Livingston, New Jersey, **Justin Guariglia** lived in Asia for nearly a decade and now resides in New York City. He has worked for *National Geographic*, *Smithsonian* magazine, and *Newsweek*. Guariglia was nominated for the International Center of Photography’s Young Photographer Infinity Award, received an Eddie Adams Workshop award, and was named by *Photo District News* as one of the top “30 Young Photographers Under 30.”

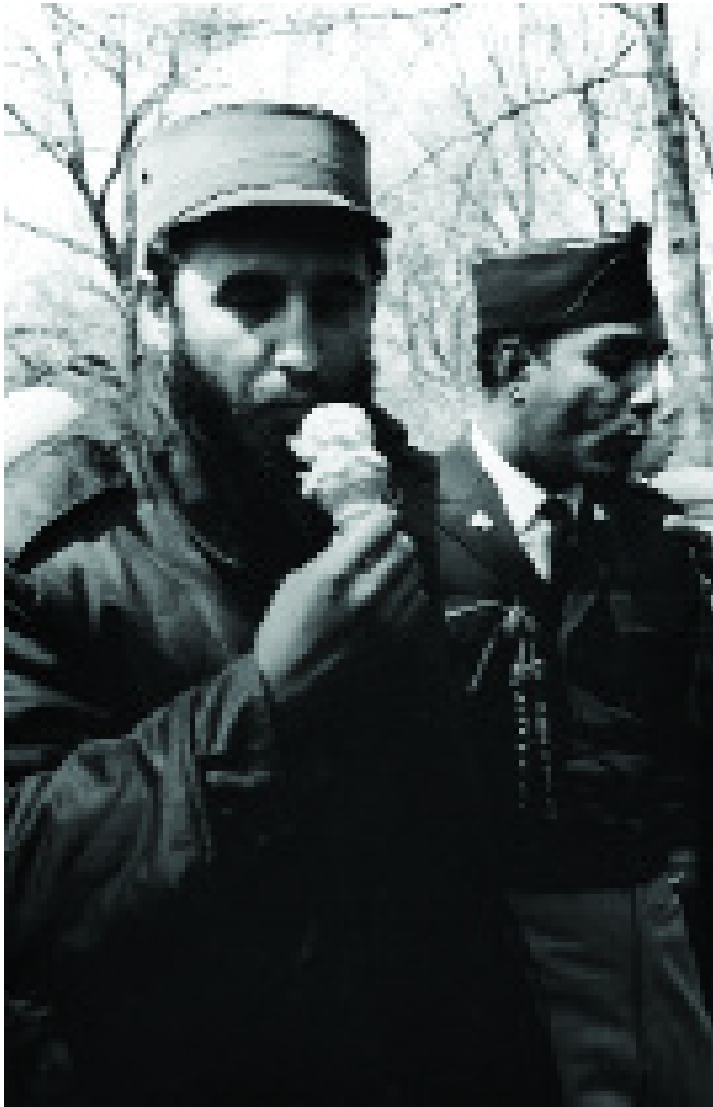
Matthew Polly is a Princeton University graduate, martial artist and Rhodes scholar. His recent book, *American Shaolin: Flying Kicks, Buddhist Monks, and the Legend of Iron Crotch* (Penguin, 2007), is a memoir of the two years he spent training at the Shaolin Temple.

Justin Guariglia: Shaolin
1-59711-080-9 / 978-1-59711-080-8
Hardcover, 9.75 x 10.75 in. / 144 pgs / 100 color.
U.S. \$40.00 CDN \$48.00
October/Photography/Martial Arts



Justin Guariglia’s spectacular photographs of the guarded kung fu masters of the ancient Shaolin Temple bring readers to a place that has never been documented before.





STEIDL

Alberto Korda: A Revolutionary Lens

Edited by Mark Sanders, Cristina Vives. Foreword by Diana Diaz.

Alberto Diaz Gutiérrez—better known as Alberto Korda—is internationally recognized as the master of revolutionary Cuban photography. His most famous image is his powerful 1960 portrait of Che Guevara, “Heroic Guerrilla,” which has since become the most reproduced image in the history of photography—though Korda never received any royalties from its reproduction, because he made the photograph for the Cuban newspaper, *Revolución*. It is less well known that, prior to the 1959 Revolution, Korda was considered the “Avedon of Cuba,” a progressive fashion photographer whose portraits of leading Cuban models, such as Norka, graced the covers of fashion magazines around the world. Likewise, his work of the 1970s and 80s, in which he explored underwater photography and also returned to fashion, has been largely neglected. *Alberto Korda: A Revolutionary Lens* covers every aspect of Korda’s extraordinary output, paying particular attention to his work in fashion, Cuban society and the Revolution. It also includes his extensive documentation of Castro and Che. All prints have been produced under the supervision of José A. Figueroa, Korda’s photographic assistant throughout the 1960s and 70s.

Alberto Korda was born in 1928 in Havana, the son of a railway worker. After the Revolution, Korda was one of the leading photographers for the Cuban newspaper *Revolución*, becoming Fidel Castro’s personal photographer—a post he kept for 10 years. Korda appeared briefly in Wim Wenders’ *Buena Vista Social Club* in 1999, and in 2005, four years after his death, he was the subject of the feature-length documentary *Kordavision*, directed by Hector Cruz Sandoval.

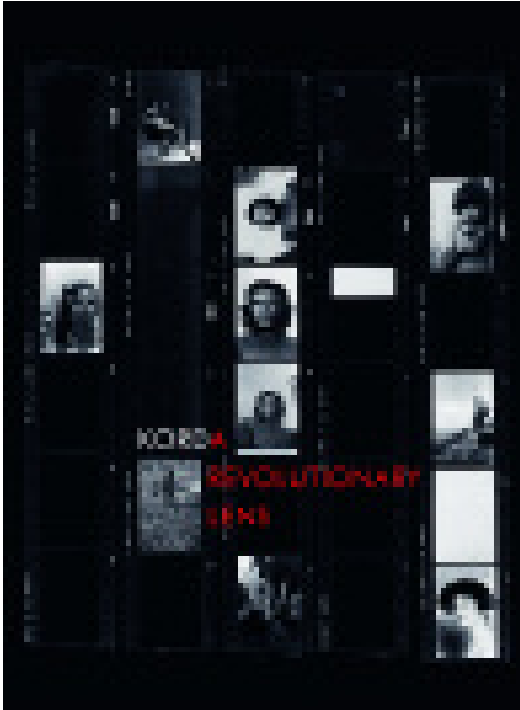
Alberto Korda: A Revolutionary Lens

3-86521-458-4 / 978-3-86521-458-4

Hardcover, 13.5 x 10 in. / 440 pgs / illustrated throughout.

U.S. \$65.00 CDN \$78.00

November/Photography



A man who develops work like mine is dedicated to something that he loves . . . I have loved the beauty of women as much as the moral beauty of the Revolution.
—Alberto Korda

APERTURE

Tod Papageorge: American Sports, 1970 Or How We Spent the War in Vietnam

Coolly observational yet intensely engaging, the immensely influential American photographer Tod Papageorge’s *American Sports, 1970* draws a subtle but sharp parallel between the war in Vietnam and the American attitude toward spectator sports during a time of conflict. In 1970, a watershed year for popular opinion against the war, Papageorge was awarded a Guggenheim Foundation grant. His ostensible subject—sports and its role in American life—quickly became charged with the political, racial and sexual conflicts ignited by the war. Each and every picture is electric with disquiet. Military men in uniform parade across a field or relax in the stands. Cheerleaders rehearse beneath the gaze of the police. A couple sprawls and embraces in the debris of the Indianapolis 500. And hundreds of fans are drawn in unsettling group portraits at various stadiums and in the stands of many classic American sporting events. Papageorge eloquently and palpably captures the civic and psychic distress of the time on the faces of his subjects and in their gestures and interactions. This is a remarkable, unexpected body of work—published here for the first time—by an artist and teacher who has shaped the creative efforts of many of the most influential American photographers of the past three decades.

Tod Papageorge, born 1940, Portsmouth, New Hampshire, earned his BA in English literature from the University of New Hampshire in 1962, where he began taking photographs during his last semester. Often compared to Gary Winogrand and Robert Frank, and grouped with major figures of 70s photography like Stephen Shore and William Eggleston, he is the recipient of two Guggenheim Fellowships and two National Endowment for the Arts Fellowships. In 1979, Papageorge was named Yale University’s Walker Evans Professor of Photography and Director of Graduate Studies in Photography, positions he continues to hold today. His most recent exhibition was at Pace/MacGill Gallery in New York.

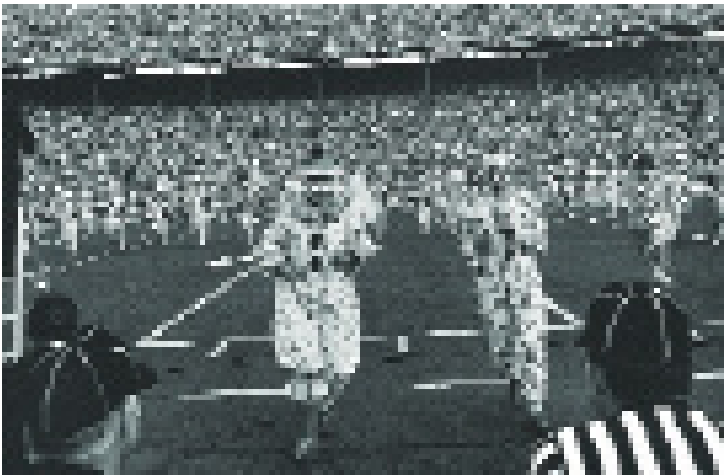
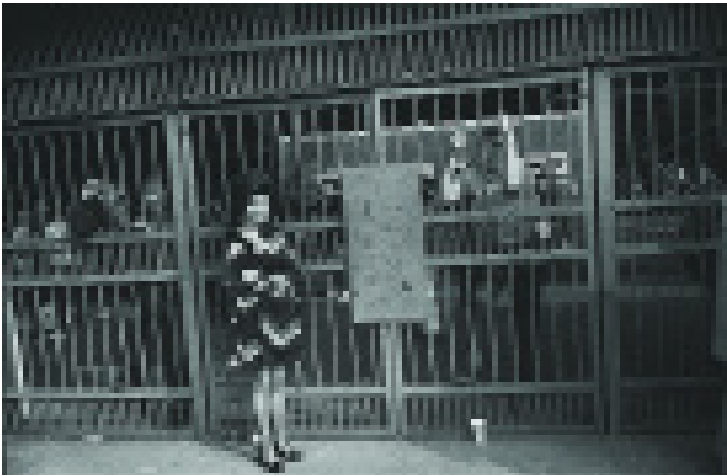
Tod Papageorge: American Sports, 1970

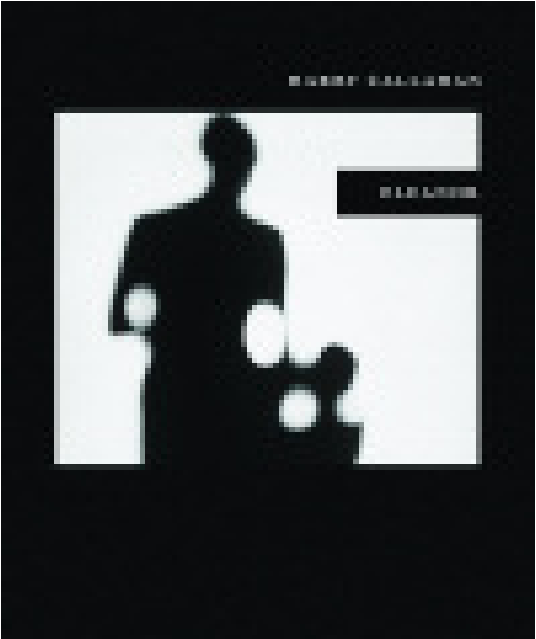
1-59711-050-7 / 978-1-59711-050-1

Hardcover, 11.75 x 10 in. / 128 pgs / 75 tritone.

U.S. \$50.00 CDN \$60.00

January/Photography





Exhibition Schedule
Atlanta: High Museum of Art, 09/08/07–12/09/07
Providence: The RISD Museum, 11/07/08–02/15/09

STEIDL/HIGH MUSEUM OF ART, ATLANTA

Harry Callahan: Eleanor

Text by Julian Cox.

For much of the 1940s, 50s, and 60s, photographer Harry Callahan’s wife, Eleanor, was his most regular subject. She stares out of his acclaimed work, sometimes sharp and sometimes blurred, sometimes Classical and sometimes Modern, in public parks and city streets, at the beach, in a tent, in the studio and their home, nude and clothed, eventually pregnant and then mothering. The couple’s longstanding collaboration makes up an intimate visual diary of their relationship and of Callahan’s artistic exploration: these are seldom portraits in the traditional sense. More than studies of Eleanor, they are stages in Callahan’s lifelong exploration of photography as a creative medium, showing his embrace of an array of materials and techniques, including highly detailed large-format negatives, distortions of movement and focus, silhouettes and multiple exposures. The subject was always Eleanor, but there were always new ways of seeing her.

Harry Callahan (1912-1999) was born in Detroit, and began his career by joining the camera club at Chrysler Motors in 1938. He became one of the great innovators of twentieth-century American photography, and later taught at the Institute of Design in Chicago and then the Rhode Island School of Design in Providence, where he founded and directed the Graduate Program in Photography. He is known not only for landscapes but also for his dynamic urban views, portraits of his wife, Eleanor, and extensive color work. All of this was widely published and exhibited during his lifetime, and was the subject of a major retrospective at the National Gallery of Art, Washington, D.C., in the late 1990s. Previous monographs include *The Photographer at Work*, *Elemental Landscapes*, *Callahan in New England*, *Early Street Photography 1943-1945*, *Color 1941-1980*, and *New Color Photographs 1978–1987*.

Harry Callahan: Eleanor
3-86521-464-9 / 978-3-86521-464-5
Hardcover, 12 x 10 in. / 160 pgs / 90 tritone.
U.S. \$65.00 CDN \$78.00
November/Photography

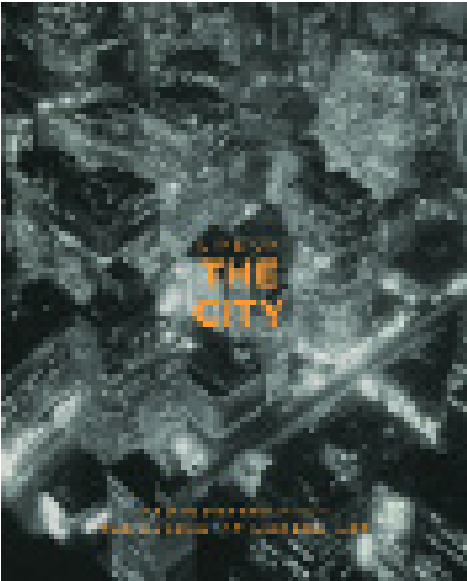
THE MUSEUM OF MODERN ART, NEW YORK

Life of the City

New York Photographs from The Museum of Modern Art

The vitality of New York City—its energy, ambition and beauty—has long inspired great photographers, from Berenice Abbott to Garry Winogrand, from Lisette Model to Lee Friedlander. Composed of works selected from the collection of The Museum of Modern Art, *Life of the City* celebrates the great and continuing tradition of photography about New York. Featuring work by Harry Callahan, Henri Cartier-Bresson, Irving Penn, Alfred Stieglitz, Weegee and many others, and including a chapter of writings by notable observers of the city, the book explores the drama of New York’s architecture, ranging from cavernous brick canyons and towering stone pinnacles to humble storefronts and tenements. It captures the city’s glittering lights—outdoors on the skyline and in the flash of speeding cars, indoors at a string of the urban venues where people come together, from nightclubs and jazz rooms to society galas and parties. Most of all there are New Yorkers themselves—the city’s bakers and builders, its politicians and policemen, its solitary nighttime strollers, its morning crowds of pedestrians hurrying to work, its children so beautifully memorialized by Helen Levitt, its in-turned individuals who, in the photographs of Cindy Sherman, seem to be living out some cultural myth of what it means to belong in and to one of America’s greatest urban centers.

Life of the City
0-87070-720-5 / 978-0-87070-720-9
Paperback, 7.25 x 9 in. / 64 pgs / 65 duotone.
U.S. \$19.95 CDN \$24.00
October/Photography



STEIDL

Robert Frank: Paris

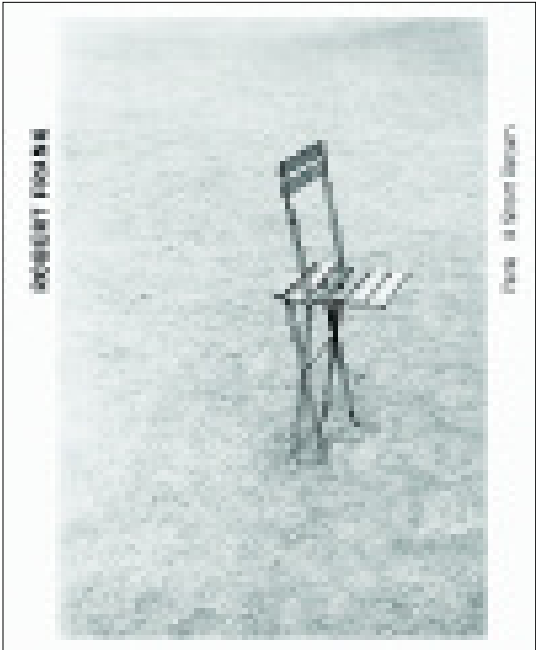
A Short Return

Edited by Robert Frank, Ute Eskildsen.

The publication of *Paris: A Short Return* marks the first time that the significant body of photographs which Robert Frank made in Paris in the early 1950s have been brought together in a single book. Having left Switzerland in 1924, this 1951 trip to France was only Frank’s second return to Europe after he had settled in New York City in 1947, and some of the images he made during that visit have become iconic in the history of the medium. The 80 photographs reproduced here, which were selected by Frank and editor Ute Eskildsen, suggest that Frank’s experience of the “new world” had sharpened his eye for European urbanism. He saw the city’s streets as a stage for human activity and focused particularly on the flower sellers. His work clearly references Atget and invokes the tradition of the flâneur.

Robert Frank was born in Zurich in 1924 to parents of Jewish descent. He emigrated to the United States two years after World War II ended, and since then he has produced work that changed the history of art and photography. Groundbreaking projects include *The Americans*, *Lines of My Hand*, *Thank you*, *Black White and Things*, *Pull My Daisy* and *Cocksucker Blues*. Frank was the subject of a major traveling exhibition organized by the National Gallery of Art, Washington, D.C. in 1994. He was awarded the Hasselblad Award for photography in 1996.

Robert Frank: Paris
3-86521-524-6 / 978-3-86521-524-6
Hardcover, 8 x 9.75 in. / 160 pgs / 80 tritone.
U.S. \$45.00 CDN \$54.00
October/Photography



STEIDL

Robert Frank: The Complete Film Works: Volume 2

Conversations in Vermont, Liferaft Earth, OK End Here

Here is volume two of Robert Frank’s long-awaited *Complete Film Works*. At the end of the 1950s, Frank abandoned traditional still photography to become a filmmaker. He eventually returned to photography in the 1970s, but Frank, as a filmmaker, has remained a wellkept secret for almost four decades. Volume two comprises *Conversations in Vermont*, *Liferaft Earth* and *OK End Here*. *Conversations in Vermont* was produced in 1969, and was Frank’s first autobiographical film, addressing his relationship with his two teenaged children, and partly told through his narration over filmed images of his photographs, family photographs and world famous images. *Liferaft Earth* opens with a newspaper report from Hayward, California: “Sandwiched between a restaurant and supermarket, 100 anti-population protesters spent their second starving day in a plastic enclosure...The so-called Hunger Show, a week-long starve-in aimed at dramatizing man’s future in an overpopulated, underfed world. . . .” This film was made for Stewart Brand, the visionary founder of the international ecological movement and publisher of the bestselling *Whole Earth Catalog* (1968-85). *OK End Here* is Frank’s 1963 short film about inertia in a modern relationship. The film alternates between semi-documentary scenes and shots composed with rigid formality, and suggests the influence of the French Nouvelle Vague and Michelangelo Antonioni’s films. **Robert Frank** was born in Zurich, Switzerland, in 1924 and went to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 1958, which gave rise to a distinct new art form in the photo book, and his experimental film *Pull My Daisy*, made in 1959.

Robert Frank: The Complete Film Works: Volume 2
Conversations in Vermont, Liferaft Earth, OK End Here
3-86521-525-4 / 978-3-86521-525-3
Boxed set of 3 DVDs (PAL and NTSC) with booklet, 5 x 8.25 in.
U.S. \$125.00 CDN \$150.00
December/Film & Video





STEIDL

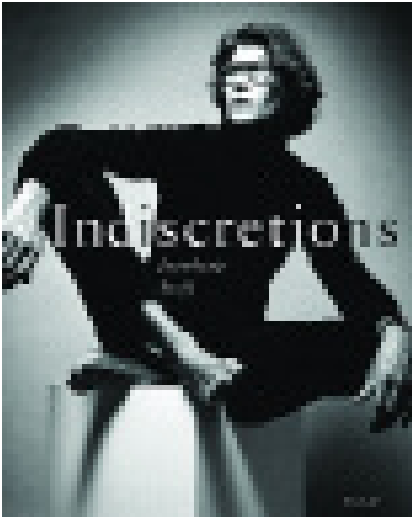
Jeanloup Sieff: Indiscretions

Edited by Barbara Rix-Sieff, Valerie Servant. Interview by Patrick Remy. Jeanloup Sieff was the complete photographer, gifted in every arena of the medium—from fashion and advertising to reportage, portraiture and landscape photography. While he worked for all of the great fashion magazines of his day, including *Elle*, *Vogue*, *Esquire*, *Glamour* and *Harper's Bazaar*, and was even responsible for an infamous Yves Saint Laurent perfume advertisement that showed the designer in the nude, he also reported on the death of Pope Pius XII and a Belgian miner's strike; sought out huge, uninhabited panoramas in Scotland and Death Valley; made portraits of dancers with the Paris Opera Ballet and won a host of awards, including France's Grand Prix National de la Photographie. With his characteristic sense of humor and lighthearted approach, Sieff often referred to himself in the context of his commercial work, claiming to be "superficial and droll," and writing that, "My pictures are little black and white pebbles that I dropped on my way to adulthood, meant for leading me back to my adolescence." In fact, he left an astonishingly rich collection of works created from the 1950s until the turn of the twenty-first century. He was a prodigiously productive artist overtaken by the speed of the medium and his own success, thus always left short of the necessary time to delve into his astonishing archive. Hence all of the works published in this big, bold, magnificently produced volume have never been seen or published before. **Jeanloup Sieff** was born in 1933 in Paris to parents of Polish origin, and he died in that city in the year 2000. He began his career as a photographer in 1954 after giving up the idea of working in cinema, though his clean, modern and elegant images always conveyed the cool sensuality of the French New Wave. As a fashion photographer, he worked for magazines such as *Nova*, *Elle*, *Vogue*, *Twen*, *Jardin des Modes*, *Harper's Bazaar*, *Esquire* and *Glamour*, and as an artist, his work appeared at P.S.1, New York, the Victoria and Albert Museum, London and the Centre Pompidou in Paris, among many other venues.

Jeanloup Sieff: Indiscretions
3-86521-460-6 / 978-3-86521-460-7
Hardcover, 12 x 9.5 in. / 224 pgs / 160 tritone.
U.S. \$65.00 CDN \$78.00
July/Fashion/Photography



Jeanloup Sieff called his photographs "little black and white pebbles dropped on my way to adulthood, meant to lead me back to my adolescence."



STEIDL

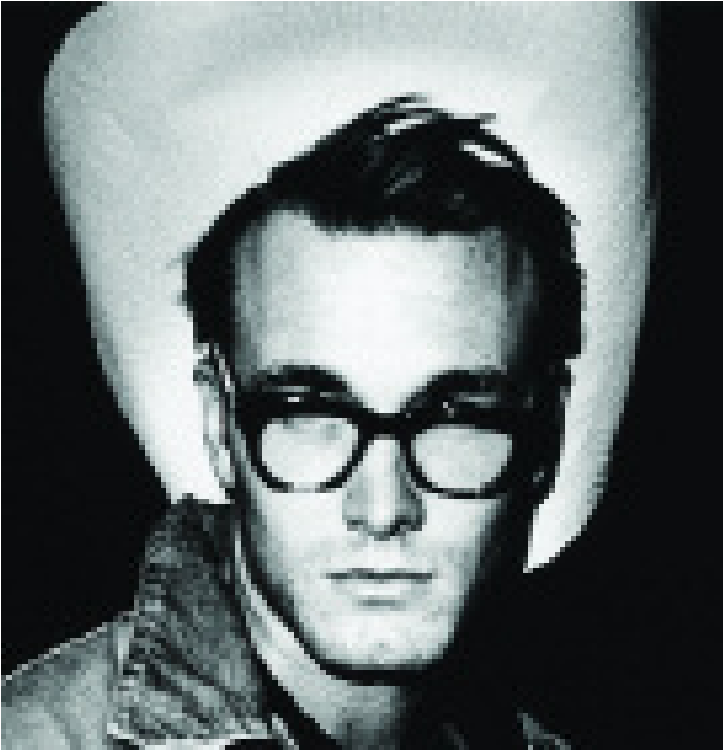
Deborah Turbeville: Past Imperfect

Past Imperfect looks into the heart of the influential American photographer Deborah Turbeville's oeuvre, surveying her groundbreaking narrative work of 1974 through 1998, when she pioneered a look of antique decadence, using distressed film and prints to capture models as Miss Havishams in faded *fin-de-siecle* glory. Some 15 series, structured like short stories or novellas, encapsulate that unique sensibility and elegant aesthetic. They remind the viewer, as one critic has written, of films they would have liked to have seen, and inspire comparisons to Luchino Visconti, Jean Cocteau, Rainer Werner Fassbinder and Joel-Peter Witkin. Turbeville's vision is unorthodox—at once haunted and haunting. She creates those effects with the help of favorite actresses and models, largely unknown, acting as a repertory cast. They interpret her endangered species, anachronisms, out of sync with their time and context, playing mutations in a mannequin workshop, statues in a Paris art school, and automatons in a derelict factory. And they help to create a characteristic sense of fragmented dreams, of dislocation, hallucination and time without boundaries—the past imperfect. Turbeville began her career working for the avant garde designer Claire McCardell, who she credits as a major influence, and then as a fashion editor for *Harper's Bazaar* and *Mademoiselle*. Today, she shoots fashion for international *Vogue* titles and *The New York Times Magazine*. Her previous monographs include *Wallflower*, *Newport Remembered*, *Studio St. Petersburg* and *Unseen Versailles*, which *The New York Times* described as the expression of "the brilliant idea, which she credits to Jacqueline Kennedy Onassis," of photographing the title palace's storerooms and attics. *Unseen Versailles* won a 1982 American Book Award.

Deborah Turbeville grew up in New England, and, at the age of 20 moved to New York City. There, with no formal schooling other than advanced seminars with Richard Avedon and art director Marvin Israel, she launched herself from magazine editorial work into making photography. Her work is exhibited in museums and galleries around the world and is published regularly in *Italian Vogue*, *Casa Vogue* and *The New York Times Magazine*. Her numerous honors include a Fashion Group Lifetime Award, an Alfred Eisenstadt Award and a 2005 ICP Infinity Award. She divides her time between New York, St. Petersburg, Russia, and San Miguel de Allende, Mexico.

Deborah Turbeville: Past Imperfect
3-86521-452-5 / 978-3-86521-452-2
Hardcover, 13.75 x 11 in. / 160 pgs / illustrated throughout.
U.S. \$85.00 CDN \$102.00
November/Fashion/Photography





STEIDL

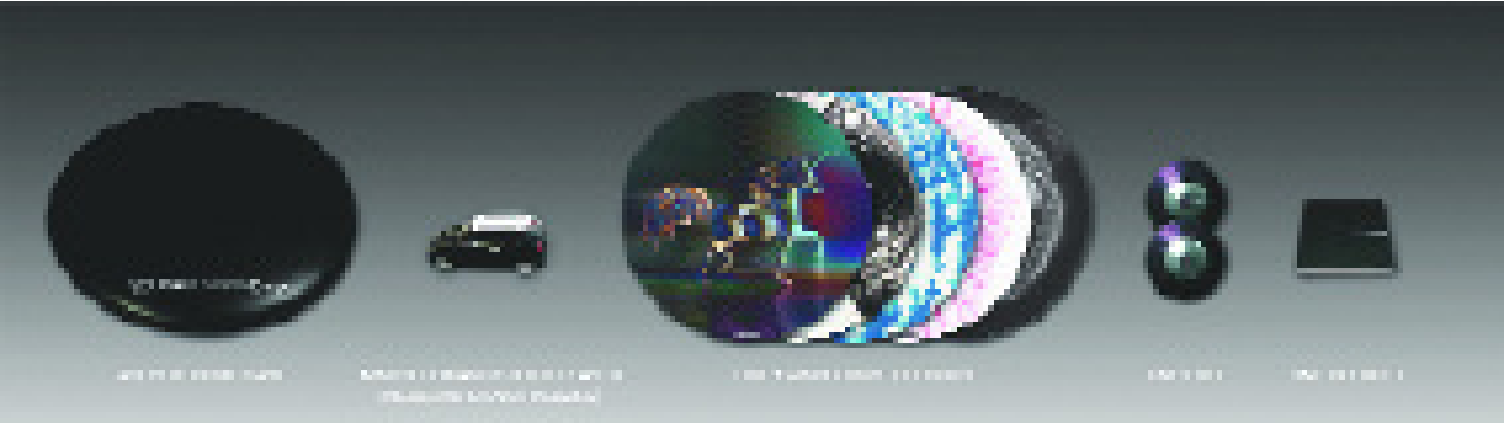
Karl Lagerfeld: Metamorphoses of an American

In *Metamorphoses of an American*, Karl Lagerfeld documents the physical and emotional development of Brad Kroenig, the world’s most sought-after male model, ranked number one at models.com at the time of this printing. Lagerfeld discovered Kroenig in 2003, making his first photographs of the young man in Biarritz; since then, he has diligently observed Kroenig through the photographic lens, month by month. Since the time of this first Lagerfeld photo shoot, Kroenig has been featured in almost every major designer’s advertising campaign and/or fashion shows—including Lagerfeld, Ralph Lauren, Tommy Hilfiger, Justin Cavalli, Perry Ellis and Fendi—and on almost every fashion magazine cover. In this volume, through hundreds of photographs taken inside and outside the world of fashion, Lagerfeld explores Kroenig’s evolution from a young “All-American Boy” into a professional model, a man conscious of the subtleties of facial and corporeal expression. However, these photographs are not simply documentation; rather, Lagerfeld and Kroenig always work together to create a new persona, one which Kroenig projects without losing a sense of his own self. Lagerfeld selects a spectrum of literary and cultural references for Kroenig to interpret: we see him as James Dean, as Rudolph Valentino, as a Gatsby-like figure from F. Scott Fitzgerald, and as Lieutenant Pinkerton from Puccini’s *Madame Butterfly*. Throughout these transformations, one never has the sense that Kroenig is merely acting; instead he presents newly discovered aspects of himself through the guises of other characters.

Karl Lagerfeld was born in 1938 in Hamburg. A fashion and perfume designer, he has also been making photographs since 1987. He is the author of many photography books, including *Waterdance/Bodywave*, *Abtstrakt*, *7 Fantasmies of a Woman* and others.

Karl Lagerfeld: Metamorphoses of an American
3-86521-522-X / 978-3-86521-522-2
Flexi, 8.5 x 11.25 in. / 768 pgs / tritone throughout.
U.S. \$85.00 CDN \$102.00
November/Fashion/Photography

The legendary designer Karl Lagerfeld presents more than 750 pages of sleek, sexy photographs of model and muse, Brad Kroenig.



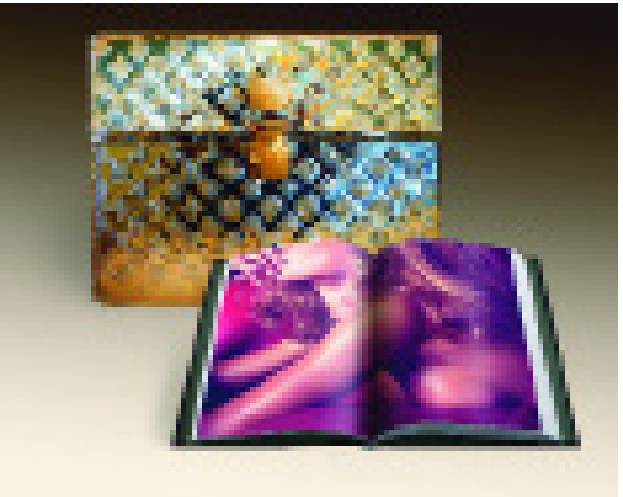
VISIONAIRE PUBLISHING, LLC

Visionaire No. 53: Sound

Contributions by David Byrne, Michael Stipe, Yoko Ono, Courtney Love, Alexander McQueen, Helmut Lang, Doug Aitken, et al.

If you close your eyes, what sense takes over? Do you consume the world in sound bites? Are you moved by the art of noise? Issue 53 of *Visionaire*—produced this time around in collaboration with the British car manufacturer, MINI—is dedicated to the theme of *Sound*. Packaged inside a specially produced domed case, it consists of five 12-inch vinyl records, imprinted with images (picture discs), that together contain more than 100 minutes of sound content—from audio experiments to unreleased songs, samples and spoken word pieces. Also included is a MINI Clubman “Vinyl Killer” record player: a battery-operated toy car, containing speakers and a needle. As the little car moves along a record’s groove, it plays each track, acting as a fully portable record player and sound system. Beyond all this, the issue also includes two CDs with all of the sound content gathered digitally, as well as a booklet of credits and instructions. Contributors include: musicians David Byrne, Courtney Love, Michael Stipe, Adam Horowitz (Beastie Boys), Antony & the Johnsons, Thurston Moore and Kim Gordon (Sonic Youth), Nick Rhodes (Duran Duran), Karl Bartos (Kraftwerk), Andrew WK, Chan Marshall (Cat Power), Danger Mouse, Malcolm McLaren, Ryuichi Sakamoto; artists Robert Wilson, Yoko Ono, Christian Marclay, Doug Aitken, Gary Hill, Sylvie Fleury; DJs Miss Kittin, Trevor Jackson, Towa Tei, Michel Gaubert; fashion designers Alexander McQueen, Helmut Lang; bands Littl’Ans, Fischerspooner, Unkle, Animal Collective, SunnO))) and many more. (Car shown is not exact design.)

Visionaire No. 53: Sound
1-888645-68-7 / 978-1-888645-68-2
Dome Case, 13.25 x 3.5 / 5 12-in. records / 2 audio CDs / vinyl killer record player
34 page booklet.
U.S. \$250.00 CDN \$300.00 SDNR 30%
December/Fashion/Music



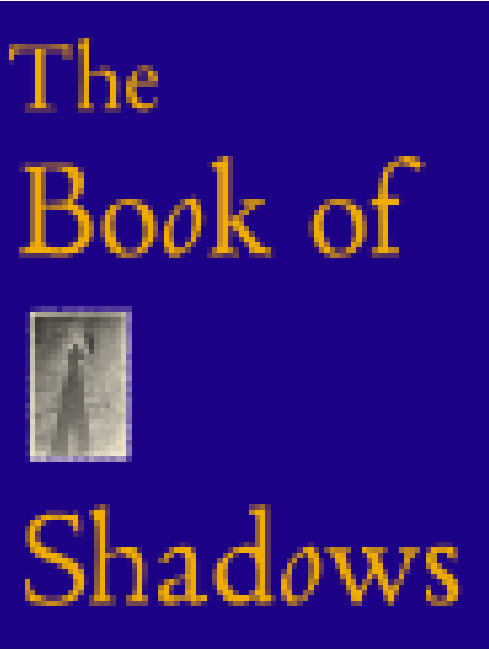
VISIONAIRE PUBLISHING, LLC

Visionaire No. 52: Private

Guest Art Directed by Marc Jacobs.
Photographed by Mert Alas and Marcus Piggott.

Guest Art Director Marc Jacobs teamed up with photographers Mert Alas and Marcus Piggott on the newest installment of the coveted fashion quarterly, *Visionaire*, which comes housed this time in a limited-edition Louis Vuitton case designed by Jacobs. Alas and Piggott photographed a series of intimate portraits of today’s most inspiring contemporary icons, traveling to New York, London and Paris in search of their personal muses. Subjects include actors Drew Barrymore, Scarlett Johansson and Selma Blair; singers Jennifer Lopez and Lil’ Kim; models Gisele Bündchen, Stephanie Seymour and Christy Turlington; New York City Ballet principle dancer and choreographer Benjamin Millepied; and fashion designers Marc Jacobs, Vivienne Westwood and Stella McCartney, to name a few.

Visionaire No. 52: Private
1-888645-63-6 / 978-1-888645-63-7
Hardcover, 10.75 x 14 / 192 pgs / 100 color.
U.S. \$375.00 CDN \$450.00 SDNR 30%
October/Fashion



D.A.P./FRAENKEL GALLERY

The Book Of Shadows

Edited by Jeffrey Fraenkel.

A meditation on the nature of photography itself, *The Book of Shadows* is a collection of 88 anonymous photographs spanning the twentieth century, all of which share a common “mistake”—the photographer’s shadow falling into the image. Selected by gallerist Jeffrey Fraenkel from his personal collection of more than 2000, these images represent, in Fraenkel’s words, “the most tenacious, peculiar, and downright sublime of the crop.” The shadows frequently convey striking aspects of their maker’s personalities, and tell us more than might be expected about the person behind the camera. But as Fraenkel writes in the book’s introduction, “the shadow’s most striking feature is that it tips us off and confirms the photographer was there, a reality not generally evident in photographs. We take for granted photographs were made by someone, a person with a reason for making the picture, but that observer—who by extension is also us—is rarely acknowledged so overtly in the pictures themselves.” This book itself is a work of art. Bound between suede covers, and exquisitely printed by the master craftsmen at Trifolio in Verona, Italy, *The Book of Shadows* is a reminder, even in a digital age, that the power and mystery of photographic depiction still evades any attempt to describe it. The Fraenkel Gallery in San Francisco, founded in 1979 by **Jeffrey Fraenkel**, has established itself as one of the leading photography galleries in the United States by presenting the work of such seminal artists as Diane Arbus, Carelton Watkins and Garry Winogrand. Fraenkel has also produced some of the medium’s finest catalogues and books, including *Lee Friedlander: The Little Screens*, *Robert Adams: Turning Back* and *Richard Avedon: Made in France*.

The Book Of Shadows

1-933045-66-3 / 978-1-933045-66-5

Clothbound, 7.25 x 9.5 in. / 124 pgs / 88 images.

U.S. \$45.00 CDN \$54.00

July/Photography

Exhibition Schedule

San Francisco: Fraenkel Gallery, 05/31/07–08/11/07

STEIDL/FONDATION CARTIER POUR L'ART CONTEMPORAIN

David Lynch: Snowmen

As his Spring, 2007 Cartier Foundation retrospective, *The Air Is On Fire*, made plain to all who saw it, the talents of the great American filmmaker David Lynch reach far beyond his acknowledged achievements in cinema: he is also an excellent painter, draughtsman and photographer. His photography to date has fallen loosely into four distinct genres or series: nudes (Bacon-esque images of digitally distorted Victorian photographs), still lifes (spark-plugs, dental machinery), industrial landscapes—and snowmen. Published to accompany the Cartier show, this compact volume brings together Lynch’s black-and-white photographs of snowmen, all taken in the suburbs of his hometown of Boise, Idaho. Exhibiting his characteristic preoccupation with ominous beauty as these ephemeral folk sculptures decompose in front of snow-covered tract houses, Lynch pays scant regard to the cheerier and more genial properties of snowmen, and indeed some of these images will remind viewers of the shadowy black-and-white tones of Lynch’s 1977 film *Eraserhead*. “If you have some shadow or darkness in the frame, then your mind can travel in there and dream,” he has stated. Lynch’s indisputable gift for teasing out the sinister flip sides of the props and rituals of American suburbia is beautifully evidenced in this small, gift-worthy book.

David Lynch: Snowmen

3-86521-467-3 / 978-3-86521-467-6

Hardcover, 5.5 x 7 in. / 20 pgs / 8 b&w.

U.S. \$20.00 CDN \$24.00

July/Photography



APERTURE

Thomas Allen: Uncovered

Foreword by Chip Kidd.

In this darkly delightful first monograph—also a board book—Thomas Allen selects the pulpiest of pulp paperbacks and then lovingly slices out a figure from the cover, gently folds it into position and constructs a witty and oftentimes suggestive scene around it. In “Thirst,” a sultry dame reaches from her cover toward a guy with a bottle on a nearby volume; in “Teeter,” a man careens toward the edge of a stack of paperbacks, ready to topple. Dogs howl; ships sail; punches fly. Inspired by a love of pop-up books, Hollywood noir, westerns and pulp fiction, Allen revels in the different roles he must play to create his scenarios: “In addition to being a photographer, I play talent scout, casting director, stage manager, lighting supervisor and film editor.” Once his original tableaux are perfectly composed, he photographs them in shallow focus, rendering his prints with the dreamy effect of the classic View-Master stereoscopic toy, which has been a longtime inspiration. From femmes fatales to hard-boiled gumshoes, Allen’s newly enlivened characters seem to burst from the hefty boards of this almost toylike book, apparently unable to contain themselves. *Uncovered* includes an introduction by Chip Kidd, one of the most innovative graphic designers working today. Kidd has used Allen’s work in many cover designs, including a series of James Ellroy novels.

Thomas Allen, born 1963 in Detroit, earned his MFA at the University of Minnesota in 1996 and his BFA from Wayne State University in Detroit in 1991. He received the prestigious McKnight Artist Fellowship for Photographers in 1997 and a fellowship from the Minnesota State Arts Board in 2000. A resident of Coloma, Michigan, he is represented by Foley Gallery, New York, and Thomas Barry Fine Arts, Minneapolis.

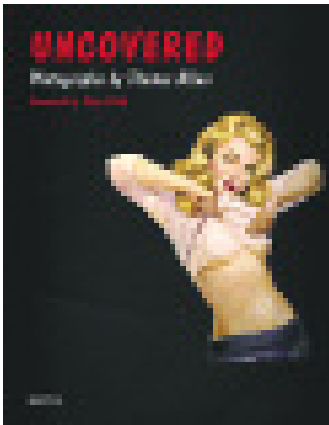
Thomas Allen: Uncovered

1-59711-053-1 / 978-1-59711-053-2

Board book, 7 x 8.5 in. / 48 pgs / 27 color.

U.S. \$24.95 CDN \$30.00

September/Photography/Popular Culture





Nicholas Nixon: The Brown Sisters
0-87070-719-1 / 978-0-87070-719-3
Clothbound, 11.25 x 9.25 in. / 80 pgs / 33 duotone.
U.S. \$34.95 CDN \$42.00
November/Photography

THE MUSEUM OF MODERN ART, NEW YORK

Nicholas Nixon: The Brown Sisters Thirty-Three Years

Afterword by Peter Galassi.

In August of 1974, the photographer Nicholas Nixon made a group portrait of his wife, Bebe, and her three sisters, Heather, Mimi and Laurie—the Brown sisters. He did not keep that image, but in 1975 he made another portrait of the four, who then ranged in age between 15 and 25. Working with an 8x10-inch view camera, whose large negatives capture a wealth of detail and a luscious continuity of tone, Nixon did the same in 1976, and this second successful photograph prompted him to suggest to the sisters that they assemble for another portrait every year. The women agreed, and have continued to agree every year since. In 1999, when the resulting series of photographs reached its twenty-fifth anniversary, The Museum of Modern Art published *The Brown Sisters*, presenting all of the portraits in sequence. That edition is out of print. Now, as the family's "annual rite of passage," as Nixon has called it, hits year 33—a third of a century—the Museum is publishing a second edition, including eight new photographs that bring the series up to date. "We might wish," writes Peter Galassi, the Museum's Chief Curator of Photography, "that our family included a photographer of such discipline and skill . . . but otherwise Nixon's pictures do what all family photographs do: they fix a presence and mark the passage of time, graciously declining to expound or explain."

Born in 1947, American photographer **Nicholas Nixon** met his wife Bebe in June 1970. His previously published books of photographs include *Photographs from One Year*, *Pictures of People*, *People with AIDS*, *Family Pictures*, *Familienbilder* and *School*. Nixon is one of the leading American photographers of his generation. In the 1970s he helped revive the view camera—the old-fashioned box on tripod. Nixon creates portraits that are at once frank, tender, unsentimental and moving.

APERTURE

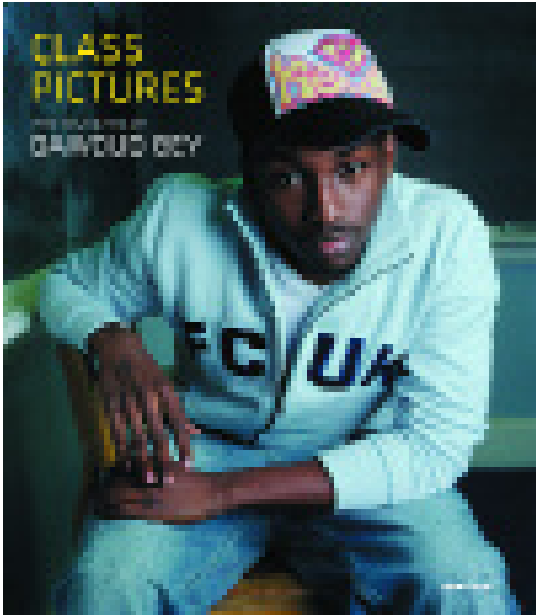
Dawoud Bey: Class Pictures

Text by Jock Reynolds, Taro Nettleton. Interview by Carrie Mae Weems.

For the past 15 years, Dawoud Bey has been making striking, large-scale color portraits of students at high schools across the United States. Depicting teenagers from a wide economic, social and ethnic spectrum—and intensely attentive to their poses and gestures—he has created a highly diverse group portrait of a generation that intentionally challenges teenage stereotypes. Bey spends two to three weeks in each school, taking formal portraits of individual students, each made in a classroom during one 45-minute period. At the start of the sitting, each subject writes a brief autobiographical statement. By turns poignant, funny or harrowing, these revealing words are an integral part of the project, and the subject's statement accompanies each photograph in the book. Together, the words and images in *Class Pictures* offer unusually respectful and perceptive portraits that establish Dawoud Bey as one of the best portraitists at work today.

Dawoud Bey, born in 1953 in New York, earned his MFA from Yale University School of Art and is Professor of Photography at Columbia College Chicago. He has been featured in numerous exhibitions—including a midcareer survey at the Walker Art Center, Minneapolis, in 1995—and has received several awards, including grants from the National Endowment for the Arts and a Guggenheim Fellowship. He is represented by Rhona Hoffman Gallery, Chicago.

Dawoud Bey: Class Pictures
1-59711-043-4 / 978-1-59711-043-3
Hardcover, 9.75 x 11 in. / 164 pgs / 70 color.
U.S. \$45.00 CDN \$54.00
September/Photography



Exhibition Schedule

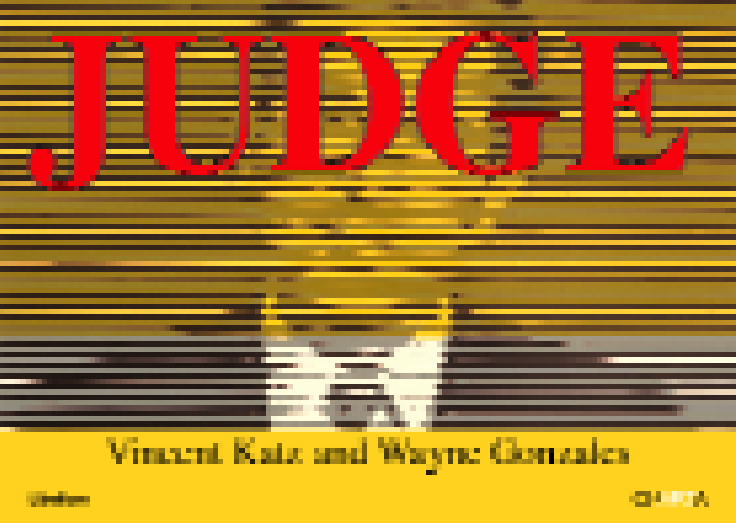
Andover, MA.: Addison Gallery of American Art:
09/04/07–12/30/07
New York: Aperture Gallery, 01/10/08–02/28/08
Greensboro, N.C.: Weatherspoon Art Museum,
06/29/08–09/07/08

CHARTA/LIBELLUM

Vincent Katz and Wayne Gonzales: Judge

The title of this collaborative political intervention can be read as a noun, a command or both: *Judge*. Vincent Katz and Wayne Gonzales share a horror of current events, and have decided it's time to speak up. Katz is a writer and translator, the author of a great deal of art criticism and nine books of poetry, including several (less politically loaded) collaborations with visual artists including Rudy Burkhardt and James Brown. Here, he presents his alterations to highly charged phrases from *New York Times* coverage of the confirmation of U.S. Supreme Court Justice John Roberts. Through radical collage editing, they've been made over into a book-length poem. Gonzales is a painter and printmaker who has shown at P.S.1 and is represented by Paula Cooper in New York. Here, he gathers images of George W. Bush, Rumsfeld, Cheney and their cohort, and transforms them to highlight their sinister plainness—so that Tony Blair is half obscured and grinning like the Joker; a yellow Bush is striped like a malfunctioning television screen; the Pentagon resolves into a geometry puzzle from above; the White House looms up from its lawn; and each is pixellated into what look like Benday dots.

Vincent Katz and Wayne Gonzales: Judge
88-8158-645-2 / 978-88-8158-645-5
Paperback, 6.75 x 9.5 in. / 80 pgs / 30 color.
U.S. \$24.95 CDN \$30.00
October/Artists' Books/Current Affairs



HAYWARD GALLERY PUBLISHING

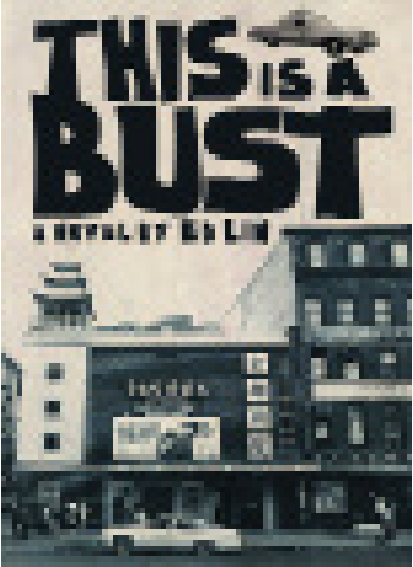
William Blake and Slavery: Mind-forg'd Manacles

Text by David Bindman, Darryl Pinckney.

The English poet and artist William Blake (1757-1827) was uncommonly aware of the evils of slavery in his time, having illustrated *Narrative of a Five Year's Expedition against the Revolted Negroes of Surinam* (1791), John Stedman's firsthand account of the brutal suppression of a slave revolt in South America. But for Blake, the interest was not only in physical but mental enslavement. The ubiquity of "mind-forg'd manacles" (as he put it in his great poem "London") in a rapidly industrializing Europe compelled some of his most dramatic and complex text and images. With over 60 color reproductions from Blake's illuminated books, watercolors and engravings, all from the collection of The British Museum, *William Blake and Slavery: Mind-forg'd Manacles* presents a strong statement on this great artist's pungent and independent political vision. It includes an essay on the theme of slavery in Blake's visual imagery by the exhibition curator and leading Blake scholar David Bindman, as well as a text on Olaudah Equiano, an African ex-slave who campaigned for the abolition of slavery, by the novelist and literary critic Darryl Pinckney. This book commemorates both the bicentennial anniversary of the abolition of the slave trade in the British Empire, and the two-hundred-and-fiftieth anniversary of Blake's birth.

William Blake and Slavery: Mind-forg'd Manacles
1-85332-259-8 / 978-1-85332-259-4
Paperback, 6.25 x 8.25 in. / 148 pgs / 60 color.
U.S. \$30.00 CDN \$36.00
July/Art





KAYA PRESS

This Is a Bust

By Ed Lin.

This Is a Bust, the second novel by award-winning author Ed Lin, turns the conventions of hard-boiled pulp stories on their head by exploring the unexotic and very real complexities of New York City’s Chinatown, circa 1976, through the eyes of a Chinese-American cop. A Vietnam vet and an alcoholic, Robert Chow’s troubles are compounded by the fact that he’s basically community-relations window-dressing for the NYPD: he’s the only Chinese-American on the Chinatown beat, and the only police officer who can speak Cantonese, but he’s never assigned anything more challenging than appearances at store openings or community events. Chow is willing to stuff down his feelings and hang tight for a promotion to the detective track, despite the community unrest that begins to roil around him. But when his superiors remain indifferent to an old Chinese woman’s death, he is forced to take matters into his own hands. *This Is a Bust* is at once a murder mystery, a noir homage and a devastating, uniquely nuanced portrait of a neighborhood in flux, stuck between old rivalries and youthful idealism.

Ed Lin was born in New York City and grew up in New Jersey and Pennsylvania. Lin, who is of Taiwanese and Chinese descent, currently lives in New York. He is the author of *Waylaid*.

This Is a Bust
1-885030-45-2 / 978-1-885030-45-0
Paperback, 5.25 x 8 in. / 225 pgs.
U.S. \$14.95 CDN \$18.00
August/Literature

LITTLE STEIDL

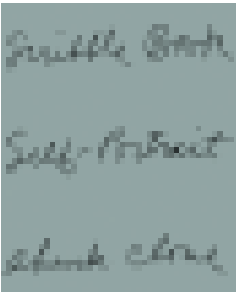
D.A.P. is pleased to announce our most surprising new imprint, Little Steidl, a series of exquisitely produced, high-concept children’s books by today’s most celebrated contemporary artists. Brought to us by Steidl Publishers of Göttingen, Germany.



Lawrence Weiner: Something To Put Something On

Neither storybook nor autobiography, *Something to Put Something On* is rather a “questioning book” for children, at once moving and intriguing in its candor. It poses direct questions about art-making to and for young readers. Generously endowed with its maker’s legendary wit, it is also, appropriately, the first title in the Little Steidl program.

Lawrence Weiner: Something To Put Something On
3-86521-491-6 / 978-3-86521-491-1
Hardcover, 8.5 x 10 in. / 44 pgs / illustrated throughout.
U.S. \$30.00 CDN \$36.00
November/Artists’ Books/Juvenile



Chuck Close: Scribble Book

Edited by Jerry Sohn, Nina Holland.

When confronted with the opportunity to make a children’s book, the internationally renowned painter, photographer and printmaker Chuck Close quickly took to the idea of a publication without words. *Scribble Book*, presented in two accordion-folded volumes, is a self-portrait that emerges incrementally from the printing process—one plate and one color at a time.

Chuck Close: Scribble Book
3-86521-492-4 / 978-3-86521-492-8
Two Hardcover Accordions in Box , 13.5 x 11 in. / 48 pgs / illust. throughout.
U.S. \$50.00 CDN \$60.00
November/Artists’ Books/Juvenile

THE ICE PLANT



Tamara Shopsin: C’est le Pied!

Handsomely designed and illustrated by Tamara Shopsin, this small paperback leads the reader through a series of visual puns and subtle wordplay in the form of 45 simple line drawings. An odd gem in the vein of certain McSweeney’s publications with a bit of Raymond Pettibon thrown in, it highlights an absurdist humor that can also be found at her newest venture, Shopsin’s General Store online, where one can find such eclectic staples as an Honest Abe cloisonné lapel pin featuring the emotional sixteenth President of the United States, a wooden tongue depressor silk-screened with the phrase, “I was born on a pirate ship,” various darkly adorable letterpress notecards and a scarf with red and white marbling that is designed to look like a long, soft strip of bacon. A regular contributor to *The New York Times* Op-Ed page among other cosmopolitan publications, Shopsin is a cook and graphic artist based in New York.

Tamara Shopsin: C’est le Pied!
0-9776481-4-1 / 978-0-9776481-4-6
Paperback, 6.5 x 4.5 in. / 64 pgs / 45 b&w.
U.S. \$14.95 CDN \$18.00
August/Art/Popular Culture

THE ICE PLANT



Previously Announced.

5 Year Diary

Designed by Tamara Shopsin.

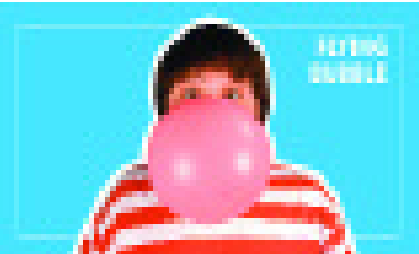
“THIS book belongs to,” reads the frontispiece of the little red diary, followed by the words ‘Florence Wolfson,’ scrawled in faded black ink. Inside the worn leather cover, in brief, breathless dispatches written on gold-edged pages, the journal recorded five years of the life and times of a smart and headstrong New York teenager, a girl who loved Balzac, Central Park and male and female lovers with equal abandon . . . The diary was a gift for her fourteenth birthday, on August 11, 1929, and she wrote a few lines faithfully, every day, until she turned 19. Then, like so many relics of time past, it was forgotten . . . for more than half a century inside an old steamer trunk, plastered with vintage travel stickers that evoke the glamorous golden age of ocean liner voyages. The trunk in turn languished in the basement of 98 Riverside Drive . . . until October 2003, when the management decided it was time to clear out the storage area.” —*The New York Times*. Brought to you by The Ice Plant in collaboration with Shopsin’s General Store, this charming, pint-sized and extremely well-designed diary, inspired by a 2006 story in *The New York Times*, lets you keep track of your life with just a few lines every day for five years. Each page of the diary is devoted to one day of the year and subdivided into five sections—so that as time goes by, past entries can be read as new ones are written. Clothbound in delicate, nubby pinstripes with a red ribbon bookmark, it is designed so that it can be started on any day of the year, even on a leap year. In the back of the diary are pages to record books read and places traveled. An ideal gift for sophisticated nostalgics, new parents, dreamers, schemers and plain old lovers of good design.

Designer **Tamara Shopsin** may be best known for her illustrations for *The New York Times* Op-Ed page and her designs for Jack Spade paper goods. She has also illustrated book covers and magazines including *Good and Paper*. More recently, she is the proprietress of Shopsin’s General Store, where she sells witty and slightly retro novelties and goods.

5 Year Diary
0-9776481-3-3 / 978-0-9776481-3-9
Hardcover, 3.75 x 6.5 in. / 376 pgs.
U.S. \$24.95 CDN \$30.00
Available/Popular Culture

LA MARCA EDITORA

This season D.A.P. is pleased to announce seven new paperback flipbooks by La Marca, as well as an eighth special edition flipbook that comes with its own mini-CD attached to the cover, suitable for use in either a Mac or a PC. This book features footage of a 1935 performance by Argentine film star and *chanteur* Charles Romauld Gardel of the classic romantic song, “Volver,” recently made famous by the Spanish filmmaker and Oscar-winner, Pedro Almodóvar. The CD features Gardel’s biography, a photo gallery, lyrics, the original film segment and a mastered recording. At \$9.95, this little gem is an adorable, iPod-compatible treat.



Flying Bubble
950-889-155-6 / 978-950-889-155-6
Paperback, 4 x 2.25 in. / 150 pgs / 75 color.
U.S. \$6.99 CDN \$8.00 SDNR 50%
October/Popular Culture



Piece of Cake
950-889-157-2 / 978-950-889-157-0
Paperback, 4 x 2.25 in. / 150 pgs / 75 color.
U.S. \$6.99 CDN \$8.00 SDNR 50%
October/Popular Culture



Not Again
950-889-158-0 / 978-950-889-158-7
Paperback, 4 x 2.25 in. / 150 pgs / 75 color.
U.S. \$6.99 CDN \$8.00 SDNR 50%
October/Popular Culture



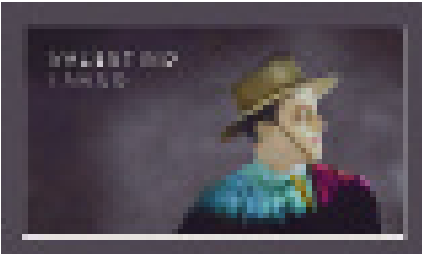
Souped-up
950-889-156-4 / 978-950-889-156-3
Paperback, 4 x 2.25 in. / 150 pgs / 75 color.
U.S. \$6.99 CDN \$8.00 SDNR 50%
October/Popular Culture



Volver
950-889-152-1 / 978-950-889-152-5
Pbk w/ CD-ROM, 4 x 2.25 in. / 128 pgs / 64 b&w.
U.S. \$9.95 CDN \$12.00 SDNR 50%
June/Popular Culture



A Day in Buenos Aires
950-889-154-8 / 978-950-889-154-9
Paperback, 4 x 2.25 in. / 150 pgs / 75 color.
U.S. \$6.99 CDN \$8.00 SDNR 50%
October/Popular Culture



Valentino Tango
950-889-146-7 / 978-950-889-146-4
Paperback, 4 x 2.25 in. / 128 pgs / 64 b&w.
U.S. \$5.99 CDN \$7.00 SDNR 50%
October/Popular Culture



Ki Ri Ki
950-889-145-9 / 978-950-889-145-7
Paperback, 4 x 2.25 in. / 128 pgs / 64 b&w.
U.S. \$5.99 CDN \$7.00 SDNR 50%
October/Popular Culture

TESTIFY BOOKS

Previously Announced.

Mascots & Mugs

The Characters and Cartoons of Subway Graffiti

Introduction by Jonathan Lethem. Text by David “Chino” Villorente, Todd “Reas” James.

In the graffiti world it’s the name that brings the fame, but what about the figural components of this urban typography? Some of the most iconic pieces in the history of graffiti have earned their place in the street art pantheon with the help of masterfully rendered figures that lend additional presence to these works. *Mascots & Mugs*, brought to you by the publisher of the best-selling sneaker encyclopedia *Where’d You Get Those?* is the first book to examine figurative elements in graffiti art: It traces the history of key characters from the earliest examples by writers such as Stay High, Cliff 170 and Blade, to those of later masters like Mode 2, Doze and Tack. Drawing inspiration from Saturday-morning television, printed comic strips and the dense urban landscape itself, graffiti writers created characters free from the constraints of their usual letterforms. The result is a host of outlandish visual sidekicks that, over time, have become so prevalent that any would-be king needs at least a few in his artistic arsenal. Filled with never-before-published photographs and rare artist interviews, this chronologically sequenced graffiti bible is a must-have reference work for anyone interested in cartoons, comics, graphic design or the myriad ways in which this self-taught urban street art has influenced today’s contemporary art landscape. Also available in a deluxe, clothbound, slipcased limited edition with a signed screenprint of a classic “mug” from graffiti legend Doc TC5.

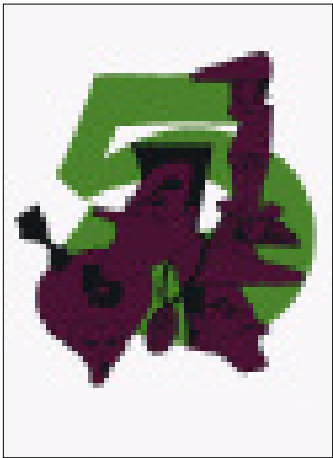
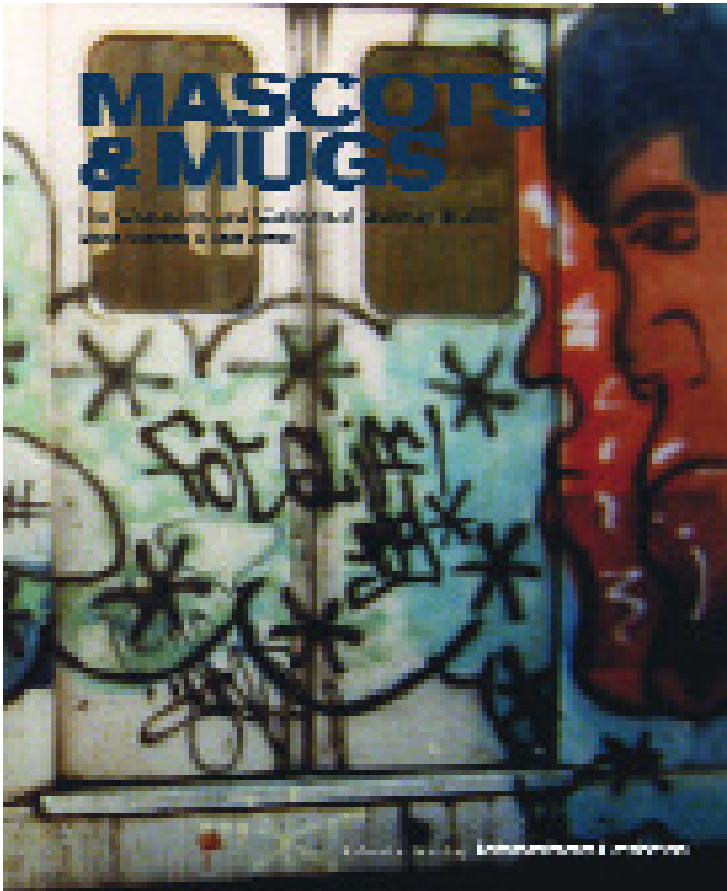
David “Chino” Villorente has written for *The Source*, *VIBE* and *YRB*, and has painted murals for Sprite, VH1, Adidas and many others. Based in New York, he is one of the foremost ambassadors of graffiti art in the world.

Todd James is an internationally recognized fine artist and designer whose clients include *The Source*, Eminem, Mobb Deep and the Beastie Boys. His work has been shown at the Institute of Contemporary Art in Philadelphia, Tate Modern in London and at Deitch Projects in New York, among other international venues. He lives in New York City.

Jonathan Lethem is the author of the bestselling novels *Motherless Brooklyn* and *Fortress of Solitude*, as well as many other books. He was also recently named a Fellow of the MacArthur Foundation. He resides in Brooklyn, NY, and Maine.

Mascots & Mugs
0-9725920-4-0 / 978-0-9725920-4-8
Hardcover, 8.5 x 11 in. / 224 pgs / 400 color.
U.S. \$39.95 CDN \$48.00
October/Popular Culture

Mascots & Mugs Limited Edition
0-9725920-5-9 / 978-0-9725920-5-5
Slipcased, 8.5 x 11 in. / 224 pgs / 400 color.
Edition of 300 copies with signed & numbered print.
U.S. \$150.00 CDN \$180.00
October/Limited & Special Editions



PICTURE BOX, INC.



Lauren R. Weinstein: The Goddess of War

This follow-up to Lauren Weinstein’s critically acclaimed and best-selling graphic novel, *Girl Stories*, traces the life of a celebrated Valkyrie, great-granddaughter of Thor, from her earliest days to her present position as Goddess of War—bored, finally, of determining the outcome of all the Earth’s conflicts. Produced in a deluxe, over-sized format and featuring both pen-and-ink drawings and etchings, this story is actually Volume One of the continuing adventures of Valkyrie, and it follows the Goddess, who is based on the character that Weinstein plays in her rock band, Flaming Fire, from her isolated planet of vampires, wolves and volcanoes, all the way to our Earth, where she abandons her post and takes up with her lover, the Apache Chief. Vengeance ensues. A favorite with librarians and graphic novel buyers, Weinstein has been included in a variety of important collections, including *The Anthology of Graphic Fiction* and *The Best American Comics*.

Lauren Weinstein: The Goddess of War
0-9789722-9-5 / 978-0-9789722-9-5
Paperback, 10 x 15.5 in. / 32 pgs
illustrated throughout.
U.S. \$12.95 CDN \$16.00
December/Comics & Graphic Novels

PICTURE BOX, INC.



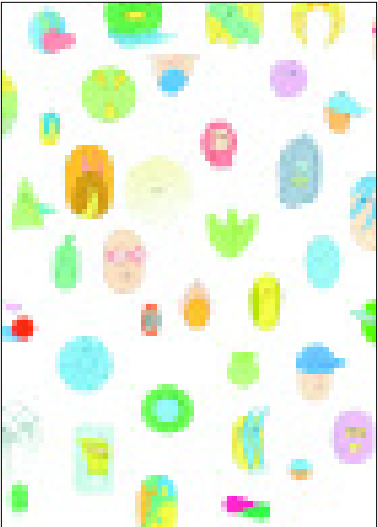
C.F.: Powr Mastrs Vol. 1

According to *The Comics Reporter*, “If a reader were to pick up on any one cartoonist working at a furious and considered and accomplished pace right below the radar of most comics fans, C.F. might be the best choice.” This first book by C.F. (also known in the East Coast underground music scene as Kites) is perhaps the most anticipated graphic novel debut of the year. Coming out of the fabled Providence, Rhode Island, art and noise scene, *Powr Mastrs* is an intense fantasy story projected to run to 10 volumes. In it, C.F. narrates the story of a tribe of mystical warriors whose power relations are constantly in flux. As power shifts, so do physical and psychological identities. In this first volume, we are introduced to the central characters and the complex geographies in which they wander. Overflowing with graphic ideas, from the intricately designed costumes each character wears to C.F.’s exacting architectural detail, *Powr Mastrs* is rendered in a distinctive pencil line that has already attracted much attention in sources like the groundbreaking comics anthology, *Kramers Ergot*.

C.F.: Powr Mastrs Vol. 1
0-9789722-8-7 / 978-0-9789722-8-8
Flexi, 5.75 x 8.25 in. / 144 pgs
illustrated throughout.
U.S. \$18.00 CDN \$22.00
November/Comics & Graphic Novels

Exhibition Schedule
Hollywood: New Image Art, 11/01/07

PICTURE BOX, INC.



Yuichi Yokoyama: New Engineering

Yuichi Yokoyama makes comics in a unique language situated somewhere between the primal drives of William Blake and the elegant geometries of Sol Lewitt—they are works of philosophical complexity and stunning visual power, of which he has said, “I’m not trying to write stories that are set in the future, but rather to write stories which are delivered from references to any given epoch or time. If the history of the world had turned out differently from what we know today, men would live according to different sets of values and different aesthetics . . . It would be a civilization completely alien to ours.” This first U.S. book on Yokoyama’s work combines two of the artist’s central themes: fighting and building. One set of graphic stories, *Public Works*, details massive structures being erected across a landscape. Plot is pushed aside in favor of sheer formal verve as we watch buildings, about which we know nothing, come into being. The other set of stories, *Combats*, is one sequence after another of elegantly choreographed battles. Manga comics have never seen a talent that combines this level of formal ambition with such exquisitely drawn depictions of fashion, art and architecture.

Yuichi Yokoyama: New Engineering
0-9789722-5-2 / 978-0-9789722-5-7
Flexi, 10.5 x 7.5 in. / 224 pgs / 250 b&w.
U.S. \$19.95 CDN \$24.00
November/Comics & Graphic Novels

PICTURE BOX, INC.

Brian Chippendale: Maggots

In this follow-up to his acclaimed graphic novel, *Ninja*—which was reviewed in such diverse sources as *The New York Times*, *Art Review* and *The Comics Journal*—the co-founder of the legendary Providence underground art and music space, Fort Thunder, gives us an immersive, frenetic reading experience. Originally drawn in 1996 over the pages of a Japanese book catalogue, Brian Chippendale’s monumental 350-page graphic novel, *Maggots*, is reproduced here in a facsimile edition, with every nick and tear in tact. The line work—incredibly dense because Chippendale needed to cover up the Japanese catalogue—nearly vibrates off every page. As for the story, it concerns a group of characters who live in a place called Fort Thunder and wander around discovering little holes in their universe, battle a capitalist landlord, eat peanut butter sandwiches and embark on adventures somewhere between dirt punk and epic, cosmic science fiction. Chippendale’s drawings are much like his famed drumming for the noise rock band Lightning Bolt: propulsive, soulful and chaotic. But, like his best songs, *Maggots* opens up into beautiful visual passages, vistas of temples and flowers—all drawn in scorching black marks that tell a story in their own abstractions. This book has several built-in cult followings.

Brian Chippendale: Maggots
0-9789722-6-0 / 978-0-9789722-6-4
Paperback, 6.25 x 4.25 in. / 352 pgs / 350 color.
U.S. \$19.95 CDN \$24.00
November/Comics & Graphic Novels



PICTURE BOX, INC.

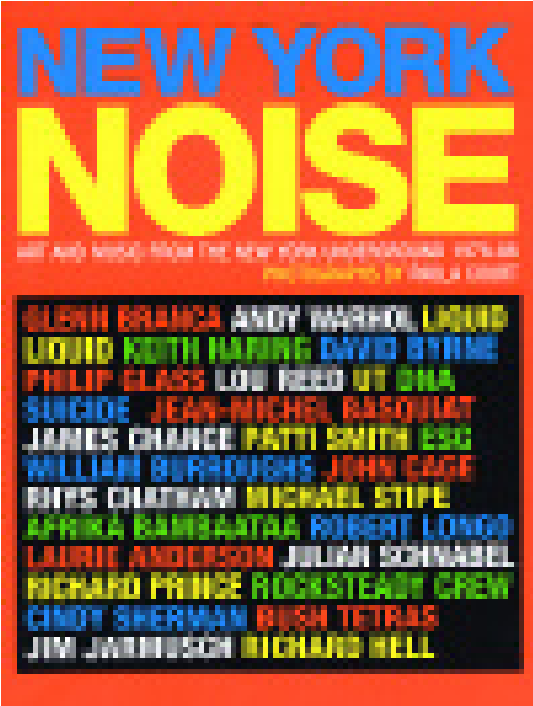
Frank Santoro: Storeyville

Introduction by Chris Ware.

A perfect match of form and content, *Storeyville* was originally published in 1995 as a 40-page tabloid newspaper. Now rare, it was printed in black and white, along with a set of three muted tones ranging from sandy yellow to deep sepia, and it described the arc of a youthful adventure that took its protagonist, Will, from Pittsburgh, Pennsylvania to Montreal, Quebec at the opening of the twentieth century. Rendered with humor, pathos and a gentle graphic flair, this story brings Will to terms with himself and his fate. It is a sprawling story that gives Santoro ample opportunity to showcase his love of drawing through dramatic cityscapes, landscapes and seascapes rendered in a unique combination of pencils, inks and grey-scale markers. Hugely influential on the likes of Chris Ware, Seth and many others, this long out-of-print cult work finally gets a proper release with this deluxe new hardcover edition. Frank Santoro’s work was recently shown at Canada Gallery, New York.

Frank Santoro: Storeyville
0-9789722-7-9 / 978-0-9789722-7-1
Hardcover, 14 x 10 in. / 48 pgs / illustrated throughout.
U.S. \$24.95 CDN \$30.00
November/Comics & Graphic Novels





SOUL JAZZ RECORDS

New York Noise

Art and Music from the New York Underground 1978–88: Photographs by Paula Court

Edited by Stuart Baker.

Between 1975 and 1988 New York City spawned an incredible and wild array of artistic communities that overlapped and interbred with scant heed for generic “purity” (let alone posterity): every musician, it seemed, was also an artist, every artist a filmmaker and every filmmaker was in a band. These heady years saw the births of Punk at CBGB and Max’s Kansas City, of Hip Hop in the Bronx, the emerging art music activities of Philip Glass and Laurie Anderson, Free Jazz and the No Wave art/rock scene around James Chance, Lydia Lunch and Mars. *New York Noise* is Paula Court’s photographic tour of these colliding worlds. From her arrival in New York City in 1978, Court diligently photographed the likes of Glenn Branca, Jean-Michel Basquiat, Keith Haring, David Byrne, Rhys Chatham, Lou Reed, James Chance, Patti Smith, Afrika Bambaata, John Cage, Robert Longo, Jim Jarmusch, Cindy Sherman and Richard Prince, as well as bands like DNA, Suicide, Bush Tetras, ESG and the Rock Steady Crew. Also captured in these pages are nascent musicians and actors such as Michael Stipe, Steve Buscemi, Willem Dafoe and Madonna, who came into artistic maturity amid these diverse scenes. With over 400 images, many of them previously unpublished, *New York Noise* follows Soul Jazz Records’ critically acclaimed CD series, providing an unprecedented visual record of one of New York’s liveliest cultural eras.

New York Noise

0-9554817-0-8 / 978-0-9554817-0-3

Flexi, 9.5 x 12.5 in. / 208 pgs / 400 b&w.

U.S. \$39.95 CDN \$48.00

August/Music

HIPS ROAD/TZADIK

Arcana II

Musicians on Music

Edited by John Zorn. Text by Yamataka Eye, J. G. Thirlwell, Butch Morris, Evan Parker, Marina Rosenfeld, Ned Rothenberg, Sylvie Courvoisier, Steve Coleman, Dave Douglas, Annie Gosfield, Jim O’Rourke, Milford Graves, Zeena Parkins, Bill Laswell, Uri Caine, et al.

In his preface to the first *Arcana: Musicians on Music* (2000), avant-garde composer and saxophone player John Zorn wrote: “This book exists to correct an unfortunate injustice, the incredible lack of insightful critical writing about a significant generation of the best and most important work of the past two decades.” That the injustice was repaired by that collection was happily affirmed by its subsequent success. The range of writing—from the technical to the aphoristic/diaristic—demonstrated that sometimes critical writing on music can inspire as much as it can explicate. As Zorn acknowledged, though, *Arcana* was also a first step. Now *Arcana II*, also edited by Zorn, extends the scope of its predecessor, compiling further essential writing by luminaries of contemporary improvisation and composition such as Butch Morris, Evan Parker, Marina Rosenfeld, Ned Rothenberg, Sylvie Courvoisier, Steve Coleman, Dave Douglas, Annie Gosfield, Jim O’Rourke, Milford Graves, Zeena Parkins, Bill Laswell and Uri Caine.

Arcana II

0-9788337-6-7 / 978-0-9788337-6-3

Paperback, 6.5 x 10 in. / 300 pgs.

U.S. \$34.95 CDN \$42.00

September/Music



JRP RINGIER

Peter Saville: Estate

Edited by Heike Munder.

Text by Sean Snyder, Wolfgang Tilmans, Sarah Morris, Michael Bracewell.

The now legendary cover designs for the Joy Division album *Unknown Pleasures* (1979) and the New Order single “Blue Monday” (1983) brought the Manchester graphic designer Peter Saville immediate international renown, with their somber yet lush Modernist edge. Saville was the cofounder of Factory Records, and was single-handedly responsible for its unique house style, so widely imitated, and so entirely Saville’s own. Outside of the Factory stable he has produced covers for, among others, Patti Smith, Roxy Music, Wham!, Suede and Pulp, and has also collaborated on many architectural, fashion and interior design ventures, including the famous Manchester nightclub the Hacienda, and collaborations with Nick Knight, David Chippenfield and Stella McCartney. His sensibility combines unerring elegance with a remarkable ability to facture imagery that epitomizes and defines a cultural moment. Based on his solo exhibition at the Migros Museum in Zurich, which also traveled to the ICA London, this book surveys Saville’s extensive archives for the first time. It was conceived and designed in close collaboration with Saville; as such, it is the first publication to be designed by the artist.

Born in Manchester (U.K.) in 1955, **Peter Saville** studied graphic design at Manchester Polytechnic. He found early inspiration in the elegantly ordered aesthetic of Jan Tschichold, the German-born book and type designer who was to become the chief propagandist for the New Typography. In 1979 he co-founded Factory Records (with Tony Wilson), and in the following year he co-designed the famous Hacienda nightclub.

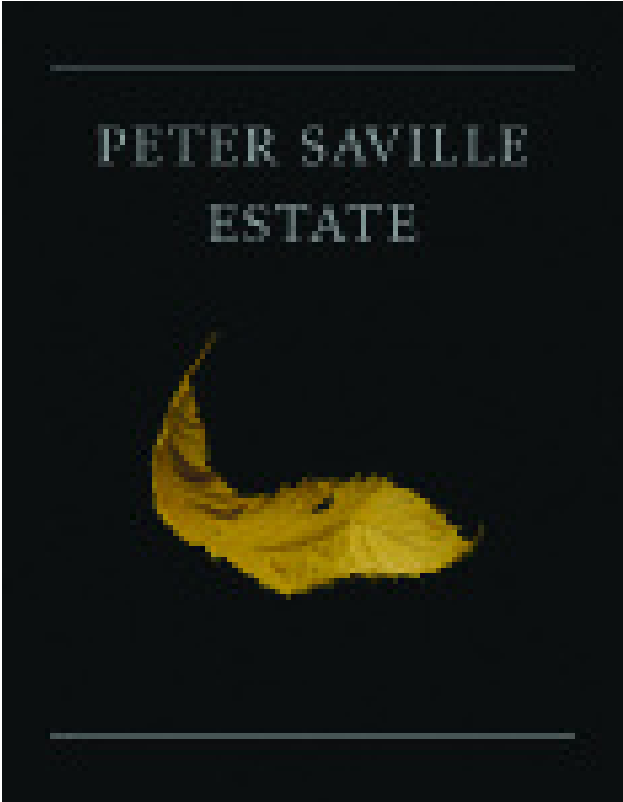
Peter Saville: Estate

3-905770-66-9 / 978-3-905770-66-7

Hardcover, 8 x 10.5 in. / 376 pgs / 220 color.

U.S. \$50.00 CDN \$60.00

October/Design



DAMIANI

Sound & Vision

Text by Luca Beatrice, Alberto Campo.

Music and art have gone together at least as long as there’s been singing in church, but *Sound & Vision* opens in 1967, when the covers of *Sgt. Pepper’s Lonely Hearts Club Band* (Peter Blake) and *The Velvet Underground and Nico* (Andy Warhol) announced that musical collaboration with Pop artists was here to stay. It moves on to the artist-muse relationship, with attention to Robert Mapplethorpe and Patti Smith, who lead to Punk, New Wave and the artists of the East Village. In the 1980s, art-school musicians like the Talking Heads and Sonic Youth fused the primitive energies of rock with the intellectual refinements of art school, emerging with a unified aesthetic just as videos were raising the importance of the visual. Today, videos and art of all kinds continue to create and influence the market for music, and collaborations are thriving, from schoolmates Damien Hirst and Blur to partners Bjork and Matthew Barney and ur-hipsters Beck and Marcel Dzama. *Sound & Vision* observes the fertile mixing of photography, painting, music and video, a node of interdisciplinary connections that has slowly become a major influence in the historical development of both pop music and visual arts. Includes works from Keith Haring, Julian Schnabel, Raymond Pettibon, Damien Hirst, Mike Kelley and Matthew Barney, among others.

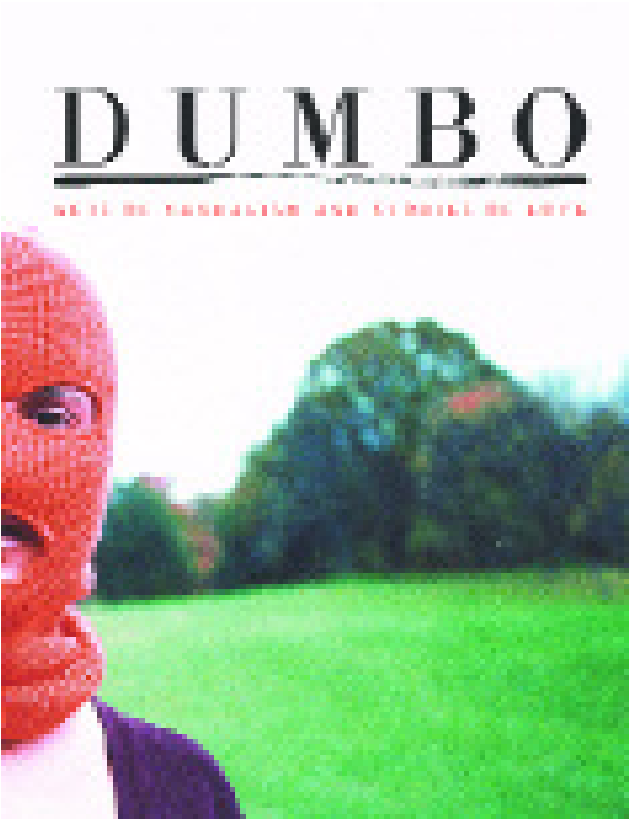
Sound & Vision

88-89431-98-9 / 978-88-89431-98-6

Paperback, 8 x 11 in. / 260 pgs / 200 color.

U.S. \$35.00 CDN \$42.00

September/Art/Music



DAMIANI

Dumbo: Acts of Vandalism and Stories of Love

Text by Barry McGee, Federico Sarica, Kyri Chenven.

“I dare anyone who has been to Italy, and especially Milan, in the past 10 years to claim that they have never seen the word ‘DUMBO’ written on the city walls. It’s impossible!” Here, the artist behind those five obsessively repeated letters—who has brought the question “art or vandalism” to a country better known for its Renaissance painting and streamlined design—reveals himself and the enigmatic art underground that has nurtured him over the last decade. Photographs depicting the clandestine routines of graffiti writing for Italy’s most popular street artist accompany almost 200 color pictures of Dumbo’s work all over Italy and Europe. Artist Barry McGee—who honored Dumbo in a piece done for the European opening of the American street art show *Beautiful Losers*—says in a preface here, “Dumbo represents everything right in this world by doing everything we are told is wrong.”

Dumbo: Acts of Vandalism and Stories of Love

88-89431-95-4 / 978-88-89431-95-5

Hardcover, 8 x 11.5 in. / 136 pgs / 180 color.

U.S. \$35.00 CDN \$42.00

September/Popular Culture

PICTURE BOX, INC.

Cheryl Dunn: Some Kind of Vocation

Photographer and filmmaker Cheryl Dunn has been one of America’s foremost chroniclers of the underground scene since the mid-1990s. This first retrospective looks at the worlds of street art, graffiti and life on the creative margins from an appreciative insider’s point of view. It features documentary photographs of San Francisco artists like Barry McGee, Margaret Killgallen and Chris Johanson, with whom she shared a distinct and elusive sensibility, as well as others from Los Angeles and her home town of New York, including, like Phil Frost, Mike Mills and Ed Templeton. Also included is a rare, 60-minute film documenting the scene imported to Tokyo and focused on 13 artists in particular—including McGee, Johanson, Mills, Killgallen, Templeton, Frost, Thomas Campbell, Stephen Powers, Tommy Guerrero, Josh Lozano, Brendon Fowler and Aaron Rose. Through candid interviews, riveting footage of art in action, and a massive demolition derby in the streets of Tokyo, the film captures these artists just before they broke through to the mainstream. It is about building things up, knocking them down and the simple enjoyment of making work with friends before the business of art takes hold. Features extra rare footage of all of the artists as well as short films about Johanson and Gonzales.

Cheryl Dunn: Some Kind of Vocation

0-9789722-2-8 / 978-0-9789722-2-6

Hardcover with DVD (NTSC), 9 x 12 in. / 80 pgs / illustrated throughout.

U.S. \$40.00 CDN \$48.00

October/Photography



FUEL PUBLISHING

BibliOdyssey

Amazing Archival Images from the Dusty Corners of the Internet!

Edited by Damon Murray, Stephen Sorrell. Foreword by Dinos Chapman. Text by PK.

With just a few select books to date, the British publisher (and design company) Fuel has already made a splash with its beautifully produced books on such ephemeral or popular arts as tattooing (*Russian Criminal Tattoo Encyclopedia* Volumes I and II), soccer programs (*Match Day*) and improvised domestic implements (*Home-Made*). Fuel’s latest publication extends this visual anthropology to the Internet, specifically the blog *BibliOdyssey*. Across the world, libraries and institutions are only recently starting to make their collections available online, and the bulk of this amazing material goes unnoted by the casual surfer. *BibliOdyssey*’s mission over the past two years has been to diligently trawl the dustier corners of the Internet and retrieve these materials for our attention. Thanks to the daily efforts of this singular blog, a myriad of long-forgotten imagery has now re-surfaced, from eighteenth-century anatomical and architectural drawing to occult and alchemical engravings and proto-Surrealist depictions of the horrors of industrialization (for example, the half-plant, half-people illustrations of J.J. Grandville). Each of the images is accompanied by commentary from “PK,” author and curator of the *BibliOdyssey* blog. The book also provides details for each image and links to the source website. With a foreword by artist Dinos Chapman, *BibliOdyssey* is a true cabinet of curiosities and a journey in discovery and delight.

BibliOdyssey

0-9550061-6-3 / 978-0-9550061-6-6

Hardcover, 7 x 10 in. / 160 pgs / 150 color.

U.S. \$34.95 CDN \$42.00

October/Design



FUEL PUBLISHING

Notes From Russia

Hand-Made Street Notices

Edited by Damon Murray, Stephen Sorrell. Text by Alexei Plutser-Samo.

The world of Russian public notices is fascinating, bizarre and saturated in tragic-comedy: “An old woman. Left home and has not returned. Small, hunchbacked. Wears: a blue dress, red wool cardigan, a white handkerchief with red flowers on her head, grey slippers on her feet. Does not have memory.” The authors and readers of these usually handwritten notices are members of Russia’s underclass, made visible by these acts of public address which so often go unread. In this secret economy of exchange and communication, you can swap a voucher for an airplane or help to find a missing earring lost “during the fireworks on the Day of Cosmonauts.” All over Russia, all sorts of surfaces, stationary or mobile, have been papered over with such notices. The folklorist, lexicographer and contributor to the related publications *Russian Criminal Tattoo Encyclopedia* Volumes I and II, Alexei Plutser-Sarno, has been collecting these public notices from all over Russia for many years. *Notes From Russia* features the highlights of Plutser-Sarno’s collection, which, combined with his commentaries, tells an alternative story of recent Russian culture. Designed as part of Fuel’s acclaimed Russian series of books, and printed on an unusual mix of white and brown craft paper, *Notes From Russia* is a moving and vital contribution to the documentation of vernacular graphics.

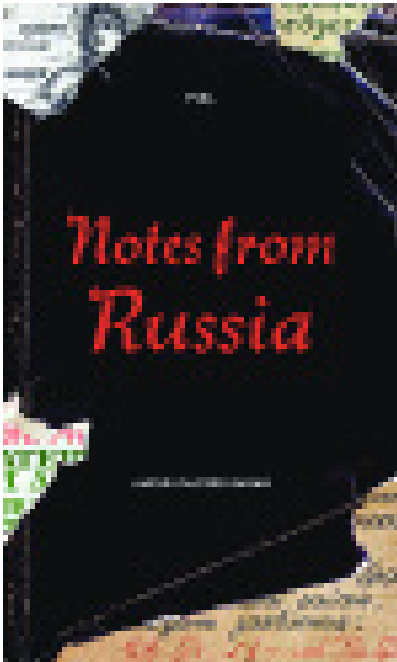
Notes From Russia

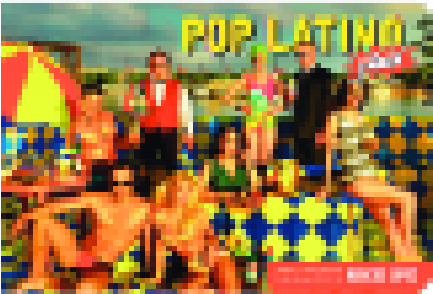
0-9550061-7-1 / 978-0-9550061-7-3

Hardcover, 5 x 8 in. / 192 pgs / 64 color / 125 b&w.

U.S. \$32.95 CDN \$40.00

October/Design





LA MARCA EDITORA

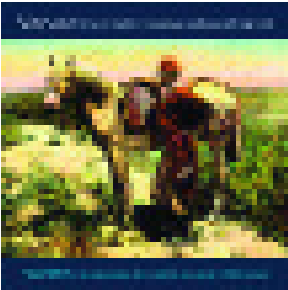
Pop Latino Plus

Photographs by Marcos López.

Lucha libre heroes, religious figurines, truck drivers, favella-dwellers, custom cars, beauty queens, hippies, tabloids, sex toys, waiters, tourists, lovers and body builders: this over-the-top, super-colorful study of Latin pop culture is classic kitsch. Printed with a random selection of four covers.

Pop Latino Plus
950-889-159-9 / 978-950-889-159-4
Paperback, 10 x 6.5 in. / 144 pgs / 85 color.
U.S. \$25.00 CDN \$30.00
October/Popular Culture

LA MARCA EDITORA



Gauchos

In Argentinian Photographic Postcards of the 20th Century
Edited by Carlos Masotta.

This charming, gift-worthy 6 x 6-inch paperback presents a wide selection of beautifully tinted photographic postcards of and by Argentine cowboys, or *gauchos*, in the early 1900s. Often reproduced with stamps, postmarks and handwriting perfectly preserved, these fascinating relics depict life on the Argentine prairie with documentary candor as well as romantic aplomb. Here we find many photographs of the gauchos with their horses, at their ranches, playing their guitars and courting their wives. Cows are quartered, houses are raised, rivers forged and duels fought.

Gauchos
950-889-160-2 / 978-950-889-160-0
Paperback, 6 x 6 in. / 120 pgs / 110 color.
U.S. \$15.00 CDN \$18.00
October/Popular Culture

LA MARCA EDITORA



Landscapes

In Argentinian Photographic Postcards of the 20th Century
Edited by Carlos Masotta.

From 1900-1930, the *gauchos*, or gypsy cowboys, of Argentina produced thousands of documentary photographs of the national landscape as they roamed the plains and settled virgin territories. These images were turned into postcards, which showed the world for the first time a wild and beautiful territory very much in the process of transformation. This small, gift-format volume features a key selection of these original postcards, often reproduced with stamps, postmarks and personal inscriptions intact.

Landscapes
950-889-161-0 / 978-950-889-161-7
Paperback, 6 x 6 in. / 120 pgs / 110 color.
U.S. \$15.00 CDN \$18.00
October/Popular Culture

LA MARCA EDITORA



Indians

In Argentinian Photographic Postcards of the 20th Century
Edited by Carlos Masotta.

In the early 1900s, Argentina was still populated by Aboriginal natives, many of whom had never seen cameras before. This compact volume collects 110 vintage postcards made from the original photographs. We see men and women in ceremonial jewelry, headdresses and skirts, traditional handwoven cloths and handmade boots, very candid portraits, often nude, canoe-like boats, portable tents, elders, dogs, children, weapons, crafts and a lovely assortment of original stamps. In this volume, the reader will find portraits that convey a grace and pride that are truly unusual, if sometimes explicit.

Indians
950-889-162-9 / 978-950-889-162-4
Paperback, 6 x 6 in. / 120 pgs / 110 color.
U.S. \$15.00 CDN \$18.00
October/Popular Culture

EDITORIAL RM

Posada: Mexican Engraver

Text by Montserrat Galí Boadella, Mercurio López Casillas.

Now available for the first time in English, this volume brings the distinctly Mexican flavor of José Guadalupe Posada's work home to the reader with the striking design of its uncoated pages in the three different colors of the Mexican flag: green, white and red. Interspersed with a varied selection of the artist's engravings—broadsheets, corridos, chapbooks, vignettes, calaveras, games and a long etcetera of miscellaneous material featuring subjects like bullfights, Day of the Dead and crimes of passion—are two long texts by recognized authorities on the work of Posada. One essay deals with Posada's place in the wider tradition of graphic art and engraving, even as it follows his remarkable career from lithographer in the Mexican provinces to "popular" artist representing the quintessential expression of the Mexican Revolution at the beginning of the twentieth century. The other looks at Posada's role as a "professional of the image" in the changing world of publishing for a nascent but fastgrowing reading public in late-nineteenth-century Mexico. Finally, the volume contains a biographical chronology of Posada's life and work, a bibliography and more than 600 fascinating reproductions.

Posada: Mexican Engraver
968-5208-84-0 / 978-968-5208-84-0
Paperback, 9 x 13 in. / 144 pgs / 659 illustrations.
U.S. \$25.00 CDN \$30.00
June/Design



LA MARCA EDITORA



1000 Stencils

Argentinian Graffiti
Edited by Guido Indij.

This follow-up to the popular collection of street art, *Hasta la Victoria, Stencil*, collects 1000 newly catalogued stencil/graffiti artworks from Argentina into one chunky, 6 x 6-inch, 240-page, gift-worthy volume. Punky and fresh, it catalogues the cheeky, streetwise exhibition that drew 1.5 million viewers in Argentina and which comes to the United States this season for an exhibition at New York City's esteemed non-profit, The Drawing Center.

1000 Stencils
950-889-164-5 / 978-950-889-164-8
Paperback, 6 x 6 in. / 240 pgs / 1000 color.
U.S. \$25.00 CDN \$30.00
October/Popular Culture

EDITORIAL RM



Miguel Covarrubias: 4 Visions

Text by Eva Maria Ayala, Juan Rafael Coronel Rivera, Selva Hernandez, Mercurio López Casillas, Monica López Velarde, Alfonso Miranda Márquez, Carlos Monsiváis, Adriana Williams.

A treasure trove of illustrative material by Miguel Covarrubias—caricaturist, traveler, author, book illustrator, ethnographer, cultural promoter and muralist—covering every aspect of his work, from New York and Harlem through Bali and the South Seas to pre-Hispanic and twentieth-century Mexico.

Miguel Covarrubias: 4 Visions
968-5208-60-3 / 978-968-5208-60-4
Hdcvr, 9 x 10.5 in. / 224 pgs / 316 color/ 31 b&w.
U.S. \$45.00 CDN \$54.00
June/Design

EDITORIAL RM



Posada: Illustrator of Chapbooks

Foreword by Raquel Tibol.
Text by Mercurio López Casillas.

This book is a must-have for any design aficionado, featuring José Guadalupe Posada's amazing illustrations for "penny chapbooks," which were published in large numbers for the consumption of a growing public of literate but poorly educated Mexicans in the last quarter of the nineteenth century.

Posada: Illustrator of Chapbooks
968-5208-34-4 / 978-968-5208-34-5
Hardcover, 4 x 7.5 in. / 224 pgs / 245 illustrations.
U.S. \$19.95 CDN \$24.00
June/Design



J&L BOOKS

Ed Panar: Golden Palms

Edited by Ed Panar, Jason Fulford. Interview by Charlotte Cotton.

When Ed Panar moved to Los Angeles, he opted not to get a car. Or a high-end camera. For two years. His compact was, “quick, cheap and direct, and that seemed to suit L.A.” The color photographs collected in *Golden Palms* reflect Panar’s walking life there, with the cumulative effect of a subtly funny tour through the city’s lost back streets—parts of contemporary Los Angeles that most people would simply speed past in their cars. His subjects, including “The 405,” “Near Ventura Boulevard,” “Tuesday Afternoon,” “Summer” and “Coming Home,” were often, he says, “like cartoon characters I’d find while I was walking around, like the rainspout attached to the wall, in a city where it doesn’t rain.” And like that rain spout, many of the images capture especially peculiar intersections of nature and architecture, like a set of gnarled, clawlike tree roots gripping the sidewalk, a squirrel ignoring a trash can next to his tree, or palm trees photographed against stucco walls, looking like Dr. Seussian vegetation straight out of *The Lorax*. With an interview by the esteemed photo historian and curator, Charlotte Cotton.

Ed Panar is a recent graduate of the MFA program at Cranbrook Academy of Art in Michigan. In addition to his photography, Panar creates video art and writes poetry under the name Johnny B. Smooth. He has also edited projects for the London-based Tomato Workshops. A Pennsylvania native, he lives and works in Pittsburgh. In 2007, he received a fellowship from the Pennsylvania Council on the Arts.

Ed Panar: Golden Palms
0-9746908-6-4 / 978-0-9746908-6-5
Hardcover, 10 x 8 in. / 96 pgs / 56 color.
U.S. \$30.00 CDN \$36.00
June/Photography

VERLAG FÜR MODERNE KÜNST NÜRNBERG

Toygiants

Edited by Selim Varol. Text by Eugen Blume.

Daniel and Geo Fuchs were, until recently, best known for their stark photographs of animals, fish and humans conserved in science museums, which address the mortality of their subjects. More recently, they’ve shifted from dark documentary to these glowing Technicolor images of action figures, retaining many of the same concerns and taking up questions about the power of mass media and the cult of personality. Their first crop of new subjects were Batman, Superman and the Incredible Hulk. They soon moved on to Bruce Willis, Sylvester Stallone and Uma Thurman. And when they got to Saddam Hussein, Osama bin Laden and George Bush, the borders between reality and fiction really started to wobble. Commonalities between the networked world of entertainment and “war games” became unavoidable. The iconographic strategies of a president climbing out of a fighter plane equipped with military gear are scrutinized in a George W. Bush doll in its original packaging, with military accessories. How different the somber, plastic faces of Bruce Willis and Sylvester Stallone, Cold War-era soldiers without much left to do at the box office. These miniature sculptures—the title toys—turn out to be the ideal subjects for the Fuchs’ intensely observed portrait photography, which asks but does not answer: outside the toy box, outside the frame, what is real and what is staged? *Toygiants* leaves the interpretation of its pale, vacant, plastic faces to the viewer.

Toygiants
3-939738-19-0 / 978-3-939738-19-0
Hardcover, 9.75 x 12.25 in. / 214 pgs / 180 color.
U.S. \$65.00 CDN \$78.00
July/Photography/Popular Culture



STICHTING OVER HOLLAND

Happy Together

New York & The Other World

Photography and Introduction by Jan Christiaan Braun.

Essays by Howard Gardner, Robert Storr.

Rambling through New York one day, Dutch photographer Jan Christiaan Braun ended up at a Queens cemetery, intending to find a good place to make a picture of the American flag. Instead, his attention was caught by a festively adorned gravestone with a striking wish: “Happy Birthday in Heaven.” And so began the project gathered in this book—which records 144 of the most intensely decorated graves, some photographed serially in different celebratory regalia, from Valentine’s Day to the Fourth of July to Halloween, Thanksgiving and Christmas. In *Happy Together*, Braun captures loving and creative expressions from New Yorkers of almost every conceivable cultural background in cemeteries in the Bronx, Brooklyn, Manhattan, Queens and Staten Island. Published to accompany Braun’s exhibition at the 2007 Venice Biennale, curated by contributor Robert Storr, this volume also includes an essay by the renowned Harvard psychologist Howard Gardner.

Happy Together
90-78850-01-9 / 978-90-78850-01-4
Hardcover, 8.75 x 11.25 in. / 272 pgs / 120 color.
U.S. \$55.00 CDN \$66.00
July/Photography/Popuplar Culture

All photographs are memento mori.
To take a photograph is to participate in
another person’s (or thing’s) mortality,
vulnerability, mutability.

—Susan Sontag





Shahzia Sikander, from
“The Illustrated Page”
series, 2005–07. See
Shahzia Sikander, published
by Charta/Irish Museum
of Modern Art, page 76.

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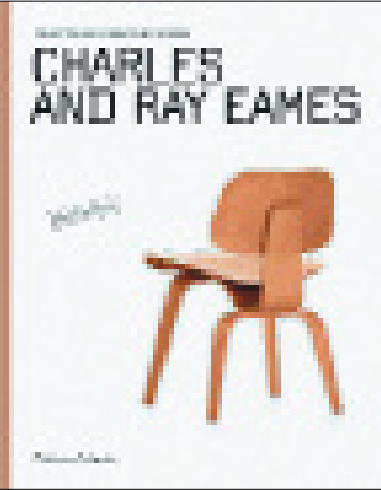
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POLIGRAFA

With the new *By Architects* series, Ediciones Polígrafa launches an innovative project dedicated to showcasing furniture and objects designed by some of the most important architects of the twentieth century.



Charles & Ray Eames
Objects and Furniture Design By Architects

Edited by Laura García Hintze.

Texts by Patricia de Muga, Sandra Dachs.

Best known for their contributions to architecture, furniture design (especially the Eames chair), industrial design, film and photography, Charles and Ray Eames remain among the most renowned American designers of the twentieth century. The couple married in 1941 and moved to California, where they pursued their furniture design in molded plywood. During the war they were commissioned by the U.S. Navy to produce molded plywood splints, stretchers and experimental glider shells. In 1946, Evans Products began producing the Eames' molded plywood furniture. Their iconic molded plywood chair was called "the chair of the century" by the influential architectural critic Esther McCoy. In 1949, the Eames designed and built their own home in Pacific Palisades, their design and imaginative use of materials making this house a mecca for architects and designers internationally. After the war, the Eames continued to create new furniture designs, such as the famous Lounge Chair and Ottoman (1956), the Time Life stool (1960), the 3473 sofa (1964) and the seating for Dulles and O'Hare airports—a design still in use in lounges around the world today.

Charles & Ray Eames
84-343-1145-3 / 978-84-343-1145-9
Hardcover, 6.5 x 8.25 in. / 128 pgs / 220 color.
U.S. \$30.00 CDN \$36.00
October/Architecture & Design



Alvar Aalto
Objects and Furniture Design By Architects

Edited by Patricia de Muga.

Texts by Sandra Dachs, Laura García Hintze.

Introduction by Markku Lahti.

Alvar Aalto (1898-1976) is the most prestigious Finnish architect of the last century, and the father of Nordic Modernism. He once said, "God created paper for the purpose of drawing architecture on it. Everything else is at least for me an abuse of paper." In the U.S. Aalto's critical reception began with his design for the Finnish Pavilion at the 1939 World Fair in New York: Frank Lloyd Wright described it as a "work of genius." After World War II, Aalto also designed MIT's student dormitory. Aalto's Modernism entailed the use of natural materials, warm colors, and undulating lines, and he is considered an important early exponent of Organic Design as a result. Of his design work outside of architecture, Aalto's vases, lamps, glassware and laminated bent-plywood furniture (pioneered and produced through the design company he co-founded, Artek) are equally esteemed. Iconic pieces include the Savoy Vase, the Paimio Chair and the Beehive Lamp. This monograph on Aalto's highly collectible furniture designs expands our understanding of the diverse abilities of this influential architect/designer.

Alvar Aalto
84-343-1143-7 / 978-84-343-1143-5
Hardcover, 6.5 x 8.25 in. / 128 pgs / 220 color.
U.S. \$30.00 CDN \$36.00
November/Architecture & Design



Jean Prouvé
Objects and Furniture Design By Architects

As a young man, Jean Prouvé (1901-1984) longed to become an engineer, but as his family could not afford the requisite training, at 15 he was apprenticed to a master blacksmith in Paris. Prouvé opened his own smithy in Nancy in 1923, and shortly thereafter produced his first furniture made from thin sheet steel. Right away, Prouvé's sparse, geometric aesthetic appealed to avant garde architects such as Robert Mallet-Stevens and Le Corbusier, who commissioned ironwork from him, and in 1929, invited Prouvé to join the new Union des Artistes Modernes, a group of artists and designers championing the Modernist style. In the early 1940s, due to the scarcity of steel during World War II, Prouvé began working mostly with wood. Besides creating furniture, he also explored designs for prefabricated housing, constructing dwellings for the homeless. In the 1990s, Prouvé emerged as an unlikely auction star, as his sensibility chimed again with the activities of contemporary Neo-Modernists like Jasper Morrison and Konstantin Grcic. This new monograph features drawings and photographs of each featured design.

Jean Prouvé
84-343-1144-5 / 978-84-343-1144-2
Hdcvr, 6.5 x 8.25 in. / 128 pgs / 220 color / 20 b&w.
U.S. \$30.00 CDN \$36.00
November/Architecture & Design

HATJE CANTZ

Ludwig Mies van der Rohe & Lilly Reich: Furniture and Interiors

Text by Christiane Lange.

Businessman and art collector Hermann Lange kept an especially close friendship with architect Mies van der Rohe and the interior designer Lilly Reich, regularly sharing family, friends and each other's company. Between 1927 and 1930, this mutually energizing association resulted in collaborative structures such as Lange's own home, the famous Haus Lange in Krefeld, and the "Crous" apartment designed for Lange's eldest daughter and her husband in Berlin—the decor and furnishings of which the couple took with them to all of their later apartments, even into the 1990s—down to the original bell plate. It is worth noting that van der Rohe did not successfully develop any contemporary furniture before or after his 13-year collaboration with Reich. This volume is the first to present many of van der Rohe's and Reich's furniture works, as well as the original decor from Haus Lange, now a museum, thus providing new insights into the fruitful collaborations of these two great designers.

Ludwig Mies van der Rohe & Lilly Reich: Furniture and Interiors

3-7757-1921-0 / 978-3-7757-1921-6

Hardcover, 8.5 x 11 in. / 208 pgs / 86 color / 37 b&w.

U.S. \$55.00 CDN \$66.00

June/Architecture & Design



STICHTING KUNSTBOEK

Xavier Lust

Text by Lise Coirier, Cristina Morozzi.

Xavier Lust is one of the brightest lights in a recent wave of Belgian designers—such as Tom de Wulf, Jean Wauters and Frans van Praet—to achieve international recognition. Known in Belgium since the 1990s for his metal furniture and his designs for commercial and private spaces, Lust now works with such world-famous brands as De Padova, Driade, Moroso and Extremis. He successfully combines elegance with function, and his austere, almost origami-like re-shapings of single metallic sheets indicate a sensibility drawn to smooth lines and efficient use of minimal materials, often bespeaking a highly sculptural approach. Lust has stated, "I maintain a physical relationship with the objects, a subtle and not easily measurable relation, which can sometimes rise beyond concepts of comfort, solidity, price...I'm always searching for new methods of production, to create objects with innovative volumes, objects of accuracy." With 250 color images of works ranging from benches to candleholders, this book offers a taste of one of Europe's finest new designers.

Xavier Lust was born in Bruges, Belgium in 1969. He studied interior architecture at Saint-Luc in Brussels, and founded his design studio at the beginning of the 1990s. He quickly became famous for his emphasis on steel, stainless steel and aluminum furniture. In 2003 he was awarded the VIZO Henry van de Velde Award for Young Talent.

Xavier Lust
90-5856-211-5 / 978-90-5856-211-1
Hardcover, 8.5 x 10.25 in. / 160 pgs / 250 color.
U.S. \$65.00 CDN \$78.00
September/Design





The World According to Concrete
90-5662-483-0 / 978-90-5662-483-5
Hardcover, 6.75 x 9.5 in. / 480 pgs / 300 color.
U.S. \$75.00 CDN \$90.00
July/Design

Concrete represents a radical innovation in Dutch and international design.

NAI PUBLISHERS

The World According to Concrete

Edited by Timo de Rijk. Text by Aaron Betsky, Gustav Beumer, Pieter Desmet, Marcel Wijnstekers.

Large bunk beds line the walls of a luminous all-white basement; “elephant drum” tables double as dancing podiums; a huge bed (for 45 people) fills the “Bed Baroque” room: this is the Supperclub nightclub and restaurant in Rome, designed by the Dutch design firm Concrete. The group’s design concept has been a success in Amsterdam, Rome and San Francisco, and will land soon in New York City. It has also mutated into Supperclub on Location and the Supperclub Cruise. Over the past decade, Concrete has set tongues wagging with their subtle amalgamation of architecture, advertising, fashion and product design for clients including De Laresse Pharmacy in Amsterdam (winner, along with Supperclub, of the Lensvelt-de Architect Interior Prize), Rituals Home & Body Cosmetics, Australian Homemade, The Coffee Company, London’s Laundry Industry, the Centraal Museum in Utrecht and the Van Gogh Museum, Amsterdam. It has also made its mark with projects for Hyundai in Seoul, the ÜberFluss design hotel in Bremen and the recently completed designs for the restaurants and shops at the Mercedes-Benz Museum Stuttgart (a building designed by UN Studio architects), which have already garnered much critical admiration. *The World According to Concrete* examines this chic young bureau’s working methods and its position within the world of (interior) architecture. Featuring 300 color images and essays by esteemed design critic Timo de Rijk and Cincinnati Art Museum Director Aaron Betsky among others, it provides a timely appraisal of one of the boldest and most innovative design companies on the international scene.

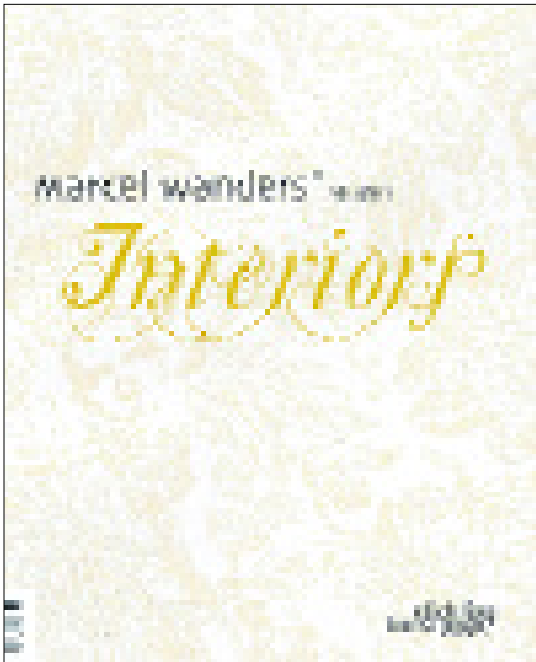
STICHTING KUNSTBOEK

Marcel Wanders: Interiors

Text by Marcel Wanders.

The influential young Dutch designer Marcel Wanders, named Designer of the Year by the international home style magazine, *Elle Decor* for 2006, has produced many of the most iconic designs of the past two decades, including his famous Knotted Chair, the Egg Vase, Tableau Vivant and Patchwork plates. These works have earned international acclaim and continue to be produced by the biggest European contemporary design manufacturers, including B&B Italia, Bisazza, Poliform, Moroso, Flos, Boffi and Cappellini. Originally affiliated with the early-90s Droog Design collective, along with such other major international stars as Richard Hutton, Hella Jongerius and Jurgen Bey, over the years Wanders has broadened his horizons, so that nowadays he runs Moooi, a studio of multidisciplinary design that also incorporates architecture and the interiors that are the subject of this substantial new volume. Featured projects include the new Villa Moda store in Bahrain, which opened in February of 2007, and upcoming hotels in Miami and Los Angeles, as well as a villa in Jakarta. Other completed projects include the Lute suites in Amsterdam, the Blits restaurant in Rotterdam and the celebrated restaurant Thor at the Hotel on Rivington in New York.

Marcel Wanders: Interiors
90-5856-229-8 / 978-90-5856-229-6
Hardcover, 8.5 x 10.25 in. / 240 pgs / 250 color.
U.S. \$77.00 CDN \$93.00
July/Design



TEN THOUSAND ONE

K/R: Projects/Writings/Buildings

Introduction by John Keenen. Text by Terence Riley. Photographs by Tim Davis.

This boldly designed monograph documents the work of the past two decades of K/R, the New York based architecture/design studio founded in 1984 by John Keenen and Terence Riley. The book unites a range of projects, both theoretical and realized, and includes a collection of essays by Riley, currently the Director of the Miami Art Museum, which were written between 1992 and 2006, when he served as the Chief Curator for Architecture and Design at The Museum of Modern Art. A project section highlights 20 works of varying scale—from urban proposals to small and large buildings—with a segment on exhibition design, a proposal for an aviary in Mexico and Riley’s own Mies-inspired courthouse in Miami. Also included is a photographic essay by the artist Tim Davis, who was set loose with his camera in the raw and Minimalist K/R-designed offices of Playboy International in Miami Beach.

John Keenen has taught architectural studies at the Graduate School of Design at Harvard, Parsons School of Design, Syracuse University and the University of Texas at Austin, among other universities. He has received two grants from the Graham Foundation. In 1998 he was curator (with Robert Storr) of the architecture section of the exhibition, *Tony Smith: Architect-Painter-Sculptor* at The Museum of Modern Art, New York.

Terence Riley is the Director of the Miami Art Museum in Florida. Previously, he was the Philip Johnson Chief Curator for Architecture and Design at The Museum of Modern Art, New York and the Founding Director of the Arthur Ross Architecture Galleries at Columbia University.

K/R: Projects/Writings/Buildings
1-933045-64-7 / 978-1-933045-64-1
Hardcover, 6.5 x 9.5 in. / 160 pgs / 190 illustrations.
U.S. \$49.95 CDN \$60.00
August/Architecture



ORO EDITIONS

Thomas L. Bosworth: Building with Light in the Pacific Northwest

Foreword by Peter Bohlin. Introduction by Max Jacobson.

According to the esteemed American architect, Peter Q. Bohlin, FAIA, “Thomas Bosworth’s architecture subscribes to an appreciation and philosophy of balance, light and site positioning. His houses are Modern in detail, yet classical in spirit. They are calm and assured. They are comfortable and have great dignity.” A teacher and scholar, as well as practicing architect, the Seattle architect Thomas Bosworth is a classicist, strongly influenced by Greek and Roman architecture and especially powerfully by the work and writings of Palladio. His work is equally motivated by land and landscape: architecture follows site, literally and aesthetically, and every house sits on and in its particular location with a perfect sense of rightness and inevitability. This big, bold, beautifully designed monograph, *Building With Light in the Pacific Northwest*, is a review of some of Bosworth’s most exceptional houses. Organized by plan type, they reveal, on the one hand, the consistency of his principles—landscape, natural light, handcraft, symmetry, axiality and memory—and, on the other, his near-infinite capacity to conceive something entirely new and fresh with each house. Together, photographs, plans and texts open the reader’s eyes to what Bosworth sees from the time he first walks the land until his vision is fully realized. Bosworth has completed nearly 70 houses in the Pacific Northwest. A Fellow of the American Institute of Architects, he is a partner in the firm Bosworth Hoedemaker in Seattle and the recipient of the 2003 AIA/Seattle Medal for Outstanding Lifetime Achievement, among many other honors.



Thomas L. Bosworth: Building with Light in the Pacific Northwest
0-9774672-6-0 / 978-0-9774672-6-6
Hardcover, 12.25 x 8.5 in. / 356 pgs / 500 color / 200 b&w.
U.S. \$75.00 CDN \$90.00
September/Architecture



CHARTA

Vanessa Beecroft: VB LV

Edited by Vanessa Beecroft.

Paris's Louis Vuitton store and 4306-square-foot exhibition space on the Champs Élysées just underwent a high-profile 20-month renovation to reopen bigger, brighter and full of art at the end of 2006. Vanessa Beecroft marked the date with a performance in which, as *Artforum* described it, “30 naked models—black and white—sat silently on shelves alongside classic Louis Vuitton handbags and luggage.” Charta’s *VB LV* documents Beecroft’s monumental inaugural performance in this one-foot-square, glossy hardcover album. According to New York’s Deitch Gallery, “Vanessa Beecroft works in the gap between art and life. The work is neither performance nor documentary, but something in between. Her live events are recorded through photography and film, but her conceptual approach is actually closer to painting. Beecroft is making contemporary versions of the complex figurative compositions that have challenged painters from the Renaissance onwards. She sets up a structure for the participants in her live events to create their own composition, presenting themselves according to their own internalized aesthetic system.” Beecroft was born in 1969 in Genoa, Italy. She currently lives between New York and Los Angeles.

Vanessa Beecroft: VB LV
88-8158-615-0 / 978-88-8158-615-8
Hardcover, 12 x 12 in. / 60 pgs / 23 color.
U.S. \$45.00 CDN \$54.00
September/Art

STEIDL/DIOR, PARIS

Guido Mocafico & Victoire de Castellane: Belladone Island

Edited by Eric Troncy.

“Who says real should be boring?” asks Victoire de Castellane. After 14 years designing costume jewelry for Chanel, de Castellane moved to Dior in 1998 to create that house’s first fine jewelry collection, where her eccentricity, energy and love of fantasy have made her a standout amid the sometimes staid world of *haute joaillerie*. Inspired by Dior’s enchanted world, she has transformed ribbons, feathers, bows and flowers into fantastic *bijoux*. In this volume, she dreams up Belladone, an imaginary island conducive to the growth of Belladonna, a toxic plant whose essence Renaissance Italian women used to dilate their pupils—dilated pupils being one of the signs of sexual arousal. Each of the pieces in the collection is named after a plant from the island’s imaginary ancestral herbarium, including “Reina Magnifica Sangria,” “Poisono Misterius Spinella,” “Carnivora Fluora Eternita,” “Dracula Spinella Devorus” and “Carnivo Papidevorus,” among others. The first section of *Belladone Island* is generously illustrated with Guido Mocafico’s photographs of the collection. Mocafico has also photographed jewelry for Bulgari, Gucci, Hermes and Harry Winston. His best-selling photo books include *Venenum*, *Serpens*, and *Medusa*. The second section here follows the unveiling of the collection, starting with promotion in the virtual world Second Life, and carrying through to the live presentation in the Nymphéas de Monet hall at the Musée de l’Orangerie in Paris.

Guido Mocafico & Victoire de Castellane: Belladone Island
3-86521-478-9 / 978-3-86521-478-2
Hardcover, 10 x 15.75 in. / 80 pgs / illustrated throughout.
U.S. \$80.00 CDN \$96.00
July/Fashion/Decorative Arts



STEIDL

Guido Mocafico: Movement

Edited by Patrick Remy. Text by François-Paul Journe, Stephen Forsey, Antoine Simonin.

Time is naturally marked by repeating astronomical phenomena, by the daily cycle and the seasons, as nights and months come and go. To slice it into finer fractions, our forbears invented sundials, which track the movement of the shadows projected by the sun, or clepsydra, hourglass-like devices that count time based on a consistent rate of water flow. But ever since 1657, when the first watch was created, we have used the oscillatory movements of a mechanical system to do that job. The photographer Guido Mocafico, whose previous books include *Venenum*, *Medusa* and *Serpens*, sets out in this new project, *Movement*, to observe these systems. He chose complex and rare mechanisms—physically mechanical rather than electronic—which led him into a world of traditional knowledge controlled by master watchmakers. To remove the back from one of their tiny creations is to plunge into an unknown world: these images of the tiny springs, levers, screws and gears that drive the hands of time forward, etched with the slightest texture possible and engraved in the smallest type possible, present an abiding mystery of the everyday, representative of all of the technologies we have come to take for granted. Mocafico was born in Switzerland in 1962. A specialist in still life, he works for international magazines such as *Vogue*, *French Vogue*, *The Face* and *Wallpaper*. Based in Paris, he has also undertaken numerous advertising campaigns for Gucci, Yves Saint Laurent, Clinique, Shiseido and Hermès.

Guido Mocafico: Movement
3-86521-455-X / 978-3-86521-455-3
Hardcover, 14 x 14 in. / 96 pgs / 60 color.
U.S. \$85.00 CDN \$102.00
November/Fashion/Decorative Arts



DAMIANI

Omega Sportswatches

Edited by John Goldberger. Text by Giampiero Negretti.

Omega was entrusted with timekeeping at the Los Angeles Olympic Games in 1932 and has since been the official timekeeper at 22 Olympics. That association has led to more than half a century of pioneering developments in timers and watches, from the first water-resistant photo-electric cell to the first photo-finish camera (an innovation that resolved the problem of group finishes in track events), and “contact pads” inside the pool at swimming competitions. They have continued to innovate, most recently with real time results online, available as soon as a swimmer hits the pool wall at the end of a lap. Yet it is the most tangible, touchable, wearable results of all this that brings Omega watches from the workplaces of athletes (including Michelle Wie and Michael Phelps) into the homes of design aficionados. John Goldberger, the editor of *Omega Watches* and *Longines Watches* here presents more than 50 years of rare and beautiful sport designs from the Omega line.

Omega Sportswatches
88-89431-70-9 / 978-88-89431-70-2
Hardcover, 8.5 x 11.5 in. / 144 pgs / 450 color.
U.S. \$89.00 CDN \$107.00
September/Fashion/Decorative Arts



STEIDL



Amanda Harlech & Karl Lagerfeld: Palazzo

Lady Amanda Harlech is known as designer and photographer Karl Lagerfeld’s “eye outside Paris,” and has been his personal and professional muse and collaborator for a decade. Her sensibility, which presently informs the Chanel aesthetic, is evidenced by the vivid and often darkly humorous prose of *Palazzo*, a collaboration which combines a short story by Harlech with a series of illustrative black-and-white photographs by Lagerfeld. *Palazzo* explores a glamorous but equivocal romance, at once steeped in visual wealth and riddled with emotional ambivalence. The narrative depicts Principessa Allegra and her American fiancé, who at first seem to be a beautiful and enviable couple. As events unfold, we see that this relationship is in fact complex and shaded with reluctance and suppressed tensions. *Palazzo* is a contemporary drama, but a drama that is deeply infused with a sense of the theatrical past—indeed the Palazzo Taverna in Rome is not only the setting for the story, but a vessel which contains a complex history itself (on which Lagerfeld elaborates in an epilogue in the book). While describing a degree of decadence which most can only aspire to, *Palazzo* also explores the disquieting emotional states present in all human relationship—expectation, compromise and regret.

Amanda Harlech & Karl Lagerfeld: Palazzo
3-86521-450-9 / 978-3-86521-450-8
Clothbound, 9.75 x 12 in. / 48 pgs / 18 tritone.
U.S. \$35.00 CDN \$42.00
November/Fashion

EDITION 7L



Babeth Djian: Babeth

If Cathy Horyn of *The New York Times* has captured Elisabeth Djian’s essence in words, *Babeth*, does so in pictures. Horyn wrote, “Babeth . . . has the intimidating look of a French madam, heightened by stiletto booties, a wink of a black bra and a laugh as free as salt. I once asked Djian what her life was like in the 1980s when, as the fashion director of the influential little magazine *Jill*, she captured, and created, the ultra-feminine look of that era. Her answer sailed as cleanly as an arrow over my bow. ‘Lovers,’ she said.” While her first magazine, *Jill*, has remained iconic, Babeth Djian has been busy setting off plenty other cult classics in the world of fashion, in her work at French and Italian *Vogue*, with *Glamour*, *Mixte* and most recently *Numéro*. Some of the most renowned photographers, designers, make-up artists, hairstylists and models in the world began their careers working with Djian. Accordingly, this album includes illustrations from major names such as Mert Alas & Marcus Pigott, Inez van Lamsweerde & Vinoodh Matadin, Nathaniel Goldberg, Karl Lagerfeld, Peter Lindbergh, Jean-Baptiste Mondino, Guido Mocafico, Sofia Sanchez & Mauro Mongiello, Liz Collins, Solve Sundbo, Camilla Akrans, Greg Kadel, Dusan Rejlin, Ellen von Unwerth, Paolo Roversi and more.

Babeth Djian: Babeth
3-86521-482-7 / 978-3-86521-482-9
Hardcover, 11.25 x 14.5 in. / 256 pgs / 200 color.
U.S. \$85.00 CDN \$102.00
November/Fashion

PHOTOLOGY



Gian Paolo Barbieri: Beauty Case

Text by Martina Corgnati.

Gian Paolo Barbieri: Beauty Case is a luxurious two-volume survey of postwar fashion as seen, staged and documented by Gian Paolo Barbieri, the Italian photo-virtuoso whose Taschen books *Equator*, *Madagascar*, *Tahiti Tattoos*, *Exotic Nudes* and *Tahiti Tattoos* (among others) became best-seller classics of contemporary photography and made him a worldwide publishing star. The two volumes contained in *Beauty Case*, *History of Fashion I* and *History of Fashion II*, gather together work done for a wide variety of fashion magazines between 1965 and 2005. They are presented inside an elegant limited-edition soft leather box (with two pockets for the books, a leather handle and a brass clasp), which doubles as a unisex beauty case. Reflecting and complementing the concise sumptuousness of Barbieri’s own photography, it is a certain collector’s item and an essential summation of a rich and celebratory body of work.

Since 1964, the photographs of **Gian Paolo Barbieri** (1938) have appeared in the world’s most influential fashion and pop-culture publications, such as *Vogue*, *GQ* and *Vanity Fair*. Barbieri’s feeling for painterly atmospheres (often particularly suggestive of Gauguin) has lent his work a unique flavor, referencing as it does not only fashion, but anthropology, cinema, the nude, portraiture and landscape.

Gian Paolo Barbieri: Beauty Case
88-88359-27-3 / 978-88-88359-27-4
Boxed, two volumes, 6.75 x 8.5 in. / 432 pgs
120 color / 120 b&w.
U.S. \$390.00 CDN \$460.00 SDNR 40%
November/Fashion

STEIDL/HUIS MARSEILLE, AMSTERDAM



Valérie Belin: Complete Work

Edited by Patrick Remy. Foreword by Els Barents, William Ewing, Jean-Luc Monterosso.
Interview by Nathalie Herschdorfer.
Text by Régis Durand.

Valérie Belin’s images avoid simple representation or description, although she often photographs simple objects—glasses, silverware, or cars—or slightly less simple ones such as Venetian mirrors or animal carcasses. Each picture attempts both to unveil the very essence of its subject and to delve into the deepest secrets of matter and light, almost independent of the subject. This comprehensive retrospective includes explicit studies of bodybuilders, demure ones of Moroccan brides and bold work on what Belin calls “hybrid entities,” such as transsexuals, Michael Jackson look-alikes and the mannequins in shop windows. Belin was born in 1964 in Paris. She has pursued her own artistic practice since the early 1990s. Her work is in the collections of The Museum of Modern Art, New York, among other major international museums. She lives and works in Paris.

Valérie Belin: Complete Work
3-86521-465-7 / 978-3-86521-465-2
Hardcover, 11 x 9 in. / 260 pgs / 19 color
151 tritone.
U.S. \$65.00 CDN \$78.00
November/Photography

DAMIANI



Lima, Peru: Edited by Mario Testino

Foreword by Mario Vargas Llosa.

Even as Mario Testino has become a royal image-maker in England and in Hollywood, where his portraits define the new glamour for a generation of stars, models and celebrities, he has cherished visions of the elegance and endless beaches of Lima, the city where he grew up. He has always confessed his love: “I’m very proud of being Peruvian, I would not want to be from anywhere else. I’ve lived in Europe for 30 years, but the moment I see our flag I get soppy.” And he confesses it again here, though not in a traditional book of his own photography. For in *Lima, Peru* Testino make his first foray into the role of photo editor, celebrating the title city through the eyes of its artists, photographers, artisans and photojournalists. Of this project’s genesis Testino says, “I wanted to capture Lima’s positive chaos . . . I wanted to find a book which conveyed this—the way Lima’s artists and photographers have captured their city’s color and complexity, its art, its people and its buildings, its street life and its interiors. But no such book existed, and so I decided to edit one myself.” In *Lima, Peru*, Testino sets sweeping views of the city’s architecture opposite details of its ceramic tiles. He collects observations of the city’s natural exhibitionists as well as those who would normally shy away from the camera.

Lima, Peru: Edited by Mario Testino
88-89431-92-X / 978-88-89431-92-4
Hardcover, 9 x 13 in. / 224 pgs / 190 color.
U.S. \$65.00 CDN \$75.00
September/Photography/Fashion

EDITION 7L



Michael Roberts: Shot in Sicily

Text by Amanda Harlech.

Epilogue by Manolo Blahnik.

Michael Roberts’ rich view of Sicily—its people, traditions, and landscape—permeates his photographic work far beyond his well-known work in the fashion world. Spanning two decades, *Shot in Sicily* traces Roberts’ shifting vision of a sensual and ambiguous country. With an occasional nod to Baron Wilhelm von Gloeden’s late nineteenth-century images of the Sicilian town of Taormina, and the films of Visconti and Bolognini, Roberts’ sense of Sicily moves beyond conventional and touristic aesthetic categories. His camera captures the beauty of youth, crumbling temples, traditional Easter parades and the theater of daily life, and genuinely recreates the allure of Sicily. This monograph is designed by Roberts and features an epilogue/homage by designer Manolo Blahnik.

Michael Roberts’ work as a stylist, fashion editor, photographer and illustrator has shaped magazine culture for the past decades. Throughout his illustrious career, Roberts has held numerous positions, including fashion editor of the Sunday *New York Times*, fashion director at *The New Yorker*, and his current post as fashion and style director at *Vanity Fair*. His work has adorned numerous publications including *Tatler*, *Interview* and *Paris Vogue*, and his witty collages were celebrated in *The Snippy World of Michael Roberts*, edited by Grace Coddington and published by Edition 7L in 2005.

Michael Roberts: Shot in Sicily
3-86521-448-7 / 978-3-86521-448-5
Clothbound, 10.25 x 12.5 in. / 186 pages
50 color / 127 b&w.
U.S. \$55.00 CDN \$66.00
July/Photography/Fashion



Richard Ross: Architecture of Authority
1-59711-052-3 / 978-1-59711-052-5
Hardcover, 9 x 9 in. / 144 pgs / 97 color.
U.S. \$40.00 CDN \$48.00
September/Photography

Exhibition Schedule
New York: Aperture Gallery, 05/22/08–07/31/08

APERTURE

Richard Ross: Architecture of Authority

Text by John R. MacArthur.

For the past several years—and with seemingly limitless access—photographer Richard Ross has been making unsettling and thought-provoking pictures of architectural spaces that exert power over the individuals within them. From a Montessori preschool to churches, mosques and diverse civic spaces including a Swedish courtroom, the Iraqi National Assembly hall and the United Nations, the images in *Architecture of Authority* build to ever harsher manifestations of power: an interrogation room at Guantánamo, segregation cells at Abu Ghraib, and finally, a capital punishment death chamber. Though visually cool, this work deals with hot-button issues—from the surveillance that increasingly intrudes on post-9/11 life to the abuse of power and the erosion of individual liberty. The connections among the various architectures are striking, as Ross points out: “The Santa Barbara Mission confessional and the LAPD robbery homicide interrogation rooms are the same intimate proportions. Both are made to solicit a confession in exchange for some form of redemption.”

Richard Ross, born in 1947 in New York, has taught at the University of California, Santa Barbara, since 1977. He has photographed for *The New York Times Magazine*, *Discover*, and *Vogue*, and is represented by ACME Gallery in Los Angeles. His work is in the collections of The J. Paul Getty Museum, Los Angeles, Los Angeles County Museum of Art and Canadian Centre for Architecture, Montreal. Ross has published nearly a dozen books, including *Museology* (Aperture, 1989) and *Waiting for the End of the World* (Princeton Architecture Press, 2004). Ross recently received a Guggenheim Fellowship for *Architecture of Authority*.

John R. MacArthur is the publisher of *Harper’s* and a columnist for the Toronto *Globe and Mail*.

APERTURE

Hans Eijkelboom: Paris-New York-Shanghai

Introduction by Martin Parr. Essay by Tony Godfrey.

Dutch conceptual artist Hans Eijkelboom’s work is very much in line with the deadpan, seemingly mechanistic note-taking of Ed Ruscha and Hans-Peter Feldman. In *Paris-New York-Shanghai*, Eijkelboom creates a witty comparative study of three major contemporary metropolises, each selected for having been the cultural capital of its time—Paris during the nineteenth century; New York, the twentieth; and Shanghai, the twenty-first. This uniquely bound three-volume accordion-folded set opens up to allow the reader not only to view each city individually, but also to compare simultaneously the three photographic studies of each metropolis and its citizens. The large-format cityscapes with the identifying quirks of each city and the snapshot-style grids of their inhabitants soon reveal how similar one city is to another today. For example, Eijkelboom’s grids of mothers carrying their infants in Baby Bjorns, or men wearing striped polo shirts highlight the ubiquity of many of our most intimate possessions. As Eijkelboom writes, “Globalization, combined with the desire of cities for visually spectacular elements, is leading to the appearance everywhere of city centers that look the same and where identical products are sold.” With an introduction by Martin Parr.

Hans Eijkelboom: Paris-New York-Shanghai
1-59711-044-2 / 978-1-59711-044-0
Hardcover, 10.5 x 8.25 in. / 240 pgs / 1256 color.
U.S. \$49.95 CDN \$60.00
November/Photography



Exhibition Schedule
New York: Aperture Gallery: 11/08/07–01/03/08

STEIDL

Alec Soth: Dog Days Bogotá

After completing the work for his first book, *Sleeping by the Mississippi*, in 2002, Alec Soth traveled with his wife to Bogotá, Colombia, to adopt a baby girl. The baby’s birth mother had given the new parents a book filled with letters, pictures and poems for their daughter. “I hope that the hardness of the world will not hurt your sensitivity,” she wrote. “When I think about you I hope that your life is full of beautiful things.” While the courts processed the adoption paperwork, and with these words as a mission statement, Soth set about making his own book for his daughter. Soth writes, “In photographing the city of her birth, I hope I’ve described some of the beauty in this hard place.” This beauty makes itself apparent through ramshackle architecture, the companionship of animals and the perseverance of the human spirit. But Soth’s photographs also transcend the simple description of beauty, roaming through a cast of strays, tough souls and small hints of hope. Photographer **Alec Soth** was born in 1969 in Minneapolis, Minnesota, where he continues to live and work. His photographs are represented in major public collections including The San Francisco Museum of Modern Art, The Museum of Fine Arts Houston and the Walker Art Center in Minneapolis, and have been featured in numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials. His first monograph, *Sleeping by the Mississippi*, was published in 2004, and his second, *Niagara*, was published in 2006, both by Steidl. Soth is represented by Gagosian Gallery in New York, Weinstein Gallery in Minneapolis and is an associate photographer with Magnum Photos.

Alec Soth: Dog Days Bogotá
3-86521-451-7 / 978-3-86521-451-5
Hardcover, 9 x 9 in. / 96 pgs / 65 color.
U.S. \$60.00 CDN \$72.00
October/Photography



Exhibition Schedule
Minneapolis: Weinstein Gallery, Fall 2007

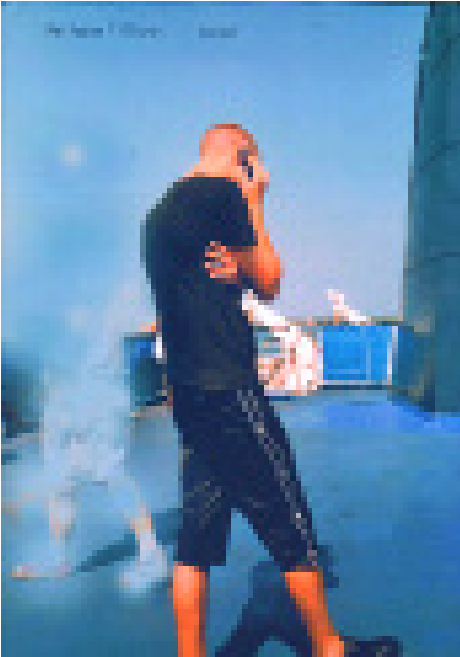


Paul Graham: A Shimmer of Possibility
3-86521-483-5 / 978-3-86521-483-6
Boxed, 10 volumes / 13 x 10 in. / 360 pgs / 160 color.
U.S. \$250.00 CDN \$300.00
December/Photography

STEIDL MACK

Paul Graham: A Shimmer of Possibility

Inspired by Chekhov’s short stories—and by his own contagious joy in the book form—photographer Paul Graham has created *A Shimmer of Possibility*, comprised of 10 individual books, each a photographic short story of everyday life. Some are simple and linear—a man smokes a cigarette while he waits for a bus in Las Vegas, or the camera tracks an autumn walk in Boston. Some entwine two, three or four scenes—while a couple carry their shopping home in Texas, a small child dances with a plastic bag in a garden. Some watch a quiet narrative break unexpectedly into a sublime moment—as a man cuts the grass in Pittsburgh it begins to rain, until the low sun breaks through and illuminates each drop. Graham’s filmic haikus shun any forceful summation or tidy packaging. Instead, they create the impression of life flowing around and past us while we stand and stare, and make it hard not to share the artist’s quiet astonishment with its beauty and grace. The 10 books gathered here are identical in trim size, but vary in length from just a single photograph to 60 pages of images made at one street corner. Paul Graham’s work has been widely exhibited and published for 25 years, most recently in the book *American Night*.



WALTHER KÖNIG

Wolfgang Tillmans: Manual

Edited by Wolfgang Tillmans.

At just over 430 pages, this monumental and beautifully designed new monograph presents the most comprehensive view of the London-based photographer Wolfgang Tillmans' work to date, featuring many photographic works and abstract "paintings" from the past five years that have never been published before. When he is working on an exhibition or a publication, Tillmans displays and combines pictures on long tables in his studio so that the images are "held in position only by their own weight. The method of laying out two-dimensional objects on a table produces 'clarity' and allows perspective. A new text emerges through the combination of intrinsically different pieces of paper. The issues dealt with on these tables do not claim to be fully comprehensive and the items chosen do not profess to be definitive examples of their kind. Rather, this multivocal process allows me to amplify voices I feel need strengthening, contrasting them with their opposites and their neighbors." This method has become a concept. In *Manual* the artist combines his own photographs, painterly works and texts together with already existing newspaper articles to create an associative, comprehensive view. The material is condensed into a complex artistic dialogue with various social and political themes, like AIDS or the question of absolute truth, which the artist has been exploring for years.

Wolfgang Tillmans is one of the most influential artists of his generation. Born in Germany and based in London, he was the winner of the Turner Prize in 2000. He is represented in New York by Andrea Rosen Gallery. He has had recent solo exhibitions at P.S. 1 in New York, the Museum of Contemporary Art, Chicago, the Hammer Museum in Los Angeles and the Hirshhorn Museum, Washington, D.C.

Wolfgang Tillmans: Manual
3-86560-132-4 / 978-3-86560-132-2
Clothbound, 8.5 x 12 in. / 432 pgs / 416 color.
U.S. \$75.00 CDN \$90.00
July/Photography

Exhibition Schedule
Washington, D.C.: Hirshhorn Museum, 05/10/07–08/12/07

CHARTA

Richard Kern: Digital Kern

Edited by Richard Kern.

Richard Kern is renowned for his underground films, and for his pithy remark "If the model is the exhibitionist then I am the voyeur." *The New York Times* has called his pornography-influenced images "uncommonly visceral instances of the so-called male gaze." Some folks just call them porn: his publication credits include the magazines *Barely Legal*, *Finally Legal*, *Tight*, *Candy Girls* and *Juggs*. Kern was born in North Carolina in 1954, and has lived and worked in New York City for some 30 years. In the 80s, he produced a series of short films since recognized as the central works of the movement that has come to be called the Cinema of Transgression. In the 90s he moved back to still photography while occasionally directing music videos for performers like Sonic Youth and Marilyn Manson. He has shown his work around the world at venues including the Palais de Tokyo in Paris, the London Institute of Contemporary Art and New York's Feature, Inc. This is his tenth monograph, following titles including *Kern Noir*, *New York Girls* and *Model Release*. It is the first to focus exclusively on his digital work.

Richard Kern: Digital Kern
88-8158-636-3 / 978-88-8158-636-3
Hardcover, 5.75 x 8 in. / 96 pgs / 80 color.
U.S. \$29.95 CDN \$36.00
September/Photography



EDITORIAL RM

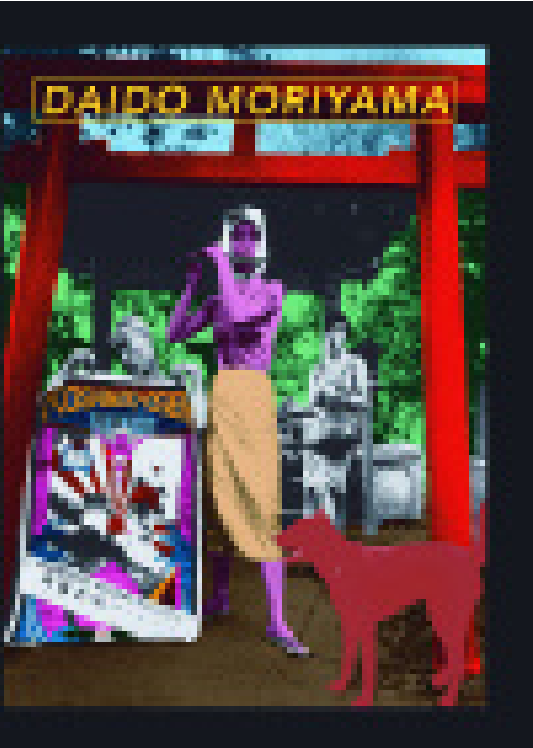
Daido Moriyama

Introduction by José Lebrero Stals. Text by Daido Moriyama.

This stunning new retrospective offers a new look at the work of Japanese photographer Daido Moriyama. An implacable visionary of our fragmented postmodern world, Moriyama is famous not only for his stark images of urban life but also for his transformation of everyday ordinariness, the stream of perceptions that our restless sense of sight registers at every moment of our waking hours. The volume includes a widely-ranging overview of Moriyama's highly contrasted, oddly angled black-and-white photographs. The striking cover of the catalogue is the creation of noted Japanese designer, Tadanori Yokoo, known for his lavish Eikoh Hosoe limited edition, *Kamaitachi*. The book includes a brief introductory text by José Lebrero Stals. Finally, a moving text by Moriyama himself, "Dialogue with Photography," describes how the artist succeeded in abolishing the boundaries between subjectivity and objectivity in his work to explore the relentlessly momentary nature of photographs, "fossils of light and time."

Daido Moriyama is one of Japan's leading photographers. During the 1960s and 1970s he used the photographic book brilliantly, not simply as a miniature and portable gallery space, but as a method for posing essential questions about the act of photography. A major traveling retrospective of his work opened at the San Francisco Museum of Modern Art in 1999, and ended at The Metropolitan Museum of Art in 2000.

Daido Moriyama
84-9344-26-7-4 / 978-84-9344-26-7-5
Hardcover, 7.5 x 10.25 in. / 216 pgs / 138 b&w.
U.S. \$75.00 CDN \$90.00
July/Photography



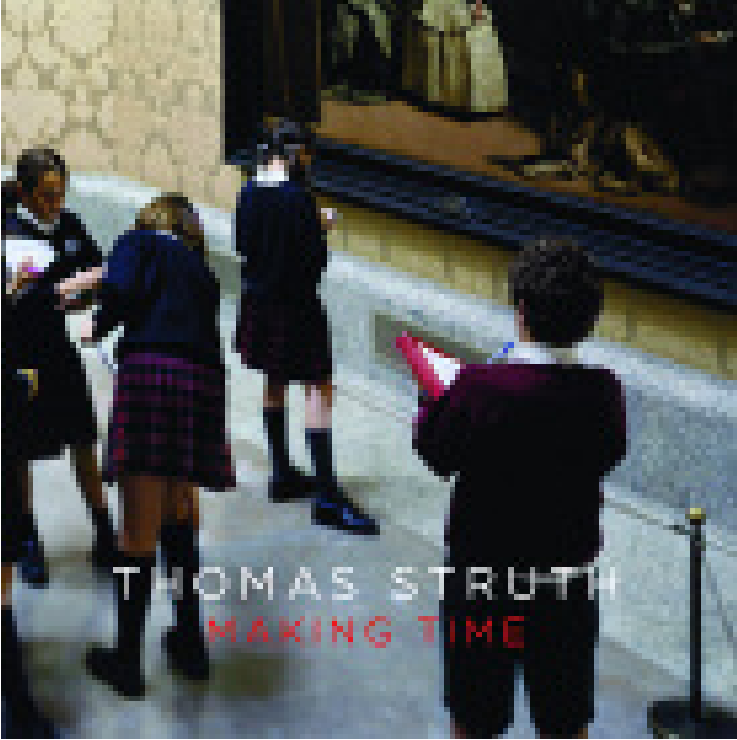
STEIDL

Nan Goldin: The 2007 Hasselblad Award

The Hasselblad Award is the most important international photography prize in the world today, and since 1980 award winners have included some of the greatest names the medium has known. The award is granted to "a photographer recognized for major achievement"; this may be an individual who has made a pioneering achievement in photography, who has had a decisive impact on one or more younger generations of photographers, or one who has implemented one or more internationally significant photographic projects. The 2007 Hasselblad Award winner is Nan Goldin, easily one of the most significant photographers of our time. Adopting the direct aesthetics of snapshot photography, she has documented her own life and that of her friends and others on the margins of society for more than 30 years, offering frank depictions of drug abuse, cross-dressing and alternative sexualities. Her intimate photographs depict urban lives in New York and Europe in the 1970s, 80s and 90s, a period massively determined by HIV and AIDS. Her practice of photography as a memoir and as a defense against loss, and her use of the slide show to present her work, resonate increasingly in the work of photographers of recent generations. **Nan Goldin**, born in Washington, D.C., in 1953, lives and works in New York and London. She has had solo exhibitions at The Museum of Modern Art and the Whitney Museum of American Art in New York, among many others. Among Goldin's numerous books are *Devil's Playground*, *I'll Be Your Mirror* and *The Ballad of Sexual Dependency*.

Nan Goldin: The 2007 Hasselblad Award
3-86521-539-4 / 978-3-86521-539-0
Clothbound, 9 x 10.75 in. / 144 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
December/Photography





TURNER

Thomas Struth: Making Time

Text by Estrella de Diego.

Thomas Struth's most recent project, "Making Time," was exhibited at the Prado, Madrid, in the winter and spring of 2007, and is now compiled in this handsome catalogue from Turner. *Making Time* continues Struth's established work on the subject of public art venues, and consists of photographs depicting the Prado's famous collection and its visitors, photographs that were displayed throughout the Prado during his exhibit, as part of the museum's current ambition to open up fresh perspectives on its holdings. Over the course of two years, Struth made more than 400 images in and around the Prado, showing an "inhabited" public space, and highlighting the interactions between the exhibited paintings and their viewers. This volume also marks the first presentation of Struth's earlier work, from the spring of 2005, on Velázquez's great "Las Meninas" (1656), itself a classic study of spectatorship. The result is a multilayered dialogue between Struth, the Prado, its collection and its visitors.

Thomas Struth: Making Time
84-7506-788-3 / 978-84-7506-788-9
Paperback, 11 x 12 in. / 112 pgs / 51 color.
U.S. \$50.00 CDN \$60.00
July/Photography

WALTHER KÖNIG

Thomas Demand: L'Esprit d'Escalier

Text by Ulrich Baer, Dave Eggers, Caoimhín Mac Giolla Léith, Enrique Juncosa, Paul Oliver, Rachael Thomas, David Foster Wallace.

Stairs, ladders and lifts are the motifs of Thomas Demand's latest monograph, *L'Esprit d'Escalier*, which is published on the occasion of his show at the Irish Museum of Modern Art in Dublin. The title actually refers to so-called "staircase wit," that concise French expression for the chagrin of missed retorts—those hapless comebacks one only ever thinks up belatedly (i.e. when already descending the stairs): "I should've said (fill in blank)!" etc. One of Demand's ironic allusions to his title is a new work titled "Landing," which shows the shards of broken Qing vases on a staircase—a mishap caused by a visitor to The Fitzwilliam Museum Cambridge in January 2006, who stumbled on his shoelaces and crashed into the three eighteenth-century vases, smashing them to pieces. As ever, Demand combines conceptual rigor and exacting craft in his painstakingly re-created sets, with their eerie edge of artifice. *L'Esprit d'Escalier* presents an overview of his current work in 23 large photographs, plus a film project and an architectural installation specially prepared for his Irish Museum exhibition. Alongside an excerpt from David Foster Wallace's *Girl with Curious Hair*, it also includes commissioned writings by Dave Eggers, Paul Oliver, Caoimhín Mac Giolla Leith, Rachael Thomas and Enrique Juncosa.

Thomas Demand: L'Esprit d'Escalier
3-86560-210-X / 978-3-86560-210-7
Hardcover, 9.5 x 6.5 in. / 224 pgs / 40 color.
U.S. \$85.00 CDN \$102.00
July/Photography



THE MUSEUM OF MODERN ART, NEW YORK

Present Tense: Photographs by JoAnn Verburg

Text by Susan Kismaric.

Through such formal devices as series and multipanel works, JoAnn Verburg invigorates some of photography's common genres—the portrait, the landscape, the domestic view. Some of her works catch viewers off guard, leaving them unsure where they stand in relationship to the scene being shown; others investigate the passage of time, offering narratives that play out in either space or time, or both or neither. The intimate spaces of personal life are another of her ongoing themes, as shown in a series featuring her husband, the poet Jim Moore, reading newspapers or books, or sleeping. These works achieve a delicate balance between unguarded intimacy and the reality, often harsh, of the current events featured on that day's newspaper, reaching out of the work and into the world. Whether taking pictures of artists, swimmers, newspapers, trees or pyramids constructed from sand, Verburg deftly explores representations of time and space. This publication, which accompanies an exhibition of Verburg's work at The Museum of Modern Art and the Walker Art Center, contains 111 illustrations and an essay by Susan Kismaric.

JoAnn Verburg was born in 1950, in Summit, New Jersey. She lives and works in Minneapolis and Spoleto, Italy.

Present Tense: Photographs by JoAnn Verburg
0-87070-715-9 / 978-0-87070-715-5
Clothbound, 9 x 10.75 in. / 184 pgs / 70 color / 41 duotone.
U.S. \$50.00 CDN \$60.00
August/Photography

Exhibition Schedule

New York: The Museum of Modern Art, 07/15/07–11/05/07
Minneapolis: Walker Art Center, 01/13/08–04/20/08



THE MUSEUM OF MODERN ART, NEW YORK

Barry Frydlander: Place and Time

Afterword by Peter Galassi.

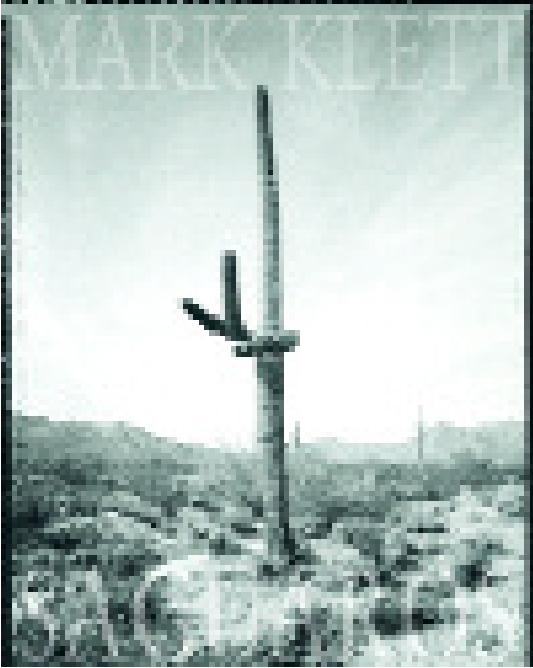
Born in Tel Aviv in 1954, Barry Frydlander has been exploring the potential of digital technology for more than a decade, and over the past five years his experiment has gathered greater momentum. Each of his panoramic photographs is put together from dozens, sometimes hundreds, of shots that may have taken minutes or months to accumulate. Filled with people and things, these works reward slow, patient looking, and the invitation to do so is especially pertinent to the pictures reproduced in this book. This publication, which accompanies a Spring 2007 exhibition at The Museum of Modern Art, concerns only one aspect of Frydlander's work—those pictures that deal with life in contemporary Israel. Frydlander's Israeli panoramas includes Arab and Jew, Ashkenazim and Sephardim, secular and religious, rich and poor, young and old. All of his subjects are treated with equanimity, which is the hallmark of his art. Much of the most ambitious art of the past few decades has drawn its themes and its creative energy from the polemics of group identity. Frydlander's recent work is all the more remarkable against that background, for its attentiveness to each individual group is rooted in its recognition of their multiplicity.



Barry Frydlander: Place and Time
0-87070-718-3 / 978-0-87070-718-6
Clothbound, 48 pages / 12.5 x 9.5 in. / 30 color.
U.S. \$24.95 CDN \$30.00
June/Photography

Exhibition Schedule

New York: The Museum of Modern Art, 05/17/07–09/03/07



RADIUS BOOKS

Mark Klett: Saguaros

Text by Gregory McNamee.

Mark Klett has been photographing the deserts of the American West, in particular the beauties of the Sonoran landscape—a desert that sprawls across southern Arizona and northern Mexico. Along with coyotes and tumbleweeds, saguaro cacti are one of the most recognizable (and stereo-typical) features of this region. Klett’s portraits of these giant desert plants are straightforward and frontal. Klett is known for teasing out the implications of man’s presence in the environment: here, vital young saguaros, middle-aged contenders with gunshot wounds and wizened elders are treated as worthy inhabitants. This beautifully produced volume, featuring 40 deluxe tritone images, presents a selection of Klett’s most evocative portraits with an essay by acclaimed writer Gregory McNamee.

Mark Klett is a photographer of national renown. His prior publications include *Yosemite in Time: Ice Ages, Tree Clocks, Ghost Rivers*, which was a *San Francisco Chronicle* Notable Book of the Year for 2005; and *After the Ruins 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire*. Klett is represented by several galleries, including Lisa Sette in Scottsdale, Paul Kopeikin in Los Angeles and Candace Perich in Katonah, New York.

Mark Klett: Saguaros
1-934435-00-7 / 978-1-934435-00-7
Hardcover, 15 x 12 in. / 96 pgs / 40 tritone.
U.S. \$75.00 CDN \$90.00
October/Photography

STEIDL/GALLERIA CIVICA, MODENA

Lewis Baltz: 89–91

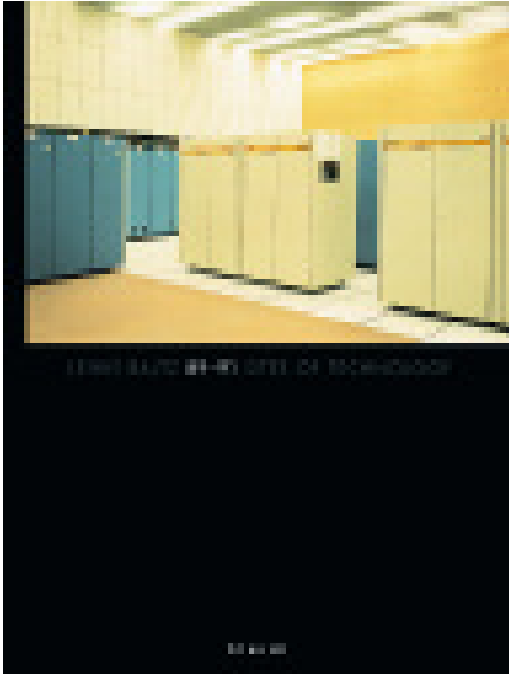
Sites of Technology

Foreword by Angela Vettese. Text by Antonello Frongia.

Lewis Baltz is best known as a landscape photographer of the New Topographic movement of the late 1970s. But *89-91* follows Baltz indoors, into European and Japanese workplaces in the early 1990s, as he checks on the spread of the information technology that has now come to alter our interiors as inexorably as development has our environment. His concern is not with technology, per se, but with its epiphenomena, “the sense that it proliferates, that it’s everywhere in society, I think that will yet further detach people from whatever nineteenth-century idea they had about reality, the phenomenal world and their relation to it and in it.” What are the places and non-places shared by persons and machines? How are we changed by them? Baltz’s work has been shown at venues all over the world, including recent solo exhibitions the Museum of Contemporary Art, Los Angeles, and New York’s P.S. 1. It is in the collections of The Metropolitan Museum of Art, The Museum of Modern Art, and the Whitney Museum of American Art in New York. His previous publications include *The New Industrial Parks*, *San Quentin Point*, *Candlestick Point*, *Rule without Exception*, *Deaths in Newport*, *Politics of Bacteria*, *Docile Bodies* and *Ronde de Nuit*.

Lewis Baltz, born in Newport Beach, California, in 1945, studied at the San Francisco Art Institute and received a Master of Fine Arts from Claremont Graduate School in 1971. Baltz came to prominence as part of the New Topographic movement of the late 1970s, seeking with a dispassionate eye desolate landscapes and forgotten places and exposing the crisis of technology and of man. His work has been exhibited worldwide in major museums and institutions.

Lewis Baltz: 89–91
3-86521-382-0 / 978-3-86521-382-2
Hardcover, 10.5 x 14.25 in. / 160 pgs / 60 color.
U.S. \$50.00 CDN \$60.00
November/Photography



EXHIBITIONS INTERNATIONAL

Craigie Horsfield: Relations

Text by Craigie Horsfield, Carol Armstrong, Slavoj Zizek, David Ebony, Bracha Lichtenberg Ettinger, Serge Guilbaut.

This beautifully printed, 380-page monograph delivers a thorough examination of the oeuvre of the British artist and photographer, Craigie Horsfield, born in Cambridge in 1949 and nominated for the Turner Prize in 1996. Horsfield’s deeply saturated, often enigmatic and usually black-and-white photographs reflect a rigorous and refined formal unity and a precise visual vocabulary. They are held together by the notion of relation, according to the artist, in that the individual is inextricably bound to relation and not to separation or alienation. Horsfield often prints his photographs years after they were originally made, so that memory brushes up against the present, and realities conflict. Additionally, he was ahead of artists like Thomas Struth, Thomas Ruff and Andreas Gursky in manipulating and enlarging his images to the large scale we see so often today. A breathtaking presentation of one of Britain’s most influential photographic artists, with new scholarship by Slavoj Zizek, among others.

Craigie Horsfield: Relations
90-76979-33-2 / 978-90-76979-33-5
Hardcover, 9.5 x 11.5 in. / 380 pgs / 200 color.
U.S. \$65.00 CDN \$78.00
July/Photography



APERTURE

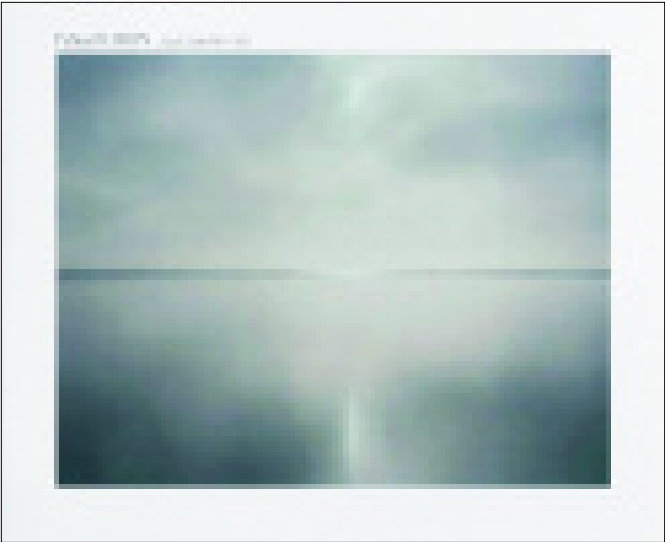
Matthew Sleeth: Ten Series/106 Photographs

Text by Bec Dean.

Australian photographer Matthew Sleeth is a consummate observer, exploring the world around him with an acute and often humorous eye. His latest project, *Ten Series/106 Photographs*, emphasizes how the sequencing of images is an essential part of creating photographic meaning, a conceit with precedents in the work of Ed Ruscha, among others. Sleeth’s playfulness, wry sensibility and unorthodox visual style, however, also recall practicing photographers like Lars Tunbjork and Lee Friedlander. With its range of typologies, *Ten Series/106 Photographs* is varied and eclectic. Topics include Japanese women in uniform, tagged trees and plants in an arboretum, “Red” China and Mount Fuji (inspired by old Japanese prints, but with each image taken from a modern vantage point). Through its casual exploration of these disparate themes, this volume offers a view of a contemporary world that is structured on somewhat arbitrary types, categories and systems of classification—all the while making allusions to the role that photography has played in this process.

Matthew Sleeth’s work has been exhibited at the National Gallery of Victoria, Melbourne, among other international venues. His 2002 publication, *Tour of Duty*, exploring the Australian presence in East Timor, is featured in Martin Parr’s *The Photobook: A History, Volume II*.

Matthew Sleeth: Ten Series/106 Photographs
1-59711-054-X / 978-1-59711-054-9
Hardcover, 7.5 x 9.5 in. / 208 pgs / 106 color.
U.S. \$40.00 CDN \$48.00
November/Photography



STEIDL DANGIN

Fabien Baron: Liquid Light 1983-2003

Spanning 20 years and two continents, *Liquid Light 1983-2003* draws from over 2,000 photographs taken by the media world legend, Fabien Baron. Made on the coasts of Eastern America, Western Europe and the Mediterranean, at sites to which Baron returned year after year, these works transform concrete, geographical sites into abstract tableaux. Gathered together in book form, they achieve a meditative rhythm of incremental change. While each image varies in its detail of weather, hour and light (along with lens and film stock), the series maintains a fundamental compositional device: water and sky bisected by horizon. The images are deceptively still, chromatic abstractions gleaned from a sea and sky that are never stationary and never entirely empty.

Fabien Baron was born and raised in France, and studied briefly at the École des Arts Appliqués before moving to the U.S. in the early 80s. He has served as creative director for renowned international publications such as *Italian Vogue*, *Interview* and *Harper's Bazaar*, and is currently the creative director at *French Vogue*. Baron is also the founder of Baron & Baron, the powerful branding, advertising and packaging agency. He is the recipient of numerous design awards, including a special award for influence in art direction from the Council of Fashion Designers of America. He lives and works in New York.

Fabien Baron: Liquid Light 1983-2003
3-86521-530-0 / 978-3-86521-530-7
Clothbound, 11.5 x 9 in. / 160 pages / 80 color.
U.S. \$75.00 CDN \$90.00
November/Photography

APERTURE

Beate Gütschow: LS/S

Interview by Natasha Egan, Akiko Ono.

Beate Gütschow: LS/S, the first monograph on this exceptional artist, features two bodies of work that compel the viewer to think about humankind's celebration of nature and our ceaseless desire to control it. In these luscious, digitally produced photographs, each detail—down to the most subtle nuance of palette and light—is carefully controlled, culled from an archive of images taken specifically for use in these seamless collages. Every blade of grass, pebble and nonchalant passerby has been painstakingly orchestrated by the artist, who draws on the work and traditions of Romantic-era painters like Constable and Turner, as well as photo legends like Lewis Baltz and Bernd and Hilla Becher. In this volume, the landscape series, *LS*, are constructed to convey the “perfect” pastoral scene. In stark contrast, the cityscape series, *S*, present an eerily familiar vision of a nonexistent, but clearly dystopian form of architecture. Although the two series present seemingly tranquil settings that at first appear as binary opposites, in fact, they are equally fraught with issues of control, inauthenticity and the pursuit of perfection.

Beate Gütschow: LS/S
1-59711-046-9 / 978-1-59711-046-4
Hardcover, 13.5 x 11.75 in. / 80 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
October/Photography



Exhibition Schedule
Chicago: Museum of Contemporary Photography, 10/25/07–01/12/08

STEIDL MACK

Jackie Nickerson: Faith

Interview by Vince Aletti.

Jackie Nickerson first came to prominence in the 1990s as a fashion photographer working in Milan, Paris and New York, and featured in *Elle*, *Marie Claire*, *Wallpaper*, German *Vogue*, *Arena*, *Interview* and other publications. For the past 10 years she has been traveling and working on her own projects, including the portraits of African workers that became her first book, *Farm*, and photojournalism for venues like *The New York Times Magazine*. This successor to *Farm*, titled *Faith*, takes Nickerson out of the baking African sun into the filtered light of Irish convents. For two and a half years Nickerson photographed inside the churches, convents and abbeys of Ireland. *Faith* juxtaposes gentle portraits with straightforward images of daily rituals and communal devotion—neatly swept wood floors on long corridors, sunny libraries attended by beatific Virgin Mary figurines—to suggest an austere existence grounded in optimism, strength and contentment.

Jackie Nickerson: Faith
3-86521-484-3 / 978-3-86521-484-3
Hardcover, 11 x 8.5 in. / 224 pgs / 140 color.
U.S. \$65.00 CDN \$78.00
December/Photography

Exhibition Schedule
New York: Jack Shainman Gallery, 10/07–11/07



CHARTA

Taj Forer: Threefold Sun

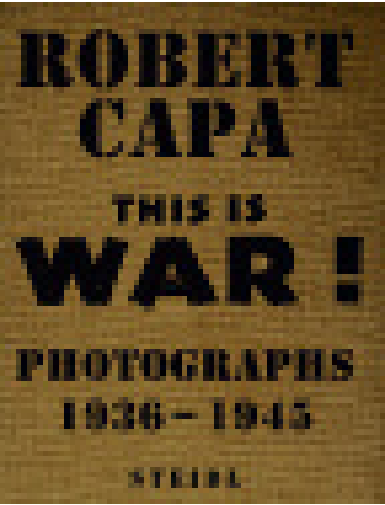
Text by Carol Mavor.

In *Threefold Sun*, photographer Taj Forer takes a warm and thoughtful look at some people and places influenced by the work of Rudolf Steiner (1861-1925), the German artist-philosopher who gave the world not just his work and writing, but Waldorf schools and biodynamic farming. Forer's color photographs of laundry lines, garden hoses, straw forts, rubber boots and kitchen tables are at once beautiful and banal. Beauty is where it might be expected (a wall of sunny children's paintings, a tree house), but more often where it wouldn't be (a slightly deflated yellow ball in a cement play yard, a sledding hill without enough snow). Utopia is waiting in a patch of sun, a smudge of mud, a chalkboard message professing heavenly joy, a little bit of blood in the small nostrils of a boy baptized with everyday dirt. Forer received his BA in Photography from Sarah Lawrence College in 2003, and is a 2007 Artist in Residence at the North Carolina Contemporary Art Museum; he is a co-founder of *Daylight Magazine*, an award-winning biannual publication of contemporary documentary photography.

Taj Forer: Threefold Sun
88-8158-635-5 / 978-88-8158-635-6
Hardcover, 9.5 x 9.5 in. / 136 pgs / 56 color.
U.S. \$59.95 CDN \$72.00
August/Photography



STEIDL/ICP



Robert Capa: This is War Photographs 1936-1945
Text by Richard Whelan.

At the heart of the great Magnum photographer Robert Capa's life's work are his photojournalistic images of war. This collection examines in detail six of the most important moments he covered as a young man: the falling soldier (a single image from the Spanish Civil War made in 1936), Chinese resistance to the Japanese invasion (1938), the end of the Spanish Civil War in Catalonia (November 1938-January 1939), D-Day (1944), the U.S. paratroop invasion of Germany (March, 1945), and the liberation of Leipzig (April, 1945). In connection with the last of those stories, *This Is War* considers why Capa (1913-1954) did not photograph the liberation of the Nazi concentration camps. One chapter is devoted to each piece of reportage, with extensive historical and biographical text from Richard Whelan, Capa's biographer, and a major essay from Whelan about Capa and the rise of the picture press in Europe and America. Each section is copiously illustrated with largely unseen original materials including vintage prints, contact sheets, caption sheets, letters and magazine layouts, and full of revelations not just about Capa, but about the changing ways his images were reaching ever larger audiences.

Robert Capa: This is War
3-86521-533-5 / 978-3-86521-533-8
Clothbound, 8 x 10 in. / 300 pgs
illustrated throughout.
U.S. \$70.00 CDN \$84.00
November/Photography

Exhibition Schedule
New York: International Center of Photography,
08/21/07-01/06/08

STEIDL/ICP



Gerda Taro

In 1934, after reading John Dos Passos' 1919, Gerda Taro left her home in Stuttgart for Paris. There she met the now legendary photographer Robert Capa, with whom she traveled to Spain at the start of the Civil War. As his lover and photographic partner—and as his manager—she is often credited with launching his career. She was also the first woman photojournalist to enter the heat of battle. The couple worked together until Taro was killed while photographing a crucial clash near Madrid in July 1937, just six days shy of her twenty-sixth birthday. The International Center of Photography holds by far the world's largest collection of Taro's work, including approximately 200 prints as well as original negatives. This selective survey of the ICP's holdings is organized chronologically, and set in context with the inclusion of magazine layouts; it is the first major collection of Gerda Taro's photographs ever published.

Gerda Taro
3-86521-532-7 / 978-3-86521-532-1
Clothbound, 9.5 x 6.25 in. / 184 pgs / 80 tritone.
U.S. \$40.00 CDN \$48.00
November/Photography

Exhibition Schedule
New York: International Center of Photography,
08/21/07-01/06/08

STEIDL/STEVEN KASHER GALLERY



Chauncey Hare: Protest Photographs

Edited by Jack Steven. Text by Chauncey Hare.
Chauncey Hare does not define himself as a photographer, but rather as an engineer, a family therapist and, above all, a protester. In his fast-paced introduction to this volume, Hare recounts a life devoted to protest. He describes his keen identification with the people whose homes he photographed throughout the late 60s and early 70s, and his refusal to betray them by selling his photography. He tells of his struggles to have his photographs accepted by the art world, and relates his abusive childhood, and the difficulties of his work life as an engineer at a major oil company and at the U.S. Environmental Protection Agency. *Protest Photographs* contains twice as many images as his two earlier books, *Interior America* (1977) and *This Was Corporate America* (1984).

Chauncey Hare has an engineering degree from Columbia University, an MFA from the San Francisco Art Institute, a Masters Degree in Organization Development from Pepperdine University, and a Masters Degree in Clinical Psychology from Sierra University. He received his California family therapy license in 1992. He and his wife Judith Wyatt, also a family therapist, are co-authors of the handbook *Work Abuse: How to Recognize and Survive It* (1997). As a licensed therapist Chauncey now helps working people to deal with abuse in corporate and government environments.

Chauncey Hare: Protest Photographs
3-86521-495-9 / 978-3-86521-495-9
Hardcover, 10 x 12.5 in. / 224 pgs / 170 tritone.
U.S. \$45.00 CDN \$54.00
November/Photography

STEIDL



Saul Leiter: Early Black and White

Introduction by Martin Harrison.

The distinctive iconography of Saul Leiter's earliest black-and-white photographs stems from his profound response to street life in 1940s and 50s New York City. While Leiter's technique borrowed from the immediacy of photo-documentary work, his imagery was generated by subjective and highly individual reactions to the people and places he encountered. The mystery of the city propelled his art, and poignant moments of human experience filled it: Leiter was a Magic Realist with a camera. He tended to work in series, and *Saul Leiter: Early Black and White* contains 100 remarkable photographs grouped under 10 thematic headings, ranging from the radically innovative to moving urban nostalgia.

Saul Leiter was born in Pittsburgh in 1923, the son of a rabbi. His work was shown at the Art Institute of Chicago in 1947 and at The Museum of Modern Art, New York, in 1953. Then—after a long gap comprising most of the 1950s through the 1980s—it began to appear in solo shows at major venues again, first at the Victoria and Albert Museum in London (1991), then the National Gallery in Washington, D.C. (2006) and coming soon, the Fondation Henri Cartier-Bresson in Paris (2008). Leiter, who had meant to be a painter, and who has continued to paint on his own throughout his photography career, lives and works in New York.

Saul Leiter: Early Black and White
3-86521-413-4 / 978-3-86521-413-3
Hardcover, 8 x 8 in. / 176 pgs / 100 tritone.
U.S. \$50.00 CDN \$60.00
November/Photography

STEIDL/MUSÉE DE L'ÉLYSÉE, LAUSANNE



Leonard Freed: Worldview

Text by William A. Ewing, Wim van Sinderen.

Leonard Freed ranks among the giants of twentieth-century photojournalism. His work as a member of Magnum regularly graced the front pages of major newspapers around the world, as well as the covers of many international magazines. *Worldview*, the most ambitious collection of Freed's work ever produced, spans his full 50-year career, from coverage of the Israeli-Palestinian conflict back through the American Civil Rights movement to post-war German reconstruction. Among other highlights, it includes a key selection of images from his New York City Police Department project that became the landmark book, *Police Work*. There, as throughout his career, Freed's vision was sharp, insightful and critical, but always deeply sympathetic to his fellow human beings—he was a pioneer in what has aptly been called “concerned photography.”

Leondard Freed was born in 1929 in Brooklyn, New York, and began taking photographs in 1953 while traveling in Europe. In 1956, he moved abroad, where his career took off, and in the 1960s he came to the U.S. regularly to photograph the civil rights movement. When Freed moved back to the U.S. in the 1980s, he continued to work between continents, photographing the Romanian revolution among other major subjects of his time, and traveling widely. He died in 2006.

Leonard Freed: Worldview
3-86521-463-0 / 978-3-86521-463-8
Hardcover, 12 x 9.5 in. / 256 pgs / 200 tritone.
U.S. \$50.00 CDN \$60.00
September/Photography

STEIDL/THE GEORGE EASTMAN HOUSE



Imagining Paradise

The Richard and Ronay Menschel Library at The George Eastman House, Rochester

Edited by Manfred Heiting, Sheila J. Foster, Rachel Stuhlman. Texts by Sheila J. Foster, Rachel Stuhlman, Saskia Asse, Denise Bethel, Julian Cox, Ellen Handy, Steven Joseph, Mark Osterman, Pamela Roberts, Grant Romer, Larry Scahaaf, Linsey Stewart.

Imagining Paradise is the first book to showcase the treasures of The George Eastman House's incomparable Richard and Ronay Menschel Library. It features over 250 rare books, each beautifully illustrated here and accompanied by commentary from prominent scholars. A large and handsome volume itself, as befits its subject, it ranges over the history of the medium of photography, its practitioners and its processes--from bucolic landscapes, to travel and exploration, science and medicine, the literary and the illustrious. It encompasses the incunabula of William Henry Fox Talbot through the reveries of Maxime Du Camp and Francis Frith; the vision of Peter Henry Emerson to Alfred Stieglitz's *Camera Work* and 291; and the exceptional published and unpublished books by Alvin Langdon Coburn. No other library in the world holds this breadth and depth of the history, aesthetics and technology of photography and no other book can bring them so thoroughly into the reader's hands.

Imagining Paradise
3-86521-462-2 / 978-3-86521-462-1
Hdcvr, 12 x 14 in. / 264 pgs / illust. throughout.
U.S. \$85.00 CDN \$102.00
December/Photography



HATJE CANTZ

Czech Vision

Avant Garde Photography in Czechoslovakia

Edited by Howard Greenberg, Annette Kicken, Rudolf Kicken.

Preface by Suzanne Pastor. Text by Vladimir Birgus, et. al.

When Czechoslovakia finally threw off the Communist regime that had isolated and controlled the country's artistic production from its inception in 1948 until its demise in 1989, a treasure trove of avant garde photography from just before the era of repression was suddenly rediscovered, revealing a group of artists who were as experimental as they were fundamentally Czech. In fact, there is hardly any other area in the history of photography that has received so little attention as the Czech avant-garde work made between the end of World War I and the Communist takeover shortly after World War II. This is particularly astonishing because the country produced such a large number of photography groups and artists. This large-format collection features several hundred works by more than 40 photographers, including František Drtikol, Jaromír Funke, Jaroslav Rössler, Josef Sudek, Anton Josef Trcka and others.

Czech Vision

3-7757-2030-8 / 978-3-7757-2030-4

Hardcover, 9.5 x 12.5 in. / 240 pgs / 180 color.

U.S. \$65.00 CDN \$78.00

September/Art

Exhibition Schedule

New York: Howard Greenberg Gallery, 10/07–12/07

TORST



František Drtikol: Portraits

Though he is best known for his Art Nouveau and Art Deco nudes, when Frantisek Drtikol (1883-1961) passed away, he left more portrait photography than anything else—thousands of images made between 1910 and the 1930s. This ambitious book is the first ever devoted to those portraits alone. The selection, culled from some 2,000 in Prague's National Archive, presents a gallery of eminent Czechs and Slovaks during the first Czechoslovak Republic, as well as prominent visitors to the country from many walks of life.

František Drtikol: Portraits

80-7215-301-3 / 978-80-7215-301-5

Paperback, 6.5 x 7 in. / 178 pgs / 90 b&w.

U.S. \$25.00 CDN \$30.00

July/Photography

TORST



Iren Stehli

This survey of Iren Stehli's images from 1973 to 2001 captures Czech life over an intense three decades—encompassing communism, the Velvet Revolution and more. Stehli's human stories of that era alternate with conceptual series, both of which share a characteristic poetry and humor. The thematically arranged chapters of *Iren Stehli* offer a compact overview of her oeuvre, and subtle, compelling testimony to the last decades of Czechoslovakian socialism and the transformation into a free-market democracy. Her previous book is *Libuna: A Gypsy's Life in Prague*.

Iren Stehli

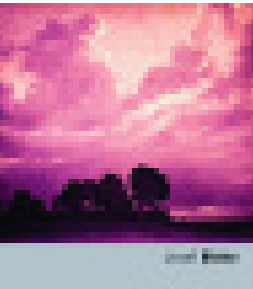
80-7215-284-X / 978-80-7215-284-1

Paperback, 6.5 x 7 in. / 176 pgs / 125 b&w.

U.S. \$25.00 CDN \$30.00

July/Photography

TORST



Josef Binko

On top of his day job—he was co-owner of a Czech tannery—Josef Binko (1879-1960) made time to create one of the most important amateur photography portfolios of his era: his dark-room is part of a permanent exhibition at the National Technical Museum, Prague, and he is one of only two Czech photographers whose brome oil and gum bichromate prints from before World War I are known to have survived in the hundreds. Binko has only recently come to be understood as a major contributor to the early years of his media.

Josef Binko

80-7215-281-5 / 978-80-7215-281-0

Paperback, 6.5 x 7 in. / 148 pgs / 74 color.

U.S. \$25.00 CDN \$30.00

July/Photography

VERLAG FÜR MODERNE KÜNST NÜRNBERG

Artists for Tichý—Tichý for Artists

Text by Hans-Peter Wipplinger, Roman Buxbaum, Adi Hoesle, Michael Stavarc.

Miroslav Tichý was a trained artist with a background in painting and drawing and had a 30-year career as photographer when he abruptly ended his artistic production in 1990. Since then, he has avoided the public eye and generally refused to sell his artworks. In this volume, more than 30 contemporary artists contribute works in response to Tichý's: among them we find photographs of alpine snowboarders by Walter Niedermayr, an erotic drawing by Arnulf Rainer, an enigmatic sculptural work and a drawing of a gallerist standing on an artist's head by Erwin Wurm, a hand-drawn score by Michael Nyman, collaged works by Jonathan Meese, a large round acrylic painting by Katharina Grosse, a Surrealistic photo series by Anna and Bernhard Blume, a kittenish diptych by Fischli and Weiss and sundry dark and mysterious works by Thomas Ruff, Andro Wekua and others. The original Tichý images featured here are gorgeous, enigmatic and erotic, and are accompanied by portraits of the artist and his fascinating DIY cameras.

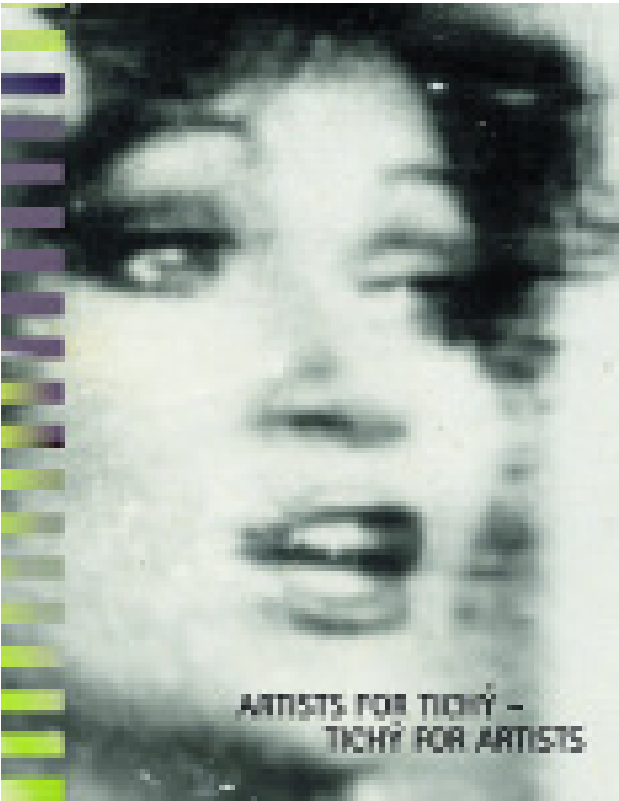
Artists for Tichý—Tichý for Artists

3-939738-16-6 / 978-3-939738-16-9

Hardcover, 9.5 x 12 in. / 112 pgs / 117 color / 11 b&w.

U.S. \$37.00 CDN \$44.00

July/Art/Photography



HATJE CANTZ

Miroslav Tichý

Edited and with text by Andreas Bee, Udo Kittelmann.

Miroslav Tichý was born in 1926 in what is now the Czech Republic, and studied at the Academy of Art in Prague. After the communist takeover, he is widely reported to have spent as many as eight years in detention camps and mental hospitals. In the late 1950s, he began to make photographs with cameras he designed himself, salvaging their lenses from eyeglasses and making their bodies from tin cans, toilet-paper rolls and cigarette boxes. He chose his subjects from the streets and from public and private spaces of his small town, where he is not a favorite with the ladies—some have reported his peeping-tom-like activity to the police. The resulting images, grainy and often overexposed, cropped and developed at home, framed on card stock, decorated in pencil, and then left to deteriorate around Tichý's house, are haunting. In the 1990s, Tichý stopped making new work, but in the midst of his eighth decade, the art scene came crashing into Tichý's life with the 2005 Discovery prize from Rencontres D'Arles, followed shortly by his first solo show, at the Kunsthaus Zurich. Of his thousands of images, only a few hundred have since been seen. This catalogue features 80 photographs from the collection of the Museum of Modern Art (MMK), Frankfurt.

Miroslav Tichý

3-7757-2015-4 / 978-3-7757-2015-1

Hardcover, 8 x 9.5 in. / 144 pgs / 200 color.

U.S. \$40.00 CDN \$48.00

December/Photography





TURNER/A&R PRESS/CONACULTA-INBA

Previously Announced.

Gabriel Orozco

Text by Yve-Alain Bois, Benjamin H.D. Buchloh, Briony Fer.

The work of Gabriel Orozco is an exemplary adventure of ideas and objects. Always generously implicating the spectator, Orozco draws on a large material repertoire to produce quiet shifts in commonplace scenarios. This book, published to coincide with Orozco's exhibition at the Museo del Palacio de Bellas Artes in Mexico City, is the first substantial monograph on the artist, and testifies to the range of his investigations, from tiny adjustments in everyday locations (such as breath on a piano or reflections in a puddle) to more recent preoccupations with spherical forms in collage and paint. In an extensive interview with Briony Fer, the artist explains some of the conceptual premises of his art. Benjamin H.D. Buchloh situates Orozco's various sculptural practices within twentieth-century precedents and the climate of postwar consumerism and assesses them as manifestations of a shift in object-subject relations. And Yves-Alain Bois explores Orozco's recent "return" to painting, considering the structural logic of his canvases, in which Orozco deploys self-imposed rules to plot compositions (or "diagrams," as he describes them). With insightful texts and hundreds of illustrations, this big, bold, 360-page book is the definitive work to date on one of the most influential contemporary artists.

Gabriel Orozco was born in Veracruz, Mexico, in 1962, and currently lives in Mexico City, New York and Paris. He has been the subject of one-person exhibitions at The Museum of Modern Art, New York, the Museum of Contemporary Art, Chicago, the Art Gallery of Ontario and the Museum of Contemporary Art, Los Angeles. His work was included in Documenta X (1997) and the 2003 Venice Biennale; he is represented in New York by Marian Goodman Gallery.

Gabriel Orozco

968-9056-06-9 / 978-968-9056-06-5

Hardcover, 11.5 x 12.25 in. / 360 pgs / 700 color.

U.S. \$90.00 CDN \$108.00

April/Art

HAYWARD GALLERY PUBLISHING

Antony Gormley: Blind Light

Text by W.J.T. Mitchell, Susan Stewart, Anthony Vidler. Interview by Ralph Rugoff, Jacky Klein.

Over the past 25 years, Antony Gormley, perhaps Britain's best-known living sculptor, has revitalized the human image in sculpture. He won the 1994 Turner Prize and has had solo exhibitions at the Whitechapel, Tate, and Hayward galleries, White Cube and The British Museum, and internationally at the Corcoran Gallery, Documenta and the Venice Biennale. His radical investigations of the body as a place of memory and transformation use his own corpus as subject, tool and material. Conflating figure and ground, inside and outside, the physical and the psychological, Gormley explores complex relationships between the city, its architecture and its people. This richly illustrated catalogue is filled with new, never-before-seen sculptural works—a series of figures in light-infused webs of steel, and the monumental steel-block "Space Station," 20 feet high. Photographer Gautier Deblonde also chronicles a major new public project, "Event Horizon," which sites some 30 sculptures on buildings across central London, dramatically altering the city skyline. An in-depth interview with Gormley explores the development of his new work, as well as his relationship to the artists who have inspired him and to his contemporaries in the field of figurative sculpture.

Antony Gormley: Blind Light

1-85332-258-X / 978-1-85332-258-7

Hardcover, 8 x 9.5 in. / 160 pgs / illustrated throughout.

U.S. \$55.00 CDN \$66.00

July/Art



GUGGENHEIM MUSEUM

Back in Print! Previously Announced.

Felix Gonzalez-Torres

By Nancy Spector.

In April 2006, the Department of State announced that the late Cuban-born conceptual artist Felix Gonzalez-Torres would represent the United States at the 2007 Venice Biennale. This much sought-after and long-out-of-print volume, reissued by the Guggenheim Museum for the occasion, was originally published to accompany the artist's solo exhibition at the Museum in 1995, one year before his untimely death at the age of 38. Gonzalez-Torres wanted a readable book, not a catalogue per se—something, he said, that one could take to the beach. Pleasure was an integral part of his art (and his life). While he understood that art was innately political and, by necessity, a vehicle for cultural criticism, he believed that social critique and enjoyment were not, by any means, mutually exclusive. For Gonzalez-Torres, beauty was a tool for seduction and a means of contestation. Written by Nancy Spector in close consultation with the artist and reflecting and expanding upon his ideas at the time, *Felix Gonzalez-Torres* presents a thematic overview of the artist's rich, many-layered practice, including the signature paper stacks, candy spills, light strings and billboards—and demonstrates his continued resonance today.

Felix Gonzalez-Torres was born in Cuba in 1957 and grew up in Puerto Rico before moving to New York City. His work has been the subject of several major solo exhibitions both during his life and after his death in 1996. His estate is represented by Andrea Rosen Gallery in New York.

Nancy Spector is Chief Curator at the Guggenheim Museum, New York, and U.S. Commissioner to the 2007 Venice Biennale.

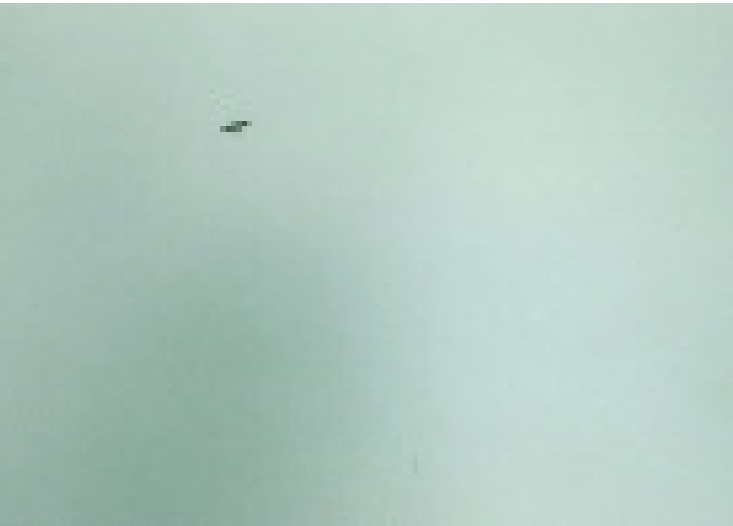
Felix Gonzalez-Torres

0-89207-362-4 / 978-0-89207-362-7

Hardcover, 6 x 9 in. / 228 pgs / 172 color.

U.S. \$45.00 CDN \$54.00

Available/Art



GUGGENHEIM MUSEUM

Felix Gonzalez-Torres: America

Edited by Nancy Spector.

Conversation with Amada Cruz, Susanne Ghez, Ann Goldstein.

This summer, Felix Gonzalez-Torres represents the United States at the 2007 Venice Biennale, only the second time in the modern history of the Venice Biennale that an artist has represented the U.S. posthumously. Published to accompany this landmark exhibition, *Felix Gonzalez-Torres: America* features full color plates of each of the works presented, including one that has never before been realized: it is comprised of two adjoining reflecting pools that form a figure eight, the sign of infinity—both a silent mirror on our collective culture and a beacon of hope. Exhibition curator Nancy Spector provides an introductory essay on the artist, and curators Amada Cruz, Susanne Ghez and Ann Goldstein discuss in conversation their proposal of Gonzalez-Torres for the 1995 Biennale.

Felix Gonzalez-Torres: America

0-89207-366-7 / 978-0-89207-366-5

Paperback, 7.5 x 5.5 in. / 76 pages / 28 illustrations.

U.S. \$25.00 CDN \$30.00

July/Art

Exhibition Schedule

Venice: U.S. Pavilion, Biennale, 06/09/07–11/21/07





Exhibition Schedule
Philadelphia: Institute of Contemporary Art, 04/20/07–08/05/07
Miami: Museum of Contemporary Art, 09/02/07–11/12/07
Aspen: Aspen Museum of Art, 12/14/07–02/03/08
Chicago: Museum of Contemporary Art, 02/23/08–06/08/08

ICA PHILADELPHIA

Karen Kilimnik

Introduction by Claudia Gould. Text by Ingrid Schaffner, Scott Rothkopf, Joel Lobenthal, Dominic Molon, Wayne Koestenbaum.
Published on the occasion of the first major museum survey of Karen Kilimnik’s work, a traveling exhibition with stops in Philadelphia, Miami, Aspen and Chicago, this chic but scholarly catalogue is the most substantial on the artist to date. It highlights an important American artist whose work objectifies mass-cultural desire with glittering poignancy and includes a nuanced selection of 15 years worth of collage-based activity in the realms of painting, drawing, photography, sculptural installation and object-making, as well as new work. Fully illustrated at 180 pages, it features an essay by exhibition curator Ingrid Schaffner which analyzes the development of the artist’s work and its historic contexts as well as four contributions from authors who address a theme or image within the work. Thus, cultural critic Wayne Koestenbaum addresses gossip; dance historian Joel Lobenthal writes on ballet; Associate Curator at the Museum of Contemporary Art Chicago, Dominic Molon, focuses on influence; and *Artforum* Senior Editor Scott Rothkopf considers Kilimnik’s titles. Includes a complete bibliography and an illustrated exhibition chronology. Called “sharp and witty” and “long overdue” for major recognition by *The New York Times*’ Holland Cotter, Kilimnik is an important international artist with an extensive publication and exhibition history. Born in Philadelphia in 1955, she studied architecture at Temple University and continues to live in the region. Since 1991, her work has been represented by 303 Gallery in New York. She has had recent solo exhibitions at the Museum of Modern Art, Ireland, and White Cube, London. In 1992, ICA Philadelphia presented Kilimnik’s first museum show.

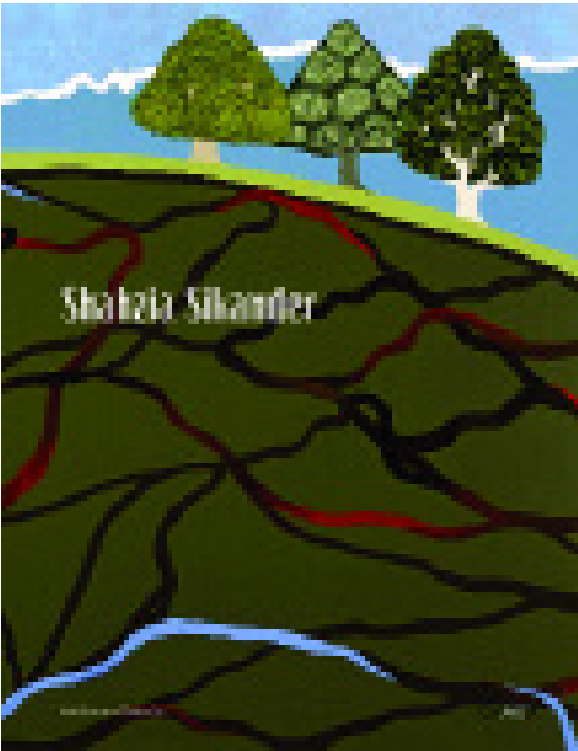
Karen Kilimnik
0-88454-110-X / 978-0-88454-110-3
Paperback, 8 x 10 in. / 180 pgs / 100 color.
U.S. \$45.00 CDN \$54.00
June/Art

CHARTA/IRISH MUSEUM OF MODERN ART

Shahzia Sikander

Foreword by Enrique Juncosa. Text by Sean Kissane and Homi K. Bhabha.
Over the past 17 years, Shahzia Sikander has worked within the tradition of Indo-Persian miniature painting—creating a dialogue with a traditional form of art while engaging in a transformative task. Over the years, she has built a practice which seeks to understand miniature painting’s historical significance as well as its contemporary relevance. This artist’s book, which features many paper changes, a gatefold and a die-cut cover, brings the reader through Sikander’s practice, which now embraces various media, from drawing and painting to animation. It accompanies Sikander’s first major solo museum exhibition in Europe—at the Irish Museum of Modern Art in Dublin—and provides an overview of her work up to 2006. It features essays by the noted Harvard cultural theorist Homi Bhabha and the exhibition curator and noted writer on Modern and contemporary art, Sean Kissane.
Shahzia Sikander was born in 1969 in Lahore, Pakistan. She lives and works in New York. Solo exhibitions of her work have been held at the Hirshhorn Museum and Sculpture Garden, Washington, D.C., the Kemper Museum, Kansas City, and the Fabric Workshop and Museum Project, Philadelphia, among other venues. She was the recipient of a MacArthur Foundation Fellowship in 2006 and is represented in New York by Sikkema Jenkins & Co.

Shahzia Sikander
88-8158-642-8 / 978-88-8158-642-4
Hardcover, 9.5 x 12.25 in. / 160 pgs / 107 color / 2 b&w / 1 gatefold.
U.S. \$70.00 CDN \$84.00
August/Art/Artists’ Books



HATJE CANTZ

Pipilotti Rist: Wishing for Synchronicity

Edited by Paola Morsiani. Text by Rachel Teagle, Linda Yablonsky.
Pipilotti Rist makes art to “encourage the mind, guarantee a detached view of social changes and conjure up positive energies.” Like certain of her predecessors, such as Frédéric Bruly Bouabré, Yayoi Kusama and Yoko Ono, Rist’s inventive use of video technology alters our perception of space, our connection to objects and our response to representation. Rist has developed the flexible and spontaneous camera techniques of 1970s and 1980s video to strengthen the interdependence of video and viewing space, pressing the limits of video installation to reach into the viewer’s personal own terrain. Rist defines the video image as having a “lousy, nervous, inner-world quality,” on which she capitalizes to provoke the viewer and blend the skins of people, screens and surfaces. *Wishing for Synchronicity* accompanies this Swiss artist’s first major U.S. survey, gathering work from the mid-80s onward. Richly illustrated, it features approximately 120 color reproductions, a videography, exhibition history and bibliography. It also focuses lesser-known works, including the audio-video sculptures “Hello, Good Day (Kiss Mouth)” (1995), “Heilung” (2004), the large audio-video installations “Related Legs (Yokohama Dandelions)” (2001), “Super Subjective” (2001) and “Apple Tree Innocent on Diamond Hill” (2003). With essays dedicated to “feminine” imagery, recent trends in visual culture and the influence of pop music on the visual arts, this monograph offers unprecedented insight into Rist’s oeuvre.

Pipilotti Rist: Wishing for Synchronicity
3-7757-2006-5 / 978-3-7757-2006-9
Hardcover, 8.5 x 10 in. / 160 pgs / 120 color.
U.S. \$50.00 CDN \$60.00
September/Art

Exhibition Schedule
Houston: Contemporary Art Museum, 10/14/07-01/14/07
San Diego: Museum of Contemporary Art, 07/08-01/09



CHARTA

The Moving Images of Tracey Moffatt

Text by Catherine Summerhayes. Preface by Adam Shoemaker. Foreword by Maureen Barron.
The Moving Images is the first comprehensive monograph on the film work of the Australian-born, New York-based artist Tracey Moffatt, revealing and discussing in depth her working methods and practice. Storyboards, film stills, film notes and on-location photographs are reproduced, from Moffatt’s early work of the late 80s to her most recent. Moffatt’s work in film and photography is characterized by a keen political and conceptual consistency, specifically in its preoccupation with marginalizing gestures of any sort—for example, her 1999 film, *Lip*, combines clips of black servants in Hollywood movies talking back to their bosses. Other works have investigated Hollywood portrayals of artists and the provocative discomfort of the female gaze. This essential volume, which features text by the Australian scholar and performance artist, Dr. Catherine Summerhayes, focuses on Moffatt’s important contemporary cinematic oeuvre, approaching it as simultaneously film, performance art, documentation and photography.
Australian artist **Tracey Moffatt** studied visual communications at the Queensland College of Art, from which she graduated in 1982. She moved to Sydney, and then to New York, where she continues to live and work. Moffatt first gained critical acclaim for her short film *Night Cries: A Rural Tragedy*, which was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *Bedevil*, was shown at the Cannes Film Festival in 1993. She has also made documentary films and music videos. She is represented in New York by Stux Gallery.

The Moving Images of Tracey Moffatt
88-8158-638-X / 978-88-8158-638-7
Hardcover, 9.5 x 11.5 in. / 352 pgs / 688 color / 36 b&w.
U.S. \$80.00 CDN \$96.00
September/Art





INDEPENDENT CURATORS INTERNATIONAL

Jess: To and From the Printed Page

Foreword by Judith Olch Richards. Prologue by John Ashbery.

Text by Ingrid Shaffner, Thomas Evans, Lisa Jarnot, Brandon Stosuy.

Jess: To and From the Printed Page focuses on the artist simply known as “Jess” (1923-2004), and celebrates his lively and lifelong dialogue with poets, poetry and printed matter. Published to accompany the iCI touring exhibition, it features collages made for publication, the books and magazines in which they were reproduced, as well as many previously unreproduced paintings, drawings and assemblages. The book offers a fresh perspective on Jess’s work by specifically addressing the interrelation between his art and the California literary culture of which he was a part. It also explores the intimacy of the collaborations and conversations in which he participated over five decades, and points to his effect on younger artists today—through his use of “pop” materials in collage and paint, his early homoerotic themes and his enjoyment of the book format as a compositional vehicle.

Jess (1923-2004) was born Burgess Collins in Long Beach, California. His relationship with the poet Robert Duncan, his life partner and artistic collaborator, brought him into contact with the New American Poets (including Charles Olson, Robert Creeley and Jack Spicer) and assemblage artists (including Wallace Berman, Bruce Conner and George Herms) of the 50s, as well as many subsequent generations of writers and artists.

Jess: To and From the Printed Page

0-916365-75-1 / 978-0-916365-75-2

Paperback, 8.5 x 10.5 in. / 112 pgs / 55 color / 35 b&w.

U.S. \$29.95 CDN \$36.00

June/Art

Exhibition Schedule

San Jose: San Jose Museum of Art, 03/18/07–06/10/07

Madison, WI: Madison Museum of Contemporary Art, 08/05/07–09/23/07

Pasadena: Pasadena Museum of California Art, 10/14/07–01/06/08

Austin: Harry Ransom Humanities Research Center, University of Texas: 02/12/08–04/08/08

Portland, OR: Douglas F. Cooley Memorial Art Gallery, Reed College, 04/21/08–06/17/08

Iowa City: The University of Iowa Museum of Art, 09/12/08–11/09/08

Winter Park, FL: Cornell Fine Arts Museum, 01/22/09–03/21/09

CHARTA/IRISH MUSEUM OF MODERN ART

Alex Katz: New York

Foreword by Enrique Juncosa. Text by Juan Manuel Bonet. Interview by Rachael Thomas.

New York brings together painter Alex Katz’s most striking images of his hometown and the dear friends with which he made it his own. Coming of age during the triumph of the New York School of painting, Katz synthesized its influences with wide-ranging interests shared by many of the New York School poets. Of the more than 40 paintings and aquatints gathered here, many depict that distinguished circle, as well as the iconic skyline where they changed the world. Katz is best known as a painter of people, and the wide cross-section of portraits here demonstrates the variety he brings to the genre, along with dramatic variations in scale, abrupt cropping and subtle artifices such as luxuriant backdrops that turn out to be earlier Katz paintings. Along with an essay and interview, *New York* includes an extraordinary selection of poems from friends of the artist, including some of the most important American poets of the late twentieth century, among them Frank O’Hara, Kenneth Koch, John Ashbery and Robert Creeley. Katz was born in Brooklyn in 1927 and studied at the Cooper Union and Skowhegan School of Painting and Sculpture. His work has been the subject of nearly 200 international solo exhibitions.

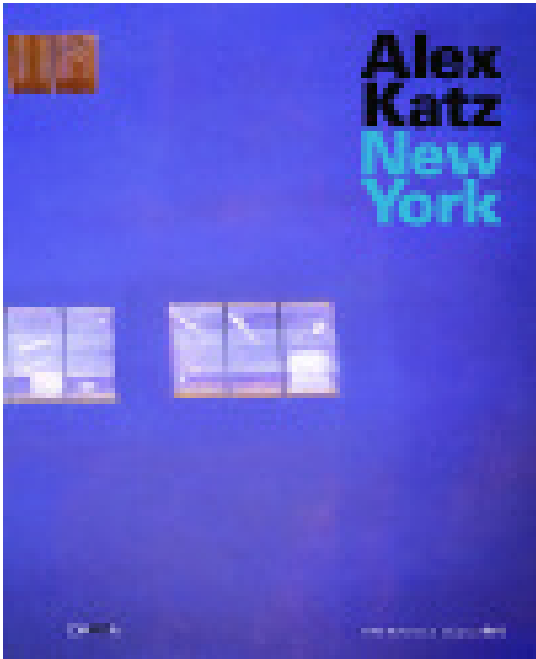
Alex Katz: New York

88-8158-634-7 / 978-88-8158-634-9

Hardcover, 9.5 x 12 in. / 88 pgs / 43 color / 18 b&w.

U.S. \$45.00 CDN \$54.00

August/Art



CHARTA

Pat Steir: Paintings

Edited and with text by Doris von Drathen.

The painter and printmaker Pat Steir is a draftswoman of letters, signs and symbolic marks, drips and spills. Her pictorial universe has been divided by critics into many different styles, epochs and categories. In this monograph, the German art historian Doris von Drathen, currently a Professor at Cornell University, detects a consistent project throughout Steir’s painting oeuvre, rich and diversified as it is: for von Drathen the paintings are linked by a persistent philosophical investigation into “what is and what you think is,” relentlessly analyzing the philosophical illusion of reality and its perception.

Pat Steir has been painting and making prints and installations for decades, and exhibiting her work worldwide since the early 1970s, in which time she has had more than 145 solo exhibitions. She is the recipient of two NEA grants and one Guggenheim grant, and her work has appeared at venues including the Whitney Museum, the Brooklyn Museum, the Corcoran Gallery and the Los Angeles County Museum of Art. She has taught at Parsons School of Design, Princeton University, Hunter College and the California Institute of the Arts. She lives and works in New York and Amsterdam.

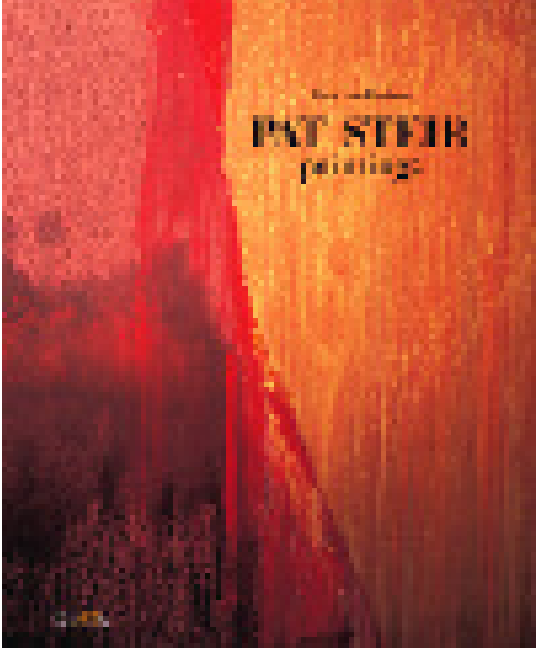
Pat Steir: Paintings

88-8158-648-7 / 978-88-8158-648-6

Hardcover, 9.5 x 11.5 in. / 232 pgs / 190 color.

U.S. \$75.00 CDN \$90.00

October/Art



STEIDL/CHEIM & READ GALLERY

Joan Mitchell: A Survey of Works on Paper 1956-1992

Text by John Yau.

Painter Joan Mitchell was never content to compose “easy” abstractions, preferring to challenge both herself and the viewer with works that pushed the limits of her own sense of beauty. As an Abstract Expressionist, she worked in an idiom that was well established when she began, and curator Klaus Kertess has usefully compared her achievement to that of Soutine and late Bonnard, also artists who did not “innovate” formally but built their achievement by exploring an existing painterly language for their own more intimate purposes. As the critic Jed Perl once wrote of her paintings: “The best Mitchells are authentically civilized experiences. Our appetites are focused and clarified.” This volume is the first comprehensive presentation of the artist’s works on paper—which Mitchell once curtly characterized as “lady paintings.” That comment surely had to do with her generation’s censure of prettiness—however, contemporary viewers are now free to enjoy the delights of this buoyant and lively body of work.

Joan Mitchell: A Survey of Works on Paper 1956-1992

3-86521-468-1 / 978-3-86521-468-3

Hardcover, 9 x 10.5 in. / 160 pgs / 86 color.

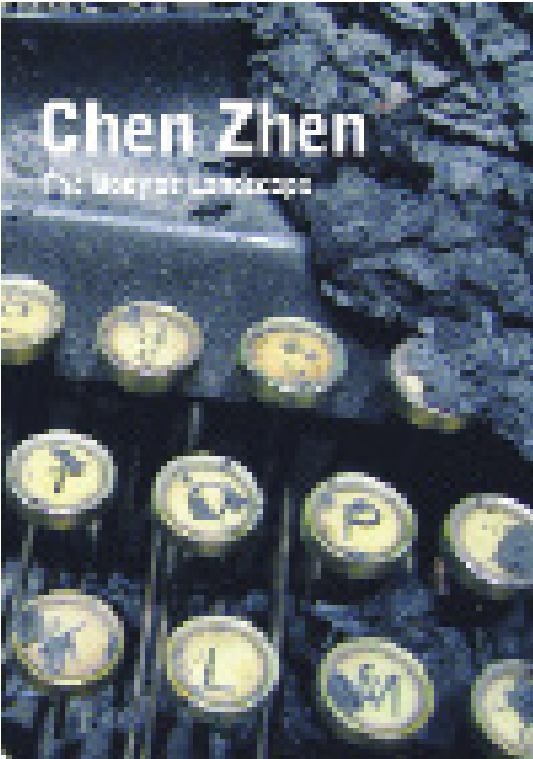
U.S. \$45.00 CDN \$54.00

September/Art

Exhibition Schedule

New York: Cheim & Read Gallery, 05/08/07–06/16/07





VERLAG FÜR MODERNE KÜNST NÜRNBERG

Chen Zhen: The Body as Landscape

Preface by Matt Gerald. Text by Ken Lum, Maité Vissault, Wang Min An.

Chen Zhen was among the members of the Chinese avant-garde who chose exile over political repression. In 1986, he left home for Paris, where, after a few years of seclusion, he began to show pioneering work he called “open sculpture,” which found swift international acclaim. Chen Zhen’s pieces often presented utopias of multicultural dialogue, poetic landscapes full of unusual material alliances, hybrids and new connections between Eastern traditions and the Western artistic vocabulary. That fundamentally personal approach, in echoing his own spiritual seeking and cultural homelessness, radiates enormous power. Later the artist fused his chosen exile, his illness and traditional Chinese medicine, surveying and synergizing the relationships that define the social body. Works like “Lumière innocente,” an incandescent cocoon of hospital tubing woven around the frame of an antique crib, and dated 2000, the year of his death, are both elegant and heart-wrenching. This selection of more than 30 drawings, photographic works, sculptures, and installations made between 1978 and 2000 tracks each major phase of the artist’s work.

Chen Zhen: The Body as a Landscape
3-939738-30-1 / 978-3-939738-30-5
Paperback, 9.25 x 6.5 in. / 96 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
August/Art/Asian Arts & Culture

VERLAG FÜR MODERNE KÜNST NÜRNBERG

Chen Zhen: 1991–2000 Unrealized

Chen Zhen was born in Shanghai in 1955 and died in Paris in December 2000. Since his early passing, interest in his artistic production has anything but waned—he is increasingly visible as both an irreplaceable talent unto himself and a missing piece in the increasingly widely acclaimed Chinese avant-garde. His admirers have founded the Association of the Friends of Chen Zhen, whose roster now includes the late Harald Szeemann, Hans-Ulrich Obrist, designer Agnès B. and many prominent artists from Asia, Europe and the United States. With the encouragement of the Association and other allies and fans, Chen Zhen’s work has been featured in international exhibitions including U.S. solo shows at the Institute of Contemporary Art in Boston and at P.S. 1, New York. This volume makes available for the first time the sketches and proposals for projects left unrealized at the time of his death, allowing viewers to trace the trajectory his work might have taken. These glimpses of his working process offer insight into the ideas that drove him, and “translate” the visual and physical strategies viewers have seen in finished work into his own French and English. A proposal for a labyrinth expresses the desire to reach the “sublime spontaneously, the nature and the human spirituality . . . to reorganize the way of looking at the surrounding[s]” and “to raise the dream of tomorrow.” He succeeded without even leaving the drawing board.

Chen Zhen: 1991–2000 Unrealized
3-939738-31-X / 978-3-939738-31-2
Paperback, 9.25 x 6.5 in. / 224 pgs / 200 color.
U.S. \$40.00 CDN \$48.00
August/Art/Asian Arts & Culture



HATJE CANTZ

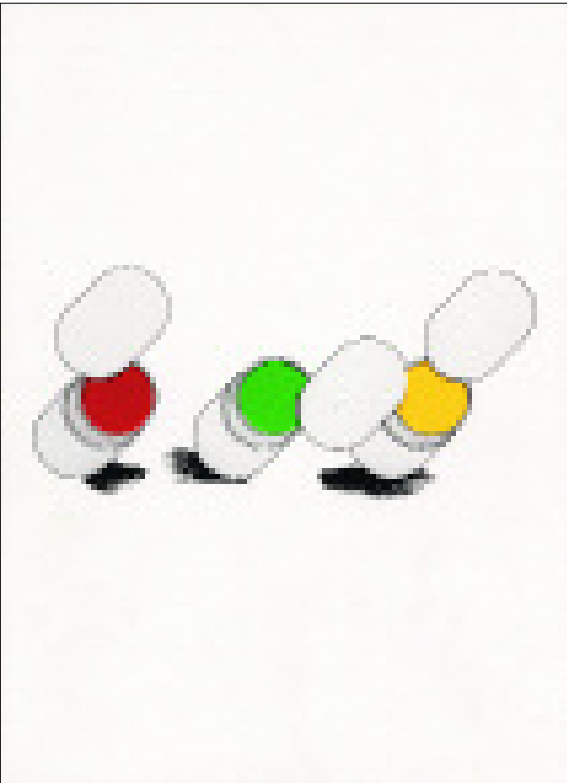
Janet Cardiff & George Bures Miller: The Killing Machine and Other Stories, 1995-2007

Edited by Ralf Beil, Bartomeu Mari.

Text by Christy Lange, Jeanni R. Lee, Ralf Beil, Bartomeu Mari.

The Canadian artist-team Janet Cardiff and George Bures Miller have built up an impressive multimedia practice in which sound and voice are both material and subject. Their disorienting sound environments derive their sources from a wide spectrum of musical, literary and cinematic genres such as medieval plainsong, pulp fiction, literary fiction or film noir, transforming a walk along a street into a hallucinatory existential thriller in which visual and aural input can wildly clash or mesh. Cardiff and Miller first gained international recognition for collaborations such as “The Secret Hotel,” in which participants were able to experience the atmospheres of rooms in a grand hotel, and “The Paradise Institute,” a hit with visitors at the 2001 Venice Biennial, which conjured a turn-of-the-century movie theater in which the main role was played by a parallel soundtrack of noises that usually disturb audiences: whispers, coughs and rustling bags of popcorn. A concise retrospective, *The Killing Machine and Other Stories 1995-2007* profiles such previous works alongside more recent ones that have never been published before. It is a comprehensive reader, containing previously unpublished written and visual material, and pertinent literature on the oeuvre of Janet Cardiff and George Bures Miller.

Janet Cardiff & George Bures Miller: The Killing Machine and Other Stories, 1995–2007
3-7757-2002-2 / 978-3-7757-2002-1
Hardcover, 6.5 x 9.5 in. / 224 pgs / 120 color.
U.S. \$55.00 CDN \$66.00
July/Art



JRP RINGIER

Rirkrit Tiravanija

Edited by Francesca Grassi.

Text by Gridthiya Gawee Wong, Hans-Ulrich Obrist, Rochelle Steiner, Philippe Parreno, Bruce Sterling.

Rirkrit Tiravanija thrives on the interactions between himself and strangers, friends new and old that he encounters on his travels. He insists that art should provide an occasion for geniality and sociability, an insistence that has enriched the environments he has traversed. Conceived as an artist’s book, *Rirkrit Tiravanija* is also the artist’s first monograph. It is constructed as a “storyboard” comprised of images from every work produced between 1989 and the present day. In collaboration with the great Paris designers M/M, Tiravanija offers us the most complete evaluation of his work to date, using as narrative backbone his numerous international retrospective exhibitions of 2004 and 2005 (at the Chiang Mai University Art Museum in Thailand, the Munich Kunstverein, the Boijmans van Beuningen Museum in Rotterdam, the Musée d’Art moderne de la Ville de Paris, and the Serpentine Gallery in London). As documentation, this book is an unsurpassed survey that demonstrates the conceptual unity of Tiravanija’s seemingly disparate projects. Texts include written scenarios and scripts by the artist Philippe Parreno, the science fiction writer Bruce Sterling and by Tiravanija himself. Also included is a post-retrospective conversation between the exhibitions’ curators, among them Hans-Ulrich Obrist.

Rirkrit Tiravanija
3-905770-32-6 / 978-3-905770-32-2
Hardcover, 9.5 x 12.5 in. / 328 pgs / 1000 color.
U.S. \$75.00 CDN \$90.00
September/Art



WALTHER KÖNIG

Skulptur Projekte Münster 07: Public Sculpture

Introduction by Kasper König, Brigitte Franzen.

Been to enough biennials? Skulptur Projekte Münster only happens every 10 years. This, its fourth iteration (following 1977, 1987 and 1997), invites artists from all over the world—many of whom are returning to the city and the event—to create new site-specific works. Thus Michael Asher brings back his trailer and parks in sites he first sussed out in 1977, continuing to explore the conflicts between rigid form and mobile space, and to document the dramatic transformation of the urban environment over four decades. Guy Ben-Ner equips bicycles with screens and places them around the city; by pedaling, participants control the speed and direction of a film of the artist doing the same. Guillaume Bijl mocks up an archaeological site 25 feet square and 18 feet deep, whose steep walls imitate layers of soil. Visitors climb a grassy hill to peer into the pit from a balustrade; in the pit, a 14-foot, shingle-roofed spire topped by a weathercock preens. This extensive book inspired by and documenting the festival opens on 35 sections between 4 and 16 pages long, each designed by the artist and illuminating his or her work in text and images. Its second half comes in the form of a glossary of more than 100 key concepts linked to the subject of art in public spaces; artists, art historians, philosophers, urbanists, architects, sociologists and other writers weighing in with definitions from their respective disciplinary perspectives. Participants include Francis Alÿs, Isa Genzken, Mike Kelley, Rosemarie Trockel, Bruce Nauman, Martha Rosler and Pae White.

Skulptur Projekte Münster 07: Public Sculpture

3-86560-234-7 / 978-3-86560-234-3

Paperback, 7.25 x 10.5 in. / 470 pgs / 315 color / 190 b&w.

U.S. \$60.00 CDN \$72.00

July/Art

Exhibition Schedule:

Münster, Germany: 06/16/07–09/30/07



WALTHER KÖNIG

Skulptur Projekte Münster 07: Vorspann/Interviews

Text by Brigitte Franzen, Kasper König, Carina Plath.

In late 2006, the Münster Art Academy initiated a discussion on public sculpture with 12 of the 35 artists featured in Skulptur Projekte Münster 07. In a series of interviews, Guy Ben-Ner, Martin Boyce, Dominique Gonzalez-Foerster, Marko Lehanka, Eva Meyer and Eran Schaerf, Deimantas Narkevicius, Susan Philipsz, Andreas Siekmann, Silke Wagner, Clemens von Wedemeyer and Annette Wehrmann all talk about their work, their questions regarding public and urban space and their specific approaches to the exhibition. These insightful conversations are complemented by a discussion with the exhibition curators, Brigitte Franzen, Kasper König and Carina Plath.

Skulptur Projekte Münster 07: Vorspann/Interviews

3-86560-209-6 / 978-3-86560-209-1

Pbk, 7.25 x 10 in. / 192 pgs / 98 b&w.

U.S. \$30.00 CDN \$36.00

July/Art



WALTHER KÖNIG

Skulptur Projekte Münster 07: Short Guide

By Frank Frangenberg.

This pocket-sized guide to Skulptur Projekte Münster 07 offers a complete tour of the exhibition, with the insightful comments of the rising German critic Frank Frangenberg printed alongside detailed site maps and important topographical information. Bound with a city map, it is an essential handbook for anyone who plans to attend the show.

Skulptur Projekte Münster 07: Short Guide

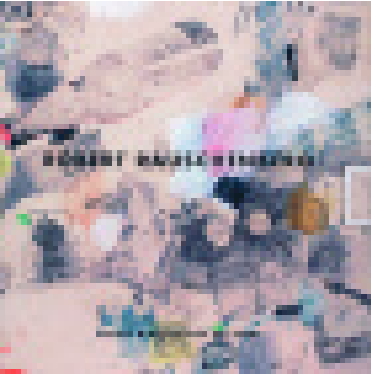
3-86560-219-3 / 978-3-86560-219-0

Pbk, 4.25 x 7.25 in. / 100 pgs / 50 color.

U.S. \$20.00 CDN \$24.00

July/Art

JONATHAN O'HARA GALLERY



Robert Rauschenberg: Transfer Drawings of the 1960s

Text by Lewis Kachur.

Foreword by Jonathan O'Hara.

Featuring 42 of Robert Rauschenberg's pioneering *Transfer Drawings* of the 1960s, this book reproduces almost half of the works that were made in that tumultuous decade. The historical watershed of 1968 is especially well represented by 23 drawings, at least 15 of which were shown in the influential Ileana Sonnabend Gallery, Paris, in October of that year. They have never been seen before now in the U.S. The imagery in these drawings suggests a growing political consciousness, first engaging the civil rights movement, followed by the Vietnam War and other events of the stormy era. This small but exquisite volume is an absorbing sequel to the 2005-06 international touring exhibition of Rauschenberg's *Combines*, taking up where those multi-media constructions left off. Among the featured works are "Mainspring" (1965), the largest of the transfer drawings, and selections from the artist's own collection.

Robert Rauschenberg was born in Port Arthur, Texas, in 1925. After studying in Paris on the G.I. Bill in his twenties, he returned to the U.S., pausing only to investigate the Black Mountain College art scene before taking on—and swiftly conquering—New York. He had his first solo show at Leo Castelli Gallery in his early thirties, and quickly went on to become one of the most important artists of the twentieth century. In 1970, he moved to Captiva Island, off the Gulf Coast of Florida, where he still lives and works.

Robert Rauschenberg: Transfer Drawings of the 1960s

0-9740751-4-0 / 978-0-9740751-4-3

Hdcvr, 9.5 x 9.25 in. / 72 pgs / 45 color / 6 b&w.

U.S. \$40.00 CDN \$48.00

June/Art

STEIDL/BIBLIOTHEQUE NATIONALE, PARIS



Jim Dine: Aldo et Moi

Aldo et Moi is a record of the 115 etchings Jim Dine made between 1975 and 1997 in collaboration with the famous printer Aldo Crommelynck in Paris. Crommelynck has worked with many American artists, including Jean-Michel Basquiat, Keith Haring, Jasper Johns, Robert Morris and Ed Ruscha, but his relationship with Dine has proved especially durable and fruitful. Dine painted "The Crommelynck Gate," as well as a sculpture of the same name, in his honor, and credits him as a teacher: "My relationship with Aldo Crommelynck has been a little different in that he really teaches technique more than anyone else . . . he has a vast vocabulary of the *process*." In celebration of this happy association, Jim Dine has donated to the Bibliothèque Nationale de France a complete set of prints; the library will mount an exhibit of this donation in April, 2007. *Aldo et Moi* is a warm-hearted tribute to two masters of contemporary printmaking, and complements previous Steidl titles on Dine, such as *Birds*, *The Photographs*, *This Goofy Life of Constant Mourning*, *Drawings of Jim Dine*, *Entrada Drive*, *Pinocchio* and his last book, *L'Odyssée de Jim Dine*. **Jim Dine** was born in Cincinnati in 1935 and made his entrance into the New York art world in late 1950s. His paintings, drawings, photographs and sculpture have since been shown at the Walker Art Center, Minneapolis and the Whitney Museum of American Art and the Guggenheim Museum, New York. Dine has taught art at Yale, Oberlin and Cornell.

Jim Dine: Aldo et Moi

3-86521-461-4 / 978-3-86521-461-4

Hardcover, 9.25 x 11 in. / 224 pgs / 157 color.

U.S. \$50.00 CDN \$60.00

July/Art

HATJE CANTZ



Philip Guston: Works on Paper

Edited by Christoph Schreier, Michael Semff.

Text by Poul Erik Tojner, Isabel Dervaux, Christoph Schreier.

Painter Philip Guston's return to figuration in the late 1960s was plotted and rehearsed in his drawing practice, in which he veered between what he referred to as "pure drawing" (abstract) and figurative drawing (a shoe, a chair, a nail, an open book, a hooded head). As he groped his way into this strange and clunky vocabulary, Guston discovered an incredible world awaiting him, and realized, as he put it, that "I wanted to tell stories!" Guston's drawing was also a vehicle for collaboration—with poets such as Clark Coolidge and Bill Berkson—and for satire—the *Poor Richard* series. His draftsmanship betrays such early influences as the cartoons of Frink and George Herriman, perhaps instances of the "impure" art that flooded back into his practice after he abandoned abstraction. With a selection of about 100 drawings, mostly from the artist's estate, *Philip Guston: Works on Paper* tracks the evolution of this major American artist's drawing from the 1940s to 1980.

Philip Guston: Works on Paper

3-7757-1909-1 / 978-3-7757-1909-4

Hardcover, 9.5 x 11.75 in. / 216 pgs / 76 color

40 b&w

U.S. \$55.00 CDN \$66.00

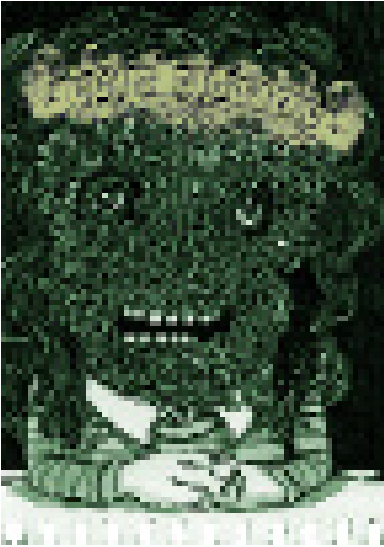
June/Art

Exhibition Schedule

New York: Pierpont Morgan Library,

05/02/08–08/31/08

HAYWARD GALLERY PUBLISHING



Cult Fiction: Art & Comics

Text by Paul Gravett.

The comic book, the cartoon strip and the single-panel gag are recurring motifs in twentieth-century art, providing a platform for narrative, political critique, graphic clarity, and, of course, fun. *Cult Fiction: Art & Comics* examines the work of artists who produce comics and cartoons as part of their practice, as well as those who employ the language of the comic in their work, borrowing from stylistic sources across high and low culture. Accompanying a U.K. exhibition tour, and designed by Fantagraphics art director Jacob Covey, this catalogue's bold layout complements the artworks included in its pages. An essay by Paul Gravett, a writer and curator who has worked in comics publishing and promotion for over 20 years, illuminates the long-standing love affair between fine art and comics, emphasizing contemporary practitioners in Britain and the U.S., including Laylah Ali, Daniel Clowes, Liz Craft, R. Crumb, Julie Doucet, Debbie Dreschler, Marcel Dzama, Kerry James Marshall, Kim Pace, Raymond Pettibon, Olivia Plender, Jon Pylypchuk, Joe Sacco, David Shrigley, Posy Simmonds, Richard Slee, Carol Swain, Stéphane Blanquet, Melinda Gebbie, Alan Moore and Travis Millard. Specially commissioned self-portraits and question-and-answer forms filled out by hand by all contributing artists make *Cult Fiction* one-of-a-kind.

Cult Fiction: Art & Comics
1-85332-260-1 / 978-1-85332-260-0
Paperback, 9.5 x 13.5 in. / 96 pgs / 123 illustrations.
U.S. \$30.00 CDN \$36.00
July/Art

HAMMER MUSEUM



Previously Announced.

Eden's Edge
Fifteen L.A. Artists

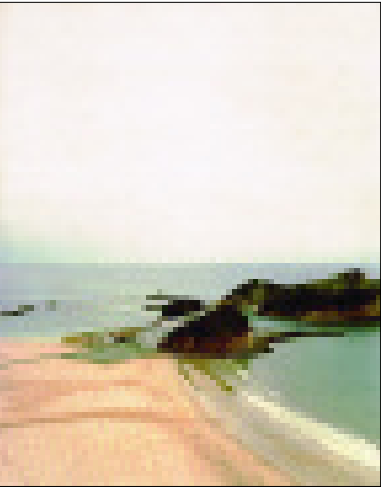
Text by Gary Garrels.

Published to accompany the Hammer Museum's Summer 2007 exhibition, *Eden's Edge*, this exploration of art made in Los Angeles during the past decade crosses generations, mediums, and materials to link 15 artists of singular personal vision, whether internationally established or not-yet-discovered. The artists—who include Ginny Bishton, Mark Bradford, Liz Craft, Sharon Ellis, Matt Greene, Elliott Hundley, Stanya Kahn and Harry Dodge, Monica Majoli, Rebecca Morales, Matthew Monahan, Lari Pittman, Ken Price, Jason Rhodes, Anna Sew Hoy and Jim Shaw—all track, via their work and vision, a persistent consciousness of change and contradiction. The works collected here are intensely crafted and conjure richly imagistic worlds in which landscape and figure fracture and metamorphose. Together, they establish a generational continuum, integrating newly emerging artists with their more established peers. This clothbound volume includes a critical essay by curator Gary Garrels that contextualizes both the exhibition and the artists' work within the art and culture of southern California, the international art scene, and the trends of the last decade. It includes an entry, a biography, a selected exhibition history and a bibliography for each of the 15 artists.

Eden's Edge
0-973739-31-4 / 978-0-973739-31-2
Clothbound, 8.5 x 10.25 in. / 144 pgs / 100 color.
U.S. \$35.00 CDN \$42.00
June/Art

Exhibition Schedule
Los Angeles: Hammer Museum,
05/13/07–09/02/07

WALKER ART CENTER



Brave New Worlds

Text by Doryun Chong, Yasmil Raymond.

Addressing contemporary international art beyond glib expressions of globalism, *Brave New Worlds* assesses the current state of political consciousness and its multivalent artistic manifestations in an era characterized by the unraveling of a unified world order. Guided by the questions "How do we know?," "How do we experience?" and "How do we dream about the world?," 24 artists from Southeastern Europe to South America, from the Middle East to East Asia and from North Africa to North America propose their own answers in paintings, drawings, sculptures, installations and videos. The catalogue includes several brief "correspondent" essays, inspired by newspaper reports and penned by an international cast of young art historians, critics and curators, including Max Andrews and Mariana Canepa Luna (Spain), Cecilia Brunson (Chile), Hu Fang (China), Tone Hansen (Norway), Mihnea Mircan (Romania) and José Roca (Colombia). Recent texts by philosopher Kwame Anthony Appiah, celebrated author and activist Arundhati Roy and award-winning foreign correspondent Janine di Giovanni provide additional perspectives on global affairs of the past decade. In addition, *Brave New Worlds* features an artist insert by Lia Perjovschi of Romania, entitled "Subjective Art History from Modernism to Today," and entries on each individual artist.

Brave New Worlds
0-935640-89-4 / 978-0-935640-89-2
Pbk, 8.25 x 11.25 in. / 272 pgs / 200 color / 64 b&w.
U.S. \$39.95 CDN \$48.00
November/Art

Exhibition Schedule
Minneapolis: Walker Art Center,
10/04/07–02/17/08

CULTURESHOCK MEDIA



Previously Announced.

Owning Art
The Contemporary Art Collector's Handbook

By Louisa Buck, Judith Greer.

This sharp, practical look at the contemporary art market declares its irreverence early with a full-page, large print citation of Jenny Holzer's truism, "Money creates taste." Louisa Buck and Judith Greer's analyses of buyers' interests and responsibilities (including a section on how artists see the market and how collectors should treat them) make *Owning Art* a guidebook of interest to armchair travelers as well as its ostensible target market—it's not just collectors who seek to understand more about dealers, auction houses, art fairs, selection, pricing and conservation. The authors are equally comfortable going over the pitfalls of caring for contemporary media (they quote Agnes Gund on rescuing Christo's "Nine Packed Bottles" from a well-intentioned trip to the recycling bin), and tackling more serious questions like, who makes a good collector? What should you be looking for? Who gets offered the best work? What role do institutions play in the market?

Owning Art
0-9546999-1-2 / 978-0-9546999-1-8
Clothbound, 6 x 8 in. / 276 pgs.
U.S. \$30.00 CDN \$36.00
April/Non-Fiction & Criticism

JRP RINGIER



Theft Is Vision

By Bob Nickas.

Theft is Vision gathers essays and interviews from the past ten years by the influential New York critic and curator Bob Nickas, offering a personal, shoot-from-the-hip take on the American art scene. More of a fan than a theorist, Nickas views art through a focused, subcultural lens; he pursues overlooked figures such as graphic designers Art Chantry and Jamie Reid, post-punk legends The Fall, cult artists Cady Noland and Steven Parrino; collaborates on photo/text pieces with Trisha Donnelly and John Miller; and offers a fictional conversation between Andy Warhol and On Kawara. Interviews with Philip Taaffe and Jeff Wall reflect on the 80s, while those with Wolfgang Tillmans (not previously published) and Kelley Walker bring us into the present. Since 1985, Nickas has organized over 60 exhibitions for galleries and museums as an independent curator. As Curatorial Advisor at P.S. 1 from 2003-2007, he organized more than 20 exhibitions, including *Stephen Shore: American Surfaces*, *Wolfgang Tillmans: Freedom From The Known*, *William Gedney-Christopher Wool: Into the Night*, *Peter Hujar* and the Lee Lozano retrospective, *Drawn From Life*. Nickas's book, *Live Free or Die: Collected Writings 1985-1999* was published by Les Presses du réel in 2000, and *Collection Diary*, an account of his year-long project to "play" at being a collector, was published by JRP in 2004.

Theft Is Vision
3-905770-36-9 / 978-3-905770-36-0
Paperback, 6 x 8 in. / 160 pgs / 24 b&w.
U.S. \$22.00 CDN \$26.00
September/Nonfiction & Criticism

HATJE CANTZ



Contemporary Art
and the Museum

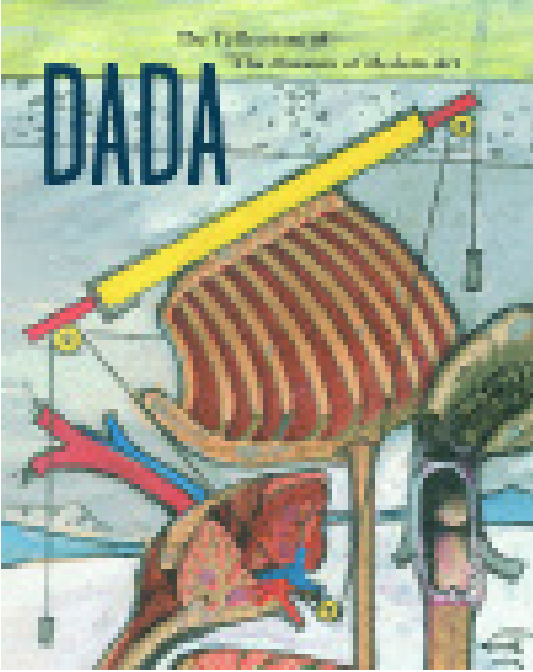
A Global Perspective

Edited by Andrea Buddensieg, Peter Weibel.

Text by Claude Ardouin, Hans Belting.

All over the world, contemporary art is moving into traditional museums, its institutionalization an ongoing proposition with swiftly evolving practices. And more than ever before, the art of the moment is being made and collected internationally. Global art production is affecting museums everywhere, even those in traditional centers of cultural influence. For international artists, the question is how to get themselves and their work to cultural centers; for their home states and museums, the question is how to assimilate globalized contemporary art and its local stars. While institutions outside the West are often also outside a crucial loop of money and influence, the increasing range of biennials—from São Paulo to Senegal's Dak'Art—is redrawing the map. This essay collection explores the impact of contemporary non-western art and the world's local museums. Writers include Peter Weibel of ZKM Karlsruhe and Claude Ardouin of the British Museum.

Contemporary Art and the Museum
3-7757-1933-4 / 978-3-7757-1933-9
Paperback, 6 x 9 in. / 256 pgs / 45 color.
U.S. \$40.00 CDN \$48.00
July/Nonfiction & Criticism



THE MUSEUM OF MODERN ART, NEW YORK

Dada
The Collections of The Museum of Modern Art
Edited by Anne Umland, Adrian Sudhalter.

The first publication devoted exclusively to the Museum of Modern Art’s unrivaled collection of Dada works, this volume begins with a core group acquired on the occasion of the landmark *Fantastic Art, Dada and Surrealism* exhibition of 1936, which was enriched in 1953 by a bequest selected by Marcel Duchamp, and includes all of the important pieces that have augmented the collection over the years. It presents the movement in its full international and interdisciplinary scope during its defining years, from 1916 through 1924. Catalyzed by the major Dada exhibition that appeared in Paris, Washington, D.C., and at The Museum of Modern Art in 2005 and 2006, the book benefits from the latest scholarly thinking, not only as found in the exhibition’s catalogues but also in the critical responses to them, as well as in an ambitious series of seminars organized around the show. Featuring generously illustrated essays that focus on a selection of the Museum’s most important Dada works, this publication highlights works in many media, including books, journals, assemblages, collages, drawings, films, paintings, photographs, photomontages, prints, readymades and reliefs. It also includes a comprehensive catalogue of the Museum’s Dada holdings, including those in the Museum’s Archives and Library. This scholarly yet accessible catalogue is edited by Anne Umland and Adrian Sudhalter with conservation editor Scott Gerson.

Dada
0-87070-668-3 / 978-0-87070-668-4
Paperback, 8.75 x 11 in. / 336 pages / 100 color / 50 b&w.
U.S. \$40.00 CDN \$48.00
January/Art

JRP RINGIER

The Situationist International (1957-1972)

Edited by Heinz Stahlhut, Juri Steiner, Stefan Zweifel.
Text by Hans-Ulrich Obrist, Jean Beaudrillard, Giorgio Agamben, et al.

A precursor to Arte Povera, Fluxus and Punk, the Situationist International has bequeathed a uniquely complex and conflicted legacy to contemporary art-making. Led by Guy Debord and Raoul Vaneigem, it initially favored the production of art objects; by 1962, collective debate on the role of art had caused the expulsion of its fine-artist members, including Asger Jorn, other members of Cobra and the entire Munich-based Gruppe SPUR. The revolution envisaged by the Situationist International demanded creativity in everyday life, the constructing of situations or the “fashioning of a temporary micro-environment and series of events for a single moment in the life of several individuals.” *The Situationist International (1957-1972)* (the catalogue for the eponymous exhibition at Centraal Museum, Utrecht, and Museum Tinguely, Basel) is the first publication to evaluate the creative contributions of the SI. It addresses three areas of Situationist practice: firstly, anonymous and communal artistic production (e.g. Cobra, Asger Jorn’s folk art research and the “Bauhaus Imaginiste”); secondly, “détournement,” variously translated as “diversion” or “subversion,” a key SI strategy in which extant works such as advertisements, comics, paintings or films are politically reconstituted by collage or other means; and thirdly, the practice of “dérive”—“drift” or purposeless wandering in an urban milieu—which generated the now widely known phenomenon of “psychogeography” and led to radical reassessments of architectural practice. *The Situationist International* includes new unpublished SI documents and essays by Giorgio Agamben, Hans Ulrich Obrist, Peter Sloterdijk and Philippe Sollers.

The Situationist International (1957-1972)
3-905770-14-8 / 978-3-905770-14-8
Paperback, 8.5 x 11.5 in. / 256 pgs / 100 color / 150 b&w.
U.S. \$34.00 CDN \$41.00
July/Art



POLIGRAFA

Willem de Kooning: Works, Writings, Interviews

Text by Sally Yard. Interview by Harold Rosenberg, James T. Valliere.

Willem de Kooning arrived in the United States in 1926 as a 22-year-old stowaway from Holland—soon to become a leading figure in the emergence of Abstract Expressionist painting in New York. This volume presents over 100 illustrations from each phase of de Kooning’s career, and describes the personal and art historical background behind his work and its critical reception. Sally Yard, author of *Willem de Kooning: The First Twenty-Six Years in New York*, details the progress of de Kooning’s career, from his brief stint as a WPA painter, to his first one-person exhibition of abstract work in 1948. Five years later, his series of women rendered in aggressive, lashing gestures stunned contemporaries, not only for their vehemence but for their supposed reversal in direction from “pure” abstraction to figuration. Of course, the alternation, struggle and intertwining between these two tendencies remained essential to de Kooning’s work over six decades (as he once commented, “I was reading Kierkegaard and I came across the phrase ‘To be pure is to will one thing.’ It made me sick.”) Featuring some of de Kooning’s most remarkable writings, interviews with Harold Rosenberg and James T. Valliere, lavish illustrations and Yard’s accessible scholarly discussion, *Willem de Kooning: Works, Writings, Interviews* is invaluable for anyone seeking to understand the work and impact of this twentieth-century master.

Willem de Kooning: Works, Writings, Interviews
84-343-1138-0 / 978-84-343-1138-1
Hardcover, 8.5 x 11 in. / 160 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
July/Art



POLIGRAFA

Giorgio Morandi: Works, Writings, Interviews

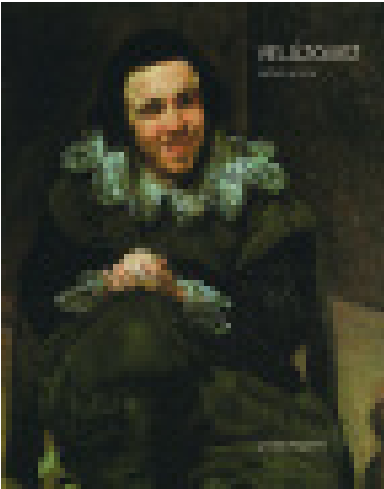
Text by Karen Wilkin. Interviews by Edouard Roditi, Pepino Mangravite.

Giorgio Morandi’s steady pursuit of a poetic vision in still-life and landscape painting (as well as engravings and etchings) has secured him a singular and revered position in the history of Modern art. While drawing on the achievements of Giotto, Cézanne, the metaphysical painters and the Cubists, Morandi’s work finally resembles no one else’s and quietly defies paraphrase: everything is enigmatically clarified in the work itself, in all its apparent simplicity, on terms entirely specific to the artist’s compositional gifts, in which respect he might almost be the Erik Satie of painting. As Morandi himself put it, “Truth is written in a different alphabet from ours: its characters are triangles, squares, circles, spheres, pyramids, cones and other geometrical figures.” His still-lifes and landscapes could be described too easily as serene in their groupings of muted objects, but strange tensions arise among these objects in their clusterings and quiet nuances of light and color. The original writings and interviews collected in this substantial new volume trace Morandi’s various influences, illuminate the atmosphere of Bologna that so characterized the artist’s sensibility, and allow us to analyze the myth that has formed around his life and personality. Karen Wilkin, editor of this volume and the author of monographs on Georges Braque, Anthony Caro, Helen Frankenthaler, Hans Hofmann, Kenneth Noland and David Smith, has assembled an important contribution to the critical understanding of this great artist.

Giorgio Morandi: Works, Writings, Interviews
84-343-1140-2 / 978-84-343-1140-4
Hardcover, 8.5 x 11 in. / 160 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
July/Art



POLIGRAFA



Velázquez

Text by Santiago Alcolea.

Like his Dutch contemporary Vermeer, Diego Velázquez (1599-1660) had little reputation outside of his native land until the nineteenth century, when the Spanish royal painting collections became state property and were installed in the Prado Museum in Madrid. The year was in 1819, and several private and official collections in London and Paris also benefited. Unlike Vermeer, however, Velázquez had a fairly large oeuvre waiting to be rediscovered—and rediscovered it was, with great rapidity and enthusiasm. Goya and Manet are almost inconceivable without the precedent of Velázquez’s portraiture, and in fact Manet even called the Spaniard “the painter of painters.” His impact on French Impressionism was colossal. And two of the twentieth century’s most famous artists painted direct homages: Picasso made a version of “Las Meninas” in 1957; and Francis Bacon’s “screaming popes” are based on Velázquez’s 1650 portrait of Pope Innocent X. From Goya until today, Velázquez’s work has been recognized not only as the essential forerunner to Modern painting, but also as the greatest exponent of seventeenth-century Spanish art.

Velázquez
84-343-1136-4 / 978-84-343-1136-7
Hardcover, 8.5 x 11 in. / 128 pgs / 100 color.
U.S. \$34.00 CDN \$41.00
July/Art

POLIGRAFA



El Greco

Text by Santiago Alcolea.

El Greco (born Domenicos Theotocopoulos, 1541-1614) was born on the Greek island of Crete, then a Venetian colony, and went as a youth to Venice, where he began by painting icons in the Byzantine style for the Greek community there. He soon succumbed to the powerful influences of Titian, Tintoretto and, later, Michelangelo. In 1576, El Greco went to Spain, settling in Toledo, where he spent the rest of his life—producing the depictions of the Toledan landscape that are justly among his best-loved works. El Greco’s art aimed to arouse religious fervor in its viewers: consequently his brushwork is ecstatically free, color is used expressively and figures are elongated to maximum tension by their emphatic gestures. His work brings a great age of Christian art to its close. With 108 full-color illustrations, including all of his bestknown and most characteristic works, this volume offers the reader a wide overview of the work of one of the world’s most innovative painters.

El Greco
84-343-0966-1 / 978-84-343-0966-1
Hardcover, 8.5 x 11 in. / 128 pgs / 108 color.
U.S. \$34.00 CDN \$41.00
July/Art

HATJE CANTZ



Rembrandt: Drawings from the Berlin Kupferstichkabinett

Text by Holm Bevers.

The Dutch master Rembrandt van Rijn (1606-1669) was one of the greatest draftsman of all time. Even small and quick sketches reveal his incomparable skill in capturing compositions, figures, groups, human gestures, facial expressions and landscapes with just a few strokes. Although some of Rembrandt’s drawings served as preparatory studies for paintings and etchings, most are conceptual works in which he investigated motifs of movement and expression, recording ideas for his own works and those produced by pupils in his studio. Encompassing works from Rembrandt’s entire career, this compact and exquisitely produced monograph presents the full spectrum of the genres and materials used in the drawings. In addition, recent scholarship has revealed that many drawings once attributed to Rembrandt were in fact done by his pupils. Of the 126 drawings in the important Berlin collection from which this volume draws its illustrations, only 55 are still considered original works by the master. Each of these is presented here within a scholarly text by Holm Bevers. As well, a selection of 25 drawings by Rembrandt’s pupils is examined in light of the most recent research.

Rembrandt: Drawings from the Berlin Kupferstichkabinett
3-7757-1924-5 / 978-3-7757-1924-7
Hardcover, 7.75 x 10.5 in. / 144 pgs / 89 color.
U.S. \$40.00 CDN \$48.00
June/Art

HATJE CANTZ



Angelica Kauffmann: A Woman of Immense Talent

Edited and with text by Tobias G. Natter.

Angelica Kauffman (1741-1807) was a star. A portrait painter, history painter, printmaker and designer known in her lifetime as one of the wealthiest bourgeois women of her era, she was called “perhaps the most cultivated woman in Europe,” by the German philosopher J. G. Herder. History painting might have been the way to prestige, but it was Kauffmann’s portraits that opened avenues to an international aristocratic and intellectual social world. This volume gathers approximately 150 works, and is the first publication to rigorously connect them to her personal history and to London and Rome, where she lived. Kauffmann settled permanently in Rome in 1782, and made her home a welcome meeting place for artists and writers. Goethe, a regular, called her a “woman of immense talent,” and his assessment is borne out, more than 200 years later, by this study of her work.

Angelica Kauffmann: A Woman of Immense Talent
3-7757-1984-9 / 978-3-7757-1984-1
Hardcover, 10 x 12 in. / 272 pgs / 200 color.
U.S. \$55.00 CDN \$66.00
September/Art

EXHIBITIONS INTERNATIONAL



Théo Van Rysselberghe

Text by Khadija Jlaidi, Olivier Bertrand, Patricia vander Elst-Alexandre, Véronique Jago-Antoine, Claire Maingon, Dominique Lostein, et al.

The Belgian painter Théo Van Rysselberghe (1862-1926) is one of the most emblematic figures of the Neo-Impressionist movement, together with Georges Seurat and Paul Signac. With his delicate touch, refined chromatic sense and great elegance—above all in his portraits—he produced some of the finest works of Divisionism. Yet Van Rysselberghe’s oeuvre is not limited to his best-known works of his Neo-Impressionist period (1888-96). Distancing himself from the strict division of colors, he subsequently moved towards a more fluid style that nevertheless retained his signature luminosity. His portraits and female nudes, the landscapes he brought back from his numerous trips to Morocco, France, Italy, Spain and the Netherlands, all reveal an insatiable curiosity and an immense talent, coupled with a rare sensibility. This generous new catalogue presents many works that have never been published before.

Théo Van Rysselberghe: Retrospective
90-5779-080-7 / 978-90-5779-080-5
Hardcover, 9.75 x 11.75 in. / 256 pgs / 200 color.
U.S. \$80.00 CDN \$96.00
July/Art

EXHIBITIONS INTERNATIONAL

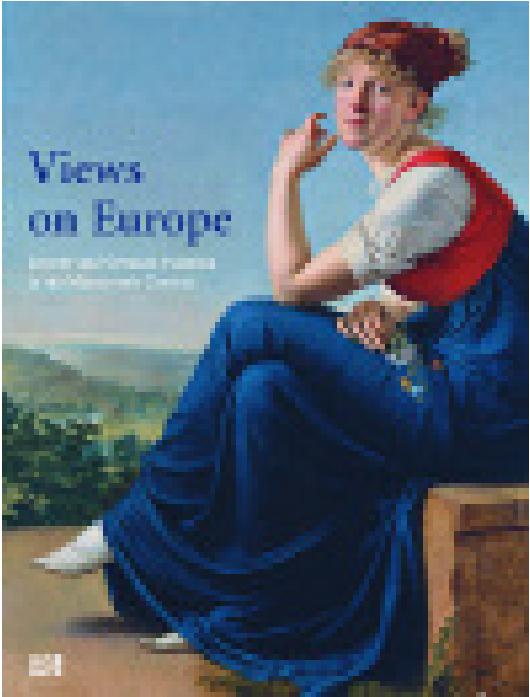


Paul Delvaux

This monograph investigates the work of the Belgian Surrealist painter Paul Delvaux, a colleague of Rene Magritte’s whose best-known works feature odd groupings of female nudes who stare into space, transfixed, while making enigmatic gestures in Surreally mismatched settings—for example while walking down an empty street, reclining in a train station or gathering in a complex of classical buildings. Sometimes these haunting muses wander through space accompanied by a skeletons; other times, they sit silently in long and sombre Puritanical dresses, as if serving out a penance.

Paul Delvaux was born in Antheit, Belgium, in 1897. As a young man, he studied music, Greek, Latin and literature, and was profoundly influenced by all of these investigations, also finding interest in astronomy and geology. In the 1920s he was influenced by the work of Giorgio de Chirico, and in the 1930s, he found much in common with his compatriot, Rene Magritte. All of these influences can be found in his mature work. Delvaux had a long and illustrious career as a showing artist, exhibiting internationally for decades, and was named director of the Royal Academy of the Fine Arts of Belgium in 1965. He died in Veurne in 1994.

Paul Delvaux
90-858640-7-0 / 978-90-858640-7-3
Paperback, 10.75 x 8.5 in. / 204 pgs / 200 color.
U.S. \$55.00 CDN \$66.00
July/Art



HATJE CANTZ

Views on Europe

Europe and German Painting in the Nineteenth Century

Text by Ulrich Bischoff, Wolfgang Cortjaens, et al.

Views of Europe collects not just the literal views that its title suggests, but perspectives on German and European painting. It juxtaposes the works of German masters of the nineteenth century—Caspar David Friedrich, Adolph Menzel, Max Liebermann—with painters of similar interests and stature from abroad, pointing up the interactions between nineteenth-century artistic production in Germany and throughout the continent. Areas of influence catalogued here include Italy, whose atmosphere inspired Karl Blechen, Arnold Böcklin and Oswald Achenbach; northern Europe, through the Academy in Copenhagen and the discovery of Nordic myths in paintings by Philipp Otto Runge and Caspar David Friedrich; Switzerland and Austria, whose mountainous regions evoke both freedom and the romantic cult of nature; and Belgium, England, France, Spain, Poland and the Netherlands. With 150 masterpieces from 20 major German collections.

Views on Europe

3-7757-1941-5 / 978-3-7757-1941-4

Hardcover, 9.5 x 12.5 in. / 416 pgs / 382 color / 13 b&w.

U.S. \$65.00 CDN \$78.00

June/Art

MFA PUBLICATIONS

Art of Collecting

The Spaulding Brothers and Their Legacy

Text by Frederic A. Sharf.

The scions of a prominent Boston family, the brothers William and John Spaulding are remembered today for their legacy as art collectors in the early decades of the twentieth century. It was thanks to them that the Museum of Fine Arts, Boston, acquired some of its most enduring masterworks: major European paintings by Goya, Cézanne, van Gogh, Matisse and many others; oils, watercolors and drawings by American masters such as Hopper, Kent and Homer; a remarkable archive of World War I propaganda posters; not to mention its world-renowned collection of Japanese prints. But while the Spaulding name has long been esteemed among art lovers, little has been known about the brothers themselves. Here, historian and collector Frederic A. Sharf sheds light on the men behind these landmark acquisitions, drawing on scores of family papers and archival documents. Handsomely illustrated with artworks from across the spectrum of the Spauldings' collection, as well as with numerous period photographs, this book portrays the crucial role played by collectors in shaping the public trusts that visitors enjoy to this day.

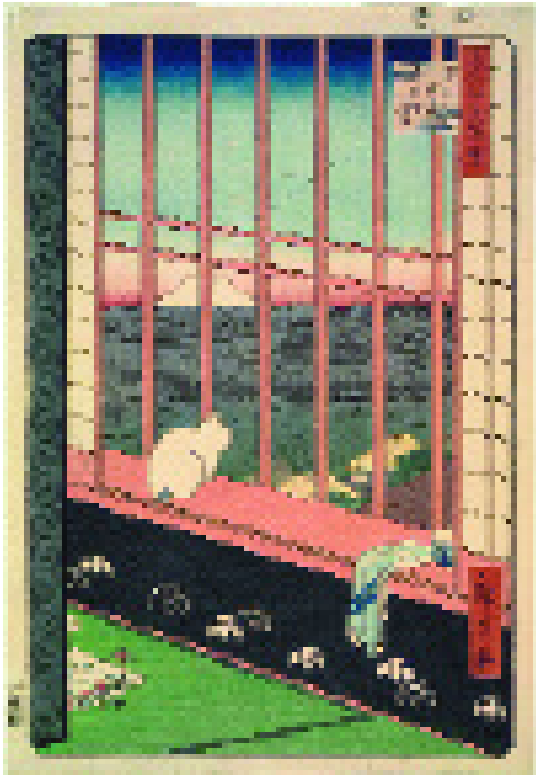
Art of Collecting

0-87846-723-8 / 978-0-87846-723-5

Paperback, 9 x 9.5 in. / 144 pgs / 100 color / 20 b&w.

U.S. \$24.95 CDN \$30.00

January/Art



MFA PUBLICATIONS

Silver of the Americas, 1600-2000

American Silver in the Museum of Fine Arts, Boston, Volume 3

Edited by Gerald W.R. Ward and Jeannine Falino.

Text by Gerald W.R. Ward, Jeannine Falino, Jane Port, Rebecca Ann Gay Reynolds.

At more than 500 pages, and featuring 1000 detailed reproductions, this handsome, extensive collection catalogue complements and updates Kathryn C. Buhler's landmark 1972 opus, *American Silver, 1655-1825*. It includes all of the American silver in the Museum of Fine Art's esteemed collection, including many previously unpublished works acquired between 1972 and 2004. Also featured are a number of works created after 1825 that did not appear in the Buhler catalogue—such as a Tiffany pitcher from the 1876 Philadelphia Centennial, the very first piece of American silver acquired by the museum. *Silver of the Americas* presents a chronological sweep from the seventeenth century to the present, with chapters on the Colonial era, the Federal period, the Revival styles of the nineteenth century, the aesthetic movement, the Arts and Crafts period, and twentieth-century Modernism, as well as a chapter on silver from Mexico and South America and another devoted to church silver. This major new reference work details nearly 700 objects in over 400 entries, providing lengthy discussions of the objects, as well as notes on their maker, use, history, and technique. Comprehensive and authoritative, this is the definitive guide to one of the world's most renowned collections of American silver.

Silver of the Americas, 1600-2000

0-87846-721-1 / 978-0-87846-721-1

Hardcover, 9 x 10.75 in. / 544 pgs / 1,000 b&w and 30 color.

U.S. \$100.00 CDN \$120.00

February/Decorative Arts



MFA PUBLICATIONS

The Elephant and the Lotus

Vietnamese Ceramics in the Museum of Fine Arts, Boston

Introduction by John Stevenson. Text by Philippe Truong.

For more than 2000 years, using the excellent clays of the Red River Valley, Vietnamese potters have produced some of the most sophisticated ceramic artifacts in Southeast Asia, dovetailing the Chinese ceramic tradition with other traditions—such as those of Cambodia and Champa—in original and idiosyncratic ways. The combination of skilled potting with somewhat “casual” finish, calligraphic painting and certain chance effects in glazing are all qualities typical of Vietnamese ceramics. Today, partly prompted by several recent archaeological retrievals, these qualities are stimulating the interest of a widening circle of collectors and connoisseurs. *The Elephant and the Lotus: Vietnamese Ceramics in the Museum of Fine Arts, Boston* considers this vital and hitherto obscured tradition by highlighting over 200 examples from the Museum's superb collection. Ranging from earthy and practical stoneware produced over two millennia ago (the earliest Vietnamese potteries date back to the Hung period in 700 B.C.), to the gloriously decorated ewers and bowls created a thousand years later, or to the fine blue-and-white porcelains produced between the fifteenth and nineteenth centuries (before the advent of French colonial rule), the works gathered here reflect the natural wonders of Vietnam and the ingenuity of its ceramists. With extensive presentations by expert Philippe Truong, including an essay on the natural motifs particular to Vietnamese pottery, *The Elephant and the Lotus* is both the first complete publication of a remarkable collection and an indispensable introduction to a rapidly growing field of study in Asian decorative arts.

The Elephant and the Lotus

0-87846-717-3 / 978-0-87846-717-4

Hardcover, 9 x 10 in. / 272 pgs / 280 color / 10 b&w.

U.S. \$85.00 CDN \$102.00

January/Decorative Arts/Asian Art



MFA PUBLICATIONS

Shy Boy, She Devil, and Isis: The Art of Conceptual Craft

Edited and with text by Gerald W. R. Ward and Julie Muñiz.
Introduction by Matthew Kangas.

The works presented in *Shy Boy, She Devil, and Isis: The Art of Conceptual Craft*, from the well-known California collection of Ronald C. and Anita L. Wornick, capture an exciting shift in the evolution of contemporary sculptural arts. Beginning in 1985, the Wornicks assembled a major collection of contemporary decorative arts, primarily by Americans but also including European, Australian, and Asian artists. This collection features works created after 1980 and represents a coming of age of the studio craft movement across the world. Working in clay, glass, metal, wood and fiber, the 107 artists featured in this book—including Dale Chihuly, Viola Frey, Peter Voulkos, John Cederquist and Mary Van Cline—are distinct in their move away from the functional and toward the “purely” sculptural. Matthew Kangas’ introductory essay notes how these works surpass and overturn the arbitrary, misleading category of craft, while Gerald W. R. Ward and Julie Muñiz discuss the material innovations shown by these artists, whose works, taken together, define the cutting edge of craft. The pieces in *Shy Boy, She Devil, and Isis* exemplify the skills and individualities of their makers; as a group, they suggest a bold conceptual shift and an erasure of the boundaries separating craft from fine art.

Shy Boy, She Devil, and Isis: The Art of Conceptual Craft
0-87846-718-1 / 978-0-87846-718-1
Hardcover, 9.5 x 10.5 in. / 256 pgs / 160 color.
U.S. \$55.00 CDN \$66.00
October/Decorative Arts

Exhibition Schedule
Boston: MFA Boston, 09/10/07–01/06/08



ESOPUS FOUNDATION LTD



Previously Announced.

Esopus 8

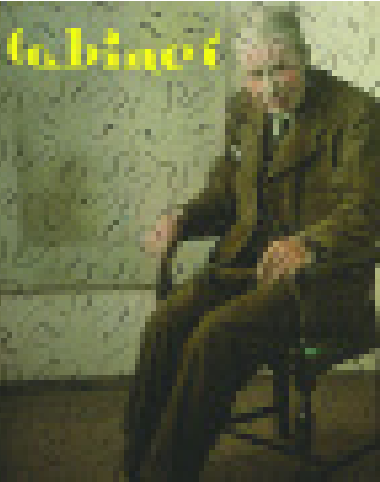
Edited by Tod Lippy.

Esopus 8 features artists’ projects by Dawn Clements (an 11.5 x 39-inch fold-out), Neil Goldberg (a 16-page portfolio) and Allen Ruppersberg (10 removable panels related to a brand-new body of work). Also: a contribution from Philadelphia’s Headlong Dance Theater, which relates the process behind the company’s highly regarded *Cell*, 2006; facsimile reproductions of 1960s letters from the artist James Lee Byars to MoMA curator Dorothy Miller (the second installment of the *Modern Artifacts* series, presented in collaboration with The Museum of Modern Art Archives); two “Guarded Opinions” from guards at the Hammer Museum in Los Angeles—offering commentary on paintings by Degas and Gustave Moreau; an anonymous confessional piece about the life of a “decor artist”; a selection of never-before-published map sketches by Michigan artist Neil Greenberg; Angus Trumble’s “2001 in Retrospect”; and a found object from Stephen Weyl. For this issue’s themed CD, musicians were asked to scour their email junk folders for a piece of spam that would serve as inspiration for a song. Participants include Final Fantasy (Owen Pallett), Frida Hyvönen, Dylan in the Movies, the Submarines and Greg Tate’s Garage Band.

Esopus 8
0-9761641-5-9 / 978-0-9761641-5-9
Pbk w/ audio CD, 9 x 11.5 in. / 132 pgs / illust. thrt.
U.S. \$10.00 CDN \$12.00
June/Journals

Esopus 9
0-9761641-9-1 / 978-0-9761641-9-7
Paperback, 9 x 11.5 in. / 136 pgs / illust. thrt.
U.S. \$10.00 CDN \$12.00
November/Journals

CABINET



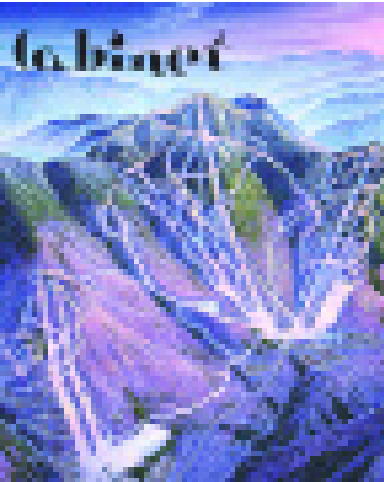
Cabinet 26: Magic

Edited by Jonathan Allen.

“Secular magic,” in the words of historian Simon During, is a category designed to differentiate the activity of the modern stage magician from the classical alchemist or occultist. Yet an appraisal of these non-supernatural forms of magical entertainment nevertheless provides the chance to trace the complex network of social and cultural forms to which secular magic owes a debt—from pioneering theatrical devices, novel approaches to stagecraft, and the harnessing of scientific principles in the service of trickery to modes of discourse and performance that draw heavily upon traditional religious, folkloric or shamanic prototypes. Guest-edited by London artist and critic Jonathan Allen, *Cabinet 26* features Allen on magic and warfare; Alexander Nagel on the history of images in magic; Yvonne Chireau on the legendary conjuror “Black Herman” and the connections between African-American stage magic and African religious traditions; and conversations between Simon During and scholar and author Marina Warner, and between artist Sally O’Reilly and Ian Saville, the “Socialist Magician.” Also: Amelie Hastie on eating at the movies; George Prochnik on Freud’s porcupine; Brian Dillon on Albert Bacon’s gesture guide for orators; Tim Davis on the color Olive and; a new ImplicaspHERE insert focused on Stripes.

Cabinet 26: Magic
1-932-698-22-1 / 978-1-932-698-22-0
Paperback, 7.75 x 9.75 in. / 112 pgs / illustrated throughout.
U.S. \$10.00 CDN \$12.00
August/Journals

CABINET



Cabinet 27: Mountains

Edited by Sina Najafi.

Looming large in both geological fact and socio-cultural significance, mountains promise grandeur, picturesque natural beauty, good health and the chance to literally rise above the everyday—yet they also menace our imaginations with their harsh conditions, dangerous terrain and deep sense of isolation. These multivalent moods have proved an enticement to sportsmen, scientists, poets and philosophers. Indeed, our modern notion of the “sublime” was born in the Alps—where, as the English critic John Dennis wrote in 1693, nature was revealed as not solely a “delight that is consistent with reason,” but also an experience “mingled with Horrors, and sometimes almost with despair.” *Cabinet 27* features Brian Dillon on the Cold War fact and Faustian fiction of Germany’s *Brocken*; Allen S. Weiss on Petrarch and the winds of Mount Ventoux; and Jeffrey Kastner on the eighteenth-century Alpine panoramas of Hans Conrad Escher von der Linth. It also features Christopher Turner on the “lunar photographs” of James Nasmyth; Viktoria Tkaczyk on scientist Robert Hooke; biologist J.S.B. Haldane on being the right size; artist projects by Casey Logan and Walead Beshty; and Peter Lamborn Wilson’s examination of the alchemical properties of building materials.

Cabinet 27: Mountains
1-932-698-23-X / 978-1-932-698-23-7
Paperback, 7.75 x 9.75 in. / 112 pgs illustrated throughout.
U.S. \$10.00 CDN \$12.00
October/Journals

LES PRESSES DU REEL



Charley 05
Edited by Maurizio Cattelan, Massimiliano Gioni, Ali Subotnick.
Charley is an approximately annual publication edited by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick, and designed by The Purtil Family Business. It is as visual as a magazine and as substantial as a book, but refuses to abide by either genre’s rules. Following earlier editions on the 2001-2002 New York art season, on neglected artists from the 80s and early 90s, and on museum acquisitions, this new volume rounds up the stray dogs of contemporary art—*Charley 5* features artists who have remained forgotten, proudly secluded or just unnoticed, in spite of their visionary work. Its galleries of obsessions mix professionals and amateurs, cult figures and unknowns, unheard prophets, voluntary outcasts and great solitary masters and freaks, celebrating the extreme subjectivity of more than 50 voices and implicitly questioning accepted hierarchies in the process. The editors have said of their recent work, “it’s a way to say, look around . . . The latest issues of *Charley* are a lot about ‘What ifs’: what if there were many more artists than we actually speak about? What if our artist list was just partial and irrelevant?” Good question.

Charley 05
1-933045-67-1 / 978-1-933045-67-2
Hardcover, 6 x 9 in. / 368 pgs
illustrated throughout.
U.S. \$39.95 CDN \$48.00
July/Journals

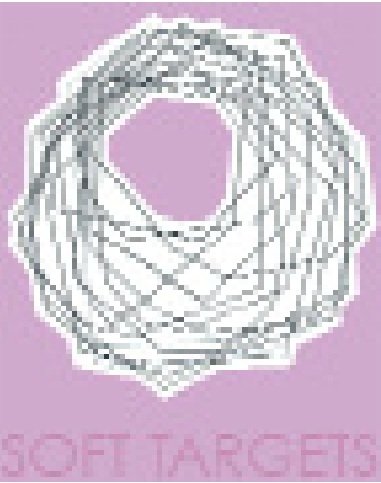
TURNER/A&R PRESS



GOZNE 2
Edited by Gabriel Orozco.
The second issue of Mexican artist Gabriel Orozco’s artist’s book/magazine *GOZNE* eschews the static energy of a strict artist’s book and instead functions as a vivid periodic compendium of collaborations, discussions and representations presented as distinct portfolios by the artists, architects, writers, fashion designers and theorists who are invited to contribute and collaborate each issue. Instead of simply highlighting a contributor’s work, it peeks through their archives, elucidates their thoughts and discloses their working materials. Nomadic in his life, always shifting in his practice, Gabriel Orozco is an artist who defies categorization. Working variously in sculpture, drawing, photography, installation, collage, painting, and video, he creates an art that is as diverse as the myriad issues it explores. Lyrical yet mundane, poetic yet commonplace, his works range from humble found and readymade objects to carefully constructed sculptures, large-scale installations, and finely crafted terracottas. Orozco lives and works in New York, where he is represented by Marian Goodman Gallery.

GOZNE 2
968-9056-16-6 / 978-968-9056-16-4
Paperback, 8.75 x 12 in. / 160 pgs / 120 color.
U.S. \$12.00 CDN \$14.00
July/Journals

SOFT TARGETS



Soft Targets: v.2.1
Text by Alain Badou, Jean-Jacques Schuhl, Chris Marker, Roberto Bolaño and Alexander Kluge. Artwork by Yto Barrada, Atelier Van Lieshout and Tamara Trouvé.
When *Soft Targets* launched its first issue in 2006, *The New York Times*, *Artforum* and other major cultural media covered its debut, calling this “excellent Brooklyn-based journal” of poetry, artwork, theory, short fiction, sound and other ephemera “impressive, substantial, and wide ranging.” This second volume follows up with contributions from renowned philosopher Alain Badiou, Prix Gouncourt winner Jean-Jacques Schuhl, Alexander Kluge, Chris Marker, Henri Michaux and the anonymous Paris-based political collective TIQQUN, along with artwork by John Waters, Yto Barrada, Christian Marclay and Nathalie Djurberg, among many others. Featuring the work of many of the brightest members of our creative aesthetic and political culture, *Soft Targets* is a dynamic meeting place. According to its editors, it is “the tightest of rings; a narrowing, and not widening, gyre; neither a stately pleasure dome, nor the expansive hunger of a corporation. *Soft Targets* is a colony.”

Soft Targets: v.2.1
0-9778751-1-3 / 978-0-9778751-1-5
Paperback, 6 x 7.25 in. / 256 pgs
illustrated throughout.
U.S. \$12.00 CDN \$14.00
June/Journals

BARD COLLEGE



Conjunctions 49: A Writers’ Aviary
Special Double Issue including a Festschrift for John Ashbery on his Eightieth Birthday
Edited by Bradford Morrow.
From the mythic phoenix rising from the ashes to the bird of paradise, which, according both to legend and Linnaeus, remained in flight its whole life, birds have set imaginations soaring. The sacred quetzal, the authoritative bald eagle, the wise owl, the gothic raven—there isn’t a species that has failed to inspire us symbol-crazy, earthbound human observers. Edited by Bradford Morrow, 2007 winner of the PEN/Nora Magid Award honoring a magazine editor with the highest literary standards and taste throughout their career, the newest installment of *Conjunctions* collects a vast spectrum of works about birds by ornithologists and everyday birders, together with poets and fiction writers from several continents. Among the many contributors are British poet Tim Dee, Canadian writer Sylvia Legris and Americans D. E. Steward, William H. Gass and Peter Orner. The issue also celebrates the distinguished half-century career of John Ashbery in a portfolio of essays addressing his oeuvre, book by book. Among the contributions co-edited by Morrow and Peter Gizzi: Reginald Shepherd on *Some Trees*, Susan Howe and Peter Straub on *The Tennis Court Oath*, Charles Bernstein on *Rivers and Mountains*, Ron Silliman on *Three Poems*, Susan Stewart on *Self-Portrait in a Convex Mirror*, Ann Lauterbach on *As We Know*, Cole Swensen on *Hotel Lautréamont*, Harry Mathews on *Your Name Here* and Robert Kelly on *Chinese Whispers*.

Conjunctions 49: A Writers’ Aviary
0-941964-65-5 / 978-0-941964-65-4
Paperback, 6 x 9 in. / 400 pgs.
U.S. \$15.00 CDN \$18.00
January/Journals

PARKETT

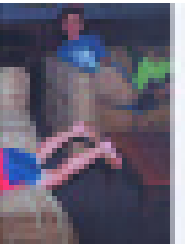


Previously Announced.
Parkett No. 79: Jon Kessler, Marilyn Minter and Albert Oehlen
Edited by Cay Sophie Rabinowitz. Text by Mark Godfrey, Glenn O’Brien, Katy Siegel, Paul Bonaventura, Andrea Scott, Pamela Lee.
Volume 79 of *Parkett* features Jon Kessler, Marilyn Minter and Albert Oehlen. In the tinkered gadgetry of Kessler’s retro sci-fi installations, we peek through surveillance cameras to see our own image among his analog programs crammed with detritus of all kinds. Kessler’s vista of (d)evolved cyberstuff is in a manic state of accumulation, as this data-diving artist masters the ecology of pure information. Within Marilyn Minter’s fetishistic, flawless pictures, we find a painter obsessed with the clear articulation of magnified sweat beads and pore-smear glitter. In each successive lip-smacking painting, Minter sets out to perfect beauty’s disguise, affirming both her pleasure in fashion imagery, and an appreciation of its vulgar mishaps. According to essayist John Kelsey, Albert Oehlen’s collage-paintings “seem almost bored of their own shock-value.” And yet this artist, one of the most significant German painters of the past 20 years, can make boredom look like a rigorous, if not delirious experiment. Also featured: Spencer Finch, Gelitin and Mark Wallinger, as well as essayists Paul Bonaventura, Mark Godfrey, Glenn O’Brien, Katy Siegel, Andrea Scott and Pamela Lee, to name a few.

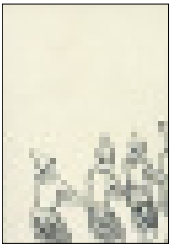
Parkett No. 79: Jon Kessler, Marilyn Minter and Albert Oehlen
3-907582-39-X / 978-3-907582-39-8
Paperback, 8 x 10 in. / 300 pgs / illustrated throughout.
U.S. \$32.00 CDN \$38.00
May/Journals
Parkett No. 80
3-907582-40-3 / 978-3-907582-40-4
Paperback, 8 x 10 in. / 300 pgs / illustrated throughout.
U.S. \$32.00 CDN \$38.00
October/Journals

J&L BOOKS

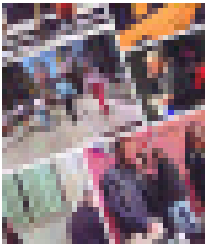
J&L Books is an Atlanta/New York based publisher committed to producing well-designed books of previously unpublished or rarely seen work by emerging artists. By encouraging artists who work outside the traditional context of galleries, J&L invents and fosters a place where the audience and artists are united by sensibility and enthusiasm. Over the course of seven years, the press has established a reputation for quietly delivering books that are works of art in themselves, printing in small runs and taking chances. Since turning non-profit in 2004, J&L has produced 2-5 new books each year with the support and collaboration of various cutting-edge institutions.



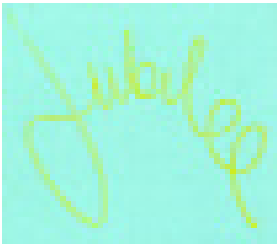
Michael Northrup: Beautiful Ecstasy
0-9701656-9-2 / 978-0-9701656-9-5
Hdcvr, 9.5 x 11 in. / 112 pgs / 51 color.
U.S. \$30.00 CDN \$36.00
June/Photography



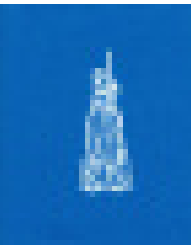
J&L Illustrated No. 2
0-9746908-2-1 / 978-0-9746908-2-7
Pbk, 4.75 x 7 in. / 208 pgs / 64 b&w.
U.S. \$20.00 CDN \$24.00
June/Journals



Gus Powell: The Company of Strangers
0-9701656-5-X / 978-0-9701656-5-7
Hdcvr, 8.5 x 10 in. / 96 pgs / 58 color.
U.S. \$25.00 CDN \$30.00
June/Photography



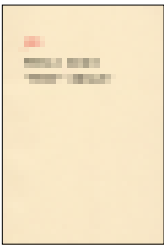
Ted Fair: Jubilee
0-9701656-4-1 / 978-0-9701656-4-0
Hdcvr, 9.25 x 7.75 in. / 64 pgs / 30 clr.
U.S. \$20.00 CDN \$24.00
June/Photography



Leanne Shapton: Toronto
0-9701656-8-4 / 978-0-9701656-8-8
Pbk, 8 x 10 in. / 112 pgs / 70 color.
U.S. \$30.00 CDN \$36.00
June/Art



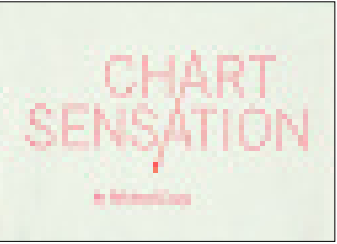
Paper Placemats
0-9746908-1-3 / 978-0-9746908-1-0
Pbk, 13.25 x 9.75 in. / 40 pgs / 30 clr.
U.S. \$25.00 CDN \$30.00
June/Photography/Art



JFL: What Does Why Mean?
0-9746908-4-8 / 978-0-9746908-4-1
Paperback, 5.25 x 7.75 in. / 200 pgs.
U.S. \$10.00 CDN \$12.00
June/Non-Fiction & Criticism



Serge Onnen: Drawings on Geology
0-9746908-3-X / 978-0-9746908-3-4
Pbk, 7.5 x 9.5 in. / 150 pgs / 125 b&w.
U.S. \$15.00 CDN \$18.00
June/Art



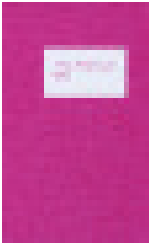
Michael Lewy: Chart Sensation
0-9746908-0-5 / 978-0-9746908-0-3
Flexi, 6.5 x 4.5 in. / 48 pgs / 25 color.
U.S. \$12.00 CDN \$14.00
June/Art



Jason Fulford: Crushed
0-9701656-7-6 / 978-0-9701656-7-1
Hdcvr, 7 x 9 in. / 96 pgs / 65 color.
U.S. \$25.00 CDN \$30.00
June/Photography

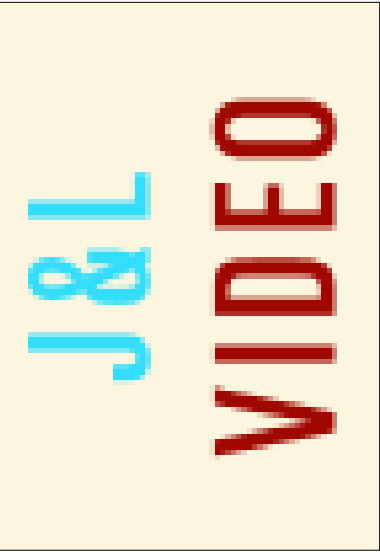


Michael Schmelling: Shut Up Truth
0-9701656-3-3 / 978-0-9701656-3-3
Hdcvr, 10.25 x 9 in. / 48 pgs / 25 clr.
U.S. \$25.00 CDN \$30.00
June/Photography



Harrell Fletcher: The American War
0-9746908-5-6 / 978-0-9746908-5-8
Hdcvr, 5 x 7.5 in. / 96 pgs / 105 color.
U.S. \$15.00 CDN \$18.00
June/Photography

J&L BOOKS



J&L Video

Edited by Leanne Shapton, Jason Fulford.
J&L Video is the first in a new series of anthology DVDs featuring 12 original shorts, each under seven minutes, by contemporary artists and film-makers. In the spirit of the book series *J&L Illustrated*, *J&L Video* compiles films and video works from around the world with a sensibility that combines the real and the ridiculous. Featured works include Catherine Ross's split-screen, cropped outtakes from the TV show *The Price is Right*; Matt McCormick's *Destiny*, a bizarre world of clicking and applause; dreamy documentary sketches about family by Brock Enright; stock figurative illustrations representing all of human history in a continuous loop by Oliver Laric; Will Rogan's incredibly mundane experiments with chance; Julie Lequin's *Sounds Like Julie*, in which the artist is imitated by her friends; an exchange between a photographer and his subject in the American Southwest by Amy Harrington; Ed Panar's ebullient music video, *Here I Go Again*; Shana Moulton's exercise-video fantasy world, *Feeling Free*; and Andrew Lampert's fashionshoot nightmare.

J&L Video
0-9746908-8-0 / 978-0-9746908-8-9
DVD (NTSC), 5.25 x 7.5 in.
U.S. \$15.00 CDN \$18.00
October/Film

J&L BOOKS



Anne Daems: 72 Girls and Some Boys Who Could Be Models
Interview by Dan Graham.

In the winter of 2005, Belgian photographer Anne Daems lived in New York City for six months as a Resident of the International Studio and Curatorial Program. In this small book of street photography, Daems focuses her lens on young New Yorkers, captured unawares—on the sidewalks of Soho, in the subway, under scaffolding, in traffic, and through shop windows. These delicate surveillance snapshots raise questions about voyeurism, youth, conventional beauty and how we tend to classify strangers. They are accompanied by an interview between Daems and artist Dan Graham, whose work also deals with surveillance:
DG: Well, your work is about people. You're interested in people, aren't you?
AD: Mmmmm.
GD: You're not interested in technique, like Gursky.
AD: No, not at all.
DG: Basically in normal people. But how normal are people? (both start laughing)
AD: Well, the nicest people are a bit abnormal.

Anne Daems: 72 Girls and Some Boys Who Could Be Models
0-9746908-9-9 / 978-0-9746908-9-6
Hardcover, 8 x 6 in. / 80 pgs / 77 color.
U.S. \$20.00 CDN \$24.00
October/Photography

J&L BOOKS



Darin Mickey: Stuff I Gotta Remember Not to Forget
Edited by Jason Fulford.

In 2001, Darin Mickey, a photographer, musician and teacher at the International Center of Photography and Cooper Union in New York, began to document his father's life at work and at home. *Stuff I Gotta Remember Not to Forget* is a portrait of Ken Mickey, who sells storage space in converted caves and abandoned mines throughout Kansas. We follow Darin following his father as he makes cold calls, watches television, attends meetings at the Masonic Temple, drives through underground tunnels and drinks his scotch on the rocks. Mickey's pictures deftly capture the emotions that an adult experiences around his parents; there is an unfamiliarity with the familiar, and the vying feelings of attraction and rejection of where one comes from. The title of this volume—taken from a Ziggy comic bulletin board—implies both the ambivalence and urgency of what family means once one leaves the fold. As much a memoir of Mickey's family life as a portrait of a salesman, *Stuff I Gotta Remember Not to Forget* is a document of the suburban Midwest, in turns honest, ridiculous and tender.

Darin Mickey: Stuff I Gotta Remember Not to Forget
0-9746908-7-2 / 978-0-9746908-7-2
Hardcover, 10 x 8 in. / 48 pgs / 25 color.
U.S. \$25.00 CDN \$30.00
June/Photography

RADIUS BOOKS

D.A.P. is pleased to welcome Radius Books, a new publisher of fine art and photography monographs located in Santa Fe, New Mexico. Radius believes that books are embodiments and vehicles for beauty, reflection and change. In this spirit, they inaugurate their publishing program with forthcoming titles by Mark Klett, Otto Donald Rogers, Judy Tuwaletstiwa and Johnnie Winona Ross.



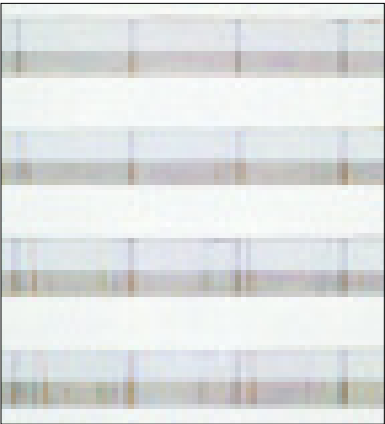
Otto Donald Rogers

Foreword by Anthony Caro.

Clement Greenberg once praised the young Otto Rogers as “an artist of amazing talent, worthy of an international reputation.” Widely collected in Canada, Rogers is considered one of that country’s leading artists. His work is an inspired exploration of landscape and abstraction, rooted in a thorough understanding of the history of Modern art. Rogers’ own personal beliefs in the physical world as a reflection of spiritual realms have factored heavily in his work, lending an exquisite dimension of refinement and subtlety to his organic-feeling, spiritually infused paintings. This first substantial monograph will open his work to a wide-ranging audience.

Otto Donald Rogers was born on the plains of Saskatchewan, in the town of Kerrobert in 1935. Since 1960 Rogers has been a member of the Baha’i Faith; in 1988, he moved to Israel to serve the International Teaching Center at the Baha’i World Centre in Haifa, staying for 10 years before returning to Canada. The artist currently lives in Prince Edward County in southern Ontario.

Otto Donald Rogers
1-934435-03-1 / 978-1-934435-03-8
Clothbound, 10.75 x 9.25 in. / 160 pgs / 50 color.
U.S. \$50.00 CDN \$60.00
October/Art



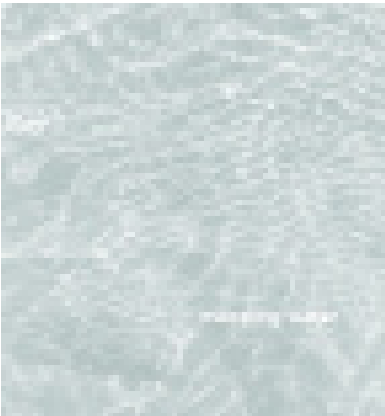
Johnnie Winona Ross

Foreword by Douglas Dreishpoon.

Text by Carter Ratcliff.

Johnnie Winona Ross’s quiet, contemplative and painstakingly produced paintings have created a stir in the contemporary art world. Often compared with Agnes Martin for both his Minimalist sensibility and his connection to New Mexico, Ross’s reputation has grown swiftly in recent years. The paintings are reductive, but evidently process-oriented in their layering. Ross begins by pouring thin rivulets of paint down tilted canvases with the streams of paint branching out as they flow towards the bottom to create organic forms. He then scrapes away most of the pigment, leaving faint traces of color, so that sometimes as many as 30 sanded and repainted layers will accrue. Ross’s paintings convey a spacious and tranquil palette grounded in these highly worked surfaces. This first major publication on Ross’s work also features an essay by Carter Ratcliff.

Johnnie Winona Ross
1-934435-01-5 / 978-1-934435-01-4
Hardcover, 11.5 x 12.25 in. / 240 pgs / 90 color.
U.S. \$60.00 CDN \$72.00
October/Art



Judy Tuwaletstiwa:
Mapping Water

Judy Tuwaletstiwa combines paint and canvas with sand, clay, fiber and sticks—materials particular to the Black Mesa in Northern Arizona, where she lived for several years on a Hopi reservation. In *Mapping Water*, Tuwaletstiwa investigates the embrace of uncharted terrains. The first section begins with a definition of the word “genesis,” alongside small paintings that relate (and don’t relate) to various parts of the text, evoking thoughts on the “genesis” of ideas. Subsequent sections continue this exploration with content that varies from an iconic photograph from the Holocaust to a series of images of a dead crow that Tuwaletstiwa dissected and reassembled with curious results. Tuwaletstiwa writes, “This desert landscape opens the unconscious to me. In my work, whether writing or painting, I seek a language that embodies the elusive and mysterious images that resonate from the deep strata of the unknown.” In addition to Ms. Tuwaletstiwa’s international reputation as a painter, she is the recipient of a Lannan Foundation Literary Residency.

Judy Tuwaletstiwa: Mapping Water
1-934435-02-3 / 978-1-934435-02-1
Hardcover, 9.25 x 12 in. / 304 pgs / 150 color.
U.S. \$50.00 CDN \$60.00
October/Art

HATJE CANTZ



Made in Germany
Young Contemporary Art from Germany

Text by Martin Engler.

This comprehensive overview of current contemporary German art surveys the latest developments in a country not only reunified, east and west, but one with Europe. In recent years, more and more foreign artists have chosen to live and work in Germany. This volume offers a snapshot of their increasingly interdependent ecosystem, where national tradition mingles with cultural exchange. The book doesn’t group its 50 featured subjects by region of origin—half are from some kind of international background—or even necessarily by their current homes: it tracks the places where their works have been created, treating artistic production as an outcome of living and working together. Its subjects include a few of the most promising newcomers around, including Candice Breitz, Michael Elmgreen & Ingar Dragset, Sabine Hornig, Bjørn Melhus, Jonathan Monk, Julian Rosefeldt, Florian Slotawa, Simon Starling and Amelie von Wulffen.

Made in Germany
3-7757-1985-7 / 978-3-7757-1985-8
Paperback, 9 x 10.5 in. / 360 pgs / 200 color.
U.S. \$50.00 CDN \$60.00
September/Art

VEENMAN PUBLISHERS



Painting Now!

Text by Robert Fleck, Wim Pijbes, Hans den Hartog Jager, Jannet de Goede.

John Currin’s painting of a rustic woman with a straw hat and satchel full of flowers; Marlene Dumas’ portrait of a sallow nineteenth-century gentleman; Eberhard Havekost’s contemporary female torso in tank top and jeans; Sara van der Heide’s Madonna in hijab; and Wilhelm Sasnal’s lonely astronaut tinkering with a moon rover—these are the sorts of images you will find in this new survey of international contemporary figurative painting. Featuring work by Glenn Brown, George Condo, Peter Doig, Dumas, Eric Fischl, Lucian Freud, Alex Katz, Markus Muntean and Adi Rosenblum, Richard Phillips, Michael Raedecker, Neo Rauch, Jenny Saville, Luc Tuymans and many others, *Painting Now!* spans several generations to present a broad overview of contemporary painting by highlighting the most popular theme in Western art: the human figure. With a text and at least one image per artist, this survey gathers a compelling selection of work from 2000 until today.

Painting Now
90-869006-0-7 / 978-90-869006-0-2
Paperback, 8.75 x 9.5 in. / 224 pgs
illustrated throughout.
U.S. \$40.00 CDN \$48.00
July/Art

QUINT CONTEMPORARY ART



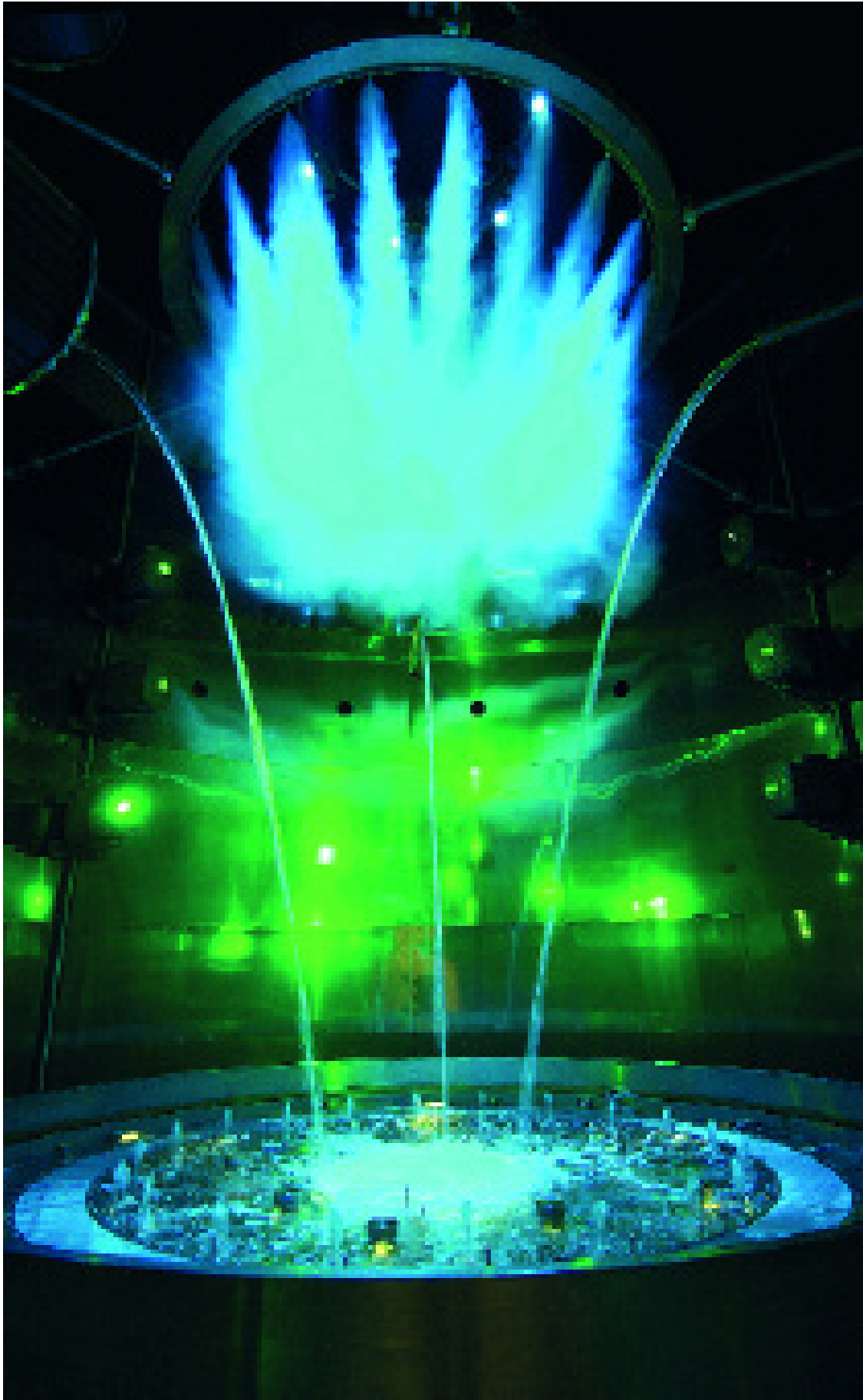
Ryan McGinness: A Rich
Fantasy Life

Text by Dominique Nahas, Pedro Alonzo, Jonathan Neil.

A Rich Fantasy Life explodes with sharp colorful new paintings by Ryan McGinness, an artist who “has mastered and integrated a seemingly infinite variety of visual languages, producing works that inhabit the ever-blurred border between high art and popular illustration,” according to *Artforum*. This 144-page hardback concentrates on the artist’s lush paintings of layered iconic worlds. It also features numerous photos of the artist’s installations as well as insightful sketches that reveal the developmental process behind his graphic drawings. Born in 1972 and educated at Carnegie Mellon University, Pittsburgh, **Ryan McGinness** is represented in New York by Deitch Projects, and on the west coast by Quint in La Jolla. He is the author of 10 books, including *Flatnessisgod*, and his work has been acquired by The Museum of Modern Art, New York, and London’s Saatchi Collection. His next museum show will be at the Virginia Museum of Fine Arts in Richmond.

Ryan McGinness: A Rich Fantasy Life
0-9713799-1-2 / 978-0-9713799-1-6
Hdcvr, 8.5 x 11 in. / 144 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
July/Art

Exhibition Schedule
La Jolla: Quint Contemporary Art,
04/07/07–05/19/07
New York: Pace Prints, 09/28/07–11/03/07
New York: Glen Horowitz, 11/15/07–12/31/07



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ART

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Steven Holl, "Fermentation Tank," multimedia simulation of the fermentation process. See *Steven Holl: Loisium, World of Wine*, published by Hatje Cantz, page 103.

NAI PUBLISHERS



OASE 72: Back to School

Edited by Johan Lagae, Mechteld Stuhlmacher, Bas van der Pol.

Is it a prison? An office block? A media center? School architecture is one of the field's greatest challenges, but, for political and financial reasons, rarely gets the attention it deserves. *OASE 72* observes the unusual example of the Netherlands, where a combination of policy changes and new design challenges have recently bumped this issue up on the public agenda. The renewed interest springs in part from an issue of global concern: the new demands of today's information society. Schools are also increasingly infiltrated by extra-curricular functions, and ideological and pedagogical distinctions are making way for a view of the institution as a learning environment focused on the individual. *OASE 72* presents contemporary strategies and close readings of plans and images of school projects from the past, revealing connections (sometimes unexpected) between design, program, representation and ideology that are relevant to a critical reflection on today's school architecture.

OASE 72: Back to School
90-5662-583-7 / 978-90-5662-583-2
Pbk, 6.75 x 9.5 in. / 144 pgs / 40 b&w.
U.S. \$30.00 CDN \$36.00
July/Architecture & Urban Studies

NAI PUBLISHERS



OASE 73: Gentrification

Edited by Pnina Avidar, Klaske Havik, David Mulder.

Is gentrification necessary for urban renewal? To what extent is it a natural course of events, and to what extent is it being induced? The process of transforming a low-income neighborhood into a middle-class enclave, often driven by members of the creative classes, used to start from the bottom, as seen in run-down parts of London and New York. It has since been discovered by the market, and developers now look to lure creative industries and cultural facilities as top-down mechanisms to kick-start the process. This issue of the architectural journal *OASE* explores the theoretical background of the gentrification phenomenon from perspectives including the visual arts, cultural history, economics, landscape and urban design and sociology. It also includes case studies on London, Amsterdam, Rotterdam, Antwerp and Vienna.

OASE 73: Gentrification
90-5662-584-5 / 978-90-5662-584-9
Paperback, 6.75 x 9.5 in. / 144 pgs
40 b&w.
U.S. \$30.00 CDN \$36.00
September/Architecture & Urban Studies

NAI PUBLISHERS



Open 12: Freedom of Culture
Privatization and Regulation of Public Space

Edited by Jorinde Seijdel.

Text by Stephen Wright, Brian Holmes, Dennis Kaspori, Willen van Weelden.

The contemporary public domain, the "free" space where culture is produced and exchanged, is under pressure. The exchange and distribution of cultural products ("content" in the form of music, image or text) is easier in digital society, but increasingly hemmed in by corresponding moves towards greater regulation and control, new copyright laws and intellectual property policy. Instead of enjoying a "free culture," we are watching the emergence of what Lawrence Lessig calls "a permission culture." Simultaneously, as an aspect of broader privatization and regulation processes, private entities are appropriating more and more of public culture, and deciding what is made available or publicly accessible. This issue of the Dutch architectural journal, *Open*, investigates the root causes of these developments, how they interrelate and what the implications are for the "free" production and practice of culture, as well as for the internal dynamics and balance of power in the public domain.

Open 12: Freedom of Culture
90-5662-558-6 / 978-90-5662-558-0
Pbk, 6.75 x 9.5 in. / 160 pgs / 90 color.
U.S. \$34.50 CDN \$41.00
August/Architecture & Urban Studies

NAI PUBLISHERS



Architecture Bulletin 02: Essays on the Designed Environment

Edited by Olof van der Wal.

Text by Timo de Rijk, Aaron Betsky, Hans Ibelings, Winy Maas.

This second issue of NAI's biannual *Architecture Bulletin* comes in the form of a tribute to that institution's most recent director, Aaron Betsky, who left what the *Architect's Newspaper* calls "the world's largest museum devoted to architecture" to lead the Cincinnati Art Museum in Ohio in 2006. In tribute to Betsky, his former colleagues have turned their minds to themes that he held dear and kept in the foreground of NAI's programming: the future of the Netherlands' polder landscape, strategies for urban renewal and the question of what exactly makes Dutch design so good. Provocative historical essays address the field's Eurocentricity and the often underestimated influence of American Modernism on Dutch architecture.

Architecture Bulletin 02: Essays on the Designed Environment
90-5662-556-X / 978-90-5662-556-6
Paperback, 6 x 8 in. / 80 pgs
28 color / 54 b&w.
U.S. \$20.00 CDN \$24.00
July/Architecture & Urban Studies

CARNEGIE MUSEUM OF ART



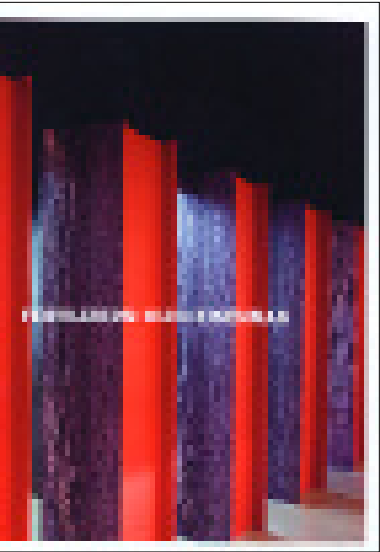
Gritty Brits
New London Architecture

Text by Raymund Ryan, Iain Sinclair.

Gritty Brits presents the work of six emerging architectural practices—all based in London, and all building within the complex setting of the British capital. Featuring the work of Adjaye/Associates, Caruso St John Architects, FAT [Fashion Architecture Taste], Níall McLaughlin Architects, muf and Sergison Bates architects, this succinct and vibrant study investigates five projects from each practice in photographs, drawings and plans. Through thorough documentation, we see how each project has been developed to strategically address the realities—and opportunities—of the contemporary city, often divining possibilities for construction and habitation on peripheral, residual, overlooked or simply unfashionable sites. This is not tourist London. This is London as experienced by its residents in their daily lives, a London that is evolving and clashing, ugly as well as beautiful. Beginning with a series of maps and photographs that contextualize all of the featured projects, *Gritty Brits* includes essays by Raymund Ryan and Ian Sinclair that capture the look and feel of contemporary London at a time of tremendous economic and social change. In addition to providing a fascinating view of contemporary London architecture, this volume serves as an unconventional guide to one of the world's greatest cities, off the beaten path.

Gritty Brits
0-88039-047-6 / 978-0-88039-047-7
Paperback, 11 x 9 in. / 112 pgs / 149 color.
U.S. \$24.95 CDN \$30.00
June/Architecture & Urban Studies

ICA PHILADELPHIA



Fertilizers: Olin/Eisenman

Edited by Jenelle Porter. Foreword by Claudia Gould. Text by Laurie Olin, Cynthia Davidson, Julia Czerniak, Peter Eisenman.

Architect Peter Eisenman and landscape architect Laurie Olin have been collaborating since 1980 on projects both built and unbuilt. Their key works include the Wexner Center for the Arts and the Holocaust Memorial in Berlin. This first book on their important and unusually egalitarian working relationship offers a revealing look at the development of a 25-year collaboration, beginning with the title work, a recent site-specific environmental installation, and continuing through a survey of their portfolio. Each of the two also maintains an individual practice and teaches: Olin is the Practice Professor of Landscape Architecture and Regional Planning at the University of Pennsylvania and the author of *Across the Open Field, Essays Drawn on the English Landscape*, and co-author of *Vizcaya, An American Villa and its Makers*. Peter Eisenman was the first Irwin S. Chanin Distinguished Professor of Architecture at The Cooper Union and is currently the Louis I. Kahn Professor of Architecture at Yale. His books include *Diagram Diaries* and *Chora L Works*, co-authored with Jacques Derrida. *Fertilizers* includes essays by each of them, an interview and many seldom-seen images.

Fertilizers: Olin/Eisenman
0-88454-109-6 / 978-0-88454-109-7
Paperback, 7.25 x 10 in. / 96 pgs / 85 color.
U.S. \$25.00 CDN \$30.00
June/Architecture & Urban Studies

HATJE CANTZ



Steven Holl: Loisium
World of Wine

Text by Gudrun Hausegger, Dietmar Steiner, Othmar Pruckner.

A few years ago, on the edge of Langenlois, Austria, in the midst of rolling vineyards, three neighboring families faced a puzzle: recent technology had made their extensive cellars, some up to 900 years old, obsolete for wine production. What to do with the space? This unique meeting of traditional viticulture, ancient building technology and contemporary architecture and scholarship was the answer. It comprises a flagship entrance hall, multimedia exhibits on wine production throughout the now-linked cellars, and a hotel and art garden. Both the hotel and the slightly tilted cube of the welcome hall—it lists five degrees to the south, pulling, as the vines do, towards the sun—were designed by the acclaimed American architect Steven Holl, who was inspired by the geometry of the subterranean cellars. *World of Wine Loisium* is an absorbing document of the four-part project. It includes essays about the region, a collection of Holl's own views of the project (he is, as well as an architect, a widely published writer on architecture), and essays about the global phenomena of star architects and the developers who commission their work, putting the project into a larger perspective.

Steven Holl: Loisium
3-7757-1949-0 / 978-3-7757-1949-0
Hardcover, 8 x 10 in. / 112 pgs / 81 color / 10 b&w.
U.S. \$35.00 CDN \$42.00
July/Architecture

JOVIS

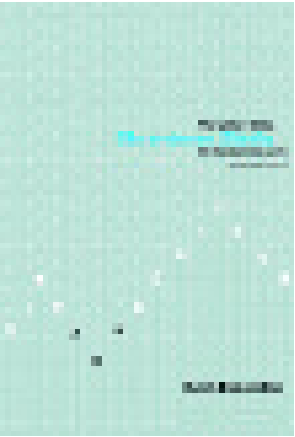


Urban Pioneers

Skate parks in abandoned industrial zones, ponies grazing alongside the former Berlin Wall, flea markets in empty warehouses, music and fashion shows in hard-to-rent retail locations and climbing walls in development niches—scarcely a city in Europe has made such radically widespread use of “temporary use” projects as has Berlin in the last few decades. The idea of temporary use—which has been defined as “activity in spaces currently unsuitable or undesirable in mainstream economic cycles”—is of increasing strategic importance for urban development around the world, as individuals and government agencies pioneer new prospects at disused sites that defy traditional urban planning. *Urban Pioneers* documents more than 40 such projects in the city of Berlin, and comes with a series of essays and interviews that offer comprehensive, timely insight into the subject, proposing new guidelines for shaping urban development.

Urban Pioneers
3-939633-28-3 / 978-3-939633-28-0
Paperback, 7 x 8 in. / 194 pgs
150 color.
U.S. \$40.00 CDN \$48.00
July/Architecture & Urban Studies

JOVIS



The Other Cities Vol. 6
Town and Heritage, IBA
Stadtumbau 2010 (Edition
Bauhaus Vol. 27)

What role should a city's historic architecture play in its future? In areas facing demographic shifts towards lower populations and, in a vicious cycle, economic slowdown—in the European and American heartlands—the question is crucial. And any answer requires innovative methods of preservation for monuments and historic buildings, beyond the current standards. Ideas for the reevaluation of structures at hand, for subsequent discourse, and for preservation itself are illustrated here with cases from the European cities of Quedlinburg, Halle-Neustadt, Le Havre, Ljubljana and Novi Beograd. The organization behind *The Other Cities* series, International Building Exhibition (IBA) Urban Redevelopment 2010, is an innovative project established by Saxony-Anhalt in the face of urban attrition there. *Town and Heritage* is the sixth volume of their *Other Cities* series.

The Other Cities Vol. 6
3-936314-87-X / 978-3-936314-87-8
Pbk, 7 x 9 in. / 224 pgs / 32 color.
U.S. \$29.95 CDN \$36.00
October/Architecture & Urban Studies

NAI PUBLISHERS

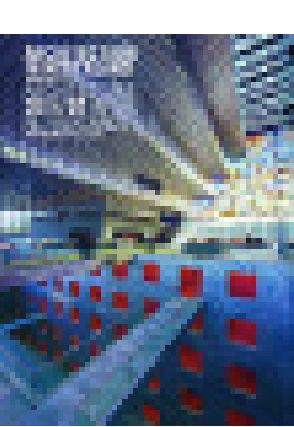


Building Enschede
A City Re-Creates Itself
Text by Ton Schaap.

Photographs by Theo Baart.
On May 13, 2000, a large swath of Enschede, an industrial city in the eastern Netherlands, was reduced to rubble by the explosion of a fireworks factory. More than 2000 homes were destroyed. What had been a sleepy neighborhood swiftly became a bustling building site covering an area of more than 475 square yards. In the course of that rebuilding, a raft of initiatives for other parts of the city were launched as well. New facilities including art museums, an opera house, council offices, a hospital and a pop music venue are now underway with architecture firms including MVRDV, Liesbeth van der Pol and Onix. Documentary photographer Theo Baart's captures the evolving urban, scenic and architectural world of Enschede from the panoramic landscapes at the edge of the town to the surprising city center.

Building Enschede
90-5662-589-6 / 978-90-5662-589-4
Hardcover, 8 x 11.25 in. / 128 pgs
60 color.
U.S. \$32.50 CDN \$39.00
August/Architecture & Urban Studies

NAI PUBLISHERS

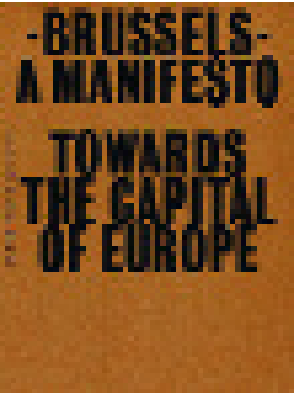


Architecture in the
Netherlands

Yearbook 2006/07
Edited by Daan Bakker, Allard Jolles, Michelle Provoost, Cor Wagenaar.
Home to established firms like Rem Koolhaas' Office for Metropolitan Architecture, MVRDV and West 8, as well as countless other up-and-coming architecture and design studios, Holland is known around the world for fostering the freshest and most innovative visions in the field today. Each year, NAI's *Architecture in the Netherlands* annual showcases 30 projects representing the most remarkable trends, design strategies, building types and topical themes of the past 12 months in a sleek and informative package. Put together by Daan Bakker, Allard Jolles, Michelle Provoost and Cor Wagenaar, this season's *Yearbook* includes a roundup of prizes, competitions, exhibitions and publications from the year 2006, highlighting with both text and images the most ground-breaking projects by firms including Architecten aan de Maas, Claus en Kaan, Grimshaw, GroupA, NL Architects, Studio Venhoeven CS and others.

Architecture in the Netherlands
90-5662-581-0 / 978-90-5662-581-8
Paperback, 9.5 x 12.75 in. / 176 pgs
200 color / 150 b&w.
U.S. \$60.00 CDN \$72.00
July/Architecture & Urban Studies

NAI PUBLISHERS

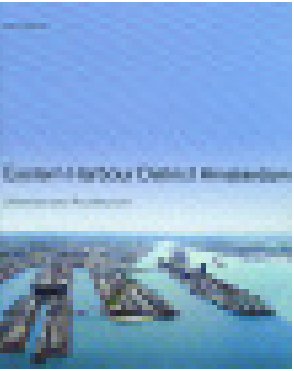


Brussels: A Manifesto
Towards the Capital of Europe
Edited by Joachim Deklerck,
Martino Tattara, Veronique
Patteeuw. Text by Pier Vittorio
Aureli, Mario Tronti, et al.

The fiftieth anniversary of the signing of the Treaty of Rome is the fiftieth birthday of the “European project.” Here an international team of 16 architects and urban planners associated with the important Dutch architecture think-tank, the Berlage Institute, asks how the city of Brussels can do justice to its mission as the capital of the continent. What image does Brussels want to project as a capital city within the European Union and beyond? What are the indisputable qualities of the European presence in Brussels? How can Brussels consciously do justice to its European mission and be a true embodiment of the European political project? *Brussels: A Manifesto* is an exceptionally visionary project, presenting a poetic, engrossing and magical image of Europe's communal capital city. With contributions by prominent thinkers such as Mario Tronti, Elia Zenghelis, Pier Vittorio Aureli and Iwan Strauven, this volume presents a powerful standpoint that links architecture's representative role to the future of Europe.

Brussels: A Manifesto
90-5662-552-7 / 978-90-5662-552-8
Paperback, 6.75 x 9.5 in. / 240 pgs
200 color / 100 b&w.
U.S. \$45.00 CDN \$54.00
July/Architecture & Urban Studies

NAI PUBLISHERS

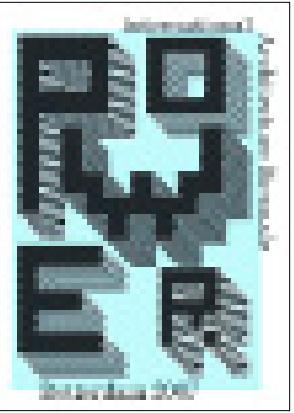


Eastern Harbour District
Amsterdam

Edited by Ed Melet.
Texts by Marlies Buurman, Bernard Hulsman, Hans Ibelings, Allard Jolles, Ton Schaap.
Amsterdam's Eastern Harbor District consists of a number of artificial peninsulas constructed around 1900. When the once-flourishing port lost its function, the decision was made to turn the district into a prominent residential area. The transformation, which began in the 1970s, is now complete. Diverse urban plans were devised for the various sections of the district. Virtually every Dutch architect of standing and renown contributed to the architectural realization of these plans, making the Eastern Harbor District not only a pleasant and highly sought-after residential area, but also a true sampling of the Dutch housing construction of recent decades. Featuring work by UN Studio, West 8 and many others, this volume provides a complete overview of the urban planning and architecture of the District, supplemented by thematic essays. It is a significant reference work on this exceptional residential project, as well as a thorough overview of 20 years of Dutch architecture and urban planning at the highest level.

Eastern Harbour District Amsterdam
90-5662-553-5 / 978-90-5662-553-5
Paperback, 9.75 x 12 in. / 240 pgs.
U.S. \$80.00 CDN \$96.00
July/Architecture & Urban Studies

NAI PUBLISHERS



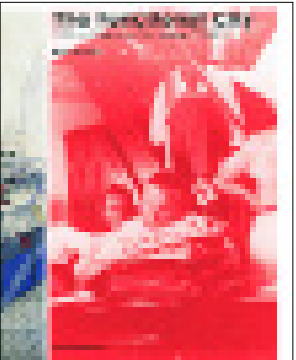
Power
Producing the
Contemporary City
Edited by the Berlage Institute.
Text by Saskia Sassen, Lieven de
Cauter, Michiel Dehaene,
John Urry, Lieven De Cauter.

Never before have so many people lived in an urban environment: More than half the world's current population does, and that number is expected to rise to two-thirds by 2050. The contemporary city is the arena where all of the diverse forms of power and the far-reaching impacts of globalization must interact. This situation confronts us with issues that are more urgent than ever before: What is the contemporary city? Who and what “produces” it? Which forces steer its development? What is the potential role of the architect? This volume draws together research about the foundations of the contemporary city; discusses forces that have a bearing on its development; formulates the challenges for today's architects and urban planners; and presents strategies with which they can operate in the midst of this interplay of forces, on the basis of topical, coherent visions for the twenty-first century city.

Power
90-5662-579-9 / 978-90-5662-579-5
Paperback, 6.75 x 9.5 in. / 288 pgs
470 color.
U.S. \$50.00 CDN \$60.00
August/Architecture & Urban Studies

Exhibition Schedule
Rotterdam: International
Architecture Biennale,
05/24/07–09/02/07

NAI PUBLISHERS

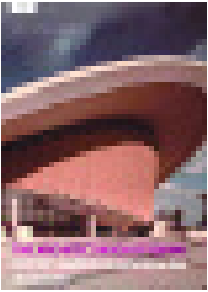


The Functional City
CIAM and the Legacy of
Van Eesteren

Text by Kees Somer.
Dutch architect and planner Cornelis van Eesteren served as president of CIAM, the Congrès International d'Architecture Moderne, from 1930 to 1947. His tenure there was steady and influential, but has been little studied, as the rise of Team 10 and then CIAM itself as a global force in the 1950s have obscured the organization's roots as a cooperative that was first embraced by its Dutch and Swiss members. The city analyses that CIAM members conducted for their 1933 congress, chaired by van Eesteren, made an important contribution to what they called “comparative town planning.” *The Functional City* focuses on that legendary fourth congress, held in the summer of 1933; examines van Esteren's legacy; and traces CIAM's early evolution through an abundance of little-known archival material. The leitmotif in this narrative is the principle of collectivity: the avant-garde ideal of concerted action as the basis for the creation of a thoroughly contemporary human habitat.

The Functional City
90-5662-576-4 / 978-90-5662-576-4
Hardcover, 9.75 x 12 in. / 304 pgs
100 color / 100 b&w.
U.S. \$75.00 CDN \$90.00
July/Architecture & Urban Studies

JOVIS



Hugh Stubbins: Fifties American Modernism in Berlin
The American architect Hugh Stubbins (1912–2006), who began his career as Walter Gropius’ assistant at Harvard, was one of the most important international architects of post-war Modernism. His soaring high-rises, including the angle-topped Citicorp building in New York, brought him fame worldwide. This monograph centers on the swooping 1957 Kongresshalle in Berlin, and is the first detailed publication on Stubbins and his oeuvre.

Hugh Stubbins: Fifties American Modernism in Berlin
3-939633-24-0 / 978-3-939633-24-2
Pbk, 7 x 9 in. / 192 pgs / 200 b&w.
U.S. \$35.00 CDN \$42.00
November/Architecture

JOVIS



Josef Paul Kleihues: Galeria Kaufhof Berlin Alexanderplatz
Contributions by Jan Kleihues.
The great German architect Josef Paul Kleihues’ (1933-2004) reincarnation of the iconic East Berlin department store Centrum brings that massive architectural volume a well proportioned, balanced new identity. Kleihues was the creator of the Chicago Museum of Contemporary Art.

Josef Paul Kleihues: Galeria Kaufhof Berlin Alexanderplatz
3-939633-26-7 / 978-3-939633-26-6
Paperback, 8 x 11 in. / 64 pgs / 42 color / 30 b&w.
U.S. \$22.00 CDN \$26.00
July/Architecture

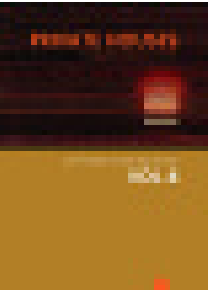
WASMUTH



They Laid the Foundation
Lives and Works of German-Speaking Jewish Architects in Palestine 1918-1948
By Myra Warhaftig.
Translated by Andrea Lerner.
Beginning in the 1920s, more than 130 Jewish architects chose to leave their native Germany and begin afresh in Palestine. This volume provides comprehensive documentation of works by this first generation of Jewish-Palestinean architects, including kibbutzim, villages and cities with housing developments, hospitals, schools, universities, theaters, administrative buildings, etc

They Laid the Foundation
3-8030-0676-7 / 978-3-8030-0676-9
Hdcvr, 8.75 x 10.75 in. / 416 pgs / illust. throughout.
U.S. \$40.00 CDN \$48.00 SDNR 40%
September/Architecture

JOVIS



GMP: Volumes
Volume 4, Private Houses
Edited by Gert Kähler.
The architects GMP, von Gerkan, Marg and Partners, are famous for their transportation hubs, museums, theaters, offices and shopping complexes. They also build homes. The houses and villas showcased here—in photos, plans and conversations with the architects—are outstanding examples of their genre.

GMP: Volumes
3-936314-47-0 / 978-3-936314-47-2
Pbk, 8 x 11 in. / 208 pgs / 130 color / 50 b&w.
U.S. \$35.00 CDN \$42.00
July/Architecture

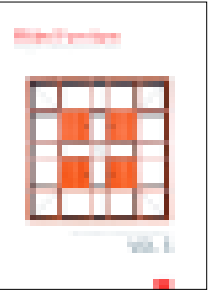
JOVIS



Asmara
The Frozen City
Edited by Jochen Visscher.
Photographs by Stefan Boness.
In this African city, once colonized by Italy, monumentalist, rationalist and cubist work is not just preserved, but dominant on the skyline. Photographer Stefan Boness frames private, public and industrial buildings to incorporate their sometimes jarring contemporary African surroundings.

Asmara: The Frozen City
3-936314-61-6 / 978-3-936314-61-8
Hardcover, 6 x 6 in. / 96 pgs / 94 color.
U.S. \$19.95 CDN \$24.00
July/Architecture/Photography

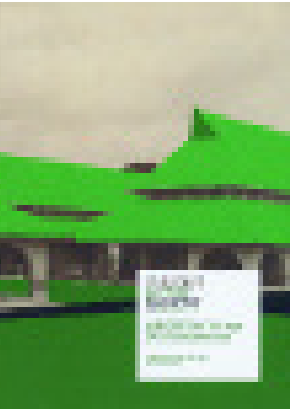
JOVIS



GMP: Furniture
Volume 5
Edited by Meinhard von Gerkan.
Why would a world-class architect like Meinhard von Gerkan of GMP (von Gerkan, Marg + Partners) design furniture? To appoint his own buildings, of course. This album catalogues von Gerkan’s simple, enduring sensuous objects and gives a tantalizing glimpses of his clear, geometrical shapes in high-quality materials.

GMP: Furniture
3-939633-21-6 / 978-3-939633-21-1
Paperback, 8 x 11 in. / 112 pgs / 99 color / 75 b&w.
U.S. \$29.95 CDN \$36.00
July/Design

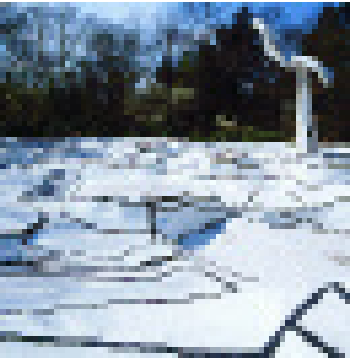
NAI PUBLISHERS



The Past in the Present
Architecture in Indonesia
Preface by Aaron Betsky. Edited by Peter J.M. Nas, Martien de Vletter.
Text by Amanda Acmedi.
The concepts of “Indonesian architecture” and “architecture in Indonesia” are difficult to pin down. For the architecture of this small country incorporates influences from many important cultures—including India, China and the Middle East, as well as its former colonizer, Holland—and is therefore extremely multifaceted. This very nicely designed collection of illustrated essays, which features a special section of pictures and drawings of colonial architecture, provides a real sense of the diversity of building in modern-day Indonesia—while at the same time recognizing that such a perspective cannot be productive without taking history into account. With chapters on Modern Indonesian architecture, vernacular traditions, mosques, the effect of the Chinese diaspora, hybrid historic/contemporary Balinese architecture, the colonial period, *Indische* architecture and Art Deco and more, this publication provides an amazing overview and a long-overdue investigation of hybrid *Indische* work.

The Past in the Present
90-5662-572-1 / 978-90-5662-572-6
Hardcover, 8.25 x 10.75 in. / 288 pgs
20 color / 288 b&w.
U.S. \$59.95 CDN \$72.00
July/Architecture & Urban Studies

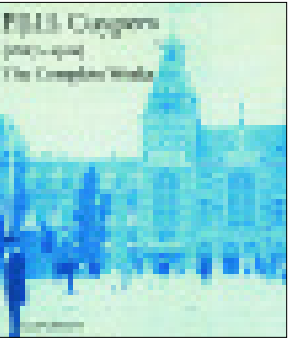
NAI PUBLISHERS



Kröller-Müller Museum
The History of A Sculpture Garden
Edited by Toos van Kooten, Marente Bloemheuvel.
Text by Gerrie Andela, Antje von Graeventiz, Ester Darley.
The sculpture garden at the Kröller-Müller Museum in Otterlo, the Netherlands rolls on for more than 60 acres. It is not just one of the largest such outdoor art spaces in the world, but one of real cultural and historical significance, showcasing a unique overview of twentieth-century sculpture from Rodin forward. This richly illustrated volume traces the histories of some of the garden’s most fascinating pieces, particularly site-specific works, along with the design of the landscape itself and various extensions to the grounds. Finally, recent designs from the esteemed Dutch landscape architects, West 8, for the exterior—and by Gerrit Rietveld and Aldo van Eyck for the renowned sculpture pavilions—are considered along with the garden’s future. With work by Auguste Rodin, Richard Serra, Claes Oldenburg, Dan Flavin, Dan Graham, Atelier Van Lieshout and many others.

Kröller-Müller Museum
90-5662-585-3 / 978-90-5662-585-6
Hardcover, 9.75 x 11.25 in. / 368 pgs
268 color.
U.S. \$62.50 CDN \$75.00
September/Architecture

NAI PUBLISHERS



P.J.H. Cuypers 1827-1921: The Complete Works
Edited by Hetty Berens. Text by Jan Bank, Gonda Buursma, Loes van Harreveld, Ida Jager, Loes Harreveld.
Rarely has a Dutch architect so characterized an era as Pierre Cuypers (1827-1921), not only for such landmark buildings as the Rijksmuseum and the Central Station in Amsterdam, but also for his numerous Neo-Gothic Catholic churches, which are now intimately associated with the popular conception of Dutch cities and villages. Cuypers’ controversial views on restoration, his plea for a revaluation of Gothic architecture and his influence on H.P. Berlage and Michiel de Klerk make him the most important Dutch architect of his time. Not only did he leave a quantitative mark on the built environment of the Netherlands, he elevated the quality of Dutch architecture generally, and established a precedent for the modern architecture firm. This beautifully designed publication unlocks Cuypers’ complete oeuvre for the first time. A selection of essays sheds light on the scope and significance of his work, and hundreds of photos, designs and maps make this book definitive and complete.

P.J.H. Cuypers 1827-1921: The Complete Works
90-5662-574-8 / 978-90-5662-574-0
Hardcover, 9.75 x 12 in. / 320 pgs
250 color.
U.S. \$75.00 CDN \$90.00
December/Architecture

JOVIS



Bauhaus Dessau
Architecture-Design-Concept
Text by Kirsten Baumann.
Walter Gropius’ Bauhaus Dessau was, from 1925 to 1932, the headquarters of the famous Bauhaus School of Design. After a dozen years of National Socialist use and then half a century’s worth of restoration, it is now a UNESCO world cultural-heritage site, attracting some 80,000 visitors a year who seek the roots of twentieth century Modernism. This is the first book of photographs to document Gropius’ masterpiece since its renovation, and it features more than 110 black-and-white images of the building and its wide range of architectural and artistic textures. It illustrates its history, its architectural elements and the interior design created for it by the Bauhaus artists, as well as its functions then and since: *Bauhaus Dessau* describes the work carried out in the former workshops and their most important products. For its original denizens—and again, at last, for those who visit today—the architecture, design and philosophy of the Bauhaus itself are inseparably connected to one another.

Bauhaus Dessau
3-939633-11-9 / 978-3-939633-11-2
Flexi, 8 x 11 in. / 144 pgs
78 color / 4 b&w.
U.S. \$35.00 CDN \$42.00
July/Architecture & Urban Studies

ORO EDITIONS

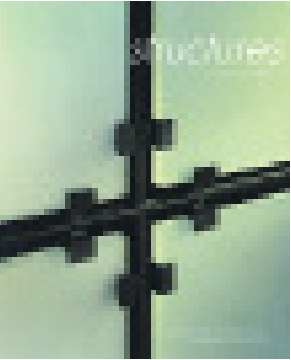


Geometries
Architecture in Detail
Edited by Oscar Riera Ojeda.
Introduction by James McCown.
Photographs by Paul Warchol.

ORO editions' new *Architecture in Detail* series examines the application and role of detail in contemporary architecture, through the constructions of several emerging and/or established practitioners whose works operate at smaller scales. Designed by Oscar Riera Ojeda (editor of ORO's stunning survey of large-scale dream homes, *Modern To Classic*), each book studies the use of detailed architectural effect, and features high-quality photography by the acclaimed architectural photographer Paul Warhol, and an introductory essay by James McCown that situates the images within a broader historical and conceptual framework. These specific instances of craft and ornament remind us that architecture can still invoke historical motifs creatively, and reward close scrutiny. But more than a simple catalogue of ideas, these details are ultimately shown as individual expressions of discovery, gestures of delight or severity, of beauty and clarity: they are meaningful signifiers of the architect's presence, signs that the art of design is alive and well.

Geometries
0-9774672-0-1 / 978-0-9774672-0-4
Hardcover, 9 x 11 in. / 192 pgs
250 color / 80 b&w.
U.S. \$50.00 CDN \$60.00
November/Architecture

ORO EDITIONS



Structures
Architecture in Detail
Edited by Oscar Riera Ojeda.
Introduction by James McCown.
Photographs by Paul Warchol.

Structures chronicles recent work from some of the top architects and interior designers in practice today. The dichotomy between inside and outside, public and private, sumptuous and Spartan—the diverse and talented group of architects and interior designs featured herein use the three dimensions as their canvas, and in so doing continue to engage, surprise and inspire. *Structures* addresses the idea of the architectural skeleton, investigating interior and exterior forms as essential, tensile constructions. What emerges is a sense of the imperative of crafting spaces for human shelter, commerce, entertainment and culture. Designers at once draw on venerable architectural wisdom in arranging room layouts, while transgressing and erasing boundaries. Designed by Oscar Riera Ojeda and featuring the photography of Paul Warchol, *Structures* provides an essential introduction to the mechanics of building.

Structures
0-9746800-3-6 / 978-0-9746800-3-3
Hardcover, 9 x 11 in. / 192 pgs
250 color / 80 b&w.
U.S. \$50.00 CDN \$60.00
November/Architecture

ORO EDITIONS



BNIM Architects: Nurture
The School of Nursing and Student Community Center
Introduction by Rodolphe el Khoury. Text by Steve McDowell, David Lake.

The School of Nursing and Student Community Center at The University of Texas Health Science Center at Houston, designed by BNIM Architects in collaboration with Lake Flato, establishes benchmarks for healthy buildings, focusing on design issues such as daylight; visual acuity and cognitive learning; pedagogy and the capacity to learn and collaborate; and flexibility, durability and reduced operating costs. Each aspect of the building, including the exterior envelope, has inextricable relationships with the building systems; the gardens and labyrinth on the site communicate with the interior spaces; the daylight impacts cognitive learning and visual acuity and so on in a complex web of interrelationships. This volume explores the School of Nursing's interrelationships in six categories: Sustainable Sites, Water Efficiency, Energy and Atmosphere, Materials and Resources, Indoor Environmental Quality and Innovation and Design. An essential volume for anyone interested in sustainable design.

BNIM Architects: Nurture
0-9793801-1-1 / 978-0-9793801-1-2
Paperback, 9 x 9 in. / 108 pgs
110 color.
U.S. \$25.00 CDN \$30.00
September/Architecture

ORO EDITIONS



BNIM Architects: Symbiosis
The Fayez S. Sarofim Research Building
Introduction by Andrew Payne. Text by Steven McDowell.

The Fayez S. Sarofim Research Building, home of The Brown Foundation Institute of Molecular Medicine at The University of Texas Health Science Center at Houston, was conceived as a new model for science and research based on the themes of collaboration, place and sustainability. Designed by BNIM Architects, the building attends to form and function holistically, promoting the well-being of the users as well as their productivity. The environment is cooperative to the different types of research occurring at the facility and fosters collaboration between disciplines. The design consists of two separate wings that accommodate the functional "species" of the project—laboratory, office, auditorium and support spaces—and are tied together by connective community spaces. In keeping with contemporary ideals, this facility incorporates sustainable strategies including ample use of natural light, high fly ash concrete, exterior cladding made of terra-cotta and zinc and provisions for future photovoltaic panels. Shared spaces such as an atrium, café, medicinal gardens and reflecting pools further the sense of community.

BNIM Architects: Symbiosis
0-9793801-0-3 / 978-0-9793801-0-5
Pbk, 9 x 9 in. / 108 pgs / 110 color.
U.S. \$25.00 CDN \$30.00
September/Architecture

ORO EDITIONS

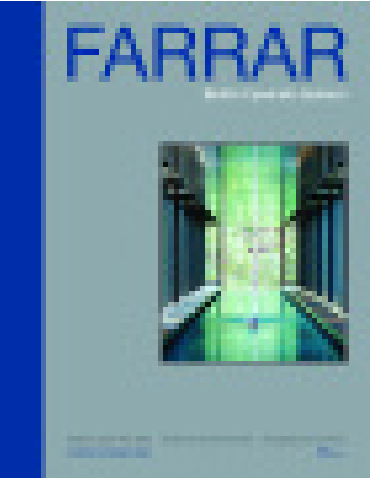


Architecture and Sensuality:
Andrew Bromberg of Aedas
Recent Works
Foreword by Larry Rouch. Text by Rodolphe el-Khoury. Interview by Michael Speaks.
Introduction by Vito Acconci.

Andrew Bromberg is the lead designer for Aedas, one of the world's largest architectural firms. He is recognized for his intuitive ability to conceptualize and realize complex design. With 15 years of professional experience, Bromberg has used invited competitions as a way of exploring and exposing new ideas. Boasting a curvilinear formal vocabulary of bulges, twists and sweeps, Bromberg's sensually shaped buildings are the manifestation of an intellectual and material struggle through which type and structure are transformed by design. With many projects under construction or in the works, Bromberg has become one of the most prolific and sought-after designers in China, India and the United Arab Emirates. This volume provides documentation of Bromberg's design visions within the emerging economies of Asia, complete with images, drawings, models and construction photos. The book is divided into three chapters, each addressing a distinct aspect of Bromberg's design approach: Challenging Conventions, Civic Approach and Contextualism. The pages within also include an essay, interview and statements by Larry Rouch, Vito Acconci, Rodolphe el-Khoury and Michael Speaks—each of them offering a comprehensive description of what is so appealing and seductive about Bromberg's work and the importance it bears in today's design environment.

Architecture and Sensuality: Andrew Bromberg of Aedas
0-9774672-8-7 / 978-0-9774672-8-0
Hdcvr, 5.75 x 11.25 in. / 256 pgs / 300 color / 50 b&w.
U.S. \$40.00 CDN \$48.00
September/Architecture

ORO EDITIONS

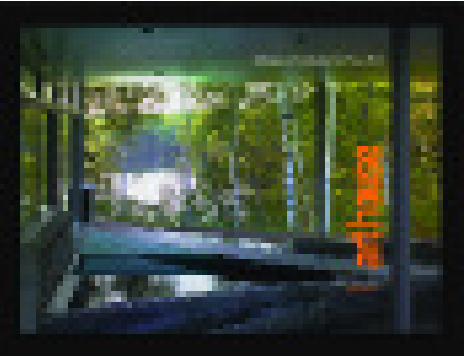


Bohlin Cywinski Jackson: Farrar
Edited by Oscar Riera Ojeda. Introduction by Thomas Fisher. Photographs by Nic Lehoux.
The Farrar residence is the stunning year-round home of a fascinating Park City, Utah, couple. Award-winning architectural firm Bohlin Cywinski Jackson has created a tour-de-force in stone, concrete, wood and steel, where the line between inside and outside disappears amid a confluence of shifting perspectives. Dramatic elements enliven the whole, from expansive living spaces that open to breathtaking views of the Wasatch Range, to a spellbinding glass swimming pool that cantilevers over a rushing mountain stream. The architects have established a reputation for projects that respect the natural environment while responding to the unique needs of client, site and program. The firm has received more than 340 design awards, including the prestigious Architecture Firm Award from the American Institute of Architects. World-renowned architectural photographer Nic Lehoux has documented the house with a wealth of lavish color and black-and-white photographs. The book also includes conceptual sketches, presentation drawings and construction documents.

Thomas Fisher has served as the Dean of the College of Architecture and Landscape Architecture at the University of Minnesota as well as a professor in the Department of Architecture, since 1996. He was previously an Editorial Director of *Progressive Architecture* and *Building Renovation* magazine. **Nic Lehoux** came to photography from a background in earth sciences and mathematics and a lifelong interest in architecture. His work is regularly published in the architectural book and magazine press. He and lives in Vancouver, Canada, but his work takes him all over the world.

Bohlin Cywinski Jackson: Farrar
0-9774672-7-9 / 978-0-9774672-7-3
Hdcvr, 7.5 x 9.5 in. / 112 pgs / 75 color / 20 b&w.
U.S. \$25.00 CDN \$30.00
September/Architecture & Urban Studies

ORO EDITIONS



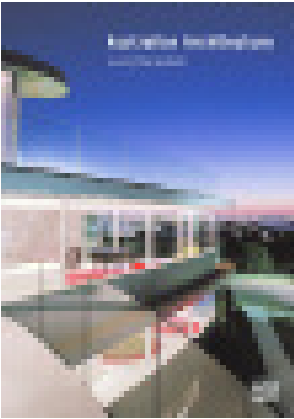
Schwartz/Silver Architects: Arthouse
Soliloquies on Architecture from
Farrar Pond
Edited by Oscar Riera Ojeda.

Text by Joseph Giovannini. Photographs by Shellburne Thurber and Alan Karchmer.
Conceived as a "museum for living," Schwartz/Silver's Davoli-McDonagh residence in Lincoln, Massachusetts, is filled with individual expression and varied viewpoint. As a work of art that also accommodates other works of art, the house is a veritable prism of creativity. The spirit behind this 14,500 square-foot residence is the husband-and-wife client team of Robert Davoli and Eileen McDonagh—he a blues singer and venture capitalist, she a professor and feminist activist. The couple gave the award-winning firm Schwartz/Silver Architects of Boston free rein to develop a compelling architectural idea. Their sole requirement was that the overall scheme preserve the natural attributes of the five-acre site, with its rolling topography, heavy trees and ground cover, and a steep 80-foot drop-off that leads down to a mile-long lake. This book includes contributions from designers Mikyoung Kim, Tsao & McKown, Office DA and artists such as Milan Klic, Taylor Davis and Ilan Averbuch.

Joseph Giovannini is an author, critic and architect. A Pulitzer Prize nominee, he has written for *The Los Angeles Herald Examiner*, *The New York Times* and *New York Magazine*, and has contributed to *The New Yorker*, *Esquire*, *Vanity Fair* and *Architectural Digest*. He has taught at Harvard, Columbia, UCLA and the University of Southern California School of Architecture. **Oscar Riera Ojeda** has edited books with publishers such as ORO editions, Monacelli Press, Thames & Hudson, Rizzoli and Taschen. He is vice-director of the Spanish magazine *Casas Internacional* and contributor to numerous publications.

Schwartz/Silver Architects: Arthouse
0-9774672-9-5 / 978-0-9774672-9-7
Hdcvr, 12 x 9 in. / 208 pgs / 400 color / 100 b&w.
U.S. \$50.00 CDN \$60.00
November/Architecture

HATJE CANTZ



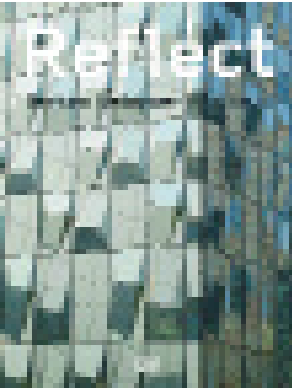
**Australian Architecture
Living the Modern**

Edited by Claudia Perren, Kristien Ring. Text by Philip Drew, Philip Goad, Gevorks Hartoonian, et al.

In Australia, many aspects of architectural Modernism have been transformed, interpreted, used, reformed and converted to that country's very particular geographic qualities, perhaps to a greater degree than in most other countries. Much Australian Modernist architecture is characterized by the pervasive presence of strong light, and by ranging structures that spread out across the terrain, avoiding any hierarchical organization of component parts in ways that would be impractical and inappropriate elsewhere. *Living the Modern* traces the unusually independent development of Australian architecture, through examples of constructions built in the last 15 years by 25 different architects. The culturally and environmentally specific development of Modern architecture (especially homes) in Australia demonstrates what a truly diverse "Progressive Modernism" might be. Essays by Philip Drew, Philip Goad and Gevorks Hartoonian elucidate its unique qualities.

**Australian Architecture
3-7757-2033-2 / 978-3-7757-2033-5
Hardcover, 7 x 10 in. / 200 pgs
illustrated throughout.**
U.S. \$50.00 CDN \$60.00
November/Architecture

HATJE CANTZ



**Barkow Leibinger
Architects: Reflect
Building in the Digital Media
City, Seoul, Korea**

**Edited by Andres Lepik.
Text by Barry Bergdoll, Brett Steele.
Photographs by Christian Richters,
Corinne Rose.**

How might an architect design a building whose context hasn't yet been determined? Digital Media City is a new urban quarter in Seoul, zoned to grow up between the airport and the city center. But it's still on the drawing board: the site for the Barkow Leibinger project documented here was a lone parcel of land diagonally across from a new park. Given their uncertainty about neighboring structures, Frank Barkow and Regine Leibinger equipped theirs with the ability to kaleidoscopically reflect its surroundings—whatever they turn out to be—in a dimensional, folded glass façade. *Reflect* documents the process of this building's design and construction through texts, photographs and video stills. Work was completed in late 2006; the result is a versatile face in the midst of facelessness.

**Barkow Leibinger Architects: Reflect
3-7757-1954-7 / 978-3-7757-1954-4
Hardcover with DVD (PAL), 7.5 x 10 in.
128 pgs / 80 color.**
U.S. \$55.00 CDN \$66.00
August/Architecture

HATJE CANTZ



**Ludovica + Roberto
Palomba: Bathrooms From
Inspiration to Lifestyle**

Text by Nasir Kassamali, Frank Reinhardt, Francesco Zurlo, Anna Yudina, et al.

Ludovica and Roberto Palomba are architects and designers of furniture, lighting and kitchen fixtures for such brands as Design Within Reach, Crassey and Schiffini, but they are best known for their luxurious bathtubs. The Palombas create generously sized tubs for companies such as Iris Ceramica, Kos, Zucchetti and Ceramica Flaminia. Their simple, clear forms—some are just giant stone bowls—and their unconventional sinks, whose soft, organic curves recall feminine forms or the sinuous banks of a lagoon, are in perfect accordance with the current trend toward luxury bathing. The duo have headed up their own company since 1994, designing lighting, mirrors and modular furniture to compliment their tubs and sinks and creating persuasive, modern settings that have already won a variety of design accolades, including the coveted Red Dot Award.

**Ludovica + Roberto Palomba:
Bathrooms From Inspiration to
Lifestyle**
3-7757-1996-2 / 978-3-7757-1996-4
Hardcover, 9.5 x 12 in. / 224 pgs
illustrated throughout.
U.S. \$55.00 CDN \$66.00 SDNR 40%
August/Design

POLIGRAFA

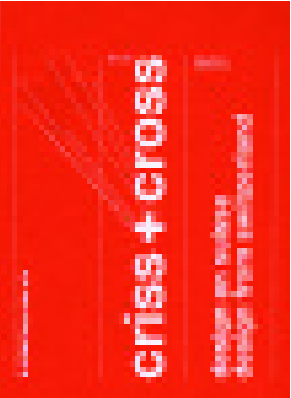


**BCN 10 + 10
A New Architecture for the City**

Introduction by Vicente Verdú.
In 1999, Barcelona won the Riba Royal Gold Medal for its unique architectural character—the first time that the winner has been a city and not an individual architect. Barcelona is without question an international benchmark for the architectural integration of old and new, and for its innovative additions to its skyline, as impressive new buildings continue to spring up. In the last decade alone, Jean Nouvel's Agbar Tower, Josep Llinàs' Lesseps Library, Torres and Lapeda's Forum Esplanade and Herzog and De Meuron's controversial Forum Building (often considered the icon of this new Barcelona) have all popped up—just a few notable instances of this present fervor for construction. Other contemporary architects who have recently designed buildings in Barcelona include Dominique Pevault, Toyo Ito, Frank O. Gehry and Carmen Pinós. *BCN 10+10* looks back over the past 10 years of new architecture in Barcelona, and surveys the several projects to come in the next 10 years: among them three further projects by Jean Nouvel and Zaha Hadid's recently commissioned waterfront Spiralling Tower, planned for 2008.

BCN 10 + 10
84-343-1128-3 / 978-84-343-1128-2
Hardcover, 10 x 11.5 in. / 208 pgs
160 color.
U.S. \$55.00 CDN \$66.00
September/Architecture & Urban
Studies

LA BIBLIOTHÈQUE DES ARTS



**Criss & Cross: Design from
Switzerland 1860-2007**

**Texts by Ariana Pradal,
Köbi Gantenbein.**

From Le Corbusier to the Helvetica font, Switzerland has produced some of the most influential product and graphic design of the twentieth century. This sleek volume collects the best examples spanning from the early twentieth century (tiny slippers with pom-poms attached, made for little girls in the 1930s) to 2007 (Peter Müller's most recent avant garde fashion collection). One chapter is devoted to things that are "Small and Beautiful," like a 1926 pocket watch by Movado or the 2006 MX Revolution Logitech computer mouse, while others collect "Tiny Helpers" like the series of Swiss bank notes produced in 1997. In "Up to the Mountains" we find snowboards, chalets, avalanche dogs and other high-design rescue equipment, and in "The Longsellers," we get to classics like the Swiss army knife, an iconic vegetable peeler and Le Corbusier's famous LC1 1928 armchair. An extremely sexy book packed with great visuals and truly pertinent information.

**Criss & Cross: Design from
Switzerland 1860-2007**
2-88453-134-3 / 978-2-88453-134-4
Hardcover, 7.5 x 9.5 in. / 176 pgs
illustrated throughout.
U.S. \$65.00 CDN \$78.00
July/Design & Decorative Arts

LA BIBLIOTHÈQUE DES ARTS



Contemporary Glass Art

Foreword Chantal Prod'Hom.
Text by Bettina Tschumi,
Rosmarie Lippuner, Gabrielle Guth,
Susanne K. Frantz, Jean Luc Olivié,
Catherine Vandour, Helmut Ricke,
Catherine Montouchet-Zoritchak.
At more than 400 pages, this catalogue of the amazing contemporary glass collection of the MUDAC, or Museum of Contemporary Design and Applied Arts in Lausanne, Switzerland, features work by 310 artists from the 1960s until today. There are figures, vases, abstract sculptural works and everything in between, with objects as small as just a few inches high or as tall as a gallery ceiling. Materials range far beyond glass to include stainless steel, gold, slate, enamel and rust, among many others. And the list of artists is surprising. Of course there are contemporary masters like Dale Chihuly, Gaetano Pesce, Paul Seide, Frantisek Vizner and Toots Zynsky, but there are also contributions from the likes of Max Ernst, Pablo Picasso and John Cage, with surprise entries from top contemporary artists like Mathieu Mercier, Tobias Rehberger and Rirkrit Tiravanija.

Contemporary Glass Art
2-88453-127-0 / 978-2-88453-127-6
Hardcover, 8.75 x 9 in. / 405 pgs
illustrated throughout.
U.S. \$80.00 CDN \$96.00
July/Art/Decorative Arts

STICHTING KUNSTBOEK

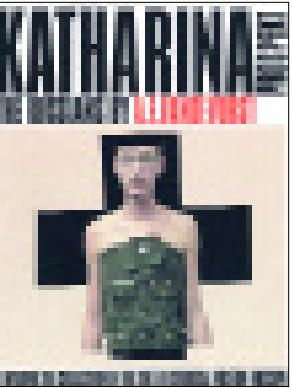


Collections/Connections

Foreword by Pierre-Olivier Rollin.
Introduction by Françoise Foulon.
Text by Silvana Annicchiarico.
This excellent collection of twentieth and twenty-first century design features key examples of the last century's best industrial objects from the Art Nouveau period to the present, with pieces by Gustave Serrurier-Bovy, Shiro Kuramata, Ettore Sottsass, Maarten Van Severen, Richard Hutten, Jasper Morrison, Ingo Maurer, Matali Crasset, Ronan & Erwan Bouroullec, Eero Aarnio and Charles Eames among many others. The collection itself is held by Belgium's Grand-Hornu museum, which opened in 2002 after a decade of conversion and renovation of the abandoned nineteenth-century coal mining facility where it is housed. *Collections/Connections* is generously illustrated, and includes short biographies of the represented designers as well as an insightful essay by the well-known design writer and curator of the Milan Triennale, Silvana Annicchiarico.

Collections/Connections
90-5856-233-6 / 978-90-5856-233-3
Hardcover, 9 x 9 in. / 120 pgs
100 color.
U.S. \$40.00 CDN \$48.00
July/Design & Decorative Arts

EXHIBITIONS INTERNATIONAL



**A.F. Vandevorst: Katharina
Prospekt
The Russians**

**Text by Tamara Igoemnova,
Sarah Mowes.**

Fans of Belgian avant-garde fashion, Russian style and great book design, unite! This exceedingly seductive volume documents *Katharina Prospekt: The Russians*, a tour de force exhibition put together by the innovative Belgian fashion house, A.F. Vandevorst, of Russian cultural artifacts borrowed from the State Historical Museum in Moscow, coupled with contemporary fashion designs by A.F. Vandevorst and others—including Yves Saint Laurent, Bless, Martin Margiela and Jean-Paul Gaultier. There are sections on Propaganda, Military Design, Fur, Chess and even the iconic Russian dolls that fit one inside another. The bold typography riffs on Constructivist design, and we see antique objects, artifacts, textiles and costumes alongside vintage photographs and eye-popping contemporary fashion design.

A.F. Vandevorst: Katharina Prospekt
90-6153-618-9 / 978-90-6153-618-5
Hardcover, 8.5 x 10.25 in. / 144 pgs
150 color.
U.S. \$45.00 CDN \$54.00
July/Fashion

DRAGO



Mike Giant: Muerte

Mike Giant's signature black ink graphics mix tattoo styles, Mexican folk art and Japanese illustration, and are unmistakable on concrete, paper or skin. The ladies are buxom bong-hitters or multi-limbed Indian goddesses, and the gentlemen carry spray cans or have flames coming out of their heads. According to Matt Revelli, Editor of *Juxtapoz*, Giant "has the rare ability to create technical and precise drawings, but also show depth and soul in everything he does. Most precision based artists lack the human side in their work, and it can end up stale, but Mike is able to execute on a whole different level." Born in New York and currently based in Albuquerque, **Mike Giant**, a graffiti and tattoo artist, is also the design mind behind clothing line REBEL8, a prolific photo-blogger at the online magazine fecalface.com, and has shown his art-work at 5024SF Gallery and White Walls, San Francisco, American Electric Tattoo, Los Angeles, Nomad, Toronto, Misanthropy Gallery, Vancouver and many other international venues. He is the author of *Pagina Vilot*, *Shim Rot*, *Flood Bart*, *Dairy Hicks*, the *Skulls Press Compendium* and the monograph *Giant*.

Mike Giant: Muerte
88-88493-19-0 / 978-88-88493-19-0
Paperback, 6.5 x 9.5 in. / 96 pgs
illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Art

TORST



Studio Najbrt: Life Happiness Surprise

The Czech graphic design studio Najbrt designs books, magazines, dinner plates, sporting equipment, clothes and posters. Featuring 1,280 color images, this collection of Najbrt's lively, bright and colorful work pulls together a wide range of corporate commissions, book designs, exhibition projects and other innovative work. An instant collector's item, it is designed with a silver Lotto-style "scratch-off" cover.

Studio Najbrt: Life Happiness Surprise
80-7215-298-X / 978-80-7215-298-8
Hardcover, 8.5 x 10.5 in. / 272 pgs / 1280 color.
U.S. \$48.00 CDN \$58.00
July/Design

WASMUTH

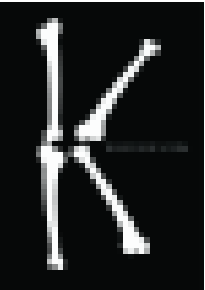


Günter Jacki: Looking for Transmission

Foreword by Kurt Weidemann.
"Good design is beholden to a constant longing for beauty, shuns accommodation to fashion and temporary effects, and searches for enduring, basic 'rightness.'" So says Günter Jacki, the influential German Professor of design communication. Featuring 700 images, this volume includes concepts and projects from Jacki and his students.

Günter Jacki: Looking for Transmission
3-8030-3203-2 / 978-3-8030-3203-4
Hardcover, 6.75 x 9.5 in. / 224 pgs / 700 color.
U.S. \$42.00 CDN \$50.00 SDNR 40%
September/Design

DRAGO

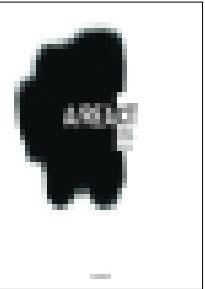


King Kong: We Didn't Invent Anything

Edited by Federico Sarica.
This collection of work from the denizens of the eponymous 2000-2005 Milan boutique is full of do-it-yourself zines and publications, clothes, photography, events and music. When Federico Sarica and Ivano Atzori closed their physical shop, it was to create projects like this and to spread their aesthetic to a wider audience. With illustrations, photography and texts.

King Kong: We Didn't Invent Anything
88-88493-13-1 / 978-88-88493-13-8
Pbk, 7 x 9.5 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Art

DRAGO



CTink: A/React

The German street artists Evol and Pisa73, both born in the early 1970s, have been working together as CTink for a dozen years. Their design, illustration and street art portfolios are full of posters, stickers and installations, some of which were featured in Drago's 2005 *Izastikup*, but they are best known for their complex, highly detailed, multi-layered stencil paintings.

CTink: A/React
88-88493-18-2 / 978-88-88493-18-3
Paperback, 6.5 x 9.5 in. / 96 pg / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Art

DRAGO

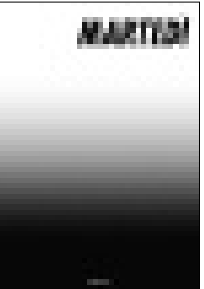


Whystyle: Dirt Dont Hurt

In recent years, the Rome graffiti artists Joe, Pane, Nico, Scarful and Stand united their efforts under the name Whystyle, and became an art and design collective. Their work exports graffiti's aesthetic to sculptural media such as found objects with a steady, deeply informed critical distance.

Whystyle: Dirt Dont Hurt
88-88493-17-4 / 978-88-88493-17-6
Paperback, 7 x 9.5 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Art

DRAGO



Marte: Martedì

Text by Marte, Giorgio DiSalvo, Marco Klefisch, Riccardo Trotta.
The Marte design studio creates graphics for editorial, packaging and fashion design, but has links to the graffiti world and other underground style makers. The partners have collaborated with EMI, Sony, Virgin and Diesel; started the clothing brand Vanguard; designed images for Stussy, King Kong and Letal e Yuter; and art directed for brands including Prada and Vodafone.

Marte: Martedì
88-88493-16-6 / 978-88-88493-16-9
Pbk, 7 x 9.5 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Design

DRAGO



Ivory Serra: The Serra Effect

Text by Aaron Rose, Peter Beard, Jocko Weyland, Annie Leibowitz, Marc Gonzales, Paulo Von Vacano.
Ivory Serra's intoxicating insider photographs capture the characters that populate his world, all in their natural environments. They include: Lenny Kravitz, Terry Richardson, Mark Gonzales, Harmony Korine, Chloë Sevigny, Nelly, Tyra Banks, Azzedine Alaia, Tony Alva, Tony Hawk, Richard Serra, Phil Frost, Tom Sachs, the Wu Tang Clan and Avril Lavigne.

Ivory Serra: The Serra Effect
88-88493-14-X / 978-88-88493-14-5
Pbk, 7 x 9.5 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Photography

DRAGO



Papik Rossi: Mr. Rossi

Roman street artist and photographer Papik Rossi started to skate in 1987 with the pioneers of the Italian scene. A decade later he was flying to the States every year to check out New York and San Francisco. California found its way into not just his skating style but the 1996 creation of his clothing company, Trustever, and his growing portfolio of art and photography, which mingles all of those experiences together.

Papik Rossi: Mr. Rossi
88-88493-11-5 / 978-88-88493-11-4
Pbk, 7 x 9.5 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Popular Culture/Photography

DAMIANI



Dean Freeman: FunkyTown

Preface by Simon Kelner.
FunkyTown digs into British photographer Dean Freeman's archive—it goes way beyond Beckham—to gather published and unpublished portraiture, fashion and reportage spanning three decades of youth culture, from the 1980s to the present. His star portrait subjects include Liz Hurley, Sandra Bullock, Rachel Weisz, George Michael, Dennis Hopper, Harold Pinter and Guy Ritchie. But beyond glamour and stardom, beyond Freeman's understanding of and comfort with the models, pop stars and writers for whom he has been a talent scout and iconmaker, he turns out to be a sensitive observer of people and landscapes in Africa, Asia and the Middle East. On his own time, he has chronicled a richly diverse world with great humanity and wit. Freeman was born in London, where he exerts a great influence on contemporary cultural iconography. He has work in the National Portrait Gallery there; his editorial work has appeared in *GQ*, *Glamour* and *Tatler*; and his advertising work for American Express, Camel and Levis has been seen worldwide. He has been associated with several best-selling books, perhaps most impressively David Beckham's *My World*, of which over 1,000,000 copies sold.

Dean Freeman: FunkyTown
88-89431-89-X / 978-88-89431-89-4
Hardcover, 8.5 x 11.5 in. / 200 pgs / 180 color.
U.S. \$50.00 CDN \$60.00
September/Popular Culture/Photography



POWERSHOVELBOOKS

Back in Print!

Daido Moriyama: Farewell Photography

This heavy, glossy, slipcased, reprinted reinterpretation of the legendary 1972 book, *Farewell Photography*, brings a much-sought-after classic back into print under the strict supervision of the artist, Daido Moriyama. Together with the publisher, Moriyama worked with larger prints and chose higher contrasts, abolishing all text in order to emphasize the dynamic, broken, blurred, vertiginously tilted, starkly cropped and timeless photography reproduced here. Moriyama is one of the most respected and influential photographers today, and this book bears the testimony of his early work, with all of its alluring landmark elements. Almost resulting in mayhem, these accidentally continuous black-and-white images can feel both invasive and intimate, as they freeze the animate and inanimate world before it is gone. An overwhelming torrent of early talent by an extraordinary artist.

Daido Moriyama: Farewell Photography

4-434-07524-1 / 978-4-434-07524-7

Slipcased, 9 x 12 in. / 276 pgs / illustrated throughout.

U.S. \$132.00 CDN \$160.00

July/Photography/Asian Art & Culture

POWERSHOVELBOOKS



Daido Moriyama: t-82

In 2006, Powershovel Books initiated a public art event by handing out “toy cameras” to anyone and everyone who would take one, and exhibiting a selection of the resulting photographs. (The “toy camera” in question was a Polga, a hybrid Holga camera that used Polaroid film.) One of the participants was the legendary Japanese street photographer, Daido Moriyama—and it is that series of darkly poetic photographs that this book so lovingly collects, offering a more-tranquil-than-usual walk around Tokyo, with the distinctive details of the urban landscape that only Moriyama could capture. The peculiar photographic qualities of the Polga add a unique taste and some layers of diffused grays to the timeless art of Daido Moriyama.

Daido Moriyama: t-82

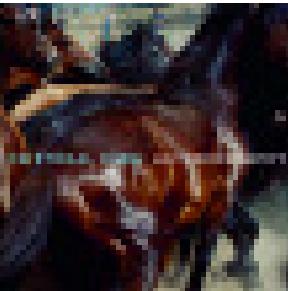
4-434-08508-5 / 978-4-434-08508-6

Paperback, 9.75 x 9.25 in. / 158 pgs / illustrated throughout.

U.S. \$65.00 CDN \$78.00

July/Photography/Asian Art & Culture

STEIDL/HUIS MARSEILLE, AMSTERDAM



Cristóbal Hara: Autobiography

Cristóbal Hara was born into a Spanish colonial family in 1946, and spent his early childhood in the Philippines and the U.S. When he was eight, he was sent to boarding school in provincial Spain, and found himself locked into a world of perverse religiosity and sexual repression, coupled with violence and corporal punishment. *Autobiography*, the second volume of a trilogy (following *An Imaginary Spaniard*, 2004), puts images of contemporary Spain through the emotional filters of Hara’s childhood. The result digs deep into Spanish culture and into the cultural background of his generation. Hara’s work has been seen in *Aperture* and at the Victoria & Albert Museum, London. Until 1985, he worked exclusively in black-and-white, and since then, only in color. He lives in a small village near Cuenca, Spain.

Cristóbal Hara: Autobiography

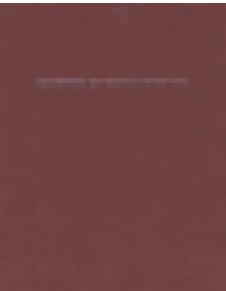
3-86521-472-X / 978-3-86521-472-0

Hardcover, 7 x 9.5 in. / 96 pgs / 69 color.

U.S. \$40.00 CDN \$48.00

September/Photography

SKARSTEDT FINE ART



Laurie Simmons: Color Coordinated Interiors 1983

Interview by James Welling.

Color Coordinated Interiors catalogues a little known but characteristic early project of Laurie Simmons’ from 1983, just a few years after her first solo show in New York. Simmons created miniature spaces using projection and illusion rather than glue-and-board craft, casting photographs behind dolls and lighting her tiny models starkly with flashlights—they’re “Teenettes,” three-inch-high Japanese figures whose clothes and hairstyles are all molded from the same single piece of brightly-colored plastic.

Laurie Simmons: Color Coordinated Interiors 1983

0-9709090-6-3 / 978-0-9709090-6-0

Hardcover, 8 x 10 in. / 56 pgs / 21 color.

U.S. \$30.00 CDN \$36.00

June/Photography

Exhibition Schedule

New York: Skarstedt Fine Art, Fall 2007

STEIDL/APERTURE FOUNDATION/PACE/MACGILL GALLERY

Paul Strand at Work: Toward a Deeper Understanding

Text by Andrew Szegedy-Maszak.

In the late 1940s, Paul Strand spoke of creating “a series of photographs that focused on the history, architecture, environs and people of a small town (which) would reveal ‘the common denominator of all humanity’ and would be a bridge toward a deeper understanding between countries.” This book presents a rigorously edited selection of these photographs, made in France, Italy and New England between the years 1943 and 1953. Whether depicting an old French fisherman, a stormy sea or a tilting New England gravestone, Strand identified and explored certain central themes that included the primal connection between humans and the natural world; the beauty of simple objects and structures; and the inherent dignity of every individual regardless of wealth or social status. The exquisitely reproduced photographs gathered here encourage the viewer to look closely, and observe how details and formal relations emerge.

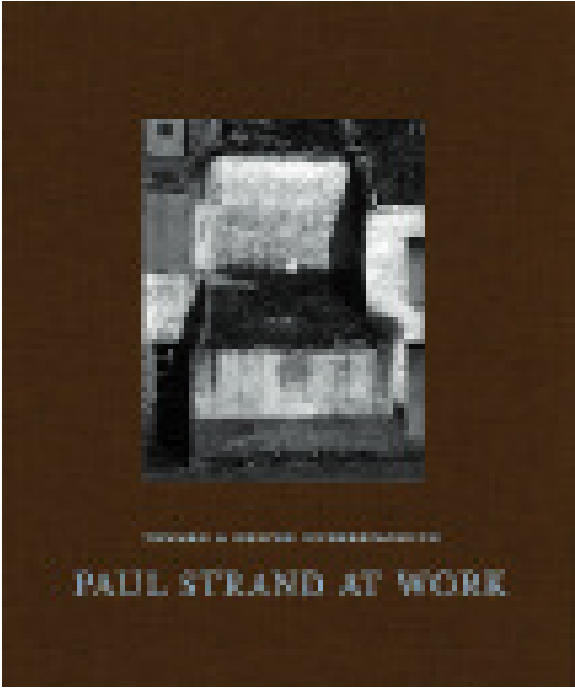
Paul Strand at Work: Toward a Deeper Understanding

3-86521-520-3 / 978-3-86521-520-8

Clothbound, 7.5 x 8.75 in. / 72 pgs / 27 tritone.

U.S. \$30.00 CDN \$36.00

July/Photography



STEIDL/KUNSTMUSEUM OLTEN



Jakob Tuggener: Fabrik A Photo Epos of Technology

Afterword by Martin Gasser.

Long out of print, Jakob Tuggener’s *Fabrik*, published in Zurich in 1943, is a milestone in the history of the photography book. Its 72 images, in the expressionist aesthetic of a silent movie, impart a skeptical view of technological progress: at the time the Swiss military industry was producing weapons for World War II. Now this seminal work, which has since become a sought-after classic, is being reissued with a contemporary afterword.

Jakob Tuggener: Fabrik

3-86521-493-2 / 978-3-86521-493-5

Hdcvr, 9 x 12.25 in. / 62 pgs / 95 tritone.

U.S. \$85.00 CDN \$102.00

September/Photography

FRAENKEL GALLERY/MATTHEW MARKS GALLERY



David Smith: Photographs 1931-1965

Introduction by Rosalind E. Krauss.

Text by Joan Pachner.

Preface by Jeffrey Fraenkel, Matthew Marks.

Though they are largely unknown, David Smith took photographs of great depth, beauty and precision throughout his career. The large part of these images were either assemblages of found objects that were conceived as artworks themselves, or pictures that documented Smith’s own sculpture. In the 1960s, Smith also turned his camera to the figure. A pitch-perfect selection is gathered here.

David Smith: Photographs 1931-1965

1-881337-04-9 / 978-1-881337-04-1

Paperback, 9 x 11 in. / 128 pgs / 118 b&w.

U.S. \$35.00 CDN \$42.00

June/Photography

STEIDL/PACE/MACGILL GALLERY, NEW YORK



Harry Callahan: Nature

Text by Sarah Greenough, John Szarkowski.

Nature gathers 12 intimately scaled nature studies that the artist assembled into a series in the early 1990s, reproduced as beautiful tipped-in plates. Over the course of his long career, Callahan made nature of one his foremost themes, and continually researched new ways of seeing trees, weeds, snow and surf. Ranging in date from 1941 to 1991, these images “capture a moment that people can’t always see.”

Harry Callahan: Nature

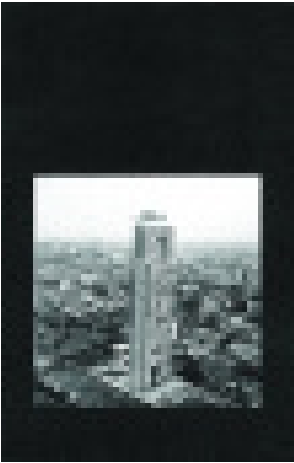
3-86521-437-1 / 978-3-86521-437-9

Clothbound, 8.75 x 7.5 in. / 32 pgs / 13 tritone.

U.S. \$25.00 CDN \$30.00

July/Photography

STEIDL



Dayanita Singh: Indian Journals

Text by Sunil Khilnani.

Dayanita Singh has been making small photo journals of her travels in India for some years now. Each book is made with a certain person in mind, either one she has made the journey with or one that was on her mind during her travels. She makes two copies of each book by hand, one of which remains with her, and the other of which goes to the friend it was made for. A diary with coded images of a time shared. Steidl is pleased to publish seven of these small journals for the first time, along with an eighth journal of her mother, Nony Singh's, photographs of her daughter growing up. The journals are produced in accordion folds so that they can open into mini private exhibitions in her friends' homes, and come housed in a hand-made wooden box.

Dayanita Singh: Indian Journals
3-86521-454-1 / 978-3-86521-454-6
Boxed, 7 volumes, 6 x 4 in. / 160 pgs
85 tritone.

U.S. \$60.00 CDN \$72.00
November/Photography

DIS VOIR/ACTES SUD



Raymond Depardon: Our Farm

Edited by Benoit Rivero.

In *Our Farm*, the famed French photographer Raymond Depardon tells his early life story with his very first photographs, describing his youth as a farmer's son on the banks of the Saône River, filled with the ardent and urgent desire to testify to the state of the world and of his fellows. "The stone staircase in front of the kitchen is still there. It leads up to the loft. Though my memory isn't entirely clear, I seem to remember that it was my first landmark on the farm. As a child, I was only allowed to go up the very first steps . . . I still like to sit on those stairs today. Is it because of the perfect shape of the steps, worn by the passing of time? Is it their color that changes with the light and the seasons? It is pleasant there, in the winter sun. You are sheltered from the wind that blows through the Saône valley. In summer, it is the hottest spot in the courtyard. When evening falls, the red sun sinks behind the top steps."

Raymond Depardon: Our Farm
2-7427-6415-1 / 978-2-7427-6415-0
Paperback, 6.5 x 8 in. / 320 pgs
illustrated throughout.
U.S. \$37.50 CDN \$45.00
September/Photography

STEIDL



Robert Lebeck: Tokyo/Moscow/Leopoldville

Photographer Robert Lebeck was interested not only in "the event" in and of itself, but also in the stories on the fringes and the people behind the images. Lebeck was frequently to be found in that elusive terrain most photographers dream of: the right place at the right time. When he took the photo "Rapier Thief" on his tour of Africa in 1960, for instance, he captured a symbolic portrait of the end of European colonial power—an image which has since become a classic of press photography. His photographs of Japan contrast the wealth of a few with the poverty of many. And when he photographed in the Soviet Union in 1962, he demonstrated a rare understanding of its culture. This handsomely slipcased three-volume monograph gathers images from Moscow, Tokyo and Leopoldville (current-day Kinshasa). These pictures of Africa, Asia and the Soviet Union, mostly made in the early 1960s, show a world in upheaval, a world in which extremes were colliding. Furthermore, they suggest that there is much more to be considered than that which is presented in the photographic image.

Robert Lebeck: Tokyo/Moscow/Leopoldville
3-86521-527-0 / 978-3-86521-527-7
Slipcased, 3 volumes / 11.25 x 8.25 in.
580 pgs / 380 b&w.
U.S. \$85.00 CDN \$102.00
December/Photography

STEIDL/SWEDISH BOOKS/
MODERNA MUSEET



Lars Tunbjörk: Vinter

Edited by Greger Ulf Nilson.

"I often feel beside myself in the wintertime, and I try to go to warmer and lighter places. But the last couple of years I have traveled into the winter and darkness instead—into areas, conditions and encounters in which I don't really know where the outer and inner begin. And even less where they end." Lars Tunbjörk's photographic explorations of northern Sweden capture the atmosphere of the gloaming winter months in Scandinavia, and the lives of the people who live under those dark skies. *Vinter* began as a means of surviving the dark part of the year; it has a correspondingly different mood, color range and temperament from Tunbjörk's previous work, but shares its style, understated humor and often absurd subject matter. The artist was born in 1956 in Borås, on the western coast of Sweden, and now lives and works in Stockholm. His images have been exhibited internationally, and are published regularly through the Paris picture agency VU and in monographs, among them *Country Beside Itself* (1993), *Office* (2001), *Home* (2002), *Dom alla* (2003) and *I Love Borås!* (2006).

Lars Tunbjörk: Vinter
3-86521-497-5 / 978-3-86521-497-3
Hardcover, 12.25 x 9.5 in. / 144 pgs
105 color.
U.S. \$50.00 CDN \$60.00
November/Photography

STEIDL



Peter Friedl: Playgrounds

Over the last dozen years, Peter Friedl has been photographing play yards around the world and compiling the images alphabetically by place name. *Playgrounds* is less a comprehensive typology than a narrative study in which the few places shown—at once as specific as their chipped paint and representative of all those that cannot be included—describe the world through the space it allots to children. Roger M. Buerger writes that "Peter Friedl adopts a comparative approach, reminiscent of the anthropological projects of the first half of the twentieth century . . . the quest for meaning at the intersection of repetition (image on image) and differentiation (the differences between the pictures)." Friedl was born in 1960 in Austria, where he still lives and works. His photography has appeared in numerous solo and group shows around the world including Documenta X (1997), the forty-eighth Venice Biennale (1999), and the third Berlin Biennial (2004). In 2006 the Museum of Contemporary Art in Barcelona opened a retrospective called *Peter Friedl: Work 1964-2006*, which will travel to Miami and Marseille.

Peter Friedl: Playgrounds
3-86521-412-6 / 978-3-86521-412-6
Flexi, 8.5 x 10.25 in. / 320 pgs
260 color.
U.S. \$42.00 CDN \$50.00
September/Photography

STEIDL/PHOTOWORKS, BRIGHTON



Adam Broomberg & Oliver Chanarin: Fig.

Foreword by Gordon McDonald.

Text by Julian Stallabrass.

Fig. features over 80 still lives, portraits and landscapes by London-based photographers Adam Broomberg and Oliver Chanarin. Tracing connections between photography and British colonial acquisitiveness, they unearth and document weird arcana from Victorian collections in various public museums. As Broomberg and Chanarin themselves have observed: "the history of photography is intimately bound up with the idea of colonial power. Documentary photographers today have a worrying amount in common with the collector/adventurers of past eras. As unreliable witnesses, we have gathered together 'evidence' of our experiences and present our findings here; a muddle of fact and fantasy." The items photographed range from bizarre objects found at the Booth Museum of Natural History, Brighton, such as a merman's body and a unicorn's horn, to ancient wax-works and a dodo skeleton; or from floral arrangements found in the rooms of Hotel Rwanda to a single leaf blown from a tree in Tel Aviv by a bomb blast.

Adam Broomberg & Oliver Chanarin: Fig.
3-86521-475-4 / 978-3-86521-475-1
Hardcover, 6.5 x 8.25 in. / 144 pgs
illustrated throughout.
U.S. \$40.00 CDN \$48.00
December/Photography

STEIDL MACK



Roe Ethridge: Rockaway, New York

The mood of Roe Ethridge's *Rockaway, NY* suggests a nostalgic depiction of scenes from a coastal village. The snow-covered boardwalk, the cemetery, the shops in town, and a quiet street in late summer all appear at first glance to be genre scenes, revealing Ethridge's casual application of diverse pictorial modes and themes. The locales blend, imitate and disguise one another. Photographed in disparate geographical sites, from St. Barts to upstate New York, Ethridge plays the roles of both a thematic archivist and a wandering narrator, mapping an uncertain ground in which it is unclear if the representation is a blank image, nothing more than the sum of it's surface, or the fountainhead of some deeper significance. In 2003, Ethridge was given the cover of the October issue *Artforum*. Kate Bush wrote, "As technically adept as a commercial photographer yet as thoughtful as a Conceptualist about photography's role and meaning in the modern world, Ethridge believes the ubiquity of the photograph and the instantaneity of its transmission and reception in this age of increasing "ecstatic communication" is to be embraced rather than mourned. In his work there appears no cause and no ending, no discrimination between editorial and art, between document and construct, between technology and affect."

Roe Ethridge: Rockaway, New York
3-86521-485-1 / 978-3-86521-485-0
Hdcvr, 13 x 10 in. / 112 pgs / 50 color.
U.S. \$60.00 CDN \$72.00
October/Photography

HATJE CANTZ



Walter Pfeiffer: Night and Day

Edited by Markus Bosshard, Christoph Doswald, Jürg Trösch, Dorothea Strauss.

This oversized, supersexy monograph features the most recent work of the cult photographer Walter Pfeiffer, also known as an artist, poster designer, playwright and filmmaker. Pfeiffer has been shuttling back and forth for years between the visual worlds of art and lifestyle. Whether he is picturing a pile of shiny silver film canisters or a young man doing a handstand in his underwear, Pfeiffer's photographs always convey a distinct, often homoerotic, sensuality. When working with models, he spends long hours developing a melancholic, seductive atmosphere that has been called somnambulant, even as he avoids any trace of the voyeuristic or crude. He is also able to locate everyday moments that express a youthful *joi de vivre*, giving ordinary objects and subjects a new chance at glamour, dignity or beauty.

Walter Pfeiffer: Night and Day
3-7757-1957-1 / 978-3-7757-1957-5
Paperback, 9.5 x 13.5 in. / 142 pgs
88 color / 25 b&w.
U.S. \$50.00 CDN \$60.00
June/Photography

DAVID ZWIRNER, NEW YORK



James Welling: Flowers
Edited by Denise Bratton. Text by
Lynne Tillman.

This concise and beautiful exhibition catalogue features arresting, colorful, Rorschach Test-like photograms of flowers by the esteemed Los Angeles-based conceptual photographer, James Welling. For this series, Welling placed the blossoms of a common southern California plant on sheets of 8x10 film and exposed them to light. The negatives were then projected onto special photo paper through a color mural enlarger and color filters, to produce the dramatic, spectral, almost sun-or moon-dappled images reproduced here. Currently a professor of fine art at UCLA, Welling studied at CalArts in the early 1970s. Welling was the subject of a midcareer retrospective at the Wexner Center for the Arts in 2000, which traveled to the Museum of Contemporary Art in Los Angeles. He is represented in New York by David Zwirner Gallery and in Los Angeles by Regen Projects.

James Welling: Flowers
0-9769136-8-2 / 978-0-9769136-8-9
Hardcover, 8.5 x 11 in. / 64 pgs
31 color.
U.S. \$50.00 CDN \$60.00
June/Photography

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES



Florian Maier-Aichen
MOCA Focus

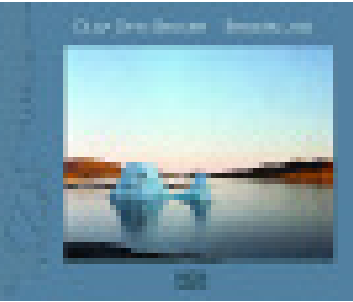
Edited by Rebecca Morse.

Florian Maier-Aichen's photographs portray the natural, industrial and cultural landscape with stylized eccentricity. By using the tropes of documentary photography in unconventional ways, Maier-Aichen creates sublime images rich with reference and allusion. His photographs of the California coast, the Alps and other tourist destinations are openly beautiful and seductive in their rich hues and expansive viewpoints. However, these and other images of melting cathedrals, failed industry and tragic ghost ships are nuanced with a subtle disquiet and ensuing criticality. Born in Stuttgart, Germany, and educated at the University of California, Los Angeles, Maier-Aichen begins with a traditional large-format image that he captures on film. He then applies a myriad of creative adjustments to each component that become building blocks for intricate and layered compositions. This succinct paperback contains color reproductions of new and recent works, documentary images of Maier-Aichen's process, and an essay by MOCA curator Rebecca Morse.

Florian Maier-Aichen
1-933751-03-7 / 978-1-933751-03-0
Paperback, 8 x 10 in. / 64 pgs
30 color.
U.S. \$24.95 CDN \$30.00
August/Art

Exhibition Schedule
Los Angeles: The Museum of Contemporary Art,
07/28/07–09/30/07

HATJE CANTZ



Olaf Otto Becker:
Broken Line

Text by Gerry Badger, Christoph
Schaden.

Olaf Otto Becker, born in 1959, worked for almost four years and covered thousands of miles by boat creating these photographs of the Icelandic coastline. The resulting images, made in the clear light of the midsummer night over long exposures, are worth the effort. Almost shadowless Neo-romantic dreamscapes, they are unrealistically beautiful. Becker sometimes waits days for the right image or condition to appear in order to produce a single image—a process that leaves him with only about 25 photographs per year. Though visually diverse, all of the pictures share the contemplative character of their creator. Becker, who was once a painter, doesn't photograph scenery: He builds compositions, using his eye and his patience to develop a work of melancholic beauty, in the powerful iconography of the nineteenth-century landscape. He has exhibited widely in Europe, and his previous monograph was short-listed for the Rencontres D'Arles Book Award.

Olaf Otto Becker: Broken Line
3-7757-1972-5 / 978-3-7757-1972-8
Clothbound, 13.5 x 11 in. / 144 pgs
70 color.
U.S. \$85.00 CDN \$102.00
October/Photography

STEIDL



Larry E. McPherson:
The Cows

Introduction by David Travis.

In the mid 1970s, Larry McPherson made a series of photographs of cows grazing at a Midwestern farm, in the natural oak savannahs on the Illinois-Wisconsin border. The images, some made in daytime and some at night, capture a range of bovine activities and moods, and a classic landscape. They became the subject of a solo exhibition at the Art Institute of Chicago and traveled with several group shows. Thirty years later, this distinctive and insightful series is in book form for the first time. In the interim, McPherson, born in Newark, Ohio, in 1943, has published two other photographic books, *Memphis* and *Beirut City Center*, received two National Endowment for the Arts fellowships and a Guggenheim fellowship, and has seen his work acquired for many public collections, including the Art Institute of Chicago, the Museum of Fine Arts in Houston and the Museum of Modern Art, New York.

Larry E. McPherson: The Cows
3-86521-453-3 / 978-3-86521-453-9
Hardcover, 12 x 15 in. / 56 pgs
21 color.
U.S. \$65.00 CDN \$78.00
September/Photography

VEENMAN PUBLISHERS



Alone Together: POC

Text by Didier Mouchel.

“POC”—which stands for “Piece of Cake”—is a group of 21 (at last count) young photographers from across Europe (Helsinki, Rouen, Düsseldorf, Vevey, Arles, Lisbon and London), connected by a shared aesthetic and a groundbreaking workshopping website. Through the nonprofit, artist-funded pocproject.com, created in 2002 by founding member Charles Fréger (*Rishiki*, *2Nelson*, *Lux*), the members of POC brainstorm and critique as they create. Then, at the same site, they post and sell their works: a new form of structured artistic community and marketplace all in one. The work that this prototype supports riffs on documentary themes, questioning photography as proof or truth. Between miniature ruins, deserted boardwalks, industrial waterfronts, adolescent musicians, battered rugby players and gendarme motorcycle acrobats, the work in *Alone Together* reminds viewers that imitating nature is the least of art's powers.

Alone Together: POC
2-915409-11-0 / 978-2-915409-11-6
Paperback, 10.5 x 8.5 in. / 64 pgs
Illustrated throughout.
U.S. \$32.00 CDN \$38.00
July/Photography

HATJE CANTZ



Concept: Photography
Dialogues and Attitudes
Edited by Liminata Sabau.

Text by Veronika Baksa-Soós,
Josef Tillmann, Hubert Beck.

This first volume in the new *Concept: Photography* series—a loosely-knit collection of books, produced by Germany's international DZ Bank in cooperation with leading European museums—kicks off an exploration of key themes in the contemporary photography discourse. *Dialogues & Attitudes* concentrates on subjects like Reflection in Media, Cinematography, and the Staging of the Self. With works by Matthew Barney, Christian Boltanski, Hanne Darboven, Tacita Dean, Robert Rauschenberg, Klaus Rinke, Cindy Sherman, Taryn Simon, William Wegman, and many others, as well as essays by Luminita Sabau, Wulf Herzogenrath, Hubert Beck, Veronika Baksa-Soos and Josef Tillmann, it presents a representative spectrum of the top current positions in photography and art. An appendix with biographies and bibliographies of the artists, as well as a complete checklist of the artworks, round out this first volume in an enlightening new series.

Concept: Photography
3-7757-1987-3 / 978-3-7757-1987-2
Hdcvr, 9.5 x 12 in. / 160 pgs / 80 color.
U.S. \$55.00 CDN \$66.00
July/Photography

HATJE CANTZ



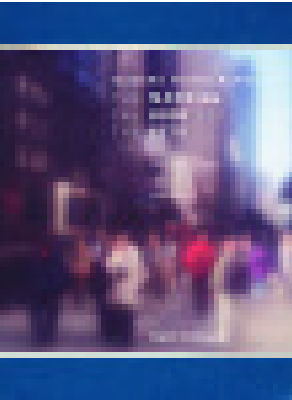
XL Photography 3
Art Collection Deutsche Börse

Text by Anne-Marie Beckmann.

At the turn of the millennium, the Deutsche Börse Group moved to new quarters in Frankfurt. Inspired by their blank walls, they began to assemble this world-class photography collection, enlisting Jean-Christophe Ammann, director of Frankfurt's Museum of Modern Art, as a guide. The Collection Deutsche Börse soon acquired substantial holdings of the Düsseldorf School and other stars, from Bernd and Hilla Becher to Peter Fischli, David Weiss, Andreas Gursky, Candida Hofer, Thomas Ruff and Thomas Struth. Its holdings have since grown to more than 500 works, most of them large format, by more than 40 artists. Their subjects range from landscape and architecture to interiors, urban scenes and portraits. This latest of three volumes of acquisitions features work from photographers in an unparalleled range of modes of design and expression, among them Paul Almasy, Pietro Donzelli, Boris Mikhailov, Wilhelm Schürmann, Martin Parr, Ricarda Roggan, Alfred Seiland, Malick Sidibé, Jessica Backhaus, Seydou Keita, Yoon Jean Lee, Simon Norfolk, Joel Sternfeld, Alec Soth, Simon Roberts, Sibylle Bergemann, Alberto Garcia-Alix and many more.

XL Photography 3
3-7757-1970-9 / 978-3-7757-1970-4
Clothbound, 12.5 x 12.5 in. / 132 pgs
95 color / 85 b&w.
U.S. \$65.00 CDN \$78.00
November/Photography

MIAMI ART MUSEUM



Previously Announced.

Modern Photographs:
The Machine, the Body
and the City

Selections from the Charles
Cowles Collection

Introduction by Terence Riley.

Text by Andy Grundberg,

Charles Cowles.

This volume presents more than 150 works from the collection of the Miami-raised and New York-based collector, art dealer and curator Charles Cowles. Spanning the breadth of modern photographic history from the early twentieth-century to the present, these works display a broad range of styles, processes and aesthetic intentions and an impressive number of concentrated strengths—featuring works by Atget, Arbus, Cartier-Bresson, Eggleston, Evans, Hockney, Frank, Mapplethorpe, Ruscha, Schorr, Sherman, Sugimoto, Warhol, Weegee and Winogrand, among many others. Renowned photography critic Andy Grundberg presents a precise analysis of the collection along with studied observations about the nature of photography and how it has become the art form that it is today. Cowles provides an engaging inside look at the development of a collection in an era when photography gained acceptance as an acknowledged art form. And Miami Art Museum Director Terence Riley contributes an introduction.

Modern Photographs: The Machine,
the Body and the City
0-9705005-4-8 / 978-0-9705005-4-0
Pbk, 9 x 12 in. / 124 pgs / 177 color.
U.S. \$34.95 CDN \$42.00
Available/Photography

NIEVES



Stefan Marx: I Wait Here For You Forever as Long as It Takes

This 96-page collection is Stefan Marx's largest book to date, following on the heels of *I'm Starting to Feel Okay*, also by Nieves. In *I Wait Here For You Forever as Long as It Takes*, Marx, respected T-shirt and skateboard-graphics designer, presents a selection of personal diary drawings, paper paintings and written notes from the past two years, attempting to create a statement. Marx, who was born in Germany in 1979, speaks an effervescent and endearing (if messy) truth; so do his thumbs-up signs, furry amoebae, leaping women, tiny landscapes and bubble-type calligraphy.

Stefan Marx: I Wait Here For You Forever as Long as It Takes
3-905714-19-1 / 978-3-905714-19-7
Paperback, 7.75 x 10.25 in. / 96 pgs
96 b&w.

U.S. \$28.00 CDN \$34.00
July/Art



Also Available
Stefan Marx: I'm Starting to Feel Okay
Pbk, US \$20.00 CDN \$24.00
3905714086/ 9783905714081
Nieves

NIEVES



Nick Haymes: Between Dog and Wolf

Nick Haymes' photography often explores the artist's role in and relationship with his family. This first small monograph finds him traveling with an extended family of young skateboarders. *Between Dog and Wolf* depicts—beyond their adventures and misadventures on wheels—their joy in living, in making out and hanging out. Haymes, who was born in England in 1969, observes his young subjects with a mix of friendly and almost fatherly care, documenting a delicate stage of life with equal attention to its dark moments and its blissful ones, in a raw and distinctive style that looks exceptionally closely. The artist has lived in New York since 2000, where he has worked with many widely respected magazines including *i-D*, *Dazed & Confused*, *The Face*, *Vogue*, *TeenVogue*, *Another Magazine*, *Arena*, *Capricious* and *The Journal*.

Nick Haymes: Between Dog and Wolf
3-905714-21-3 / 978-3-905714-21-0
Hardcover, 7.75 x 10.25 in. / 32 pgs
32 color.
U.S. \$24.00 CDN \$29.00
July/Photography

NIEVES



Ari Marcopoulos: Ad Rock

Amsterdam-born photographer and filmmaker Ari Marcopoulos (1957) has become a familiar name to skaters and rockers, as well as to artists and international scenesters. *Ad Rock* is a concise portrait of Adam Horovitz from the Beastie Boys, filled with years of photographs of the musician at work, with his friends and at home. Following Marcopoulis' study of the internationally renowned snowboarder, Terje Haakonsen, it is the second in a series of portrait books that features subjects up close and unguarded, simply living their lives. **Ari Marcopoulos** has work in the current international traveling exhibition *Beautiful Losers*, and recently had solo exhibitions at the Yerba Buena Center for the Arts in California and P.S.1 in New York. His photographs are regularly featured in *The New York Times Magazine*.

Ari Marcopoulos: Ad Rock
3-905714-25-6 / 978-3-905714-25-8
Paperback, 6.5 x 9 in. / 32 pgs
32 b&w.
U.S. \$20.00 CDN \$24.00
October/Photography



Also Available
Ari Marcopoulos: Flow
Pbk, US \$32.00 CDN \$38.00
9086900054 / 9789086900053
Veenman Publishers

NIEVES



Peter Sutherland: Game

The self-taught American photographer and filmmaker, Peter Sutherland, is known for his insider glimpses into a host of normally cloistered contemporary subcultures like bike messengers, amateur soccer players and graffiti artists—all members of the global, ever-growing, do-it-yourself generation. In *Game*, Sutherland features a selection of photographs of the New York-based Chinatown Soccer Club, of which he himself is a member. Comprised of artists, designers, poets and other locals who are passionate about the sport and up for early morning games in the surreal quiet of Chinatown's normally bustling local playgrounds, this volume gives readers a quick glimpse into a very cool energetic world.

Peter Sutherland: Game
3-905714-18-3 / 978-3-905714-18-0
Paperback, 7.75 x 10.25 in. / 60 pgs
60 color.
U.S. \$28.00 CDN \$34.00
July/Photography

STEIDL/PACE/MACGILL GALLERY

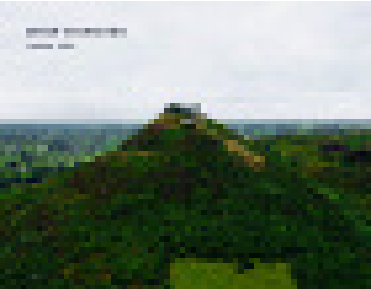


Judith Joy Ross: Eyes Wide Open

Ross' most recent work is a series of photographs of people in Pennsylvania protesting the war in Iraq, the majority of which were taken at a protest called "Eyes Wide Open," organized by the Quaker community. The personal connection Ross forges with her subjects is palpable and results in pictures that are sensitive reflections of both empowerment and vulnerability.

Judith Joy Ross: Eyes Wide Open
3-85621-529-7 / 978-3-85621-529-3
Paperback, 8 x 10 in. / 56 pgs / 22 tritone.
U.S. \$15.00 CDN \$18.00
September/Photography/Current Affairs

STEIDL

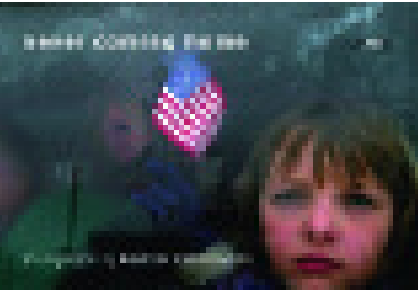


Donovan Wylie: British Watchtowers

In the mid 1980s, the British army used a system of high-tech watchtowers to survey the occupied territories of Northern Ireland. For over a year Wylie photographed these towers, working entirely from an elevated position enabled by military helicopter, observing the observers and ensuring that their actions were not forgotten. The towers have since been destroyed.

Donovan Wylie: British Watchtowers
3-86521-499-1 / 978-3-86521-499-7
Clothbound, 11.75 x 9 in. / 76 pgs / 49 color.
U.S. \$50.00 CDN \$60.00
September/Photography

CHARTA



Andrew Lichtenstein: Never Coming Home

Text by Andrew Lichtenstein, Zachary Barr.
In this powerful new portrait of grief and sacrifice, prizewinning photojournalist Andrew Lichtenstein documents the families of eight American soldiers killed in Iraq. With interviews of the families by StoryCorps oral history producer and *Slate* and MSNBC contributor Zachary Barr. *Never Coming Home* is a project by Andrew Lichtenstein and Robert Peacock.

Andrew Lichtenstein: Never Coming Home
88-8158-637-1 / 978-88-8158-637-0
Paperback, 9.5 x 6.5 in. / 80 pgs / 50 color.
U.S. \$24.95 CDN \$30.00
August/Photography/Current Affairs

NATIONAL MUSEUM OF ICELAND



Mary Ellen Mark: Extraordinary Child

Disabled Children In Iceland
Foreword by Margaret Hallgrimsdottir.
Introduction by Mary Ellen Mark.
Text by Einar Falur Ingólfsson.
This book accompanies an international traveling exhibition of pictures of disabled Icelandic children by Mary Ellen Mark. Most of the photographs were made at special schools, often during swimming lessons, but some were also made at the childrens' homes. Deeply moving, poignant, sad and joyous, these photographs take us into a reality that adjoins our own, but is very seldom seen.

Mary Ellen Mark: Extraordinary Child
9979-79-014-8 / 978-9979-79-014-3
Pbk, 12.25 x 10 in / 144 pgs / 15 color / 85 b&w.
U.S. \$44.95 CDN \$54.00
November/Photography

CHARTA



Moises Saman: Afghanistan

Broken Promise

Edited and with Interviews by Moises Saman.
This volume observes the lives of Afghan civilians beginning with the 2001 U.S. invasion and up through the resurgence of violence in 2006–07. Saman is a full-time photographer for *Newsday*. He received first prize from the 2006 New York Press Photographers Association and second prize from the prestigious 2003 World Press Photo Award for general news.

Moises Saman: Afghanistan
88-8158-646-0 / 978-88-8158-646-2
Paperback, 10.75 x 8.5 in. / 128 pgs / 80 duotone.
U.S. \$39.95 CDN \$48.00
October/Photography/Current Affairs

TIMEZONE 8



Mark Henley: China Surreal

Text by Ed Lanfranco.

A wall of pinned-up breast enhancers; a champagne bride at a westernized Chinese wedding; and three tiny workers perched atop the domed New Opera House after a devastating sandstorm are just a few of the amazing Sternfeld-esque photographs in this new collection of photographs made in China by the British-born documentary photographer, Mark Henley.

Mark Henley: China Surreal
988-99265-6-3 / 978-988-99265-6-4
Hardcover, 12.25 x 9.5 in. / 135 pgs / 111 color.
U.S. \$40.00 CDN \$48.00
July/Photography

HATJE CANTZ



Frank Darius: Tunichtgut

The melancholy images of the Berlin-based photographer, Frank Darius, (born in 1963) provide a genuine view of reality—whether urban or rural landscapes, people or objects. Details are discovered, humorous tales told. Some erotic motifs are also captured with great humanity. This reissue provides a strong cross-section of Darius’ work.

Frank Darius: Tunichtgut
3-7757-1958-X / 978-3-7757-1958-2
Hardcover, 13 x 10 in. / 68 pgs / 60 color.
U.S. \$35.00 CDN \$42.00
September/Photography

EXHIBITIONS INTERNATIONAL/BAI



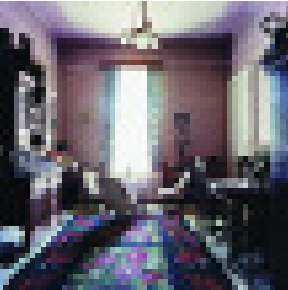
Dieter Telemans: Troubled Waters

Foreword by Ricardo Petrella.

Each year, a different United Nations agency is selected to coordinate all of the international events surrounding World Water Day, and a different theme is chosen to reflect the many facets of freshwater resources. In 2006, UNESCO ran the show, selecting Belgian photojournalist Dieter Telemans to provide the visual imagery.

Dieter Telemans: Troubled Waters
90-858602-4-5 / 978-90-858602-4-2
Hdcvr, 11.75 x 9.5 in. / 192 pgs / illust. throughout.
U.S. \$55.00 CDN \$66.00
July/Photography

HATJE CANTZ



Beatrice Minda: Innenwelt

Introduction by Ulrich Pohlmann.

Text by Felix Hoffmann, Richard Wagner.

Minda, formerly a pupil of Katharina Sieverding’s in Berlin, has been working since 2003 on a series of photographs that explore questions of homeland, exile and collective identity. Here, photos of Romania, Paris, Munich and Berlin are collected in the first book on her work.

Beatrice Minda: Innenwelt
3-7757-1969-5 / 978-3-7757-1969-8
Clothbound, 9 x 10.5 in. / 144 pgs / 60 color.
U.S. \$50.00 CDN \$60.00
September/Photography

TURNER



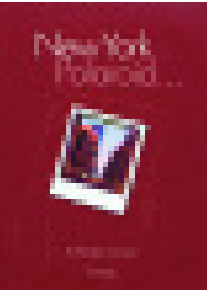
Valery Katsuba: Phiscultura

Text by Valery Katsuba, Yulia Yakovleva.

Phiscultura presents not just Katsuba’s own work, color photographs of contemporary Russian athletes posed in Speedos and piled into gymnastic pyramids, but his inspiration, K. Bulla’s late nineteenth and early twentieth century photographs of earlier generations of athletes, from the St. Petersburg’s State Archive. The juxtaposition enhances the characteristics of Russia’s past and future.

Valery Katsuba: Phiscultura
84-7506-771-9 / 978-84-7506-771-1
Paperback, 11.5 x 12.75 in. / 164 pgs / 44 color
53 b&w.
U.S. \$40.00 CDN \$48.00
July/Photography

DAMIANI



Maurizio Galimberti: New York

Polaroid . . .

Text by Giuliana Scimé, Mariateresa Cerretelli, Franco Fontana.

Italian photographer Maurizio Galimberti works exclusively in Polariod. His mosaics of square, white-bordered frames have captured personalities including Andres Serrano, Wim Wenders, Monica Bellucci and Sting, among many others, piece by piece. Galimberti’s Big Apple is thoroughly deconstructed and reconstructed, and the resulting unreal city corresponds perfectly with the soul of New York.

Maurizio Galimberti: New York Polaroid . . .
88-89431-88-1 / 978-88- 89431-88-7
Hardcover, 9.5 x 13 in. / 260 pgs / 200 color.
U.S. \$49.00 CDN \$59.00
September/Photography

TURNER/FUNDACIÓN CAJAMURCIA/
MESTIZO-NAVE KA



Claudia Rodríguez:

Básicamente/Basically

Text by Itala Schmelz.

One morning, photographer Claudia Rodríguez, born in Mexico City in 1968, found herself—much as Alice in Wonderland or Dorothy in Oz—lost deep in a magical fountain right in her own backyard. These prints, full of wild colors and shapes, record what she saw there: dry leaves, water bugs and insect hulls glowing as if enchanted.

Claudia Rodríguez: Básicamente/Basically
968-9056-12-3 / 978-968-9056-12-6
Paperback, 6.75 x 8.5 in. / 64 pgs / 40 color.
U.S. \$25.00 CDN \$30.00
July/Photography

VEENMAN PUBLISHERS



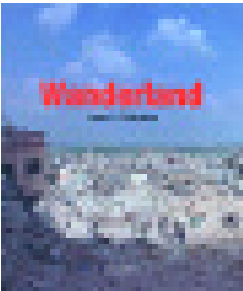
Reineke Otten: China Daily Life

Text by Charlie Koolhaas.

Architecture, street life, pets, laundry lines, fish-mongers, commuters, electronics, bikes, ads—this mass of hundreds upon hundreds of images of the people, places and things of the world’s fastest-growing economy offers a culture through its surfaces—through the texture of daily life—organized typologically. Otten compares her work to a catalogue: “My book is just as temporary as an Ikea guide. It’s about the time now; within a few years it will be outdated. In one month there can be three new owners in a shop. Complete areas are raised and cut down again.” This is a mass of images about what things look like in fast-changing China, categorized by subjects like Shopping, Street Food, Hands and Feet, Prostitution, Gated Community and Hong Kong Jungle. It shows what stores look like, what teenagers wear, what you buy in the market, what kind of buildings there are. These are raw images of real life in China.

Reineke Otten: China Daily Life
90-8690-023-2 / 978-90-8690-023-7
Paperback, 8.25 x 10 in. / 200 pgs / illustrated throughout.
U.S. \$32.00 CDN \$38.00
July/Photography

KERBER



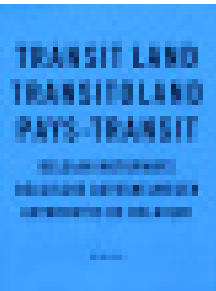
Wanderland: Israel-Palestine

Text by Hassan Khader, Noam Yuran.

From Leora Laor of Jerusalem to Rineke Dijkstra of Amsterdam, 12 photo and video artists from Israel, Palestine and Europe illustrate the kaleidoscopic landscapes and life forms, the conflicts and issues of communication, between the diverse ethnic groups of Israel and Palestine.

Wanderland: Israel-Palestine
3-86678-035-4 / 978-3-86678-035-4
Paperback, 8.5 x 10 in. / 128 pgs / 78 color / 5 b&w.
U.S. \$35.00 CDN \$42.00
July/Photography

VEENMAN PUBLISHERS



Rob van Hoesel: Transit Land

Belgian Motorways

Text by Hans Aarsman.

Rob van Hoesel photographs each of the 35 Belgian highways from the window of his Opel Corsica. Here he arranges 1,000 of those images by route number.

Rob van Hoesel: Transit Land
90-8690-017-8 / 978-90-8690-017-6
Flexi, 8.5 x 10.75 in. / 272 pgs
illustrated throughout.
U.S. \$50.00 CDN \$60.00
July/Photography

KERBER



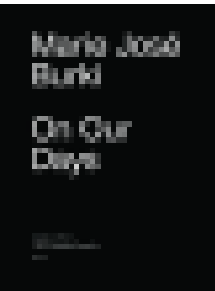
Deep Light

Text by Daniel Spanke.

Featuring photographic series by Zofia Kulik, Peter Schlör, Michael Schnabel, Ingolf Timpner and Adam Thompson, this small volume examines the color black—the shade of darkness, of evil, of mourning, the opposite of light, of color itself. Here, it is also the symbol of elegance, dignity and gravity.

Deep Light
3-86678-028-1 / 978-3-86678-028-6
Hardcover, 6.75 x 8.75 in. / 104 pgs / 55 b&w.
U.S. \$35.00 CDN \$42.00
July/Photography

STEIDL/HELMHAUS ZÜRICH



Marie José Burki: Of Our Days

Text by Alain Cueff, Simon Maurer.

Marie José Burki’s new videos and photographs are studies of contemporary society staged with a light touch. *Of Our Days* circles half-staged social situations with slow camera movements: in a park on a Sunday afternoon or after an opulent meal, how do people look? What do they do? How do they let themselves go?

Marie José Burki: Of Our Days
3-86521-479-7 / 978-3-86521-479-9
Hardcover, 6.5 x 8.75 in. / 176 pgs / 100 color.
U.S. \$50.00 CDN \$60.00
July/Photography

HATJE CANTZ



Hermann Nitsch
Edited by Romana Schuler. Text by Heinz Cibulka, Wolfgang Denk, Wieland Schmied, Josef Winkler.
The important Vienna Actionist Hermann Nitsch once said, “Red is the color that people register the most because it is simultaneously the color of life and death.” Originally inspired by French Tachisme and American Abstract Expressionism, Nitsch began working with paint in the late 1950s and early 60s, putting on “theatrical painting actions” in order to produce large-scale spill paintings. Up until the very early 1960s, his canvases were often still stained with evocative rivers of red paint; over the ensuing years, he would gradually replace paint with blood and stretched canvases with unstretched bed sheets, bringing an assortment of new and highly charged “materials” into his practice, including internal organs, animal cadavers and human bodies. From the 1960s until the late 1990s, Nitsch staged nearly 100 ritualistic performance actions in his *Theater of Orgies and Mysteries* series. Through the complete set of these often incendiary actions, which included live slaughters, dance, music and other pagan gestures, Nitsch realized his concept for a total work of art that brings together painting, architecture and music with the catharsis of self-recognition.

Hermann Nitsch
3-7757-2013-8 / 978-3-7757-2013-7 Hardcover, 9.5 x 11 in. / 240 pgs 135 color / 65 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

HATJE CANTZ



Johan Grimonprez: Looking for Alfred The Hitchcock Castings
Text by Patricia Allmer, Thomas Elsaesser, Tom McCarthy.
Looking for Alfred documents Johan Grimonprez’s prize-winning film of the same name, an homage to Alfred Hitchcock in the form of a search for the perfect Hitchcock doppelgänger and vignettes starring those multiple would-be Hitchcocks, reenacting his cameos. Casting calls and screen tests in London, Rotterdam, Los Angeles and New York are documented in film stills and photos. (Professional Hitchcock impersonator Rob Burrage says, “I thought I was safe until you guys came along, digging up all those other Hitchcock look-alikes. Now we will have to find ways of disposing of them.”) Line-readings from Truffaut’s famous 1960s interview with the master and scenes in which Hitchcock acted as an extra are further grist for the mill. Beyond the work’s mockumentary structure, Grimonprez evokes the Hitchcockian universe uncannily, and connects back—through the recurring motif of a man in a suit and a bowler hat—to another great modern auteur, René Magritte.

Johan Grimonprez: Looking for Alfred
3-7757-2008-1 / 978-3-7757-2008-3 Hardcover, 8 x 10.5 in. / 300 pgs.
U.S. \$50.00 CDN \$60.00
August/Art

JRP RINGIER



Erik van Lieshout: This Can’t Go On (Stay With Me!)
Edited by Mirjam Varadinis, Rein Wolfs. Text by Tom Morton.
The rising Dutch artist Erik van Lieshout, temporarily based in Los Angeles while he sets up for bicoastal American museum debuts at the Hammer in Los Angeles and at Mass MoCA, in North Adams, Massachusetts, works with video installation, painting and drawing to analyze our daily reality in currently confusing times. In a dizzying game of political correctness versus incorrectness, he provides razor-sharp comments on sociocultural truths, always seeming to wind up in unfamiliar, uncomfortable and confrontational situations. As he says: “My challenge is to lose control . . . Because it’s only when you lose control that you have the feeling of freedom.” On his way to that freedom, van Lieshout turns whomever he encounters into subject matter for social documentaries—his endless curiosity and his disarming personality encouraging strangers to share their intimate feelings and politics openly with him. In his work, van Lieshout translates this ferocious exploration of the behaviors of people he meets into aggressive, sometimes violent, sexual imagery.

Erik van Lieshout: This Can’t Go On (Stay With Me!)
3-905770-29-6 / 978-3-905770-29-2 Paperback, 7 x 9.5 in. / 305 pgs 250 color / 45 b&w.
U.S. \$39.95 CDN \$48.00
July/Art

JRP RINGIER



Guyton, Price, Smith, Walker
Edited by Beatrix Ruf. Text by Jon Kessler, Johanna Burton, Bettina Funcke.
Wade Guyton, Seth Price, Josh Smith and Kelley Walker work both together and apart in New York. They are not a formal artists group but the heart of a scene, ever changing. In this collaborative book project, they squeeze canvases through inkjet printers, paint over digitally altered media images with chocolate, scan freshly chopped fruits and vegetables and make recycling emblems into gold-plated sculptures. They sample unidentified music, text and images; photocopy their names hundreds of times over and otherwise torment every conceivable technology of our everyday digital lives with unsuitable materials and equally unsuitable applications—a dynamic post-Pop take on the influence of artistic strategies through advertising, the media and the everyday.

Guyton, Price, Smith, Walker
3-905770-30-X / 978-3-905770-30-8 Paperback, 8.5 x 11 in. / 192 pgs 50 color / 120 b&w.
U.S. \$35.00 CDN \$42.00
September/Art

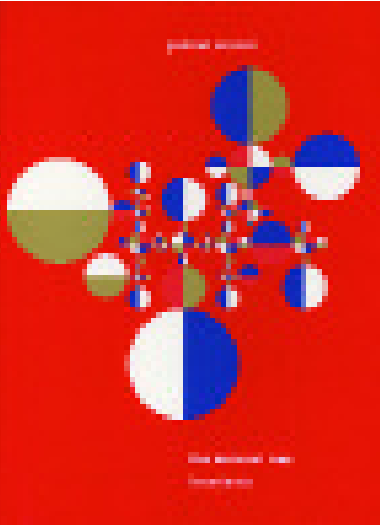
HATJE CANTZ



Guillermo Kuitca
Edited by Hans-Michael Herzog, Katrin Steffen.
Argentine painter Guillermo Kuitca, born in 1961 in Buenos Aires, is widely considered one of the most important contemporary artists in South America. Architecture, theater, music and cartography play a central role in his work, where maps and blue-prints are condensed into a world of poetic and territorial fantasies, and reality and fiction overlap. Whether depicting an “Acoustic Mass” at the Old Vic or a constellation map of “Heaven,” in each painting or drawing collected here, Kuitca measures the world anew, shedding light on complex spatial contexts and intertwined social processes. This beautifully designed volume, the first monograph devoted to the artist, features a padded cover, black-on-black endpapers, tab separated sections and paper changes. An insightful interview by Hans-Michael Herzog leads into three distinct plate sections, followed by a biography and a bibliography. Guillermo Kuitca is represented in the United States by Sperone Westwater gallery in New York and L.A. Louver in Los Angeles.

Guillermo Kuitca
3-7757-1923-7 / 978-3-7757-1923-0 Hardcover, 7.75 x 10 in. / 236 pgs / 142 color.
U.S. \$55.00 CDN \$66.00 SDNR 40%
June/Art

WALTHER KÖNIG



Gabriel Orozco: The Samurai Tree Invariants
Taking the Samurai move (sometimes also called the Knight’s move) from the game of chess as his starting point, conceptual artist Gabriel Orozco examines all of the possible mutations within a self-defined spatial and color system in this extremely elaborate, and also quite elegant, artist’s book. In each of the 672 digital prints reproduced here, a circle is drawn in the center, and moving out from this point, a sequence of increased or decreased circles is also drawn, until the limits of the square are reached. Each of these original prints is roughly 20 inches square, and seen together, they calculate all the possible movements and variations within the rules that Orozco set, which he called “The Samurai Tree.” This book spells out an almost incomprehensible complexity in white red, blue and gold.
Gabriel Orozco was born in Veracruz, Mexico, in 1962, and currently lives in Mexico City, New York and Paris. He has been the subject of one-person exhibitions at The Museum of Modern Art, New York, the Museum of Contemporary Art, Chicago, the Art Gallery of Ontario and the Museum of Contemporary Art, Los Angeles. His work was included in Documenta X (1997) and the 2003 Venice Biennale; he is represented in New York by Marian Goodman Gallery.

Gabriel Orozco: The Samurai Tree Invariants
3-86560-166-9 / 978-3-86560-166-7 Hardcover, 6.5 x 9.5 in. / 676 pgs / 672 color.
U.S. \$100.00 CDN \$120.00
July/Art

RICHTER VERLAG



A.R. Penck: Works 1961-2006
Texts by Isabelle Graw, Harold Knude, Ingrod Pfeiffer.
Perhaps more than any of his immediate contemporaries, A.R. Penck revived painting as a relevant practice for postwar culture in Germany. His name now seems synonymous with a painting style that is figurative and political in content, a style both gestural and replete with semiotic impact. After his expatriation from East Germany in 1980, Penck coined a universal vocabulary in which the “sign-making” character of prehistoric painting is fused with the content of contemporary history and the concerns of modern science in a single, memorable picture world. *A.R. Penck: Works 1961-2006* presents a selection of the artist’s large-scale paintings, as well as artist’s books, sculptures and objects from 1960 to the present, all of which are discussed against the background of shifts in the contexts and reception of his work.
A.R. Penck, born Ralf Winkler in 1939 in Dresden, Germany, witnessed the fire-bombing of his home town as a child. In 1980 he was expatriated to West Germany, and began to receive recognition for his Neo-Expressionist paintings. Penck’s works are in the permanent collections of many museums, including The Museum of Modern Art, New York and the Museum of Contemporary Art, Chicago.
A.R. Penck: Works 1961-2006
3-937572-68-6 / 978-3-937572-68-0 Hardcover, 12.5 x 9.5 in. / 232 pgs / 100 color 30 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES



Alexandra Grant
MOCA Focus

Edited by Alma Ruiz.
Text by Hélène Cixous.

Through a combination of conceptual and intuitive operations, Alexandra Grant transforms texts into patterns of color, shape and form, giving them new life. Her collaborations with Michael Joyce, the renowned hyper-fiction writer, and the use of the writings of theorist, novelist and academic Hélène Cixous inspired Grant to create *The Ladder Quartet*, a series of four large-scale paintings that can be aptly described as “wordscapes” or “landscapes of language.” These paintings, along with new work, are presented here, along with essays by LA MOCA curator Alma Ruiz and Hélène Cixous.

Alexandra Grant received a MFA from the California College of Arts and Crafts in San Francisco in 2000. She had a solo exhibition at Gallery Sixteen:One in Santa Monica in 2004 and has been in numerous group shows across the country. Her exhibition in MOCA LA’s Focus series is the first major museum showing of her work.

Alexandra Grant
1-933751-01-0 / 978-1-933751-01-6
Paperback, 11 x 9 in. / 72 pgs
35 color.
U.S. \$24.95 CDN \$30.00
July/Art

Exhibition Schedule
Los Angeles: The Museum of Contemporary Art,
04/26/07–08/13/07

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES



Matthew Monahan
MOCA Focus

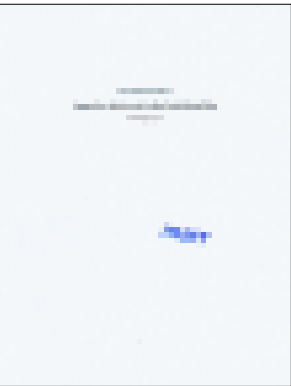
Edited by Ari Wiseman.

Matthew Monahan creates striking sculptures that engage with the formal challenges of figuration in drawing and sculpture while addressing political, personal and art histories. His elaborate compositions are created from drawings and fragments of former smaller works made from such disparate materials as floral foam, beeswax, glitter, pins, Styrofoam, glass and drywall that he assembles into freestanding sculptures. Handcrafted characters including warriors, saints, slain heroes and demons appear simultaneously as icons and iconoclasts within the ambiguous narrative to which Monahan’s work alludes. Human emotions ranging from jubilation to anguish are depicted in Monahan’s characters, each seemingly frozen in time and part of an unidentifiable, ahistorical epoch. Not driven by an interest in creating a perfected or pristine object, the works are as much representations of Monahan’s thought process as they are finished sculptures. This publication brings together work from the past 10 years upon the occasion of Monahan’s debut solo museum exhibition.

Matthew Monahan
1-933751-02-9 / 978-1-933751-02-3
Paperback, 6.5 x 9.5 / 96 pgs
60 color.
U.S. \$29.95 CDN \$36.00
September/Art

Exhibition Schedule
Los Angeles: The Museum of Contemporary Art,
07/26/07–10/22/07

JRP RINGIER/CHRISTOPH KELLER
EDITIONS



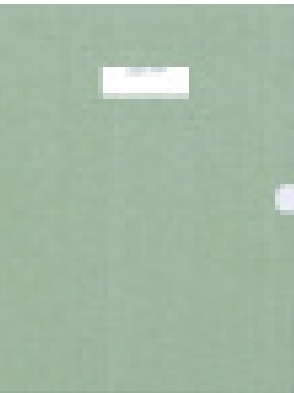
Stuart Bailey & Ryan Gander: Appendix Appendix

Edited by Christoph Keller.

While he was working on *Appendix Appendix*, Ryan Gander described it to *Artforum* as “a shooting script for a 13-part television series about television” and “a cross between John Berger’s . . . *Ways of Seeing* and Monty Python.” His collaborator and typographer Stuart Bailey, on the other hand, describes it as a sequel to their first book, *Appendix*, which compiled back stories for Gander’s conceptual work. Bailey says, “The problem (a good problem) is to work out how the second [collaboration] is affected by the first, how it swallows it. I always relate these things to music, so it’s like thinking what’s the second album going to be after the rough debut; more studio time, more pressure, bigger egos, drinking problems, etcetera.” Bailey has created books with Paulina Olowaska, Lucy McKenzie and Frances Stark; Gander recently won the Baloise Prize at Art Basel and appeared in the 2006 Tate Triennial.

Stuart Bailey & Ryan Gander: Appendix Appendix
3-905770-19-9 / 978-3-905770-19-3
Paperback, 8.5 x 11 in. / 160 pgs
60 color.
U.S. \$29.00 CDN \$35.00
September/Artists’ Books

WALKER ART CENTER



Cameron Jamie

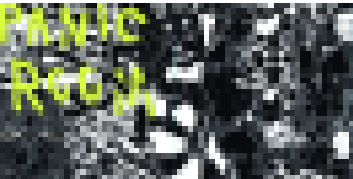
Foreword by Kathy Halbreich.
Text by Philippe Vergne.
Excerpt by Charles Bukowski.

Cameron Jamie’s work—a blend of video, sound, performance, photography and drawing—confronts the dysfunction of European and American society. His critical gaze often focuses on ritualistic practices in popular culture, such as hot dog eating contests and backyard wrestling. Taking suburban phenomena of this sort as his primary material, Jamie explores the dark underbelly of the American dream in drawings, film and performance. This artist-designed exhibition catalogue features more than 60 works in various media, illuminating the artist’s process with selections from his personal archive of clippings and ephemera, as well as raw sketches for his projects. An essay by exhibition curator Philippe Vergne, a foreword by Walker director Kathy Halbreich and a reprint of a poem by Charles Bukowski selected by the artist provide context for this first large-scale, museum presentation of Jamie’s work.

Cameron Jamie
0-935640-87-8 / 978-0-935640-87-8
Slipcased, 7 x 9 in. / 176 pgs
178 color / 73 b&w.
U.S. \$34.95 CDN \$42.00
June/Art

Exhibition Schedule
Cambridge: MIT List Visual Arts Center, 05/03/07–07/08/07

DEITCH PROJECTS



Panic Room

Selections from the Dakis Joannou Works on Paper Collection

Edited by Kathy Grayson.

Panic Room collects works by 91 of the most exciting new and emerging artists on the international scene, all of whom work with drawing as their primary medium. Gathered into book form by the well-known Washington State designer, Rachel Carns, this big, bold compendium showcases an eclectic and unconventional group of artists who mix contemporary art with the culture of comics, graffiti, music, psychedelia and fantasy. Artists include assume vivid astro focus (whose work Carns modifies to create an especially hot cover), Tauba Auerbach, Devendra Banhart, Hernan Bas, Marc Bell, Hisham Bharoocha, John Bock, Brian Chippendale, Bjorn Copeland, Verne Dawson, Sam Durant, Robert Gutierrez, Daniel Guzman, Jo Jackson, Chris Johanson, Cameron Jamie, Margaret Kilgallen, M/M (Paris), Barry McGee, Ted Mineo, Dave Muller, Ben Peterson, Paper Rad, Matthew Ritchie, Clare Rojas, Jim Shaw, David Shrigley, Kelley Walker and others.

Panic Room
0-9778686-3-X / 978-0-9778686-3-6
Paperback, 11 x 11 in. / 160 pgs
250 color.
U.S. \$30.00 CDN \$36.00
July/Art

DEITCH PROJECTS



Meet the Artists

The First Collaboration by the Phenomenal Pop Combo Jake, George, Paul and Dinos
Text by Mark Sanders.

Meet the Artists presents an extraordinary collaborative project between Jake and Dinos Chapman, George Condo and Paul McCarthy. It came about when the four artists were invited by the London arts agency, RS&A, to collaborate on the creation of eight paintings and a set of etchings over a period of one year. The project was commenced in March 2006, when one large canvas, one small canvas and one etching plate were delivered to each artist’s studio. The collaborators were given a month to work before their paintings and etching plates were collected and rotated to the next artist in a prearranged sequence. Each canvas and etching plate rotated four times in total so that each participating artist had the chance to be first, second, third and fourth in the sequential makeup of a single painting and etching plate. An exquisite corpse for four of today’s most interesting living artists.

Meet the Artists
0-9778686-4-8 / 978-0-9778686-4-3
Slipcased, 12 x 12 in. / 104 pgs
illustrated throughout.
U.S. \$35.00 CDN \$42.00
July/Art

DEITCH PROJECTS



Kristin Baker: Surge and Shadow

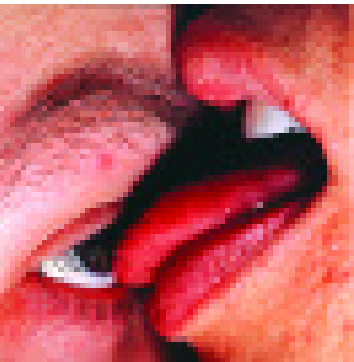
Text by Jennifer Gross.

Surge and Shadow presents ambitious new work by Kristin Baker, formerly best known for her critically-acclaimed paintings of automobile racing. In the large-scale acrylic paintings on PVC gathered here, Baker riffs on very different subject matter: historical paintings ranging back from the New York School to encompass nineteenth-century Romanticism and history painting. In this body of work, one senses the sweeping dramatic symphonies and tragic wreckages of Turner and the Romantic painters of the early nineteenth century so that Baker’s crashing colors gain impact from the heft of her materials and technique, unleashing a “visual force field that absorbs the viewer in the passion of the moment,” according to Yale University Art Gallery’s Jennifer Gross. Also included are Baker’s recent explorations of freestanding painting-constructions that approach sculptural dimensions.

Kristin Baker attended the School of the Museum of Fine Arts, Boston and received her MFA from Yale University in 2002. Deitch Projects presented her first solo exhibition, *Flat Out*, in New York in September of 2003.

Kristin Baker: Surge and Shadow
0-9778686-5-6 / 978-0-9778686-5-0
Paperback, 13.5 x 9 in. / 76 pgs
illustrated throughout.
U.S. \$45.00 CDN \$54.00
June/Art

HATJE CANTZ



Into Me/Out of Me

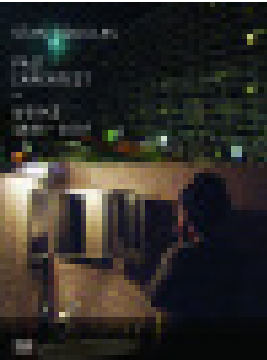
Edited by Klaus Biesenbach.

Text by Klaus Biesenbach, Georges Bataille, Susan Sontag.

Editor and P.S. 1/MoMA curator Klaus Biesenbach credits the late Susan Sontag with sparking the idea for this survey of Body and Action art in the course of their conversations about artistic approaches that describe and question the human condition. *Into Me/Out of Me* gathers work focused on the imagined, descriptive and performative acts of passing into, through and out of the human body—explorations and visualizations of the wet and the dry, the inner and the outer—and the physical exchange of the body with the material world. Spanning over 40 years, it features more than 130 artists, including Chris Burden, Matthew Barney, Kara Walker, Hannah Wilke, Valerie Export, Bruce Nauman, Carolee Schneemann, Kiki Smith, Andy Warhol, Vito Acconci, Patty Chang, Felix Gonzalez-Torres, Douglas Gordon, Mona Hatoum, Robert Mapplethorpe, Ana Mendieta, Paul McCarthy, John Miller, Frank Moore, Carolee Schneemann, Rirkrit Tiravanija and Marina Abramovic.

Into Me/Out of Me
3-7757-2041-3 / 978-3-7757-2041-0
Flexi, 6 x 8.25 in. / 600 pgs
400 color / 50 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

HATJE CANTZ



Stan Douglas: Past Imperfect Works 1986-2007
Edited by by Hans Christ. **Text by** Iris Dressler, Gudrun Inboden, Sean Rainbird.

This volume assembles a range of photography and 14 moving-image pieces from the course of Stan Douglas' career. Developed in close collaboration with the artist, born in Vancouver in 1960, the book is arranged according to different potential readings of Douglas' work and his interpretations of history, film and music.

Stan Douglas: Past Imperfect
3-7757-2021-9 / 978-3-7757-2021-2
Hdcvr, 8 x 10.5 in. / 192 pgs / 120 color / 50 b&w.
U.S. \$55.00 CDN \$66.00
November/Art/Photography/Film & Video

WITTE DE WITH



Jesper Just: Film Works 2001-2007
Preface by Sophie von Olfers. **Introduction by** Nina Folkersma. **Text by** Andrew Renton, Ilsa Colsell, Jacob Lillemose.

Jesper Just, who works mainly in film, represents one of the most interesting and pressing artistic positions in moving image production today. At almost 250 pages, this substantial new publication includes a wide range of images, including documentation of a recent shoot in Copenhagen, and a selection of musical scores by composer and conductor Petri Sirviö.

Jesper Just: Film Works 2001-2007
90-73362-73-3 / 978-90-73362-73-4
Hdcvr, 6 x 9.5 in. / 244 pgs / Illust. throughout.
U.S. \$35.00 CDN \$42.00
July/Art/Film & Video

JRP RINGIER



Christian Marclay: Replay
Edited by Jean-Pierre Criqui.
Text by Philippe-Alain Michaud, Rosalind E. Krauss, Peter Szendy, Emma Lavigne.

Christian Marclay was born in 1955 in California, but he grew up in Geneva and didn't live in the U.S. again until he returned in 1977 to study art. By 1979, music was Marclay's material of choice. He has since turned a fascination with all aspects of popular recorded sound and cinema into a brilliant career as an artist. As a collector of audio and film, he harnesses his eclectic interests and expansive archive to a practice spanning aural and visual collage and performance, in a layering and sampling aesthetic that has come to be called, after the DJ's tool, turntablism. He has collaborated with musicians including John Zorn, the Kronos quartet, DJ Spooky and Sonic Youth, and appeared or shown his work at venues including The Museum of Modern Art and P.S. 1 in New York. *Replay*, the first book to focus on his moving image work, gathers his most important films and projections to date. If Marclay's craft of reconstruction is itself musical (the pauses and absences being as much part of the work as the shots and beats), his recompositions also follow a rich heritage of montage within cinema and experimental film.

Christian Marclay: Replay
3-905770-57-1 / 978-3-905770-57-5
Hardcover, 6.5 x 8.5 in. / 176 pgs / 36 color 140 b&w.
U.S. \$39.95 CDN \$48.00
September/Art/Film & Video

STEIDL/FOLKWANG MUSEUM, ESSEN

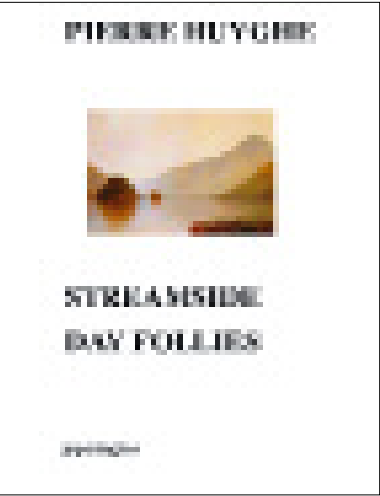


Simon Starling: Nachbau/Reconstruction
Introduction by Bruno Haas.

In *Nachbau*, the Turner Prize-winning artist Simon Starling delves into the presentation of art in shifting historical and architectural contexts. His starting point is the Museum Folkwang in Essen, Germany, one of the first to specialize in Modern art, founded at the beginning of the last century. In 1937, some 1,400 works from its collection—including pieces by artists such as Matisse and Cézanne—were declared “degenerate” and locked away by the Nazi government. The museum itself was destroyed in 1944 and 1945, rebuilt after the war, and is now about to be partially demolished once again in the course of renovations. Working in the museum's confines, using four photographs of its galleries taken between 1929 and 1944 by Albert Renger-Patzsch, (a key photographer in the “Neue Sachlichkeit,” or “New Objectivity”), Starling reconstructs that era's art placement and surroundings in a detailed, film set-like installation, bringing this charged historical background forward into the present. This two volume artist's book on the project documents and elaborates on the installation and ideas it explores: the continuities, transformations and alterations that the artist shows shaping art and history. Simon Starling, born in Surrey in 1967, lives and works in Glasgow.

Simon Starling: Nachbau/Reconstruction
3-86521-470-3 / 978-3-86521-470-6
Slipcased, 2 volumes, 10.5 x 11 in. / 160 pgs illustrated throughout.
U.S. \$35.00 CDN \$42.00
July/Art

JRP RINGIER

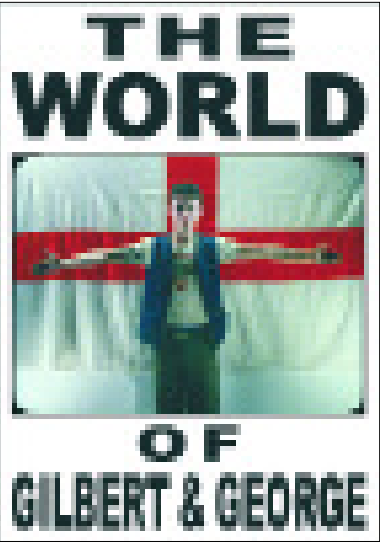


Pierre Huyghe: Streamside Day Follies
Edited by Lionel Bovier.

Text by Rirkrit Tiravanija, Tacita Dean.
Pierre Huyghe is known for smudging the line between reality and fiction, intervening in familiar narrative structures to investigate the construction of collective and individual identities. His 2006 exhibition at Tate Modern in London included a film of his puppet musical on Le Corbusier's struggles with a commission from Harvard (and Huyghe's similar troubles at the same institution), and premiered work shot on location in Antarctica and Central Park. For the Dia-commissioned *Streamside Day Follies*, the basis of this publication, Huyghe invited the public to celebrate the founding of a new community, Streamside Knolls, in Fishkill, New York, with a parade, costumes, music, hot dogs, hamburgers, corn on the cob, pumpkin pies, ice cream, lemonade and green cotton candy. The resulting murals and short, fictional film refer back to a dizzying whorl of references including nineteenth-century utopian social projects, Hollywood films, Disney animation, contemporary fiction writing and romantic landscape painting. This book documents the project, and includes contributions by Tacita Dean, Rirkrit Tiravanija and Huyghe. Born in Paris in 1962, Pierre Huyghe has had solo exhibits at the Guggenheim Museum, New York, among others. In 2001, he was awarded the Special Jury Prize at the Venice Biennale.

Pierre Huyghe: Streamside Day Follies
3-905770-31-8 / 978-3-905770-31-5
Hardcover, 7.5 x 9 in. / 128 pgs / 64 color.
U.S. \$35.00 CDN \$42.00
September/Art

TATE PUBLISHING



The World of Gilbert & George
Introduction text by Michael Bracewell.

Written and directed by the artists and released to coincide with their major international traveling retrospective beginning in 2007 at Tate Modern in London, the feature-length film *The World of Gilbert & George* is an extraordinary journey into the work of this lively and controversial duo. Appearing on DVD for the first time, it is not simply a profile but an artwork in its own right—an expression of the emotional extremes of modern existence, and a stark portrayal of the streets of London. Gilbert & George “decided that the film should contain, explore and express ALL of our thoughts, feelings, hopes, dreads, dreams, loves, nightmares, disasters, prophecies, memories and tears.” We see the artists embedded in the bleak urban surrounds of 1980s London, evoking in their art the desires and tensions of its disillusioned youth alongside their own eccentricities. Church spires and city streets, youths and drunks, dancing and tea-drinking all take on an affecting symbolism when viewed from the unique perspective of Gilbert & George.

The World of Gilbert & George
1-85437-775-2 / 978-1-85437-775-3
DVD (NTSC) with booklet, 5.5 x 7.5 in. 8 pgs / 6 color.
U.S. \$39.99 CDN \$48.00
July/Art/Film & Video

Exhibition Schedule
San Francisco: de Young Museum, 02/01/08–05/01/08
Milwaukee: Milwaukee Art Museum, 06/01/08–09/01/08
New York: Brooklyn Museum of Art, 10/01/08–01/01/09

JRP RINGIER/BDV BUREAU DES VIDEOS

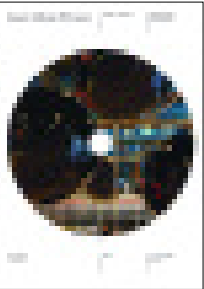


The Secret Files of Gilbert & George
By Hans-Ulrich Obrist.
Edited by Nicolas Tremblay.

This 35-minute film produced, hosted and edited by the influential international curator Hans-Ulrich Obrist is the first documentary to follow Gilbert & George inside their creative process, and into their archives and collection. Obrist discovers the couple's intimate life within the interior of their London house, a veritable museum of obsessions.

The Secret Files of Gilbert & George
3-905770-58-X / 978-3-905770-58-2
DVD (PAL), 5.5 x 7.5 in.
U.S. \$32.00 CDN \$38.00
July/Art/Film & Video

JRP RINGIER/BDV BUREAU DES VIDEOS



Xavier Veilhan: 256 Jours
By Jordan Feldman.

For the titular 256 days, director Jordan Feldman observed French artist Xavier Veilhan as his projects moved from utopian ideas to final realizations determined by economic and institutional realities. Their surprisingly lighthearted 90-minute journey ends in Paris, with the preparations for the opening of an exhibition at the Centre Georges Pompidou.

Xavier Veilhan: 256 Jours
3-905770-44-X / 978-3-905770-44-5
DVD (PAL), 5.5 x 7.5 in.
U.S. \$32.00 CDN \$38.00
June/Art/Film & Video

PENNSYLVANIA ACADEMY
OF THE FINE ARTS



Laylah Ali: Typology

Text by Alex Baker.

Interview by Kara Walker.

While Laylah Ali's early work examined the moral and physical violence within and between groups, she has recently turned her attention toward the myriad ways identity is manifested—whether by clothing, hairstyle, body type, skin color or other physical attributes or abilities. This 48-page paperback is the first publication to examine these new ink drawings, known as the *Typology Series*, which are much more highly detailed than her signature gouache paintings, the *Greenheads*. Whimsical and even humorous at times, on closer inspection, Ali's work offers disturbing insight into power struggles, racial subjugation, oppression and political abuse. She references questions of race, class, gender and power, and yet asks us to finish the stories she has started with information we bring to the work—including our own political beliefs, cultural biases and family histories. With an interview by artist Kara Walker and an essay by curator Alex Baker.

Laylah Ali: Typology
0-943836-30-1 / 978-0-943836-30-0
Paperback, 8 x 10.5 in. / 48 pgs
12 color / 24 b&w.
U.S. \$20.00 CDN \$24.00
November/Art

Exhibition Schedule
Iowa City: University of Iowa
Museum of Art, 10/20/07–01/06/08
Tuscon: University of Arizona
Museum of Art, 01/31/08–03/23/08

WALTHER KÖNIG



Period Eye

Karen Kilimnik's Fancy Pictures

**Edited by Scott Rothkopf,
Meredith Martin.**

Art history becomes Karen Kilimnik. As much as paint on canvas, it is the raw material of her pictures—though she wears it lightly, and with great élan. The title of this mini-exhibition catalogue, published on the occasion of Kilimnik's show at London's Serpentine Gallery, derives from a popular sub-genre populated by “link boys” and “cottage girls.” For when looking at Kilimnik's work since the late 1980s, and especially that of the last 10 years, one cannot help but be struck by her engagement with the history of painting. In this lightly illustrated volume, Meredith Martin, a scholar of eighteenth- and nineteenth-century art, speaks with Scott Rothkopf on Kilimnik's relationship to art history: if history is her raw material, then Kilimnik points as much to painting's future as its past, as much to our own world as to a bygone day.

Period Eye: Karen Kilimnik
3-86560-223-1 / 978-3-86560-223-7
Pbk, 4.25 x 6 in. / 64 pgs / 11 color.
U.S. \$15.00 CDN \$18.00
July/Art

HOLZWARTH PUBLICATIONS



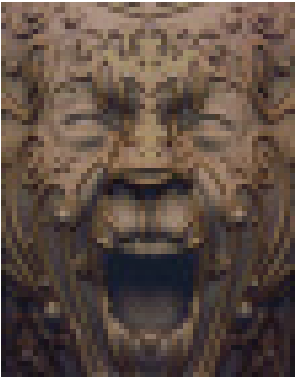
Arturo Herrera: Boy-Dwarf

Text by Graham Bader.

A young boy and a dwarf give this book its title, but at first glance it's hard to make out anything like them in Arturo Herrera's collages. Only a closer look will reveal the telling details in the work's rich texture: the bellows of an accordion, a dwarf's cap. Are these pictures representational or abstract? According to Herrera, “The challenge is, how can an image so recognizable, like a dwarf, have another meaning that I impose on it? Is it possible? Can I make something so clear ambiguous? Can I uproot it?” He can: The ambiguity of his collages slows down the gaze so that the figurative and the abstract cease to be simple opposites. And the repeated motif gives the eye free rein to study the method and virtuosity of Herrera's take on abstraction. This recent series of 74 large-format collage works on paper is based on two comic figures: an old dwarf and a young boy who plays accordion. The “front views” come from a children's coloring book, and Herrera commissioned an illustrator to draw “back views” of the figures. These are blown up, colored in and then layered with complex collage structures until the images almost disappear beneath the vivid surface abstraction.

Arturo Herrera: Boy-Dwarf
3-935567-38-3 / 978-3-935567-38-1
Hardcover, 9 x 12.5 in. / 88 pgs
76 color / 20 b&w.
U.S. \$50.00 CDN \$60.00 SDNR 40%
July/Art

SITE SANTA FE



Previously Announced.

Barry X Ball

Text by Laura Heon.

Barry X Ball's stone heads, which the *New Yorker* has characterized as “indescribably freaky” and *The New York Times* as “bizarre,” push detail beyond reason. Working in marble and multicolored semiprecious materials, including lapis, Ball stretches and contorts his subjects—all of whom are noncommissioned, some of whom are prominent figures in the art world—and overlays their faces with textures such as brocade and lace. Each piece starts with a plaster life-cast, manipulated in a time-intensive process involving three-dimensional digital laser scanning. The results are at once immediately disturbing and enduringly classical, recalling, in their fine materials and exquisitely finished surfaces, Roman and Egyptian sculpture and memorials. Ball, born in California in 1955, has exhibited at P.S.1 and at the Centre Georges Pompidou, and now at SITE Santa Fe. This first and only monograph, featuring 12 heads and a new series of Scholars' Rocks, marks a new phase in his rise.

Barry X Ball
0-9764492-4-2 / 978-0-9764492-4-9
Hardcover, 7.5 x 9.25 in. / 80 pgs.
U.S. \$20.00 CDN \$24.00
Available/Art

HATJE CANTZ



Mischa Kuball: In Progress Projects 1980-2007

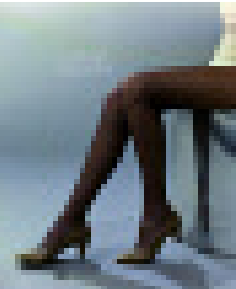
Edited by Florian Matzner.

Text by Boris Groys, Peter Weibel,
Armin Zweite, Peter Sloterdijk, et al.

Kuball works with projected light—whether in a swimming pool, onto the surface of a Berlin bridge, with a disco ball and mirrors, or over the footprint of an old German bunker.

Mischa Kuball: In Progress
3-7757-1926-1 / 978-3-7757-1926-1
Hardcover, 8.5 x 11.75 in. / 408 pgs
136 color / 117 b&w.
U.S. \$65.00 CDN \$78.00
June/Art

HATJE CANTZ



Josephine Meckseper

Text by Okwui Enwezor, Marion
Ackermann, Christian Höller,
Simone Schimpf.

The work of the New York-based German conceptualist Josephine Meckseper deals with themes of consumerism and commodity fetishism in modern society. This overview presents works in video, collage, painting, sculpture and installation.

Josephine Meckseper
3-7757-1986-5 / 978-3-7757-1986-5
Hdcvr, 9.5 x 12 in. / 120 pgs / 110 color.
U.S. \$50.00 CDN \$60.00
December/Art

CREATIVE TIME BOOKS



Haluk Akakçe: Sky is the Limit

Edited by Peter Eleey.

Introduction by Anne Pasternak.

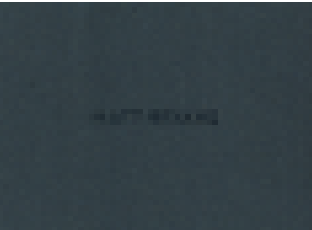
Text by Alex Farquharson.

Interview by Jane & Louise Wilson.

In 2006, with the assistance of Creative Time, video artist Haluk Akakçe launched this monumental Las Vegas installation above four blocks of open-air casinos, kiosk vendors and vintage neon icons on the infamous strip, Fremont Street.

Haluk Akakçe: Sky is the Limit
1-928570-04-6 / 978-1-928570-04-2
Pbk, 7 x 10 in. / 56 pgs / 42 color.
U.S. \$29.95 CDN \$36.00
May/Art

VEENMAN PUBLISHERS



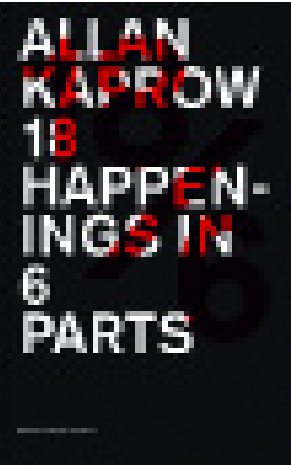
Matt Bryans

Text by Norman Rosenthal.

Photographs cut out of newspapers and erased of their documentary clarity take on a haze of associations in Matt Bryans' installations. Using a simple pencil eraser Bryans converts the world's news into a collage that threatens to spread like algae, and speaks more pictorially of shifts in tone and color, than of famine or murder or sporting victory.

Matt Bryans
90-8690-029-1 / 978-90-8690-029-9
Hdcvr, 11 x 8 in. / 120 pgs / 100 color.
U.S. \$45.00 CDN \$54.00
July/Art

STEIDL HAUSER & WIRTH



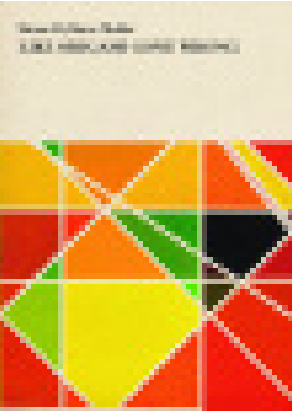
Allan Kaprow: 18 Happenings in 6 Parts

Text by Lepeke, Eva Meyer-
Hermann, Stefanie Rosenthal.

On October 4, 1959, Allan Kaprow (1927-2006) premiered his seminal work “18 Happenings in 6 Parts” at the Reuben Gallery in New York City. Kaprow combined new electronic music and music theory, the plastic arts, theater and dance within an innovative structure that demanded audience participation. This happening anticipated, and gave form to, the conceptual dialogue of contemporary art. In November 2006, “18 Happenings in 6 Parts” was performed a second time at Munich's Haus der Kunst in conjunction with a major traveling retrospective of the artist's work and the tenth International Dance Biennial of Munich (DANCE). André Lepecki's faithful rendering of “18 Happenings in 6 Parts” is a living work as relevant and groundbreaking today as it was for Allan Kaprow's audience of 75 invited guests in 1959. This book is a rich visual introduction to both Lepecki's presentation of Kaprow's happening and the 2006 Kaprow retrospective.

**Allan Kaprow: 18 Happenings
in 6 Parts**
3-86521-488-6 / 978-3-86521-488-1
Hardcover, 5.5 x 8.25 in. / 80 pgs
illustrated throughout.
U.S. \$65.00 CDN \$78.00
September/Art

JRP RINGIER



Simon Dybbroe Møller: Like Origami Gone Wrong

Edited by Thorsten Sadowsky,
Madeleine Schuppli.

Text by Jan Verwoert.

Simon Dybbroe Møller's first monograph folds Modernist art history into something new. His interest stems in part from personal nostalgia and in part from intellectual fascination; he once told an interviewer, “You and I grew up in a society where a certain kind of provincial Modernism has had a major influence on how schools are constructed and everything. Furthermore, Modernism represents—and I guess it is almost a cliché to say—the last period of utopia, and a belief in actually producing truths.” One installation, a darkened room with scattered light sources and projection screens, recalls both a party and the fusty setting of an academic conference; in another, a portrait of Le Corbusier emerges from a stain in the ceiling. *Frieze* magazine has called Møller's celebration of both the past and the uninterrupted march of artistic progress “a welcome alternative to thinking about art history as a daunting public library with strict rules for readers.”

**Simon Dybbroe Møller: Like Origami
Gone Wrong**
3-905770-33-4 / 978-3-905770-33-9
Hardcover, 7.5 x 10 in. / 100 pgs
60 color / 40 b&w.
U.S. \$29.00 CDN \$35.00
September/Art

TIMEZONE 8



Cui Xiuwen

Text by Karen Smith.

One of the most prominent of the new generation of Chinese artists, Cui Xiuwen works in many media, including painting, photography and video. Like the Japanese artist Mariko Mori, she investigates identity and cultural sexual stereotypes. Her images of eroticized, apathetic women and prepubescent girls are at once both modern and Chinese. Eerie and upsetting, whether in their quiet violence or bizarre conformity, they manipulate the viewer, playing with the tropes that form our collective social consciousness. Cui Xiuwen does not make categorical statements: instead, she observes, contemplates, and then responds with artwork extraordinary for its plurality and insight. Her work has been shown at a solo exhibition at DF2 Gallery, Los Angeles, and in prominent group exhibitions at P.S. 1, the International Center of Photography and the Asia Society in New York, among other international venues.

Cui Xiuwen
988-99264-6-6 / 978-988-99264-6-5
Paperback, 10.75 x 10.75 in. / 92 pgs
60 color.
U.S. \$35.00 CDN \$42.00
July/Art/Asian Art & Culture

TIMEZONE 8



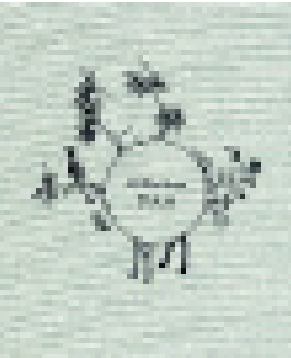
Zhang Xiao Tao

Texts by Feng Boyi, Wu Hong, Shu Yang, Zhang Xiao Tao.

Rotting strawberries, overflowing garbage trucks, melting birthday cakes, used condoms and armies of ants are all subjects of Zhang Xiao Tao's large-scale oil paintings, highlighting the artist's central preoccupations: decay, disgust and death. No artist has rendered the spectacle of consumption and excess in as much vivid detail, and this large and comprehensive monograph captures the provocative nature of Zhang Xiao Tao's painting in arresting detail, whether horrifying or edifying: What happens to the waste we create, both in our minds and in our space? What are the inanimate consequences of overindulgence? And what is the cost of denial? By highlighting the natural processes that come from unchecked desire, Zhang Xiao Tao creates a portrait of reality as intimate as it is subaltern, macrocosmic views of microcosmic spaces, both physical and psychic, that have been reclaimed by nature.

Zhang Xiao Tao
988-99265-2-0 / 978-988-99265-2-6
Hardcover, 12 x 10 in. / 210 pgs
180 color.
U.S. \$40.00 CDN \$48.00
July/Art/Asian Art & Culture

TIMEZONE 8



Ji Dachun

Text by Bernhard Fibicher, Ah Cheng, Zhao Li, Pi Li.

Painter Ji Dachun's poetic use of pencil, ink and white space has always resonated with traditional Chinese portrait painting. But the satirical content of his work remains as contemporary as it is compelling—whether taking on Picasso, Duchamp or the male anatomy. In this beautifully designed, beautifully printed monograph, each work takes as its inspiration a well-known tale, popular advertisement or television commercial upon which the artist transposes his own ironic take. With subversive wit, Ji Dachun examines the complex rapport between the East and the West, infusing his paintings with a grotesque sense of humor and a serendipitous sensibility. Keeping with the precedent of his earliest paintings, esoteric compositions of lines and amorphous forms heavily influenced by the American artist Cy Twombly, Ji Dachun here works with pencil and gouache to create finely detailed images with a bite. A sophisticated and delightful gift book, as well as a serious study.

Ji Dachun
988-99609-2-3 / 978-988-99609-2-6
Clothbound, 8.75 x 10 in. / 96 pgs
45 color.
U.S. \$40.00 CDN \$48.00
July/Art/Asian Art & Culture

TIMEZONE 8



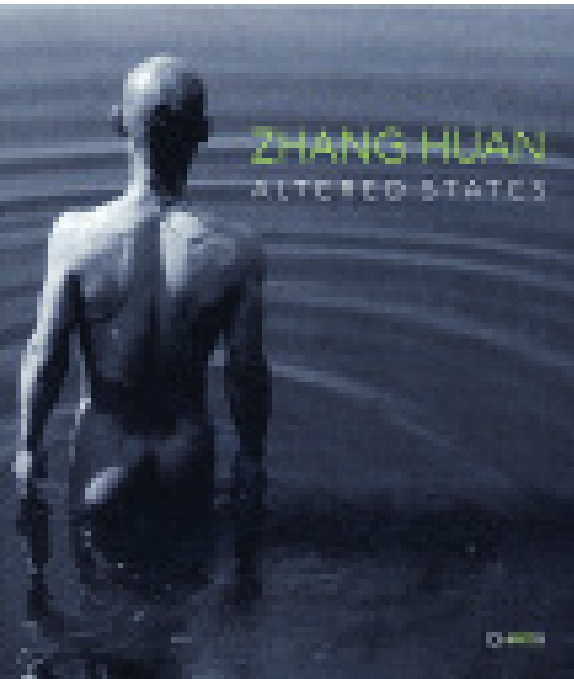
Liu Ye

Text by Bernhard Fibicher, Zhu Zhu.

Liu Ye's unique experience as one of the few Beijing-based artists to travel regularly between Europe and China has allowed him, in his own words, "to concentrate on himself." During his youth, Liu was heavily influenced by the Cultural Revolution. In his art, he negotiates the dual effect of this cataclysmic social movement and its corresponding kitsch propaganda art, creating an aesthetic world that appears to be superficially naive, but below the surface, is anything but. It is a world shaped by memories from Liu Ye's younger years, taking in fairy tales and a child's concept of happiness. By juxtaposing the catastrophes of recent world history with figures of winged girls and boys, Liu Ye's art drifts back into adolescence while sifting through these emotionally-laden memories. In work not far removed from sentimentality and the deceptive quality of kitsch, he combines the imagination and sensitivity of fantasy with the rigor of philosophical inquiry.

Liu Ye
988-99609-3-1 / 978-988-99609-3-3
Paperback, 5.5 x 8.25 in. / 134 pgs
60 color.
U.S. \$25.00 CDN \$30.00
July/Art/Asian Art & Culture

CHARTA/ASIA SOCIETY



Zhang Huan: Altered States

Foreword by Vishakha N. Desai.

Text by Melissa Chiu, Kong Bu, Eleanor Heartney.

Zhang Huan (born in China in 1965 and currently living in Shanghai) may be best known for his first performance, which sparked the cancellation of the group show at which it was staged. Of that encounter with China's censorship machinery, he says, "They had me write a self-criticism and pay a fine . . . for my 'misdeed,' promising that the exhibition would be reopened. I did what they said only for the sake of the show. But it was never opened." He continued exploring performance in private events—once testing the relationship between physical endurance and spiritual tranquility by covering himself with honey and lying in a squalid public toilet covered in flies—but he has never held another public performance in China. Zhang has been exploring cross-cultural life, and lately making introspective and even spiritual work, invoking the temporality of material existence by lying on a bed of ice surrounded by dogs at New York's P.S.1, for example. His critically acclaimed work is in the collections of the San Francisco Museum of Modern Art, the Museum of Fine Arts, Boston, the Saatchi Collection, the MacArthur Foundation and Yale University. Copublished with the Asia Society.

Zhang Huan: Altered States
88-8158-641-X / 978-88-8158-641-7
Hardcover, 9.5 x 11.25 in. / 208 pgs / 150 color.
U.S. \$70.00 CDN \$84.00
October/Art/Asian Art & Culture

Exhibition Schedule
New York: Asia Society, 09/06/07–01/20/08

CHARTA



Breakout

Chinese Art Outside China

Edited and with text by Melissa Chiu.

This first book to substantially focus on China's artistic diaspora—and to differentiate it from the artistic community inside China—assembles the work of 14 artists who emigrated in the lead-up to the 1989 protest at Tiananmen Square. Now settled in New York, Paris and Sydney, over the past decade these artists—including Cai Guo-Qiang, Xu Bing, Wenda Gu, Zhang Huan, Huang Yong Ping and Chen Zhen—have become leading international figures. They have shown at major American institutions and have had important solo exhibits. For example, Cai Guo-Qiang's gunpowder work has recently appeared in solo shows at Tate Modern in London and at The Metropolitan Museum of Art and The Museum of Modern Art in New York, and Huang Yong Ping's Walker Art Center retrospective recently went on international tour. *Breakout* features in-depth analyses of this important group's work, much of it based on interviews with the artists. The book's editor and author, Melissa Chiu, is a leading authority on Asian contemporary art. She was until recently the Asia Society's Curator for Contemporary Asian and Asian-American art; she is now its Museum Director. A Getty Curatorial Research Fellow, Chiu has organized more than 30 exhibitions, published widely in journals, magazines and catalogues, and taught at the Rhode Island School of Design.

Breakout
88-8158-639-8 / 978-88-8158-639-4
Paperback, 6.75 x 9.5 in. / 256 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
September/Art/Asian Art & Culture

WALTHER KÖNIG



ShanghART
Edited by Sine Bepler, Uta Grosenick.
Text by Sine Bepler, Jens Hoffmann, Jonathan Napack, Philip Tinari.
Since its establishment in 1996, ShanghART gallery has fostered and embraced radicalism and diversity in Shanghai art. Located initially in a downtown hotel and thereafter in an old workshop in Fuxing Park, the gallery quickly became an international reference point for contemporary Chinese art. Today it is regarded as one of the country's most acclaimed and innovative cultural spaces, with notes of appreciation from some of the most prominent figures of the western art world, including Hans-Ulrich Obrist and Arthur Danto. This publication is structured as a virtual exhibition, documenting key works by represented artists including Wang Guangyi, Xu Zhen, Yang Fudong and 28 others, as well as the gallery's own development. Essays relate the history of the emergent Chinese art scene and detail the radical sociopolitical and cultural changes of the past decade.

ShanghART
3-86560-200-2 / 978-3-86560-200-8
Clothbound, 12 x 11.5 in. / 250 pgs
150 color and 50 b&w.
U.S. \$60.00 CDN \$72.00
July/Art/Asian Art & Culture

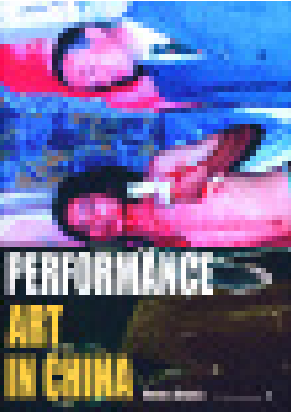
LOUISIANA MUSEUM
OF MODERN ART



China Onward
The Estella Collection: Chinese Contemporary Art 1966-2006
Foreword by Poul Erik Tøjner.
Text by Britta Erickson, Hou Hanru, Martina Köppel-Yang, Pi Li, Lotte Philipsen.
This monumental volume highlights the esteemed Estella Collection of contemporary Chinese art, with works spanning from 1966-2006. At more than 450 pages, and standing more than 13 inches tall by 10 inches wide, it features an abundant supply of lavish full-spread images and remarkable details of work by virtually every major contemporary Chinese artist to have contributed to the pivotal, revolutionary moment that has lasted from the 1970s until today. Some of the contributing artists include Wang Keping, Huang Rui, Ai Weiwei, Cai Guo-Qiang, Cai Jin, Feng Zhengjie, Wenda Gu, Huang Yong Ping, Rong Rong and Inri, Su-en Wong, Xu Bing, Yue Minjun and Zhang Huan. The breadth of work collected within the covers of this catalogue is so far unrivalled in quality and range. With impeccable scholarship for specialists as well as a lucid and accessible introduction for the wider public.

China Onward
87-91607-38-8 / 978-87-91607-38-7
Hardcover, 468 pgs / 230 color
50 duotone.
U.S. \$85.00 CDN \$102.00
July/Art/Asian Art & Culture

TIMEZONE 8



Performance Art in China
By Thomas J. Berghuis.
Performance Art in China takes as its subject one of the most dynamic and controversial areas of experimental art practice in China. In his comprehensive study, Sydney-based theorist and art historian Thomas J. Berghuis introduces and investigates the idea of the “role of the mediated subject of the acting body in art,” a notion grounded in the realization that the body is always present in art practice, as well as its subsequent, secondary representations. Through a series of in-depth case studies, Berghuis reveals how, during the past 25 years, Chinese performance artists have “acted out” their art, often in opposition to the principles governing correct behavior in the public domain. In addition to a 25-year chronology of events, a systematic index of places, names and key terms, as well as a bibliography and a glossary in English and Chinese, this study also offers the reader numerous previously unpublished photos and documents.

Performance Art in China
988-99265-9-8 / 978-988-99265-9-5
Hardcover, 8.5 x 10.75 in. / 320 pgs
200 b&w.
U.S. \$40.00 CDN \$48.00
July/Art/Asian Art & Culture

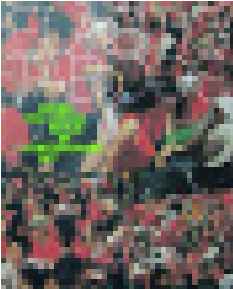
TIMEZONE 8



Li Zhanyang: Scenes
Text by Gao Minglu, Paul Donker, Duyvis, Li Xianting.
In this comprehensive catalogue of sculptor Li Zhanyang's work, the artist captures the exaggeratedly vulgar and sensual moments of daily life—from the slaughter of a pig to a businessman playing around with a prostitute to a father showing his daughter a dead rat in the street.

Li Zhanyang: Scenes
988-99264-4-X / 978-988-99264-4-1
Hardcover, 8.5 x 11 in. / 212 pgs
200 color.
U.S. \$40.00 CDN \$48.00
July/Art/Asian Art & Culture

VERLAG FÜR MODERNE KÜNST
NÜRNBERG



Elastic Taboos
Within the Korean World of Contemporary Art
Edited by Seung-Duk Kim, Franck Gautherot. Text by Lee Young-Chul, Yun Nan-Jie.
This survey of contemporary Korean art includes a Game Boy soundtrack and a kinetic sculpture of a Buddhist monk gone wild.
Elastic Taboos
3-939738-21-2 / 978-3-939738-21-3
Paperback, 8.25 x 10.25 in. / 192 pgs
116 color / 21 b&w.
U.S. \$38.00 CDN \$46.00
July/Art/Asian Art & Culture

INDEPENDENT CURATORS
INTERNATIONAL/CONTEMPORARY
MUSEUM, BALTIMORE



Broadcast
Foreword by Judith Olch Richards.
Text by Irene Hofmann, et al.
From TVTV's iconoclastic television broadcast from the floor of the 1972 Republican Convention to Gregory Green's recent pirate-radio-station installations, artists have frequently intervened into systems of broadcasting in order to challenge the influence and power of TV and radio. *Broadcast* examines these often courageous interventions, showing how artists since the late 1960s have engaged with or inserted themselves into official TV and radio channels, often fruitfully exploiting the conditions of live broadcasting—whether by appropriating news reporting, intervening in live programs or creating extensive broadcasts themselves. It is the first book of its kind to address this provocative and exciting body of work, published on the occasion of the exhibition at Baltimore's Contemporary Museum of Art, and it also includes an illustrated and annotated timeline that traces moments in television and radio history related to developments in contemporary art. This timeline serves as an addendum to the catalogue's texts, offering a place for any details, events and facts that lie outside the particular scope of each essay. Artists in the exhibition include Dara Birnbaum, Chris Burden, Gregory Green, Christian Jankowski, Iñigo Manglano-Ovalle, Antonio Muntadas, Nam June Paik, TVTV (Top Value Television) and Siebren Versteeg.

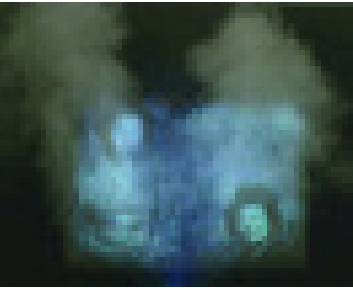
Phantasmagoria
0-916365-76-X / 978-0-916365-76-9
Hdcvr, 8.5 x 9.5 in. / 72 pgs / 32 color
U.S. \$24.95 CDN \$30.00
October/Art

Exhibition Schedule
Honolulu: The Contemporary Museum, 08/31/07–11/25/07
Charlotte, NC: McColl Center for Visual Art, 02/08/08–04/26/08
Sarasota: Ringling Museum of Art, 05/25/08–08/08/08
Bogotá: Luis Angel Arango Library, 3/7/07-5/21/07
Los Angeles: University of Southern California, Fisher Gallery, 09/03/08-11/08/08

Broadcast
0-916365-77-8 / 978-0-916365-77-6
Pbk, 7 x 10 in. / 72 pgs / 35 color.
U.S. \$22.95 CDN \$28.00
October/Art

Exhibition Schedule
Baltimore: Contemporary Museum, 09/08/07–11/17/07

INDEPENDENT CURATORS
INTERNATIONAL



Phantasmagoria
Specters of Absence
Foreword by Judith Olch Richards.
Essay by José Roca.
Fiction by Bruce Sterling.
Artists Christian Boltanski, Jim Campbell, Michel Delacroix, Laurent Grasso, Jeppe Hein, William Kentridge, Rafael Lozano-Hemmer, Teresa Margolles, Oscar Muñoz, Julie Nord, Rosângela Rennó and Regina Silveira all draw on forms of representation associated with phantasmagoria and reframe them around contemporary notions of absence and loss, using spectral effects and immaterial media such as shadows, fog, mist and breath. A “phantasmagoria” was a pre-cinematic theatrical show, devised in France in the late eighteenth century, which gained popularity throughout Europe in the nineteenth century. With text and interviews by curator José Roca and new short fiction by Bruce Sterling. Co-organized by the Museo de Arte del Banco de la Republica, Bogotá.

Phantasmagoria
0-916365-76-X / 978-0-916365-76-9
Hdcvr, 8.5 x 9.5 in. / 72 pgs / 32 color
U.S. \$24.95 CDN \$30.00
October/Art

Exhibition Schedule
Honolulu: The Contemporary Museum, 08/31/07–11/25/07
Charlotte, NC: McColl Center for Visual Art, 02/08/08–04/26/08
Sarasota: Ringling Museum of Art, 05/25/08–08/08/08
Bogotá: Luis Angel Arango Library, 3/7/07-5/21/07
Los Angeles: University of Southern California, Fisher Gallery, 09/03/08-11/08/08

NAI PUBLISHERS



Interact or Die
There is Drama in The Networks
Text by Brian Massumi, Detlef Mertins, Lars Spuybroek, Moortje Marres, Christian Hübler.
The 1990s dream of cyberspace and its immaterial possibilities seems now to belong to the distant past: our future will be material for some time to come. And yet, modern biology has shown that matter is far from inert. It is “self-organizing,” “epigenetic” and “transductive”—three terms that are explored in this collection of essays and artistic interventions. We all know that blueprints for the future have regularly been rendered obsolete, since nobody can predict or control processes like climate change or global flows of employment or information. This leaves us with the question of what sort of exploratory behavior we can come up with to create functioning networks, and to locate our role in the process of producing variation and selection. In *Interact or Die!*, the exploratory behavior of a selection of artists is combined with essays by prominent authors in the area of “networks-into-matter” and “matter-into-networks” theory.

Interact or Die
90-5662-577-2 / 978-90-5662-577-1
Paperback, 6.5 x 9.25 in. / 208 pgs
150 color.
U.S. \$35.00 CDN \$42.00
July/Art

SAN DIEGO MUSEUM OF ART

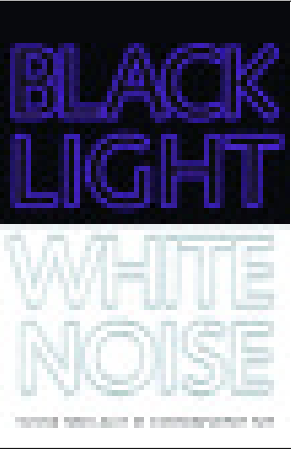


Animated Painting
Edited by Betti-Sue Hertz.
Foreword by Derrick R. Cartwright.
Text by Betti-Sue Hertz, Suzanne Buchan, Lev Manovich.
Illustrated with approximately 235 color images and packaged with a DVD of selected videos, *Animated Painting* brings together some of the most compelling recent contemporary art to combine traditional conceptions of painting and drawing with the techniques and time-based elements of animation. As the moving image continues to overwhelm our visual field, artists are using the playful possibilities of time and movement to extend the languages of painting and drawing to literally “animate” them without completely releasing the work of art from the visual codes and conventions of the traditional two-dimensional art object. These artists often wrap their doubts and concerns about society into an aesthetically delightful package, claiming animation techniques for contemporary art, either wholly or as part of a hybrid artistic practice. *Animated Painting* features 14 international artists, including Sadie Benning, Jeremy Blake, William Kentridge and Julian Opie.

Animated Painting
0-937108-40-5 / 978-0-937108-40-6
Pbk w/ DVD (NTSC), 8 x 11.5 in.
144 pgs, 235 color.
U.S. \$34.95 CDN \$42.00
November/Art

Exhibition Schedule
San Diego: San Diego Museum of Art, 10/13/07–12/30/07

THE CONTEMPORARY ARTS
MUSEUM HOUSTON



Black Light/White Noise
Light and Sound in
Contemporary Art
Foreword by Marti Mayo.
Text by Greg Tate, Romi Crawford,
Valerie Cassel Oliver.

This 64-page paperback, housed with a DVD in a hardback case, accompanies The Contemporary Arts Museum Houston's Summer 2007 exhibition, *Black Light/White Noise*, which focuses on black artists who have worked with sound and light—such as Ben Patterson, Tom Lloyd and George Lewis. The continuation and expansion of work in sound and light among a younger generation of African American artists and artists of African descent is also considered here in real depth, with work by Nadine Robinson, Kori Newkirk, Arthur Jafa, Jennie C. Jones, Sanford Biggers, Kira Lynn Harris and Louis Cameron. The innovative design of this hybrid print/digital publication gives readers the opportunity to experience all the works featured in the show alongside a checklist of the exhibition, artist's biographies and a bibliography.

Black Light/White Noise
1-933619-04-X / 978-1-933619-04-0
Boxed with DVD (NTSC), 5.5 x 7.5 in.
64 pgs / 25 b&w.
U.S. \$19.95 CDN \$24.00
August/Art

Exhibition Schedule
Houston: The Contemporary Arts
Museum Houston
05/26/07–08/05/07

HATJE CANTZ



**Swiss Made: Precision
and Madness**
Swiss Art from Hodler to
Hirschhorn
Text by Markus Bröderlin,
Michael Schindhelm, Julia Wallner,
Martin Heller.

At last, the broader movements of twentieth-century Swiss art—and the individual artists behind them—are tracked through the present day in one standard-setting publication. *Swiss Made: Precision and Madness* sets the famous Swiss tendency toward precision and order alongside the tendency toward obstinacy and chaos, pairing canonical works with pieces made within the past 40 years. Provocative pairs include Max Bill and John Armleder, Ferdinand Hodler and Urs Lüthi, Alberto Giacometti and Rémy Zaugg, Louis Soutter and Martin Disler, Robert Müller and Sylvie Fleury, Paul Klee and Silvia Bächli, Adolph Wölfli and Ugo Rondinone. Tensions emerge between the focused and the expansive, over everyday life in the Swiss state, and naturally over the mountains. *Swiss Made: Precision and Madness* is of interest on its own analytic terms, and as an excellent overview of the country's art since 1850.

Swiss Made: Precision and Madness
3-7757-1963-6 / 978-3-7757-1963-6
Hardcover, 9.5 x 12 in. / 180 pgs
105 color, 50 b&w.
U.S. \$50.00 CDN \$60.00
July/Art

HATJE CANTZ



Idylls
Illusion and Delusion
Edited by Oliver Zybok.
Text by Peter Gerlach,
Martje Schulz, Oliver Zybok.
The trope of the idyll is no longer limited to rural simplicity or innocence. In its recent contemporary redux, it has appeared as a private space or withdrawal to the imagination, an illusion or a flight of fantasy. This volume is divided into four sections, focusing in turn on landscape, urban, private and utopian variants, exploring the issues that have made the idyll timely again, and following the course of its present radicalization. One hint: there is often something hidden in the works collected here—for instance, Rowena Dring's clear, comic-like landscape “paintings” turn out to be sewn together out of small pieces of fabric, which, as soon as the viewer looks more closely, dissolve into countless flecks of color. Artists include Franz Ackermann, Alexander Braun, Olaf Breuning, Christian Jankowski, Mike Kelley/ Paul McCarthy, Stefan Kürten, Jorge Pardo and Wolfgang Tillmans.

Idylls
3-7757-1943-1 / 978-3-7757-1943-8
Hardcover, 9.5 x 12 in. / 280 pgs
150 color / 25 b&w.
U.S. \$50.00 CDN \$60.00
July/Art

STEIDL/FOLKWANG MUSEUM, ESSEN



Rockers Island
Works from the Olbricht
Collection

This selection of works collected by Thomas Olbricht over the last 15 years includes Diane Arbus, Stephan Balkenhol, Joseph Beuys, Maurizio Cattelan, Peter Doig, Andreas Gursky, Damien Hirst, Sarah Lucas, Elizabeth Peyton, Richard Prince, Daniel Richter, Ed Ruscha and Cindy Sherman.

Rockers Island
3-86521-471-1 / 978-3-86521-471-3
Hardcover, 7.75 x 8.25 in. / 288 pgs
illustrated throughout.
U.S. \$50.00 CDN \$60.00
September/Art

HATJE CANTZ

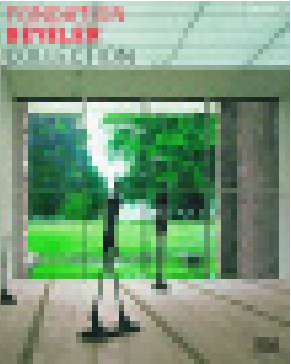


Between Two Deaths
Edited by Ellen Blumenstein, Felix
Ensslin. Text by Suzanne Barnard,
Mika Hannula.

Between Two Deaths collects work addressing feelings of uneasiness and loss, with contributions from Bas Jan Ader, Jutta Koether, Sue de Beer, Brock Enright and Barnaby Furnas.

Between Two Deaths
3-7757-2003-0 / 978-3-7757-2003-8
Hardcover, 8.5 x 10.5 in. / 288 pgs
340 color.
U.S. \$40.00 CDN \$48.00 SDNR 40%
July/Art

HATJE CANTZ



**Beyeler Foundation
Collection**

Text by Ernst Beyeler, Reinhold Hohl,
Ulf Küster, Philippe Büttner, et al.
Late in their careers, Swiss art dealers Ernst and Hildy Beyeler asked the renowned architect Renzo Piano to design a home for their collection. In 1997, it opened to the public, a low, sunny temple within driving distance of Basel. In its first 10 years it has attracted almost 3,000,000 visitors over some 30 exhibits. The Beyelers had always seen the museum as a place of living involvement and innovation, and the resulting juxtapositions have provided surprising insights and experiences for a broad range of visitors, many of whom are international. The works on show have included *Claude Monet to Digital Impressionism*, the paintings of Titian and Velazquez and a continuous shifting Mark Rothko installation. In 2008, Samuel Keller, director of the influential European art fair, Art Basel, will assume the directorship of the foundation and continue the Beyelers' life work. This complete catalogue of the foundation's collection documents 230 paintings and sculptures by artists like Cézanne, Picasso, Rousseau, Mondrian, Klee, Ernst, Matisse, Newman, Bacon, Dubuffet and Baselitz.

Beyeler Foundation Collection
3-7757-1946-6 / 978-3-7757-1946-9
Hardcover, 9.5 x 12 in. / 320 pgs
200 color / 20 b&w.
U.S. \$60.00 CDN \$72.00
September/Art

HATJE CANTZ



The Other Collection
Homage to Hildy and
Ernst Beyeler

Switzerland's Galerie Beyeler, the precursor to today's renowned Beyeler Foundation, had its beginnings 60 years ago. Since that time, approximately 16,000 artworks—including paintings, sculptures and works on paper, but not including prints and editions—have passed through Bäumleingasse 9, the Basel address where Ernst and Hildy Beyeler first took over an antiquarian bookstore in 1945, converting it into a gallery in 1947. From this overwhelming number of works to have been touched by the Beyelers' hands, an exemplary selection of masterworks—which have long since found their way into the great public and private collections of the world—can finally be seen together, making it possible to experience the immaculate vision of this historically important couple over the past six decades. Among the highlights are splendid works by Braque, Bonnard, Cézanne, Dubuffet, Gauguin, Giacometti, van Gogh, Gris, Kandinsky, Klee, Léger, Miró, Mondrian, Monet and Picasso. This volume pays homage to the Beyelers' life's work and presents a visual portrait of two brilliant art dealers who provided a place for vivid encounters with art.

The Other Collection
3-7757-2023-5 / 978-3-7757-2023-6
Hardcover, 9.5 x 12.25 in. / 240 pgs
150 color / 30 b&w.
U.S. \$55.00 CDN \$66.00
October/Art

THE BLANTON MUSEUM OF ART



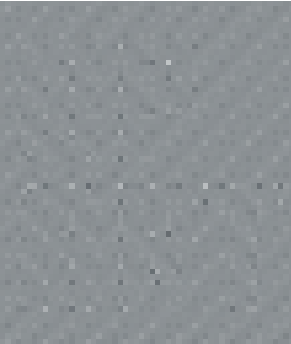
The Geometry of Hope
Latin American Abstract
Art from the Patricia Phelps
de Cisneros Collection
Edited by Gabriel Pérez-Barreiro.
Preface by Patricia Phelps de
Cisneros. Text by Pérez-Barreiro,
Cecilia de Torres, Erin Aldana.

Colorful and playful kinetic sculptures, experimental objects designed to be catalysts for community building, manifestos calling for joy and the negation of melancholy: these are the elements that have shaped *The Geometry of Hope*. The title of this volume brings together two threads that epitomize postwar abstract art from Latin America: on the one hand, geometry, precision, clarity and reason; on the other, a utopian sense of hope. The book contains new scholarship by an international cast, with examinations of six key cities—Montevideo, Buenos Aires, São Paulo, Rio de Janeiro, Caracas and Paris—as well as essays on individual works of art. It comes to us via the Cisneros Graduate Seminar, a collaborative program of the Blanton Museum in Austin, Texas, and the renowned Fundación Cisneros, and covers more than four decades of art-making with works by 52 artists, among them Lygia Clark, Gego, Jesús Rafael Soto and Hélio Oiticica.

The Geometry of Hope
0-9771453-6-0 / 978-0-9771453-6-2
Paperback, 10 x 12 in. / 344 pgs
70 color / 30 b&w.
U.S. \$29.95 CDN \$36.00
July/Art

Exhibition Schedule
New York: Grey Art Gallery, NYU,
09/12/07–12/08/07

WALTHER KÖNIG



Op Art
Text by Frances Follin, Claus Pias,
Martina Weinhart.

“Thus art is not an object, but an experience.” So said Josef Albers, the father of hardedge abstraction and the 1960s Op Art movement. This bold new catalogue collects the work of a generation of international artists who were fascinated by the physical laws of light and optics, visual phenomena and the principles of perception. Featuring key works by Victor Vasarely, Bridget Riley, François Morellet, Julio Le Parc and Gianni Colombo, among others, it offers a comprehensive outline of a complex art movement, with scholarly essays, historical precedents, a substantial plate section, biographies for each featured artist, selected bibliography and a detailed checklist. Here, viewers may drown in color, fall into an infinity of mirrors or engage in poetic plays of light.

Op Art
3-86560-206-1 / 978-3-86560-206-0
Paperback, 9.5 x 11 in. / 320 pgs
190 color.
U.S. \$55.00 CDN \$66.00
July/Art

HATJE CANTZ



Held Together with Water
Art from the Verbund Collection
Edited by Gabriele Schor.

Preface by Peter Noever. Text by Thierry de Duve, Edith Futscher, Yve-Alain Bois, et al.
The recently founded (2004) and very actively acquisitive Verbund Collection integrates contemporary American and European art with works created since 1970. Its two central areas of interest are pieces exploring ideas of performance or space and place. Under the rubric of performance, Verbund, funded by the German power company of the same name, has gathered a substantial block of early Cindy Sherman, along with works by Valerie Export, Birgit Jürgenssen, Francesca Woodman, Sarah Lucas, Urs Lüthi, Gilbert and George and Gillian Wearing. Under the rubric of “spaces/places,” holdings range from the works of Gordon Matta-Clark, which intervene in existing architectural structures, through Fred Sandback’s Minimalist drawings in thread, to the organically formed objects of Ernest Neto, and include Louise Lawler, Bernd and Hilla Becher, Jeff Wall, Teresa Hubbard and Alexander Birchler, Simon Starling, Janet Cardiff and George Bures Miller, Gabriel Orozco and Loan Nguyen.

Held Together with Water
3-7757-1953-9 / 978-3-7757-1953-7
Hardcover, 9.25 x 11 in. / 392 pgs / 500 color.
U.S. \$50.00 CDN \$60.00
October/Art

WALTHER KÖNIG



Optik Schröder
Edited by Karola Grässlin, Alexander Schröder.
Text by Karola Grässlin, Alexander Schröder, Dominic Eichler, Isabelle Graw, Oliver Koerner von Gustorf.
Alexander Schröder is one of the most adventurous young collectors of contemporary art on the international scene, and he isn’t afraid to collect in depth. This volume features great works by Kai Althoff, Jack Pierson, Isa Genzken, Dan Graham, Pierre Klossowski, Lucy McKenzie, Reena Spaulings, Wolfgang Tillmans and Thomas Ruff.

Optik Schröder
3-86560-192-8 / 978-3-86560-192-6
Paperback, 8.5 x 10.75 in. / 240 pgs / 307 color.
U.S. \$39.95 CDN \$48.00
July/Art

VEENMAN PUBLISHERS



Raw Among the Ruins
Edited by Lisette Smits, Alexis Vaillant.
Text by Phillip van den Bossche, Brian Dillon, Raimundas Malasauskas, Raymond Roussel.
This small, poetic exhibition catalogue features work by Marc Camille Chaimowicz, Jason Fox, Richard Hawkins, Jonathan Horowitz, Neck Relph and Oliver Payne, Re-magazine, and T.J. Wilcox, among others. In the words of Robert Smithson, “The rebel expects to be damned by rust.”

Raw Among the Ruins
90-869006-7-4 / 978-90-869006-7-1
Pbk, 5.5 x 8.5 in. / 86 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
July/Art

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM/PACIFIC FILM ARCHIVE



Measure of Time
Text by Jacquelynn Baas, Lucinda Barnes, Karen L. Bennett, Bill Berkson, Linda Dalrymple Henderson, Maria Porges, Lawrence R. Rinder.
In this study of American art, time and motion are fragmented, mechanized, slowed down and sped up so that the last century flies by. Works range from Joseph Stella’s *Battle of Lights, Coney Island* (1915-18) to Shirley Shor’s real-time projection *Landslide* (2004).

Measure of Time
0-9719397-6-4 / 978-0-9719397-6-9
Pbk, 8.25 x 10.25 in. / 176 pgs / 86 color / 23 b&w.
U.S. \$25.00 CDN \$30.00
July/Art

Exhibition Schedule
Berkeley: UC Berkeley Art Museum,
02/22/06–06/24/07

CHARTA/MUSEION



Magic Line
Text by Andreas Hapkemeyer, Giacinto Di Pietrantonio, Siegfried J. Schmidt.
The line—this book’s protagonist—is the fundamental element of art and all forms of writing. Here its role in recent developments in figurative design is explored, with work by Kutlug Ataman, Joseph Beuys, Hanne Darboven, Joseph Grigely, Mona Hatoum, Shirin Neshat and Cy Twombly, among others.

Magic Line
88-8158-632-0 / 978-88-8158-632-5
Pbk, 8.5 x 11.25 in. / 112 pgs / 55 color / 12 b&w.
U.S. \$39.95 CDN \$48.00
August/Art

INGVILD GOETZ



Imagination Becomes Reality: Part VI Conclusion
Interviews by Gregor Jansen, Stephan Urbaschek, et al.
The sixth and final volume of the *Imagination Becomes Reality* series, featuring works from the renowned Goetz Collection in Munich, includes a selection of works by 50 of the most interesting and relevant artists of our day, all of whom expand on the discourse of painting without ever being limited to one medium.

Ingvild Goetz remarks: “Many artists expand the medium of painting in sculpture, photography and video; that is, they ‘paint’ on different surfaces, whereas conversely, painters often first generate their pictures on computers to then ultimately transfer them to canvas.” This volume collects key works by Franz Ackermann, Olaf Breuning, James Casebere, Peter Doig, Inka Essenhigh, Barnaby Furnas, Wade Guyton/Kelley Walker, Eberhard Havekost, Lothar Hempel, William Kentridge, Mark Leckey, Loretta Lux, Raymond Pettibon, Lari Pittman, Michael Raedecker, Wilhelm Sasnal, Dana Schutz, Markus Selg, Cindy Sherman, Laurie Simmons, Hiroshi Sugito, Tal R and Jeff Wall, among others.

Imagination Becomes Reality: Part VI
3-939894-03-6 / 978-3-939894-03-2
Hardcover, 7 x 10 in. / 224 pgs
80 color.
U.S. \$40.00 CDN \$48.00
July/Art

KUNSTHAUS BREGENZ



Inside the Work
Documentation of 10 years KUB
Edited and with text by Eckhard Schneider.

In August 1993, Bregenz, Austria issued a building permit for a new museum. Work on Peter Zumthor’s design began in 1994; the roof was finished in November 1996. By the following June the administration building was ready, and on July 25, 1997, the Kunsthau Bregenz opened its doors. On its tenth anniversary, this comprehensive volume documents its history and its increasingly strong exhibition program—over the five years between the end of 2001 and the end of 2006, the Kunsthau put up a total of 31 exhibitions, all but one self-produced, and saw more than 20 new works created in conjunction with its architecture. Its programs place prominent thematic emphasis on interactions and connecting points between contemporary art and architecture/design; real space becomes a central theme—not just the museum’s exceptional building, with its installation-friendly façade, but its location on the shoreline of Lake Constance, at the point where Switzerland, Austria and Germany come together. *Inside the Work* presents, in text and image, the curatorial practice and outreach work that make the Kunsthau Bregenz stand out, and tracks its exhibitions through short artist statements and large-format illustrations.

Inside the Work
3-86560-222-3 / 978-3-86560-222-0
Hardcover, 6.75 x 9.5 in. / 320 pgs
200 color.
U.S. \$63.00 CDN \$76.00
October/Art

ANTE PROJECTS

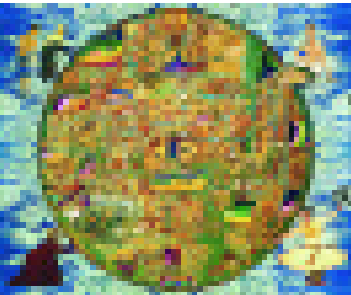


Russian Art in Translation
Edited by Nicholas Herman, Elena Sorokina, Eugene Raikhel.
Text by Martha Rosler, Yevgeniy Fiks, Dmitry Prigov, Svetlana Boym, Dmitri Gutov.

Spanning generations and genres, from Sots Art and Necrorealism to Neo-Marxist performance groups and emerging artists, this comprehensive catalogue presents a fresh look at contemporary Russian art. *Russian Art in Translation* showcases both new and midcareer artists and scholars through a range of commissioned contributions including original writing and scholarship, new translations and a diverse array of artists’ projects. Produced through an approach that was both curatorial and editorial, this unique printed document captures the energy and dissent of Russian cultural production in a globalized art world and a post-Communist milieu. Reaching beyond the cultural capitals of St. Petersburg and Moscow to provincial cites as well as expatriate and émigré communities, *Russian Art in Translation* provides a compelling and unprecedented portrait of Russian art. Designed by Dmitri Siegel using the Cyrillic alphabet.

Russian Art in Translation
0-9792919-0-9 / 978-0-9792919-0-6
Paperback, 8.5 x 11 in. / 136 pgs
illustrated throughout.
U.S. \$25.00 CDN \$30.00
June/Art

HATJE CANTZ

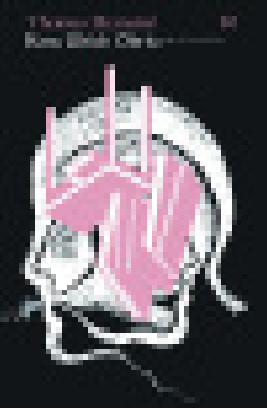


Horn Please
Contemporary Indian Art
Edited by Bernhard Fibicher and Suman Gopinath.

While Western Modernism rejected narrative, and Western contemporary art is just now coming around again, India boasts a strong tradition of contemporary figurative, narrative painting. *Horn Please* follows the contemporary Eastern art scene from the past three decades, building out from two key points—the Radical Painters and Sculptors Association exhibitions *Place for People* (1982) and *Question and Dialogue* (1987). The former appropriated vernacular and global strategies, in work that drew as much from traditional styles as it did from the West, showcasing everyday stories; the latter rejected that line and everything commercial or Western, condensing narratives around political- and social-justice themes. *Horn Please* juxtaposes pieces from these seminal exhibitions with current work from the same artists, and with the work of artists too young to remember either show. Media include painting, sculpture, photography, photomontage, video, animation and installation.

Horn Please
3-7757-2017-0 / 978-3-7757-2017-5
Hardcover, 9 x 11.25 in. / 240 pgs
180 color / 20 b&w.
U.S. \$50.00 CDN \$60.00
November/Art

WALTHER KÖNIG

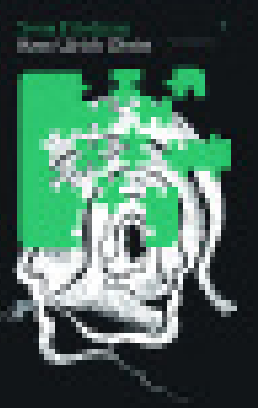


Hans-Ulrich Obrist & Thomas Demand: The Conversation Series Volume 10

Volume number 10 in the *Conversation Series* with the influential museum director, curator, writer and conversationalist Hans-Ulrich Obrist, is given over to an intensive talk with the important German conceptual artist, Thomas Demand, who constructs precise environments out of paper maquettes, which are then photographed to haunting effect. Topics include concepts and rules of operation, the reconstruction and reverberation of history, work processes, studio realities and significant exhibitions of recent years. This wide-ranging conversation, modestly illustrated with black-and-white images, is as intelligent as it is revealing, giving the reader an unprecedented glimpse into the minds of two of the most brilliant players on the international art scene. Demand lives between Berlin and New York, where a retrospective of his work was shown at The Museum of Modern Art in 2005. Hans-Ulrich Obrist is the Co-Director of the Musee d'Art Moderne de la Ville de Paris, as well as the Serpentine Gallery, London.

Hans-Ulrich Obrist & Thomas Demand: The Conversation Series 3-86560-204-5 / 978-3-86560-204-6 Pbk, 5.5 x 8.5 in. / 171 pgs / 20 b&w. U.S. \$25.00 CDN \$30.00 July/Nonfiction & Criticism

WALTHER KÖNIG



Hans-Ulrich Obrist & Yona Friedman: The Conversation Series Volume 7

“People make too much of architecture. I have a running quarrel with architects who overestimate architecture. Reality is at eye-level with people walking down the street.” Born in 1923 in Budapest, Hungary, Yona Friedman is widely considered one of the greatest utopian visionary architects of the twentieth century. Currently based in Paris, he is just as much a sociologist as a designer of buildings, more concerned with the way people interact with their environments than monumental statements by an ego-centric creator. In this illuminating talk with *The Conversation Series* editor Hans-Ulrich Obrist, he touches on the needs of the individual in heterogeneous urban societies, past and future projects, utopia, influences and metaphysics, revealing a wise and deeply-animated humanistic intellect. Known for his 1958 manifesto, *L'Architecture mobile*, Friedman's ideas have remained influential. His work was featured at the 2002 Documenta.

Hans-Ulrich Obrist & Yona Friedman: The Conversation Series 3-86560-171-5 / 978-3-86560-171-1 Pbk, 5.5 x 8.5 in. / 128 pgs / 29 b&w. U.S. \$22.00 CDN \$26.00 July/Nonfiction & Criticism

WALTHER KÖNIG



Interviews by Gerald Matt

Text by Gerald Matt. Contributions by Matthew Barney, Anri Sala, Tony Matelli, Tracey Moffatt, Shirin Neshat.

During his long and illustrious career as a curator, Gerald Matt, the current Director of Kunsthalle Vienna, had many insightful conversations with the top artists of the day. Gathered here are 40 interviews with contemporary artists including Matthew Barney, Vanessa Beecroft, Candice Breitz, Steve McQueen, Shirin Neshat, Raymond Pettibon, Santiago Sierra, Francesco Vezzoli and Yang Fudong, among others, accompanied by numerous color illustrations of each artist's work. According to Matt, “The interviews gathered together in this volume attempt to provide a panoramic overview of contemporary artistic production modes without demystifying the aesthetic puzzle with hasty answers. The point here is not to exhibit shut and dried views of the world but to sketch open systems that admit some space for continuing discourse.

Interviews by Gerald Matt 3-86560-188-X / 978-3-86560-188-9 Paperback, 6.5 x 9.25 in. / 360 pgs 103 color / 21 b&w. U.S. \$40.00 CDN \$48.00 July/Nonfiction & Criticism

VEENMAN PUBLISHERS



Critique/Kritik

By Rita Roos.

Edited by Nina Roos, Anders Kreuger.

Critic and theorist Rita Roos (1956-1996) grew up a member of Finland's indigenous Swedish-speaking minority, a population of 350,000 with a strong writing culture. When she died in her fortieth year, she left behind the essays and interviews collected here, edited on the tenth anniversary of her passing by Anders Kruger and by her twin sister, the painter Nina Roos. Rita Roos' work for Helsinki's *Hufvudstadsbladet* newspaper and for *Siksi: the Nordic Art Review*, for which she was the Finnish editor, document a lively local art scene and also range over the international art world to include coverage of work by Gerhard Richter, Anish Kapoor, Rosemarie Trockel, Louise Lawler, Cindy Sherman, Laurie Simmons, and Damien Hirst. This volume is published not only as a tribute to a vibrant, committed art writer, but, as the editors write, as “an example of what journalism can be. In that sense this book can be understood as obliquely polemical in relation to the current debate about the function and quality of criticism.” Roos herself asks in an interview here, “What can art say that science cannot?” and answers that question, along with many more.

Critique/Kritik 90-8690-039-9 / 978-90-8690-039-8 Clothbound, 6.5 x 9.5 in. / 296 pgs. U.S. \$32.00 CDN \$38.00 July/Nonfiction & Criticism

HATJE CANTZ



Art&Idea: 10 Years

Edited by Robert Punktenhofer, Haydée Rovirosa.

Art&Idea set up shop in 1995, and soon expanded its Mexico City gallery to include a nomadic project space that has operated in New York, Madrid, Berlin and Vienna. This biography of a young institution and anthology of its projects bundles in interviews with its founders, statements from artists and curators and documentation of 10 years of experimental work.

Art&Idea: 10 Years 3-7757-2001-4 / 978-3-7757-2001-4 Hdcvr, 6 x 9.5 in. / 160 pgs / 140 color. U.S. \$40.00 CDN \$48.00 September/Art

KUNSTHAUS BREGENZ



Mythos

Edited and with foreword by Eckhard Schneider. Text by Uwe M. Schneede, David Joselit.

The Greek word *mythos* means “story” or “legend.” This exhibition catalogue gathers work by Douglas Gordon, Matthew Barney and Cy Twombly in the context of Joseph Beuys.

Mythos 3-86560-182-0 / 978-3-86560-182-7 Hardcover, 9.75 x 11.25 in. / 160 pgs 120 color. U.S. \$62.00 CDN \$75.00 October/Art

JRP RINGIER



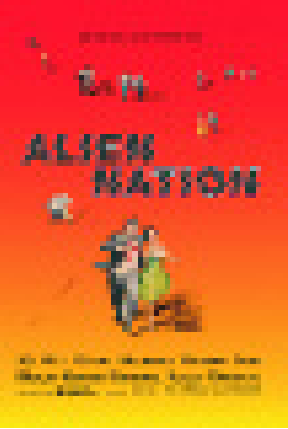
Institutional Critique and After SoCCAS Symposium Vol. III, Aesthetics of Risk

Edited by John C. Welchman. Text by Jane Blocker, Douglas Crimp, Rachel Greene, Richard Schiff.

This anthology of essays, images and dialogues exploring contemporary art's engagements with risk—physical, social, political and aesthetic—brings readers into the conference from which the book takes its title, a third annual collaboration between the Getty Research Institute and the Southern California Consortium of Art Schools (SoCCAS). Some content there was so intense that it came with a warning label: “Contains graphic depictions of violence, nudity and bodily functions. No one under the age of 18 years will be admitted.” *Aesthetics of Risk* showcases conversations between Catherine Opie and Douglas Crimp, Paul McCarthy and Kristine Stiles, and presentations including “Aestheticizing Risk in Wartime: The SLA to Iraq.”

Institutional Critique and After 3-905770-55-5 / 978-3-905770-55-1 Pbk, 6.5 x 9.5 in. / 300 pgs / 48 b&w. U.S. \$25.00 CDN \$30.00 January/Nonfiction & Criticism

HATJE CANTZ



Alien Nation

Edited by Gilane Tawadros, John Gill, Jens Hoffmann. Text by David Alan Mellor, Claire Fitzsimmons.

Alien Nation explores the ways the metaphor of the alien (little green man) has been used to process the reality of the alien (illegal or otherwise). If the cinema of the 1950s and 60s sublimated the fear of atomic catastrophe or communist attack into interplanetary drama, the more recent work collected here uses elements of that retro sci-fi world as powerful metaphors for our deep-seated fears of the Other, the foreigner—the increasingly frequently decried “invasion” of immigrants, or just the presence of people of different skin colors and beliefs. Among the 12 international contemporary artists showcased are Laylah Ali, Kori Newkirk and Yinka Shonibare. They and their compatriots explore themes of otherness and difference in film, sculpture, painting, photography and installation. Their interplanetary visitors—which might be built from Christmas ornaments, like Marepe's untitled creature, or sewn from African cloth, like Shonibare's “Dysfunctional Family”—are illustrated alongside film stills and posters from the 1950s and 60s, a glossary of alien names from those films, several thoughtful essays and interviews with the participating artists.

Alien Nation 3-7757-1944-X / 978-3-7757-1944-5 Hardcover, 8 x 11 in. / 120 pgs 92 color / 1 gatefold. U.S. \$35.00 CDN \$42.00 June/Art

TURNER/A&R PRESS



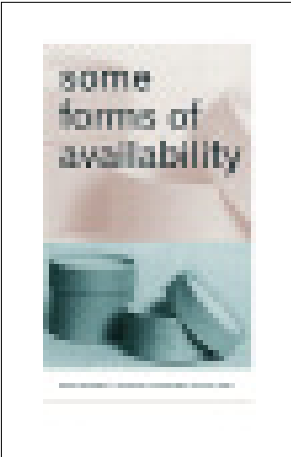
Plataforma Puebla 2006

Edited by Priamo Lozada, Bárbara Perea.

From November 2006 to January 2007, *Plataforma Puebla* took over the oldest factory in Mexico, La Constanca in Puebla, for a large-scale exhibition showcasing more than 60 Latin American artists. The curators charted an artistic cartography of the city around the site, and made interventions that spilled over into the streets—altering traffic, inviting viewers to reevaluate the roles of landmarks, and highlighting connections between the landscape and its past. They connected viewers to alternate narratives that would otherwise have passed unnoticed, giving them a new experience of the same place without erasing or overwriting the existing one. *Plataforma Puebla 2006* showcases participants including Teresa Margolles, Santiago Sierra, Francis Alÿs, Carlos Amoraes, Thomas Glassford, Gabriel Orozco, Daniel Guzmán, Damián Ortega and Melanie Smith. It also includes essays on art and technology by curators Priamo Lozada and Bárbara Perea and additional texts by a host of international theorists, art historians, philosophers and the artists themselves.

Plataforma Puebla 2006 968-9056-15-8 / 978-968-9056-15-7 Hardcover, 8.25 x 8.5 in. / 240 pgs 190 color. U.S. \$50.00 CDN \$60.00 July/Art

GRANARY BOOKS

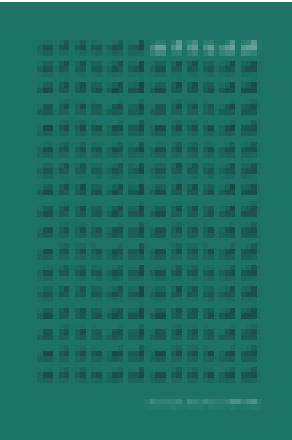


Some Forms of Availability
Critical Passages on
The Book and Publication
By Simon Cutts.

Dubbed the “Apollinaire of our times” by fellow poet and publisher Jonathan Williams, Simon Cutts, born in 1944, has tirelessly worked the fertile gaps between genres, issuing poems, prints, sculpture, artist’s books and combinations of all of the above through Coracle, the imprint and sometime gallery he runs with book artist Erica Van Horn from their home in Southern Ireland. Through Coracle, Cutts has also championed artists such as Ian Hamilton Finlay, Anish Kapoor, Richard Tuttle and Trevor Winkfield, often long before their works found wider fame. *Some Forms of Availability* gathers speculative essays, interviews and other statements and texts by Cutts that address the legacy of the small presses and magazines of the 60s, from which milieu Coracle arose, as well as more recent developments in artists’ books. *Some Forms of Availability* is illustrated with thumbnail images and facsimile reproductions of Coracle books and ephemera, and includes a useful chapter on their “polemical postcards.”

Some Forms of Availability
1-887123-75-X / 978-1-887123-75-4
Pbk, 5.5 x 8.5 in. / 176 pgs / 72 color
24 b&w.
U.S. \$25.00 CDN \$30.00
June/Artists’ Books

GRANARY BOOKS/CORACLE



As If It Is At All
By Simon Cutts.

As If It Is At All compiles Simon Cutts’ “transferable” (i.e. realizable in various media, whether print, sculpture, artist’s book, etc.) poems of the past decade, in the fashion of such previous books as *Seepages* (The Jargon Society, 1989), and *A Smell of Printing* (Granary Books, 2000). Frequently made in the Concrete idiom, or similar, and with an appetite for concision, clarity and gentle wit, Cutts’ writings advocate and palpably savor the pleasure of domestic attentions and immediate amusements: calyx of tobacco rolled in a small tarpaulin of rubber slung between a pocket adana This volume is a celebration of daily increment and incident, of friendships and particulars. Included are collaborations with Erica Van Horn and works for electronic formats.

As If It Is At All
1-887123-74-1 / 978-1-887123-74-7
Paperback, 4.75 x 7.5 in. / 64 pgs.
U.S. \$15.00 CDN \$18.00
June/Artists’ Books

STEIDL



Roni Horn: Herdubreid
at Home

“Iceland is really the center of action for me,” Roni Horn has said. “Since I grew up in New York people think I’m escaping from all its lunacy. Not at all. When I go to Iceland that’s where I get nervous, where I think: ‘Oh my God, this is intense.’” Horn’s new book *Herdubreid at Home* is a collection of photographs of the Icelandic landscape. As with previous works by Horn, its focus is specific: the book concentrates on Iceland’s beloved geologic mascot, the mountain Herdubreid, and on the related work of Stéfan V. Jónnsson, who painted the mountain throughout his life, and whose images have found their way into the homes of Icelanders across the country. Through this singular attention *Herdubreid at Home* conveys an intimacy that is particular to the book form. As Horn says, “a book is really a sensual . . . experience and I use these books to focus people in this very intimate one-on-one relationship.”

Roni Horn: Herdubreid at Home
3-86521-457-6 / 978-3-86521-457-7
Paperback, 6 x 8.5 in. / 120 pgs
60 color.
U.S. \$25.00 CDN \$30.00
November/Photography

ONESTAR PRESS



Hans-Ulrich Obrist & M/M
(Paris): The Future Will Be...

The radical, internationally renowned curator and cultural instigator Hans-Ulrich Obrist never looks back. For this book project he compiled a list of quotes on what the “future will be” by some of the creative figures of his acquaintance. Lawrence Weiner replied, “The future is what we construct from what we remember of the past—the present is the time of instantaneous revelation.” Olafur Eliasson answered, “The future will be curved.” Tino Sehgal: “The future will be so subjective.” Trisha Donnelly: “Future? . . . You must be mistaken.” Martha Rosler: “The future always flies in under the radar.” Zaha Hadid: “The future is not.” And many others weighed in. The design of this book was composed by M/M, Paris. The edition is limited to 600 copies, each of which is numbered, signed by Obrist, stamped by M/M, and includes your own sticker.

Hans-Ulrich Obrist & M/M (Paris):
The Future Will Be . . .
2-915359-24-5 / 978-2-915359-24-4
Signed & Numbered Edition of 600
copies, 5.5 x 9 in. / 150 pgs.
U.S. \$35.00 CDN \$42.00 SDNR 40%
July/Artists’ Books

PRIMARY INFORMATION



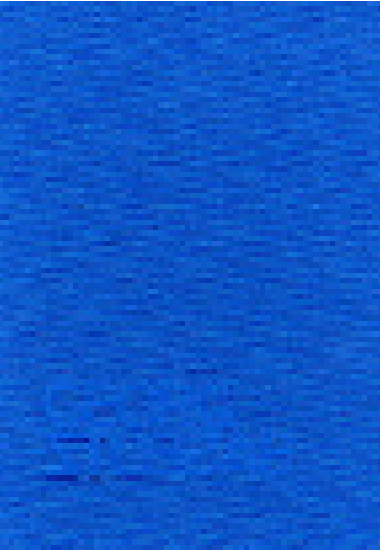
Great Bear
The Complete Set

Edited by Dick Higgins. Introduction by Alison Knowles, Hannah Higgins. Texts by John Cage, Allan Kaprow, Claes Oldenburg, et al.

During the glory days of Something Else Press (1964-1974), its founder, the poet, editor and scholar Dick Higgins created the Great Bear imprint to publish pamphlets that were quickly printed and easily disseminated, guaranteeing wide distribution and accessibility. Ranging in length from 16 to 32 pages, saddle-stitched and printed on varying color stock, the Great Bear pamphlets showcased the work of some of the most innovative writers and artists across the twentieth century: the likes of Jackson Mac Low, Oyvind Fahlstrom, Robert Filliou, Robert Watts, Emmett Williams, Dieter Roth, David Antin and Claes Oldenburg appeared alongside predecessors such as the Italian Futurist composer Luigi Russolo and John Cage’s seminal *Diary: How to Improve the World (You Will Only Make Matters Worse)*. All pamphlets have been out of print since their original publications in the 1960s. *Great Bear: The Complete Collection* comes housed in a wooden box and contains a complete facsimile reproduction of each of these fabulous pamphlets, along with essays by Alison Knowles, Hannah Higgins and others.

Great Bear
0-9788697-1-0 / 978-0-9788697-1-7
Boxed, 5.75 x 8.75 in. / 20 Pamphlets.
U.S. \$150.00 CDN \$180.00 SDNR 30%
October/Artists’ Books

FOUNDATION 20 21



Georg Baselitz: Works from
the 1960s & 1970s

Text by Siegfried Gohr.
This beautifully designed catalogue, published to accompany the Winter 2007 exhibition of this important German Neo-Expressionist’s work at Nyehaus, New York, comes housed in a stunning monochrome cobalt-blue linen-bound clamshell box with the artist’s name embossed upside down and inside out on the front cover. Inside is a Coptic-stitched monograph, exquisitely printed on lush paper, which features a selection of Baselitz’s work from the 1960s and 70s—including oils on canvas, pastels, gouaches, and works in graphite, ink, crayon and other media. Designed by the prominent New York firm Helicopter, the book’s cover typography conveys the characteristic disorientation that Baselitz’s work induces when he inverts his work’s subject matter in order to free up its content. Inside, texts are printed in both English and German, while the typefaces address Baselitz’s struggle to reconcile his conservative German heritage with his contemporary sensibilities as an artist. Essay by Siegfried Gohr, scholar and friend of the artist.

Georg Baselitz: Works from the 1960s & 1970s
1-934171-00-X / 978-1-934171-00-4
Boxed, 7.75 x 10.75 in. / 37 color.
U.S. \$60.00 CDN \$72.00 SDNR 40%
June/Art

FOUNDATION 20 21



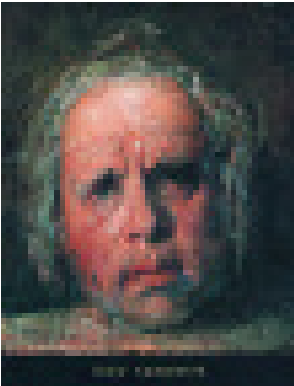
Anj Smith: Paintings

Edited by Tim Nye. Text by Barry Schwabsky.
Interview by Nicolaus Schafhausen.

The obsessively detailed paintings of the young London artist Anj Smith (born in 1978) were shown solo for the first time this Spring at Nyehaus Gallery in New York. This limited-edition companion catalogue, designed by the award-winning New York firm Helicopter, is the first publication of Smith’s career. In it, portions of the paintings are enlarged so that the reader can truly conceive of the depth and intensity of Smith’s labor. The work is loaded with references to the history of Western painting, and captures all sorts of pathological aspects to the contemporary human psyche, including our obsessions with newness and the unobtainable perfection promised by haute couture. Here, the artist’s fetish for detail is incorporated into the design of the book itself. From the custom-printed ribbon which wraps around the cover to the flood of color on the inside of the French-folded sheets, this volume is an equally peculiar and imaginative context for the display of Smith’s work. Roberta Smith reviewed the work featured in Smith’s Nyehaus show in *The New York Times*: “Decadence, decay and the dark side have become the province of horror films and death-metal bands, but artists like Albrecht Dürer and Hieronymus Bosch laid the foundation for this centuries before record bins overflowed with kitsch versions of “The Four Horsemen of the Apocalypse.” Now Anj Smith, a young British painter, is trying to reclaim part of that legacy.”

Anj Smith: Paintings
1-934171-01-8 / 978-1-934171-01-1
Clothbound, 11.75 x 9.75 in. / 26 color.
U.S. \$45.00 CDN \$54.00 SDNR 40%
June/Art

FORUM GALLERY, NEW YORK



Odd Nerdrum: Paintings

This slender catalogue features the most recent body of work by the important figurative painter Odd Nerdrum. The condition of man, alone in the universe, has long been Nerdrum's essential subject, and the eight new paintings detailed here continue themes repeatedly explored by this consummate representational painter, including such basic feelings and needs as love, fear, reverence and conflict, as well as the ideas of man cast against nature, society versus solitude and the limits of man's location within the universe. Featuring haunting self-portraiture and figures that float, free of gravity and disconnected in space, this volume offers a brief glimpse of Nerdrum's vision of man's position in the universe. Removed from any earthly landscape, man is not circumscribed by life on earth, but is shown in the deep space of the night sky or the endless depth of primordial waters, free to explore the boundaries of human potential.

Odd Nerdrum was born in Sweden in 1944, and lives and works in Iceland. Among the U.S. institutions that have held solo exhibitions of his work are the Museum of Contemporary Art, San Diego; the Cleveland Center for Contemporary Art; the New Orleans Museum of Art; the Museum of Contemporary Art, Chicago; and many others. His work is in major public collections worldwide, and he shows at the Forum Gallery, New York.

Odd Nerdrum: Paintings
0-9675826-8-7 / 978-0-9675826-8-9
Pbk, 8.5 x 11 in. / 32 pgs / 32 color.
U.S. \$30.00 CDN \$36.00
June/Art

CHARTA



Peter Nadin: First Mark

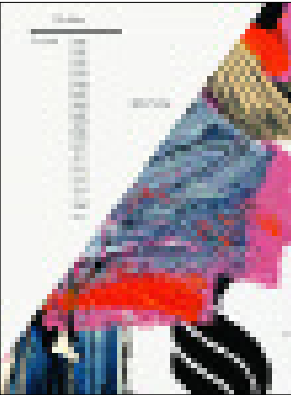
Text by Richard Milazzo, Andrew McCarron. Interview by Philip Larrat-Smith.

Peter Nadin has shown no work since 1992. His last exhibition came after 16 years of critical and commercial success, with works going to The Metropolitan Museum of Art and The Museum of Modern Art in New York, the Yale University Art Gallery and many museums across Western Europe. Nadin stopped exhibiting in order to "unlearn how to make art." The past decade and a half has been marked by a very private artistic productivity on the farm he owns with his wife in the Catskill Mountains. Old Field Farm boasts 150 acres of forest, pasture for goats, chickens, hogs and wild bees and vegetable and fruit gardens. The paintings and sculptures included in *First Mark* involve a process intimately linked to the farm, its animals, vegetation and surrounding environs. Drawing on the farm's available sensory stimuli, Nadin makes marks on linen using such materials as honey, wax, bee propolis, black walnut, elderberry, chicken eggs and cashmere wool. The 76 paintings and sculptures in *First Mark* represent an artistic process nearly 15 years in the making, a process that boldly reduces art to its simplest premises.

Peter Nadin
88-8158-649-5 / 978-88-8158-649-3
Hardcover, 12 x 9.5 in. / 264 pgs
125 color / 80 b&w.
U.S. \$80.00 CDN \$96.00
September/Art

Exhibition Schedule
Havana: Wilfredo Lam Center,
10/06/07–11/30/07

RICHTER VERLAG



Pia Fries: Painting 1991-2006

Text by Paul Good, Dave Hickey, Heinz Liesbrock, Dieter Schwarz.

Pia Fries (born in 1955 in Beromünster, Switzerland) studied under Gerhard Richter at the Art Academy in Düsseldorf, where she developed her signature style. It is defined by her use of paint as material—rather than letting composition and coloration be the central determinants of the way her canvasses look, she uses textural patterns and crisscrosses to construct and reconstruct them. Like islands, her feathery and occasionally geometric marks hover above a white ground, either isolated or linked by color trails and strands. Ken Johnson, writing in *The New York Times*, said of them, "The paint itself seems to have absorbed the playful spirit of the artist and taken on a comically agitated life of its own. Call it abstract animism." *Painting 1991-2006* surveys Fries' work over the past 15 years.

Pia Fries: Painting 1991-2006
3-937572-69-4 / 978-3-937572-69-7
Hardcover, 11.25 x 9.25 in. / 160 pgs
120 color / 20 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

STEIDL/HAUSER & WIRTH



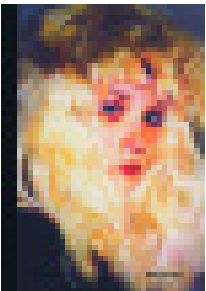
Joan Mitchell: Leaving America

New York to Paris 1958-1964

In works made between 1960 and 1965, after Mitchell had relocated from New York to France, the artist employed more somber hues and dense central masses of color. The brushwork is nonetheless full of zest, the paint flung and squeezed onto the canvases, spilling and spluttering across surfaces and smeared on by hand.

Joan Mitchell: Leaving America
3-86521-490-8 / 978-3-86521-490-4
Hdcvr, 8.75 x 12 in. / 48 pgs / 20 color.
U.S. \$45.00 CDN \$54.00
September/Art

JRP RINGIER



Johannes Kahrs: Lonely Long Meaningless Way Home

Edited by Ziba de Weck Ardan. Text by Ardan, Nicola Suthor.

Kahrs manipulates found imagery and liberates figures from their original contexts into dark, uncanny atmospheres.

Johannes Kahrs: Lonely Long Meaningless Way Home
3-905770-37-7 / 978-3-905770-37-7
Hardcover, 7 x 9.5 in. / 95 pgs
55 color / 40 b&w.
U.S. \$29.00 CDN \$35.00
July/Art

HATJE CANTZ



Herbert Brandl Biennale Venezia Austrian Pavilion

Edited by Robert Fleck. Text by Robert Fleck, Philipp Kaiser.

Herbert Brandl's work for the Austrian Pavilion at the 2007 Venice Biennale includes 20 new paintings, abstract and figurative, individual and in series, in varying formats.

Herbert Brandl Biennale
3-7757-1997-0 / 978-3-7757-1997-1
Hdcvr, 10.5 x 12 in. / 160 pgs / 120 color.
U.S. \$55.00 CDN \$66.00 SDNR 40%
August/Art

HATJE CANTZ



Hubert Schmalix

Edited by Christa Steinle.

The Austrian painter Hubert Schmalix is best-known as a Neo-Expressionist. In the mid-1980s, the female nude became his dominant subject; in the 1990s, his vocabulary included religious subjects and cityscapes of Los Angeles; his most recent works portray female nudes in erotic bondage rituals.

Hubert Schmalix
3-7757-1927-X / 978-3-7757-1927-8
Hardcover, 8.75 x 11.75 in. / 304 pgs
280 color.
U.S. \$50.00 CDN \$60.00 SDNR 40%
June/Art

HATJE CANTZ



Peter Zimmermann: Painting

Text by Hubertus Butin.

Those who follow German contemporary painting are tracking, most often, the evolution of the Leipzig School and Dresden Pop. Among the essential, independent talents who fall into neither category is Cologne-based artist painter Peter Zimmermann, born in 1956. The artist has been working since the late 1980s on paintings that question contemporary visuality. His work, no matter how conceptual in its subject matter, is full of seductive sensuality. The *Book Cover Paintings* transcribe art books onto the canvas, reflecting their own art historical roots. The flowing forms of his *Blob Paintings* parse new media, distorting photographs on the computer and transferring them to canvas. Zimmermann's work has been the subject of solo shows in Los Angeles, Miami, New York, Paris, Berlin, and London, and is in the collection of The Museum of Modern Art. In March 2007, it was exhibited at The Happy Lion Gallery, Los Angeles.

Peter Zimmermann: Painting
3-7757-1959-8 / 978-3-7757-1959-9
Hardcover, 6.75 x 9.5 in. / 144 pgs
63 color / 7 b&w.
U.S. \$40.00 CDN \$48.00
June/Art

HATJE CANTZ



Matthias Weischer: Malerei

Edited by Markus Stegmann. Text by Rudij Bergmann. Interview by Jean-Christophe Ammann.

The young Leipzig painter Matthias Weischer, born in 1973, depicts suburban interiors that can appear at once pleasantly furnished and ominously vacated. Abstract patterns in wallpaper or carpet suggest households that have been lovingly attended to, but Weischer invests this decor with an oddly noisy insistence, so that its sheer "effect" invades any space a human presence might occupy. Often an entire ceiling or a part of a wall is omitted, so that Weischer's homes quickly come to seem absurdly staged, like sets that are wholly indifferent to habitation. Subtle perspectival collisions and a frequently clinical treatment of light compound these atmospheres of banal anxiety, and Weischer's impasto paint application further intensifies the claustrophobic pressure—even while imparting his evident enjoyment in detailing ornamental effect. The artist's conceptual preoccupations are consistent, but the emotional nuances of his paintings vary greatly. With over 200 color plates, this is an impressive catalogue raisonné for one of the Leipzig School's most promising stars.

Matthias Weischer: Malerei
3-7757-1904-0 / 978-3-7757-1904-9
Hardcover, 9.5 x 12.25 in. / 144 pgs
210 color.
U.S. \$50.00 CDN \$60.00
July/Art

HATJE CANTZ



Franz Ackermann: Home, Home Again

23 Ghosts

Edited by Veit Görner, Caroline Käding, Javier Panera Cuevas.

Text by Alex Danchev.

Born in 1963, Franz Ackermann is one of the most influential German artists of his generation. Travel is of fundamental importance to his work: at a given site, Ackermann fixes his personal perceptions into "mental maps." These imaginary maps of city and countryside are eventually turned into large-format paintings, which he later develops into installations made up of drawings, paintings, photography, film, objects, text and sculptural inserts. According to *Artforum*, "Ackermann translates sensation into a system of signs and colors . . . seeking to come to terms with the condition of being a tourist that all of us are now fated to live out in our relationship with the world. It's an uprooted relationship, rushed, made up of crossings, of trips that never become a 'journey,' perceptions that never are transformed into relationships (either with places or with other people), of places that never constitute a 'place.'" This monograph focuses on two large installations in depth.

Franz Ackermann: Home, Home Again
3-7757-1931-8 / 978-3-7757-1931-5
Hrdcvr, 8.5 x 11 in. / 132 pgs / 95 color.
U.S. \$35.00 CDN \$42.00
June/Art

DIS VOIR



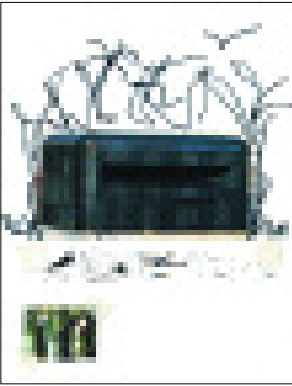
Eduardo Kac & Alain Badiou: Life Extreme
An Illustrated Guide to the New Life

Edited by Daniele Riviere.

Humankind has imagined and depicted fantastical creatures since the formation of the first societies. Beasts such as the Chimera, the Golem, the Minotaur and Galatea could be said to be culturally symptomatic. Today, in the twenty-first century, we witness the emergence of a new class of beings: organisms that are first imagined and then—through the agency of biotechnologies—brought to life. What once was myth is today a medium. In *Eduardo Kac: Life Extreme*, Kac, the pioneer of “bio art” who is internationally recognized for celebrated works such as “Genesis” and the fluorescent green “GFP Bunny,” has selected 50 new organisms and invited prominent philosophers to respond to the shape, function or fancy of these new beings. The book, published in Dis Voir’s new *Encounters* series, is prefaced by Kac’s “Anthroduction” and includes a whimsical taxonomy of taxonomies, offering a unique classification method for future species.

Eduardo Kac & Alain Badiou: Life Extreme
2-914563-34-5 / 978-2-914563-34-5
Paperback, 6.5 x 8.5 in. / 128 pgs
100 b&w.
U.S. \$30.00 CDN \$36.00
November/Art

DIS VOIR



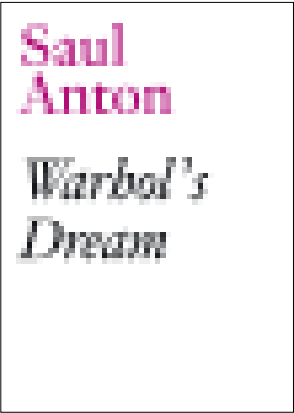
Mathieu Briand & Juan Gimenez: Ubiq, A Mental Odyssey

Edited by Daniele Riviere.

The work of French multimedia artist Mathieu Briand confounds our preconceptions of visual language by drawing on sources outside traditional art practices. He embraces a domain that encompasses electronic media and music, the sciences, new technology, architecture, phenomenology and virtual space, as well as the protocols of games and rituals. Consequently his work is often produced in collaboration with other artists, scientists, engineers and philosophers, making him an especially appropriate candidate for Dis Voir’s new *Encounters* series, which allows contemporary artists to collaborate with colleagues they would otherwise not come across, on a specific artist’s book project they would otherwise not have initiated. *Ubiq: A Mental Odyssey* (the title amalgamates Philip K. Dick’s *Ubik* and Stanley Kubrick’s *2001: A Space Odyssey*) is presented as a “science fiction photo-roman book tour,” with Mathieu Briand as our tour guide. For the journey he has enlisted the assistance of his childhood hero, the Argentine comic-book artist Juan Giménez, who shares Briand’s own unusual synthesis of seemingly disparate genres, and who has expanded Briand’s narrative with his own drawings.

Mathieu Briand & Juan Gimenez: Ubiq, A Mental Odyssey
2-914563-36-1 / 978-2-914563-36-9
Pbk, 6.5 x 8.5 in. / 128 pgs / 100 color.
U.S. \$30.00 CDN \$36.00
November/Art

JRP RINGIER



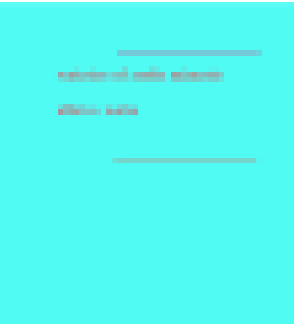
Warhol’s Dream

By Saul Anton.

“12 February 1972—I had slept badly. I decided to go out for breakfast, but when I got down to the street, there was no one there, and I thought, Andy, you must be still dreaming. It was like New York at eight in the morning on New Year’s Day. Completely deserted. Everything shut. It’s my favorite time to be out, actually. I decided to go to my favorite diner, the Star Palace, on 37th and Madison. And there, sitting alone at the window was, believe it or not, Robert Smithson, who I’ve met a few times . . . They all think he’s a genius. But I still can’t get through the stuff he writes in *Artforum*. I get a headache almost right away.” Saul Anton, an Editor-at-Large at *Cabinet* magazine who has written for *Salon* and *Artforum*, among other publications, describes an imaginary encounter between Robert Smithson and Andy Warhol, drifting together for a day through an empty New York City, talking about entropy, glamour, science fiction, cinema and the art of their times. Published in conjunction with les Presses du réel, this highly informative and witty essay on both artists’ works in the form of a fiction could be considered a contemporary Platonic *Symposium*.

Warhol’s Dream
3-905770-35-0 / 978-3-905770-35-3
Paperback, 6 x 8 in. / 120 pgs
16 b&w.
U.S. \$22.00 CDN \$26.00
September/Nonfiction & Criticism

ERRANT BODIES PRESS



Varieties of Audio Mimesis

By Allen S. Weiss.

This investigation of the metaphoric relationship between music and landscape is also a study of the poetics of onomatopoeia and a theory of sound in the arts. The history of European musicology is perennially revised around the debate about whether music is a representational or an abstract art. This discussion may be extended to all of the sound arts, and to language itself. Thus the phenomenon of onomatopoeia is emblematic of what might be seen as the ontological aporia of sound art: mimesis is simultaneously a loss and a gain, placing representation on uneven ground where the signified loses structural integrity and existential verifiability, while the signifier gains in complexity and ambiguity. Through literary, performative and sonic analysis, this book investigates audiophonic representation, proposes a unified field theory of the sound arts; offers descriptive possibilities for audio productions; and looks at audio mimesis in relation to gardens and landscape.

Allan S. Weiss is a theorist, writer, editor and playwright. He directed *Theater of the Ears* and *Danse Macabre*. He teaches in the departments of Performance Studies and Cinema Studies at the Tisch School of the Arts at New York University.

Varieties of Audio Mimesis
0-9772594-4-7 / 978-0-9772594-4-1
Paperback, 6 x 9 in. / 124 pgs.
U.S. \$18.00 CDN \$22.00
November/Nonfiction & Criticism

CHARTA/IRISH MUSEUM OF MODERN ART



Nalini Malani

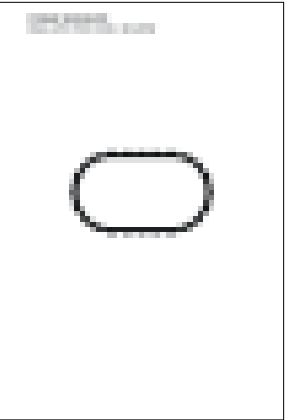
Foreword by Enrique Juncosa.

Text by Thomas McEvilley, Chaitanya Sambrani, Johan Pijnappel, Nalini Malani.

As one of the best regarded artists working in India, Nalini Malani is famous both for her paintings and for video and shadow-play installations that reveal a deep commitment to the subcontinent. She was born in Karachi in 1946, before the partition of Pakistan from India, and was forced to flee her hometown, along with her family, as a refugee. After stops in Calcutta and Poona, Malani settled in Bombay (current-day Mumbai), where she has lived and worked since 1958. There she has developed a new position for female Indian artists, which has made her an icon for the country’s younger generation. Her provocative works have been shown extensively in solo exhibitions, including one at the New Museum in New York, and in group contexts such as Tate Modern and the 2005 and 2007 Venice Bienniales. This substantial monograph, designed in collaboration with the artist, offers Malani’s latest paintings and installations, as well as an illustrated biography.

Nalini Malani
88-8158-644-4 / 978-88-8158-644-8
Hardcover, 8.5 x 11.75 in. / 144 pgs
93 color.
U.S. \$55.00 CDN \$66.00
September/Art

GUGGENHEIM MUSEUM



Phoebe Washburn: Regulated Fool’s Milk Meadow

Text by Ben Hamper, Joan Young, Jan Avgikos.

The young New York artist Phoebe Washburn creates environmental-scale sculptures made of common or discarded materials. Combining countless numbers of cardboard boxes or thousands of pieces of scrap wood to form undulating installations, Washburn’s works tell the story of their own making, incorporating by-products of their creation into the final project. This volume documents Washburn’s commission for the Deutsche Guggenheim in Berlin, where she constructed a Rube Goldbergian factory to produce grass for the project’s sod roof over the course of the exhibition. This catalogue documents the development of the sculpture in the artist’s studio, along with original source material and sketches, and features a career overview by Jan Avgikos, an interview by curator Joan Young and text by *Rivethead* author, Ben Hamper.

Phoebe Washburn: Regulated Fool’s Milk Meadow
0-89207-365-9 / 978-0-89207-365-8
Hdbk, 7.5 x 11 in. / 76 pgs / illustrated throughout.
U.S. \$40.00 CDN \$48.00
September/Art

KURIMANZUTTO



Daniel Guzmán: Lost & Found

Daniel Guzmán, born in Mexico City in 1964, is one of the most important artists of his country’s internationally acclaimed new generation, as well as one of the first to be shown by the influential Mexico City gallery, kurimanzutto, in 1999. Known for his revealing drawing installations, which have figured such diverse figures as Robert DeNiro’s Travis Bickle from *Taxi Driver*, Cupid and Gene Simmons of Kiss, he combines abstract and figurative works with freewheeling comic strip-like texts that hint of love and hate, violence and sexuality, chaos and magic. Guzmán’s work will be subject of a major touring exhibition, curated by Richard Flood, that begins in 2008 at the highly anticipated SANAA-redesigned New Museum in New York. *Lost & Found*, a beautifully printed, oversized collection of Guzmán’s trademark drawings and clippings constitutes a concise self-portrait in 64 pages. It is the first book to make Guzmán’s work widely available internationally.

Daniel Guzmán: Lost & Found
1-933045-68-X / 978-1-933045-68-9
Paperback, 10.5 x 13.5 in. / 64 pgs
illustrated throughout.
U.S. \$30.00 CDN \$36.00
July/Art

TURNER/A&R PRESS/COLECCIÓN JUMEX



Melanie Smith: Spiral City & Other Vicarious Pleasures

Text by Dawn Ades, Cuauhtémoc Medina, Eduardo Abaroa.

Interview by David Batchelor.

The English-born artist Melanie Smith has been involved in the Mexican art scene since the late 1980s, and *Spiral City & Other Vicarious Pleasures* is her first significant monograph—published in conjunction with the artist’s 2006 retrospective exhibition at Mexico City’s University Museum of Sciences and Arts, commonly known as MUCA. This volume also serves as an introduction to the various media that Smith has been exploring since her arrival in Mexico two decades ago. It includes video, photography, installation and painting. *Spiral City* is a supersaturated project that provides the reader with visual and written information without ever falling into the predictable patterns of a traditional retrospective catalogue. With texts by Dawn Ades, Cuauhtémoc Medina and Eduardo Abaroa, and a written conversation between David Batchelor and the artist.

Melanie Smith: Spiral City & Other Vicarious Pleasures
968-9056-07-7 / 978-968-9056-07-2
Hardcover, 7 x 9 in. / 224 pgs
200 color.
U.S. \$40.00 CDN \$48.00
July/Art

CHARTA



Elin O'Hara Slavik: Bomb after Bomb
A Violent Cartography
Foreword by Howard Zinn.
Text by Carol Mavor.

Interviews by Catherine Lutz.
Bomb After Bomb, by Elin O'Hara Slavik, with a foreword by radical historian Howard Zinn, includes 48 color plates of Slavick's drawing series *Protesting Cartography: Places The United States Has Bombed*. Working from military surveillance imagery, aerial photographs, battle plans, maps and mass media sources, using gouache, ink, watercolor, graphite and other media on paper, Slavick renders bombed sites as bleeding, poisoned, and destroyed, and as ceaseless targets. Each piece is accompanied by a title text including historical information—a heartbreaking mini-history lesson. Art historian Carol Mavor's poetic essay positions the project in a larger art historical, political, cinematic and photographic context, and Slavick's conversation with anthropologist Catherine Lutz illuminates the formal and conceptual processes behind her work, along with issues of propaganda, activism, history, the ethics of representation and the toxic residue of war.

Elin O'Hara Slavik: Bomb after Bomb
88-8158-633-9 / 978-88-8158-633-2
Paperback, 6.75 x 9.5 in. / 112 pgs
61 color / 5 b&w.
U.S. \$34.95 CDN \$42.00
August/Art

HATJE CANTZ



Willie Doherty
Edited by Yilmaz Dziewior,
Matthias Mühling.
Text by Francis McKee, Yilmaz Dziewior, Matthias Mühling.
Willie Doherty works in photography, video and sound, reflecting back a world shaped by television, film and real and imagined collective memory—by the nightly news, movie fantasies and advertising. He balances on the narrow threshold between the documentary and the staged, questioning his chosen media's inherent claims to truth. His pieces, many of which reflect on life in his native Northern Ireland, have appeared at Paris' Centre Georges Pompidou, the Liverpool Tate Gallery and the Walker Art Center, Minneapolis. Doherty, born in Derry in 1959, was nominated for the Turner Prize in 1994 and 2003, and represented Ireland at the 1993 and 2007 Venice Biennales. *Willie Doherty* documents the entirety of his film and video work, now in one place for the first time.

Willie Doherty
3-7757-1929-6 / 978-3-7757-1929-2
Paperback, 8.25 x 11 in. / 160 pgs
100 color.
U.S. \$55.00 CDN \$66.00
August/Art

KERBER



Oleg Kulik: Nothing Inhuman Is Alien To Me
Edited by Alexandra Obukhova.
Text by Mila Bredikhina.
This 368-page monograph is the first substantial publication in 15 years to take on Russia's most famous performance artist, Oleg Kulik. Also a sculptor and curator, Kulik is most renowned for his disconcerting performances as a dog. *Art in America* reviewed his 1997 solo exhibition at New York's Deitch Projects thus: "On a sunny afternoon, Oleg Kulik emerged from the dark cage where he had spent the preceding two weeks on public view, living a dog's life in a gallery. Naked except for a studded leather collar, he had romped on hands and knees, eaten from bowls, slept on a mat and uttered only guttural growls . . . Kulik's past performances as a dog include a turn as Pavlov's pet in a laboratory where he was subjected to the sort of behavioral experiments routinely endured by lab animals. Most notorious was a Stockholm exhibition in which Kulik bit several visitors (including an art critic), leading to his arrest at the request of the curator."

Oleg Kulik: Nothing Inhuman Is Alien To Me
3-86678-045-1 / 978-3-86678-045-3
Hardcover, 8.75 x 11.25 in. / 368 pgs
290 color / 170 b&w.
U.S. \$65.00 CDN \$78.00
July/Art

JRP RINGIER



Adel Abdessemed: À L'attaque
Edited by Caroline Bourgeois.
Text by Philippe-Alain Michaud,
Larys Frogier, Elisabeth Lebovici.
This first monograph on the rising Algerian artist deals with his experience in the U.S. after September 11. The subject of suspicion, he found it "unlivable."

Adel Abdessemed: À L'attaque
3-905770-45-8 / 978-3-905770-45-2
Paperback, 6.5 x 9.5 in. / 224 pgs
64 color / 96 doutone.
U.S. \$29.00 CDN \$35.00
September/Art

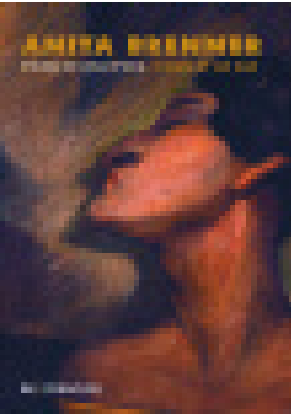
HATJE CANTZ



Yael Bartana
Edited by Yilmaz Dziewior.
Text by Meike Behm, Galit Eilat,
Moshe Ninio, Eva Birkenstock.
This Israeli video artist's work reflects the relationship between the individual and society while taking into consideration the specific political situation in her homeland.

Yael Bartana
3-7757-1930-X / 978-3-7757-1930-8
Prbk, 7.5 x 10.5 in. / 104 pgs / 39 color.
U.S. \$35.00 CDN \$42.00
July/Art

EDITORIAL RM



Previously Announced.
Anita Brenner: Vision of an Age
Edited by Carlos Monsiváis.
Text by Carlos Monsiváis, Susana Glusker, Nadia Ugalde, Anna Indych-Lopez, Alicia Azuela.

On the occasion of the centennial of her birth, Anita Brenner has been remembered as a collector, a writer and a crucial force in twentieth-century history—on one reporting trip from Mexico to Europe she sent Diego Rivera a telegram reading, "Uncle is sick and would like a Mexican holiday." Shortly afterwards Leon Trotsky made his way to sanctuary with Rivera in Mexico City. Rivera later bragged that he had taken Trotsky in so as to arrange his assassination. Brenner, who wrote regularly for *The New York Times* and *The Nation*, had also served as a conduit north for Rivera's early work, and was widely known as an editor and central hostess of her era (with friends like the Italian anarchist Carlo Tresca, underground agent Whittaker Chambers and artists Frida Kahlo, Henry Moore and Isamu Noguchi). For the first time, here is the art collection that reflects this extraordinary, inimitable life, featuring previously unpublished work by Rivera and others, pre-Hispanic objects, folk art and photographs by Weston, Modotti and more.

Anita Brenner: Vision of an Age
968-5208-78-6 / 978-968-5208-78-9
Hardcover, 7 x 9.5 in. / 168 pgs
44 color / 62 b&w.
U.S. \$35.00 CDN \$42.00
Available/Art

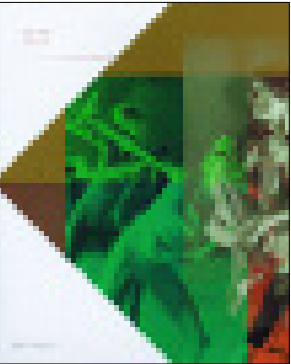
SITE SANTA FE



Previously Announced.
Stephen Bush
Edited by Katia Zavistovski.
Text by Liza Statton, Ashley Crawford, Laura Heon.
The Australian painter Stephen Bush may be best known for having made 27 copies of his *The Lure of Paris*, a black-and-white work in which Babar the elephant king, cast as colonial explorer, studies the view from a craggy seaside cliff. This survey of Bush's work since 2000, with a selection of earlier pieces, tracks a shift from that beautifully executed but cynical take on history painting towards a more surrealistic, Leizpig-esque style in vibrant, clashing colors. Hermetic, introverted figures and man-made structures—a beekeeper at his nests—are paired with dramatic scenery in an apocalyptic palette of hot pink, coral, lavender and kelly green. As *Artforum* has noted, Bush turns the landscape genre "inside out. Rather than a mind calmed by the natural environment, these paintings record the external manifestation of psychological trauma."

Stephen Bush
0-9764492-5-0 / 978-0-9764492-5-6
Hardcover, 7.5 x 9.25 in. / 96 pgs.
U.S. \$20.00 CDN \$24.00
Available/Art

JRP RINGIER



Lothar Hempel: Alphabet City
Edited by Florence Derieux.
Text by Lars Bang Larsen, Liam Gillick, Lili Reynaud Dewar.
Lothar Hempel's elaborate installations of freestanding architectural features and full-sized figures have as much in common with theatrical productions as with most artworks. His scenes confront the viewer with open-ended dramas and ideological dilemmas; his paintings and puppet-like characters exist as potential casts for these scenarios. Like Brecht or Beckett, Hempel, born in Cologne in 1966, isn't looking to provoke emotional engagement so much as the viewer's critical reaction to the idea of narrative, the ideology of storytelling. With a designer's elegance, he combines aesthetics from the past and the present, quoting Medieval tapestries and early Modernism, in work infused with a sense of tragedy, mythology and burlesque. The work gathered here has been shown in museums in both the U.S. and Europe, and at New York galleries including Anton Kern (2006). This is Hempel's first major monograph.

Lothar Hempel: Alphabet City
3-905770-47-4 / 978-3-905770-47-6
Paperback, 9.5 x 10.5 in. / 160 pgs
96 color / 64 b&w.
U.S. \$45.00 CDN \$54.00
July/Art

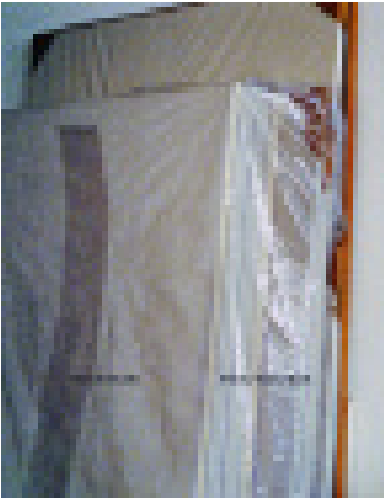
KUNSTHAUS BREGENZ



Jean-Marc Bustamante: Beautifuldays
Edited and with interview by Eckhard Schneider. Text by Christine Montalbetti.
Jean-Marc Bustamante, born in Toulouse, France, in 1952, was known as a photographer before he became a sculptor: he exhibited his photographs at the Tate in 1998-99, and works in both media at Matthew Marks Gallery, New York, in preparation for his 2003 representation of France at the Venice Biennale. Bustamante continues to exhibit both objects and images, and says of this portfolio of sculptural work, which seems at first to make his biggest break yet with photography, "All of the works here have something to do with photographs." Indeed, the bright swaths of color on transparent material share some properties with glass-plate negatives, filtering light, registering shapes and shadows on the wall behind them. A solid album of recent work, this volume includes exhibition photographs as well as notes and sketches, and documents work both interior and exterior, including a light installation that put Bustamante's mark all over Austria's Kunsthaus Bregenz. "Given the fact that [they] had committed the entire building to me, it seemed obvious that I should display my presence from the outside. The display is a signal. It reveals itself progressively as the 200 lights come on, until all of them are ablaze."

Jean-Marc Bustamante: Beautifuldays
3-86560-095-6 / 978-3-86560-095-0
Hdcvr, 9.75 x 12 in. / 112 pgs / 45 color.
U.S. \$65.00 CDN \$78.00
July/Art

STEIDL/PHILLIPS DE PURY & COMPANY, NY



Daniel Brush: 30 Years Work Animals/Paintings and Drawings/ Sculpture

Over the course of 30 years working in near seclusion from the mainstream, Daniel Brush has created an unparalleled body of work in painting, sculpture and jewelry. His large-scale canvases and drawings, inspired by the expressive, disciplined gestures of Noh theater and the drama of Modernist painting, integrate Brush's study of Asian philosophy and twentieth-century art. His three-dimensional works, of mesmerizing intricacy, include delicate gold domes, jewel-encrusted objects of fantasy and gold-and-steel sculptures only a few inches high. Brush's rigorous aesthetic is marked by intellectual force, technical mastery and the science of materials: the *Chicago Tribune* called his work as "subtly moving" as Agnes Martin's. The idiosyncratic, contemplative work gathered in these three volumes records a journey of evolving mastery, and embodies a deeply expressive voice in American art. Brush has had seven solo museum exhibitions, including a retrospective at the Smithsonian and a recent exhibition at the Lannan Foundation.

Daniel Brush: 30 Years Work
3-86521-476-2 / 978-3-86521-476-8
Hardcover, 12 x 9.5 in. / 320 pgs
illustrated throughout.
U.S. \$85.00 CDN \$102.00
September/Art

KUNSTHAUS BREGENZ



Gottfried Bechtold
Edited and with introduction by Eckhard Schneider. Text by Robert Fleck, Dirk Baecker, Josephine Gabler, Gerhard Grössing.

Sculptor and conceptual artist Gottfried Bechtold works in text, performance, audio, video and Porsche. In 1971, he presented his first concrete car, a casting of his own. His 2006 work, "Eleven Eleven," included here, casts 11 cloth-covered models of a current 911 Porsche prototype. His *Travel Pictures* series spans the same interval and meditates not just on the vehicle's iconic image and its speed in opposition to the work's sculptural stasis, but its comparative agelessness—in 1971, Bechtold posed with his car in front of a series of homes and gas stations, snapshots from a simulated road trip looping around his hometown of Vorarlberg. In 2001, he took his new car to the same sites, many significantly changed, and the artist himself significantly changed, to repeat the series, creating a cycle of paired time-lapse portraits. In documenting that work here, along with a crushed prototype of the original vehicle cast in 1971, which he put through a baling press, Bechtold has also declared its end. Also included here are his new *Ready Maids* and other work, along with essays from physicists, sociologists, curators and critics.

Gottfried Bechtold
3-902525-45-2 / 978-3-902525-45-1
Paperback, 8.5 x 10.5 in. / 160 pgs / 60 color.
U.S. \$62.00 CDN \$75.00
July/Art

WALTHER KÖNIG



Cerith Wyn Evans: Bubble Peddler
Edited by Peter Pakesch.

Text by Mark Cousins, Martin Prinzhorn, Jan Verwoert, Adam Budak.

This collection of key works by the London conceptualist Cerith Wyn Evans features chandeliers and fireworks that speak, plants that are able to generate light and installations that dramatize our experience. Magical and uncanny, excessive and yet minimal, the works radically alter our perceptions and challenge our visions.

Cerith Wyn Evans: Bubble Peddler
3-86560-208-8 / 978-3-86560-208-4
Paperback, 11.5 x 8.75 in. / 100 pgs / 30 color
30 b&w.
U.S. \$43.00 CDN \$52.00
July/Art

STEIDL/SWEDISH BOOKS/MODERNA MUSEET

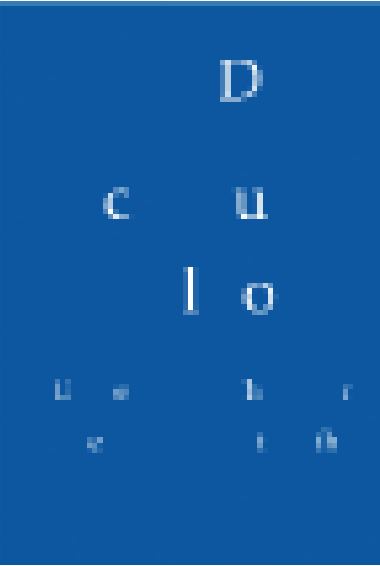


Olle Baertling: A Modern Classic
Introduction by Ustvedt Nilsson, John Peter Øystein. Text by David Birnbaum, Daniel Raskin.

As a concrete-abstract painter during the 1950s and 60s, Olle Baertling (1911-1981) developed a personal pictorial universe, while also occupying a firm position among the "Salon des Realités Nouvelles" and Galerie Denise René in Paris. His work was highly influential to American Op artists and Minimalists like Donald Judd.

Olle Baertling: A Modern Classic
3-86521-498-3 / 978-3-86521-498-0
Hardcover, 9 x 11 in. / 156 pgs / 63 color.
U.S. \$35.00 CDN \$42.00
November/Art

JRP RINGIER/CHRISTOPH KELLER EDITIONS

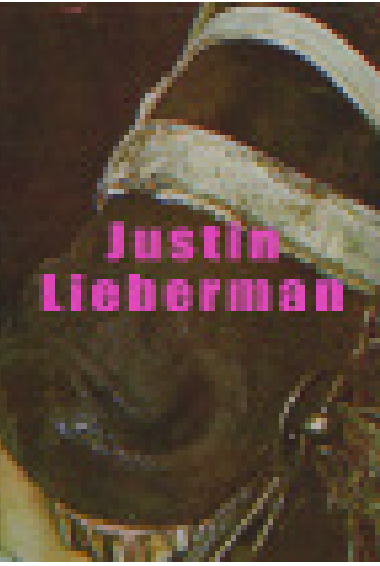


Helen Mirra: Cloud, the, 3
Edited by Christoph Keller. Text by Lyn Hejinian.

Helen Mirra, born in 1970 in Rochester, New York, creates work from simple materials—including worn clothing and wood recovered from transportation palettes—at the intersection of influences including Arte Povera and Fluxus. She also writes, and for the past few years her writing has come in the form of indexes. Dislocated from a source text, the entries, lettered on long strips of cloth tape that resemble typewriter ribbons, unspool into the world at large. Like *clash*, 247, her index to a volume of William James essays, this volume tracks words and ideas through John Dewey's *Reconstruction in Philosophy* (1920). If the original text, in this case, is largely about the conceptualization of ideas, Mirra's index is a materialization of conceptualization, under the auspices of a spare poetics. Mirra, who had a solo show at the Whitney Museum of American Art in 2002 and participated in the 2003 Venice Biennale, also teaches at Harvard University.

Helen Mirra: Cloud, the, 3
3-905770-17-2 / 978-3-905770-17-9
Hardcover, 5 x 7.5 in. / 304 pgs / illustrated
throughout.
U.S. \$45.00 CDN \$54.00
July/Artists' Books

ZACH FEUER GALLERY



Justin Lieberman: Hopi Basket Weaving

Hopi Basket Weaving is written and illustrated over the pages of an old book of the same title, pasted up with drawings, paintings and text about Lieberman's recent exhibitions and projects. The result is something between a catalogue raisonné and an artist's book, full of carefully casual juxtapositions and a few remaining basket weavers peeking out from behind the collages. Lieberman quotes Pat Robertson, Dennis Cooper and Susan Sontag; handwrites (in aquatint) a resume listing such gems as, "fired for urinating in the food;" and riffs, with sly humor, on advertising. He burns a copy of *Everything is Illuminated* and zips its ashes into a sandwich bag above the slogan "Everything is Illuminated / Everything is Eliminated / Everything is Laminated." More seriously and with colossal effectiveness, he posits that, "What happens in Africa, stays in Africa." Painstakingly designed by Lieberman, this is the first publication of his work.

Justin Lieberman: Hopi Basket Weaving
09768533-6-1 / 978-09768533-6-7
Paperback, 10 x 7 in. / 116 pgs / 116 color.
U.S. \$35.00 CDN \$42.00
June/Artists' Books

GALERIE THADDAEUS ROPAC

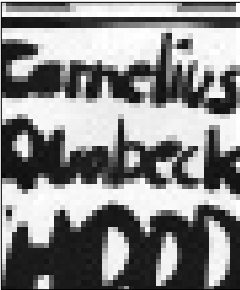


Tom Sachs: Islandia
Text by Vernard R. Lewis, Cheryl Kaplan.

Islandia: Further Explorations of Man's Contempt for Nature features Tom Sachs' most recent body of work, accompanied by a scientific article on termites. Sachs is not part of a current movement in contemporary art; rather he has developed his own artistic language. He is particularly interested in the function, the form and the essence of everyday common objects. In the manner of a *bricoleur*, he expresses a very personal connection to these "things"—dissects, reconstructs and appropriates them by handcrafting meticulous personal replicas thereof. Consumerism, corporate identity, cultural imperialism, technological progress, identity (and the loss of it), the relationship of survival and destruction are all at the heart of Tom Sachs' sculpture and drawings. The work collected here exposes the genetics and behavior of technology, using refrigeration, chemicals, insects, corporations and a trash can, among other leftovers, as a way to mirror and diagram the push/pull of physics. Sachs is interested in acts of displacement, where one thing, person or company overrides or attempts to consume another. In re-presenting common items like a refrigerator, an air-conditioner and a Hooter's menu, Sachs stages these objects not only as visual propaganda, but as an indication of a failed promise. But what should that promise have been and why are we left with such degradation? As Sachs reveals, in a world that's no longer analog, "human traces have been erased."

Tom Sachs: Islandia
0-9790499-1-1 / 978-0-9790499-1-0
Paperback, 8.5 x 11 in. / 68 pgs / 25 color.
U.S. \$30.00 CDN \$36.00
July/Art

VEENMAN PUBLISHERS



Cornelius Quabeck

Text by Michael Archer.

In this Japanese-bound, page-perforated volume of paintings and drawings, Cornelius Quabeck incorporates paint, tie-dye and charcoal in arresting and thought-provoking compositions. His subject matter ranges from wide-eyed monkeys to portraits of ecstatic rock stars.

Cornelius Quabeck
90-869005-8-5 / 978-90-869005-8-9
Paperback, 9.5 x 12 in. / 110 pgs
illustrated throughout.
U.S. \$40.00 CDN \$48.00
July/Art

KERBER/EDITION YOUNG ART



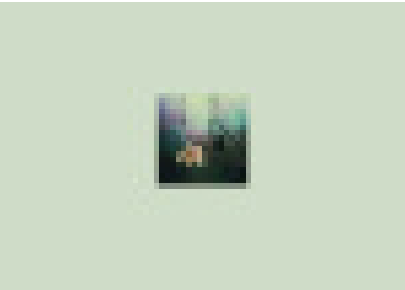
Julia Oschatz: Cut and Run

Text by Beate Ermacora, Ludwig Seyfahrt, Ines Wiskemann.

This small volume documents a new chapter in Oschatz's encyclopedic project, *Paralyzed Paradise*. In the title installation, *Cut and Run*, a genderless being is the central figure, while cartoons, prints from the Middle Ages, expedition accounts, adventure films, travel brochures and highlights from art history are both sources and locations.

Julia Oschatz: Cut and Run
3-86678-023-0 / 978-3-86678-023-1
Hardcover, 10 x 6.5 in. / 96 pgs / 67 color.
U.S. \$30.00 CDN \$36.00
July/Art

HATJE CANTZ



Arno Fischer: The Garden

Edited by Bernd Heise, T. O. Immisch. Text by Thomas Martin.

In 1978, photographer Arno Fischer moved into one of the world's original live-work spaces, a farmhouse. He laid out a garden, a pond and aviaries, and began to photograph winged visitors with a Polaroid SX70. The resulting triptychs are published here for the first time.

Arno Fischer: The Garden
3-7757-2010-3 / 978-3-7757-2010-6
Hardcover, 13.5 x 9.5 in. / 92 pgs / 126 color.
U.S. \$70.00 CDN \$84.00
July/Photography

KERBER/EDITION YOUNG ART



Annette Strey

Text by Belinda Gardner.

"Buildings that have the purpose of supporting claims to power must never be feminine, cute or sweet; instead they should intimidate." Sculptor Annette Strey intertwines Deutsche Bank and McDonald's or Ikea and the Palace of the Republic in Berlin, weaving power, material and market together in her 1:100 scale, felted objects.

Annette Strey
3-938025-90-5 / 978-3-938025-90-1
Hardcover, 8.5 x 11.5 in. / 80 pgs / 76 color
2 b&w.
U.S. \$32.00 CDN \$38.00
July/Art

JOVIS



Anna Meyer: Internationale 2001-2006

Edited by Barbara Steiner.

In Meyer's work, the glittering temptations of a global consumer culture are set opposite that culture's losers—figures hapless in the face of the promises of happiness made by the massmedia, advertising and shopping culture. Whomever cannot keep up with this system is brutally pushed to its periphery.

Anna Meyer: Internationale 2001-2006
3-939633-22-4 / 978-3-939633-22-8
Paperback, 7 x 8 in. / 248 pgs / 300 color.
U.S. \$35.00 CDN \$42.00
July/Art

HATJE CANTZ



Anna Oppermann: Ensembles 1968-1992

Edited by Ute Vorkoeper.

Text by Elke Bippus, Kai-Uwe Hemken, Anna Oppermann, Felix Ensslin, et al.

During the 1970s, German artist Anna Oppermann (1940-1993) gained international fame for her "ensembles," which were shown at Documenta 6 (1977) and 8 (1987). Each began with a still life of found objects. Next drawings, photographs, pictures, more found objects and texts were added, evolving into large photo-canvases.

Anna Oppermann: Ensembles 1968-1992
3-7757-1995-4 / 978-3-7757-1995-7
Pbk, 8 x 10.5 in. / 288 pgs / 130 color / 10 b&w.
U.S. \$50.00 CDN \$60.00
September/Art

KERBER/EDITION YOUNG ART



Wolfgang Neumann: Wanwiz

Text by Wolfgang Neumann, Stefan Schuler.

From Fidel Castro to Mariah Carey to the Pope, Wolfgang Neumann cites popular media images of contemporary celebrities and world figures in his energetic paintings and pencil drawings, reducing individual motifs to grotesque-surreal compositions replete with "content."

Wolfgang Neumann: Wanwiz
3-86678-037-0 / 978-3-86678-037-8
Hardcover, 9.5 x 12 in. / 64 pgs / 67 color
43 b&w.
U.S. \$35.00 CDN \$42.00
July/Art

VEENMAN PUBLISHERS



Rik Meijers: Don't do that Anymore

Text by Dominic van den Boogerd.

In this artist's book, Rik Meijers presents mystical portraits, recent works on canvas, painted bottles and Polaroids. The Dutch artist refers to low culture and unpretentious, salt-of-the-earth folk art, as well as logos and Art Brut.

Rik Meijers: Don't do that Anymore
90-75883-34-X / 978-90-75883-34-3
Paperback, 9 x 11 in. / 125 pgs.
U.S. \$35.00 CDN \$42.00
July/Art

HATJE CANTZ



Sophie Tottie: Fiction is No Joke

Edited by Niclas Östlind.

Sophie Tottie, born in 1964 in Stockholm, and based there and in Berlin, makes drawings, wall paintings, videos and photographs. Often of an existential nature, her subjects relate to political or historical contexts, and play with graphic interfaces, abstract sign systems, images, symbols and scripts.

Sophie Tottie: Fiction is No Joke
3-7757-1999-7 / 978-3-7757-1999-5
Pbk, 8.5 x 11 in. / 184 pgs / 148 color / 48 b&w.
U.S. \$50.00 CDN \$60.00
July/Art

VERLAG FÜR MODERNE KÜNST NÜRNBERG



Sediment 12/2006

Text by Heinz Holtmann, Eduard Beaucamp, Benjamin H.D. Buchloh, Brigitte Jacobs Van Renswou.

Rudolf Zwirner was the first gallery owner to put his weight behind the American Pop art movement in Germany, as well as one of the founders of the Cologne Kunstmarkt, the precursor of today's ART Cologne fair. This small catalogue documents Zwirner's essential role in the European art world, from the 1960s until today.

Sediment 12/2006
3-938821-98-1 / 978-3-938821-98-5
Paperback, 7 x 11 in. / 104 pgs / 7 color/ 89 b&w.
U.S. \$20.00 CDN \$24.00
July/Art

JRP RINGIER



Dominique Gonzalez-Foerster: Tropicalisation!

Edited by Moritz Kung.

Dominique Gonzalez-Foerster (b. 1965) made a name for herself in the 1990s with melancholy installations she called "chambers," transforming galleries to reflect inner mental states. She's since moved on to larger public spaces, making over Paris' "Bonne Nouvelle" metro station as a cinematic dreamworld. *Tropicalisation!* documents 10 large-scale interventions at Antwerp's Museum de Singel.

Dominique Gonzalez-Foerster: Tropicalisation!
2-940271-49-6 / 978-2-940271-49-8
Pbk, 4.5 x 4.5 in. / 34 pgs / 30 color / 4 b&w.
U.S. \$9.00 CDN \$11.00
July/Art

VERLAG FÜR MODERNE KÜNST NÜRNBERG



Erika Maack

Edited and with text by Markus Stegmann.

In sculpture and then photography, Erika Maack traverses the territory between nature and artificiality, recreating blossoming cherry branches, sea ice and the dark night sky in her studio in order to photograph them in soft, glowing color—building a new world, then making it the center of her work. This is her first monograph.

Erika Maack
3-939738-18-2 / 978-3-939738-18-3
Hardcover, 6.5 x 9 in. / 96 pgs / 55 color/ 1 b&w.
U.S. \$32.00 CDN \$38.00
July/Art

HATJE CANTZ

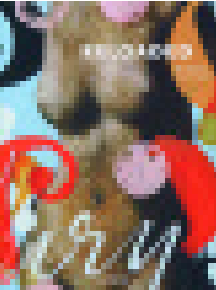


Heribert C. Ottersbach: Works 1995-2006

Edited by Götz Adriani. Text by Durs Grünbein, Elke Kania, Reinhard Spieler, Martin Hellmold. This substantial new monograph on the respected German painter Heribert C. Ottersbach features portraits of Modern and contemporary cultural heroes such as Camus, Sontag, Freud, Duras and Faulkner, as well as disturbing images of wartime industry and contemporary landscapes.

Heribert C. Ottersbach: Works 1995-2006
3-7757-1939-3 / 978-3-7757-1939-1
Hdcvr, 7.75 x 11.25 in. / 192 pgs / 140 color / 8 b&w.
U.S. \$40.00 CDN \$48.00
June/Art

KERBER



Heiner Meyer: Reloaded

Text by Petra Lamers-Schütz, Michael Stoeber, Michael Wessing. In this large and generous monograph, German painter Heiner Meyer quotes and appropriates from a wide variety of sources, layering one image upon the other. Classical Greek sculpture, portraits of 1950s movie stars, Mickey Mouse, butterflies and cubes are recurring images in Meyer's Pop pictorial language.

Heiner Meyer: Reloaded
3-86678-021-4 / 978-3-86678-021-7
Hdcvr, 10 x 12.5 in. / 128 pgs / 99 color / 12 b&w.
U.S. \$49.50 CDN \$59.00
July/Art

JOVIS



Tilo Schulz: Formschön

Edited by Ilina Koralova. Tilo Schulz (b. 1972) grew up with the split he examines here: Formalism was degenerate, "the cult of the ugly and the immoral," and Socialist Realism was creating the utopia to come, reflecting "strengths, nobleness and beauty." Here—as a victor writing history—he reinterprets the struggle of ideologies through his current work.

Tilo Schulz: Formschön
3-939633-32-1 / 978-3-939633-32-7
Paperback, 9 x 13 in. / 34 pgs / 42 color.
U.S. \$20.00 CDN \$24.00
July/Art

CENTRE FOR CONTEMPORARY ART,
UJAZDOWSKI CASTLE



Pia Lindman: Three Cities, Rivers, Monuments

Architectural Removals in New York, Berlin and Warsaw
Edited by Nuit Banai and Pia Lindman. Introduction by Eva Scharrer. Text by Nico Israel, Christoph Tannert, Lukasz Galecki, Pia Lindman. The Helsinki-born artist who once installed a sauna at P.S.1 has submerged video cameras in the rivers and harbors of New York, Berlin and Warsaw, recording "from the viewpoint of a fish ... glimpses of edifices, tourists, boats, and passersby."

Pia Lindman: Three Cities, Rivers, Monuments
83-85142-54-1 / 978-83-85142-54-6
Pbk, 6.25 x 7.5 in. / 120 pgs. / illust. throughout.
U.S. \$14.95 CDN \$18.00
May/Art

JRP RINGIER/BSI ART COLLECTION

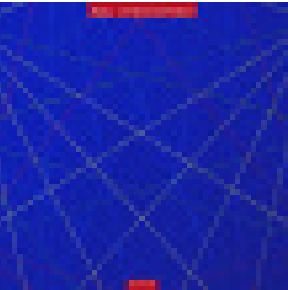


Tony Cragg: Formations and Forms

Edited by Luca Cerizza. Text by Saretto Cincinelli. Tony Cragg represented Britain at the 1988 Venice Biennale and took the next year's Turner Prize. He has had major solo shows at the Tate, Corcoran and Centre Georges Pompidou. This monograph on a series of site-specific commissions considers the notions of public collections versus private, and the relationship between artist and patron.

Tony Cragg: Formations and Forms
3-905701-91-X / 978-3-905701-91-3
Hardcover, 5.5 x 7 in. / 80 pgs / 40 color / 40 b&w.
U.S. \$15.00 CDN \$18.00
July/Art

DAMIANI

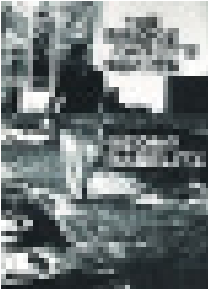


Anne & Patrick Poirier

Text by Marinella Paderni, Francesco Poli. French artists Anne and Patrick Poirier (born in 1941 and 1942) grew up during World War II and saw the destruction wrought by bombing, invasion and collaboration. Though they have worked in photography, drawing, installation and monumental public sculpture, their oeuvre has always dealt with themes surrounding memory. This collection spans 30 years of work.

Anne & Patrick Poirier
88-89431-99-7 / 978-88-89431-99-3
Paperback, 8.5 x 8.5 in. / 102 pgs / 70 color.
U.S. \$30.00 CDN \$36.00
September/Art

WALTHER KÖNIG/CONTEMPORARY
FINE ARTS, BERLIN

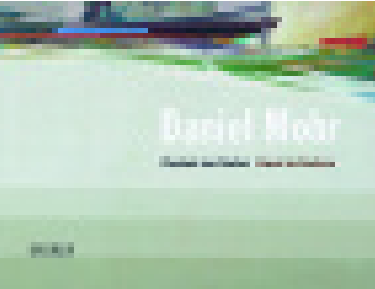


Georg Baselitz: The Bridge Ghost's Supper

This oversized collection of new works on paper by the German Neo-Expressionist Georg Baselitz is beautifully printed on deluxe paper and includes a tipped in centerfold on glossy paper. Here Baselitz revisits and remixes early works in fresh new ways. "As a Saxonian you always see ghosts. That is over."

Georg Baselitz: The Bridge Ghost's Supper
3-931355-37-3 / 978-3-931355-37-1
Paperback, 12.75 x 9.5 in. / 56 pgs / 39 color.
U.S. \$29.00 CDN \$35.00
July/Art

KERBER/EDITION YOUNG ART



Daniel Mohr: Back to Nature

Text by Christian Malycha, Eugen Blume. Daniel Mohr's paintings are about painting itself—about a perceived reality—not about abstract relations of color. A recent Master student of Georg Baselitz, Mohr works in a horizontal format, and depicts scenes from everyday life: bathers at a public pool or a vendor hawking circus balloons.

Daniel Mohr: Back to Nature
3-86678-049-4 / 978-3-86678-049-1
Hardcover, 11.25 x 8.25 in. / 88 pgs / 53 color.
U.S. \$38.00 CDN \$46.00
July/Art

HATJE CANTZ



Wawrzyniec Tokarski

Edited and with text by Ralph Melcher. Wawrzyniec Tokarski's large-scale paintings on canvas are distinguished by surprising, associative juxtapositions of image and text planes. This young Polish artist is best known for his paintings of the pictures reproduced in the written section of the German driving test.

Wawrzyniec Tokarski
3-7757-2000-6 / 978-3-7757-2000-7
Paperback, 8 x 11 in. / 168 pgs / 100 color.
U.S. \$50.00 CDN \$60.00
August/Art

TURNER/A&R PRESS



Luis Felipe Ortega: Ocupación

Ortega's 2002 sculptural project, "Ocupación," at Mexico City's Sala de Arte Público Siqueiros (also known as "The Cube") was produced at such a scale and of such materials (cotton yarn and rubber balls) that the work fully occupied the site, and yet was completely scannable at a glance.

Luis Felipe Ortega: Ocupación
968-9056-05-0 / 978-968-9056-05-8
Hardcover, 9.75 x 13.75 in. / 48 pgs / 46 b&w.
U.S. \$19.00 CDN \$23.00
July/Art

JRP RINGIER/BSI ART COLLECTION



Daniel Roth: Town Hidden Under Concrete—Passageway

Edited by Luca Cerizza. Text by Luca Cerizza, Giovanni Carmine. Roth's critically acclaimed installations document the discovery of fantastic events or phenomena. His observations connect seemingly unrelated details, revealing and creating hidden relationships. This monograph includes preparatory material, documentation and essays.

Daniel Roth: Town Hidden Under Concrete—Passageway
3-905701-92-8 / 978-3-905701-92-0
Hardcover, 5.5 x 7 in. / 80 pgs / 40 color / 40 b&w.
U.S. \$15.00 CDN \$18.00
July/Art

VEENMAN PUBLISHERS

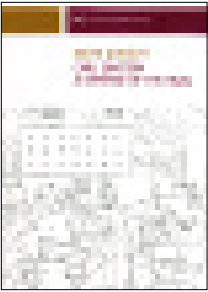


Cor van Dijk: In Staal/In Steel

1976–2006
Text by Eric Bos, Ankie de Jongh-Vermeulen, Lex Plompen, Ge van Steenberghen, Ron Klein Bretler. Dutch sculptor Cor Van Dijk's squared, architectural steel work declares, manifesto-like, that the essence of art lies not in baroque excesses of materials or gestures, not in extravagant subject matter and heavy symbolism, but in minimal, perfectly executed interventions. *In Steel* is a 30-year survey.

Cor van Dijk: In Staal/ In Steel 1976–2006
90-8690-051-8 / 978-90-8690-051-0
Hdcvr, 8.5 x 11 in. / 96 pgs / Illust. throughout.
U.S. \$34.00 CDN \$41.00
July/Art

WALTHER KÖNIG/SCHLEBRÜGGE.EDITOR



A Defense of the Real

By David Quigley.

In this intellectual biography an epoch is portrayed: the American writer David Quigley maps out the stages and positions of the radical early twentieth-century German writer and art historian Carl Einstein, who posited political, philosophical and aesthetic arguments for a “new” art as the basis for a “new” society.

A Defense of the Real
3-85160-083-5 / 978-3-85160-083-4
Hardcover 9 x 6.5 in / 316 pgs
illustrated throughout.
U.S. \$34.00 CDN \$41.00 SDNR 40%
July/Nonfiction & Criticism

ONESTAR PRESS/GALERIE LAURENT GODIN



Henrik Samuelsson: 4 Paintings, North-East-South-West

Text by Olle Granath.

This artist's book features new paintings and related cartoony ephemera by the Stockholm artist Henrik Samuelsson, born in 1960. Gatefolds, multiple paper changes and photo documentation contribute to the cool object vibe.

Henrik Samuelsson: 4 Paintings, North-East-South-West
2-915359-25-3 / 978-2-915359-25-1
Pbk, 8.5 x 11.75 in. / 80 pgs / 32 color / 32 b&w.
U.S. \$40.00 CDN \$48.00 SDNR 40%
July/Artists' Books

ERRANT BODIES PRESS



African Feedback

By Alessandro Bosetti.

When Alessandro Bosetti draped himself in sound equipment and set out for West Africa, it wasn't to record native music, but to play experimental and avant-garde composers to locals, and record their responses. This musical portrait of cultural translation includes an audio CD and transcripts of listening sessions.

African Feedback
0-9772594-5-5 / 978-0-9772594-5-8
Pbk w/ audio CD, 6 x 9 in. / 64 pgs / 12 b&w.
U.S. \$18.00 CDN \$22.00
November/Music/Non-Fiction & Criticism

WALTHER KÖNIG/LENBACHAUS MÜNCHEN



Cerith Wyn Evans: In Which Something Happens All Over Again For The Very First Time

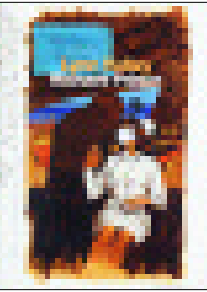
Foreword by Helmut Friedel, Susanne Pagé.

Text by Molly Nesbitt, Susanne Gaensheimer.

The first comprehensive publication to deal with the sculptural installations, film projections, neon texts and sound productions of the Welsh artist, Cerith Wyn Evans.

Cerith Wyn Evans: In Which Something Happens All Over Again For The Very First Time
3-88645-164-X / 978-3-88645-164-7
Clothbound, 5.75 x 9 in. / 200 pgs / 100 color.
U.S. \$45.00 CDN \$54.00 SDNR 40%
July/Art

WALTHER KÖNIG/BYWATER EDITIONS, TORONTO



Richard Prince: Lynn Valley

This nicely produced, staple-bound pamphlet is the first in a new series of artist-designed publications, scheduled to come out three times per year. This first issue contains a selection of works by Richard Prince, the influential New York artist who first created controversy in the 1970s by working with appropriated imagery. Weighing in at only 46 pages, this slim volume nevertheless contains representative samples of all of Prince's most famous work.

Richard Prince: Lynn Valley
0-920293-72-7 / 978-0-920293-72-0
Paperback, 7.75 x 10.5 in. / 46 pgs / 46 color.
U.S. \$35.00 CDN \$42.00 SDNR 40%
July/Artists' Books

HATJE CANTZ

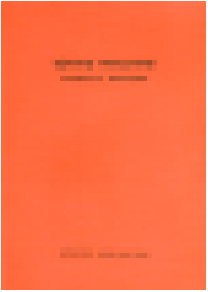


Hannah Höch: Album, Limited Edition

Edited and with text by Gunda Luyken.
Berlin Dadaist Hanah Höch's collaged *Album* of ephemera was presented for the first time in its entirety as a reproduction of near-facsimile quality in 2004 by Hatje Cantz. Now it is available as a deluxe special edition, presented in the original format and accompanied by a booklet of texts in a slipcase.

Hannah Höch: Album, Limited Edition
3-7757-1428-6 / 978-3-7757-1428-0
Slipcased, 11.5 x 15.25 in. / 132 pgs
illustrated throughout.
U.S. \$340.00 CDN \$400.00 SDNR 30%
July/Limited & Special Editions

ONESTAR PRESS/GALERIE LAURENT GODIN



Gérard Traquandi: Dessins & Peintures 2001-2006

Born in 1952 in Marseille, the Paris-based painter Gérard Traquandi, makes gorgeous abstract works that sometimes hint of the figure or nature. This generous catalogue contains 320 drawings and paintings made between 2001 and 2006.

Gérard Traquandi: Dessins & Peintures 2001-2006
2-915359-21-0 / 978-2-915359-21-3
Paperback, 9.5 x 11.75 in. / 320 pgs / 320 color.
U.S. \$40.00 CDN \$48.00 SDNR 40%
July/Art

WALTHER KÖNIG



Exile of the Imaginary

Politics Aesthetics Love

Edited by Juli Carson. Text by Parveen Adams, Juli Carson, Gregory Ulmer.

This collection of art-historic, psychoanalytic and linguistic essays ponders the relationship between post-conceptual art practice and the legacy of Roland Barthes' famed *A Lover's Discourse: Fragments*—specifically, Barthes' assertion that love can be a critical “medium” in politically turbulent times. With select artworks.

Exile of the Imaginary
3-86560-211-8 / 978-3-86560-211-4
Pbk / 9.5 x 6.75 in / 184 pgs/ illust. throughout.
U.S. \$29.00 CDN \$35.00 SDNR 40%
July/Nonfiction & Criticism

WASMUTH



Hannah Dougherty: The Gartenhaus Project and Recent Works 2005/2006

Text by Lenny Grau, Alessandra Pace.

Dougherty's paintings, collages and installations are characterized by a dreamy, mythological feel. Her figures take their inspiration from children's book illustrations, comic strips and 1950s advertisements, with a little bit of Dürer and old school *Encyclopedia Britannica* thrown in.

Hannah Dougherty: The Gartenhaus Project and Recent Works 2005/2006
3-8030-3206-7 / 978-3-8030-3206-5
Pbk, 8.25 x 11 in. / 72 pgs. /50 color illustrations.
U.S. \$25.00 CDN \$30.00 SDNR 40%
September/Art

WALTHER KÖNIG



Michael Krebber, Gareth James, John Kelsey, Josef Strau

The artist and professor Michael Krebber recently invited his colleagues Gareth James, John Kelsey and Josef Strau to participate in an exhibition in which they went against conventional form and order. Artworks are not presented in groups by artist, but rather by associative links of picture strips, found-object texts, prose, drawings and collages.

Michael Krebber, Gareth James, John Kelsey, Josef Strau
3-86560-201-0 / 978-3-86560-201-5
Paperback, 6 x 9 in. / 208 pgs / 118 color.
U.S. \$39.95 CDN \$48.00 SDNR 40%
July/Art

WALTHER KÖNIG/RAUSSMÜLLER COLLECTION



Robert Ryman: At Inverleith House, Royal Botanic Garden, Edinburgh

Edited by Christel Sauer.

Text by Urs Raussmüller, Meret Arnold.

Robert Ryman and curator Urs Raussmüller discuss in detail the qualities that define Ryman's works and distinguish them from other paintings. The conversations touched on issues that rarely surface in the discourse on painting.

Robert Ryman: At Inverleith House, Royal Botanic Garden, Edinburgh
3-905777-01-0 / 978-3-905777-01-7
Paperback, 8.25 x 11 in. / 126 pgs / 52 color.
U.S. \$35.00 CDN \$42.00 SDNR 40%
July/Art

WALTHER KÖNIG



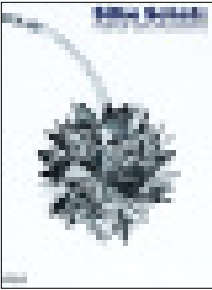
Berlinde De Bruyckere & Martin Honert: Under Cover

Text by Ulrike Groos, Georg Imdahl, Beate Söntgen.

Two exceptional positions in the field of contemporary sculpture: both sculptors derive their creative impetus from the realm of things concealed, from memory and remembrance, from the substrate and sediments of dreams, as well as from images and photographs.

Berlinde De Bruyckere & Martin Honert: Under Cover
3-86560-156-1 / 978-3-86560-156-8
Hardcover, 9 x 12 in. / 110 pgs / 16 color / 32 b&w.
U.S. \$45.00 CDN \$54.00 SDNR 40%
December/Art

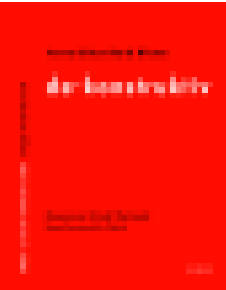
KERBER/EDITION YOUNG ART



Silke Schatz: Radical Self
Text by Anita Shah, Ulrich Krempel,
Vanessa Joan Müller.
In her installations, objects, drawings and photo-
graphs Silke Schatz reflects on the places of her
past. For the *Celle* project, she followed autobio-
graphical trails and looked more closely at her
roots, presenting a very personal portrait of her
hometown. Currently based in Cologne, Schatz
attended the Art Institute of Chicago.

Silke Schatz: Radical Self
3-938025-78-6 / 978-3-938025-78-9
Hardcover, 9 x 12 in. / 96 pgs / 65 color / 35 b&w.
U.S. \$45.00 CDN \$54.00
July/Art

KERBER



Anna & Bernhard Blume: Deconstructiv
Edited by Dorothea Strauss, Kurt Wettengl.
Text by Rosemarie Pahlke.
Pioneering German artists Anna and Bernhard
Blume present themselves in black-and-white
staged photographs of absurd yet ordinary
situations, deconstructing bourgeois and artistic
ideals in subversive, Dada-esque compositions.
A very cool book.

Anna & Bernhard Blume: Deconstructiv
3-86678-029-X / 978-3-86678-029-3
Hardcover, 8.25 x 10.25 in. / 136 pgs / 81 b&w.
U.S. \$45.00 CDN \$54.00
July/Photography

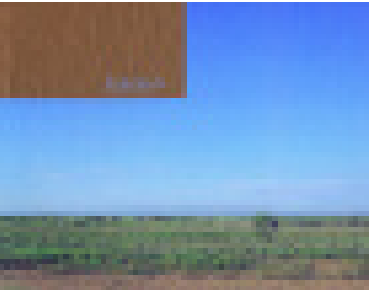
TURNER/A&R PRESS/COLECCIÓN JUMEX



Willie Doherty: Out Of Position
Text by Jean Fisher.
Published to accompany Willie Doherty's recent
exhibition at the Laboratorio Arte Alameda in
Mexico City, this volume investigates seven key
videos and one brand new work that comment
on Ireland's longstanding religious conflict,
its portrayal in mass media, and the resulting
connection between diffusion and location.

Willie Doherty: Out Of Position
968-9056-03-4 / 978-968-9056-03-4
Paperback, 12.25 x 9.5 in. / 102 pgs / 60 color.
U.S. \$20.00 CDN \$24.00
July/Photography

WALTHER KÖNIG



Michael Elmgreen & Ingar Dragset: Prada Marfa
Text by Yvonne Force Villareal, Doreen Remen.
In the middle of the West Texas desert, on a coun-
try road leading to the small town of Marfa, the
Berlin artistic collaborators Michael Elmgreen and
Ingar Dragset recently erected a *very* small,
unmanned Prada boutique—a permanent sculp-
ture for the art tourists who now flock to this
region in higher numbers each season. Herein lies
the documentation.

Michael Elmgreen & Ingar Dragset: Prada Marfa
3-86560-195-2 / 978-3-86560-195-7
Hardcover, 10.75 x 8 in. / 64 pgs / 42 color.
U.S. \$40.00 CDN \$48.00
July/Photography

TIMEZONE 8



Bradley McCallum & Jacqueline Tarry: Whitewash
Text by David Spalding.
A collaborative artist team since 1998, McCallum
and Tarry deal with issues of marginalization, race
and social justice. Their large-scale public projects,
performative sculptures, photographic/video
works, and self-portraiture challenge audiences to
face these issues.

Bradley McCallum & Jacqueline Tarry: Whitewash
988-99264-1-5 / 978-988-99264-1-0
Hardcover, 9.5 x 8.5 in. / 77 pgs / 50 images.
U.S. \$30.00 CDN \$36.00
July/Art

Exhibition Schedule
New York: Caren Golden Fine Arts, 2007

STEIDL/MUSEUM LINER, APPENZELL, SWITZERLAND



Wilhelm Mundt: Trashstones
Text by Vera Gliem, Roland Scotti.
Trashstones, which Mundt makes by covering stu-
dio residue in polished fiberglass, combine classic
features of Modernist sculpture with playful
Postmodern touches, joining aesthetics and ecol-
ogy. An important aspect of Mundt's creative work
since the early 1990s, they are published here for
the first time.

Wilhelm Mundt: Trashstones
3-86521-477-0 / 978-3-86521-477-5
Hardcover, 8 x 10 in. / 64 pgs / 25 color.
U.S. \$25.00 CDN \$30.00
July/Art

WEXNER CENTER FOR THE ARTS

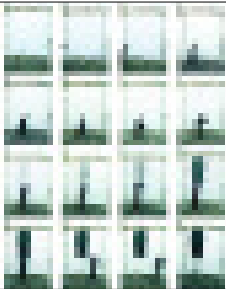


Robert Beck: Dust
Foreword by Sherri Geldin. Text by Bill
Horrigan, Helen Molesworth, Robert Hobbs.
Robert Beck (b. 1959) makes drawings, photographs,
sculptures, videos and installations investigating
sexuality, masculinity and violence.

Robert Beck: Dust
1-881390-44-6 / 978-1-881390-44-2
Pbk, 8.25 x 9.5 in. / 64 pgs / 30 color / 4 b&w.
U.S. \$19.95 CDN \$24.00
August/Art

Exhibition Schedule
Columbus: Wexner Center for the Arts,
05/12/07–08/15/07

HATJE CANTZ



Robin Rhode: Walk Off
Edited by Stephanie Rosenthal.
Text by Stephanie Rosenthal, Thomas Boutoux,
André Lepecki.
Robin Rhode, born in 1976 in Cape Town, combines
drawing and performance to create a sometimes
grotesque effect; for example, painting the top
view of a bike on a sidewalk and then photo-
graphing himself sitting on its seat, legs apart.
This volume documents his drawings, photo-
graphs and videos.

Robin Rhode: Walk Off
3-7757-2005-7 / 978-3-7757-2005-2
Hardcover, 12 x 9 in. / 208 pgs / 550 color.
U.S. \$55.00 CDN \$60.00
November/Art

HATJE CANTZ



Fides Becker: Longing for Elsewhere
Edited and with preface by Nils Ohlsen.
Text by Sabine Schlenker.
In her most recent work, Fides Becker, born in
1962, lures us into a world of dreams in which
princesses seem to change into pleasure palaces
or spacious park meadows. A closer inspection
reveals arrangements of private snapshots, print-
ed fabrics and painted canvases— sewing
machine stitching running throughout.

Fides Becker: Longing for Elsewhere
3-7757-1968-7 / 978-3-7757-1968-1
Hardcover, 8.5 x 12 in. / 64 pgs / 35 color, 38 b&w.
U.S. \$40.00 CDN \$48.00
July/Art

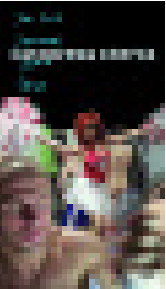
KERBER



Graham Foster: Out There Hiding Everywhere
Text by Rick Vercauteren.
The Cologne-based British artist Graham Foster is
virtually an indefinable force. His strange construc-
tions can be seen as either sculptures or wall-
based pictures; meditations on morality or virile
fertility figures; works of rebellious desperation or
self mocking send-ups. One thinks of New Guinea
tribal makeup and germ warfare mask design.

Graham Foster : Out There Hiding Everywhere
3-86678-053-2 / 978-3-86678-053-8
Hdcvr, 11.25 x 8.5 in. / 64 pgs / 21 color / 11 b&w.
U.S. \$33.00 CDN \$40.00
July/Art

HATJE CANTZ



Katarzyna Kozyra: In Art Dreams Come True
Text by Harald Ficke, Dorothea Olkowski,
Marek Puchala, Hanna Wróblewska.
Kozyra became famous in 1999 for her Venice
Biennale intrusion into a men's bathhouse. Since
2003, she has been working on this series of
performances, quasi-theatrical productions,
audience-engaging happenings and films, aided
by the Berlin-based drag queen Gloria Viagra and
the operatic vocal coach Grzegorz Pitulej.

Katarzyna Kozyra: In Art Dreams Come True
3-7757-2011-1 / 978-3-7757-2011-3
Paperback, 4.75 x 8 in. / 280 pgs / 200 color.
U.S. \$40.00 CDN \$48.00
October/Art

HATJE CANTZ



Elke Krystufek: Liquid Logic
The Height of Knowledge and the Speed
of Thought
Edited by Peter Noever. Text by Tulga Beyerle,
Heidemary Caltik, Sebastian Hackenschmidt.
In this oversized volume, the Viennese-born artist
Elke Krystufek (b. 1970) presents paintings, col-
lages, sculptures, videos, photographs and per-
formance work made over the last 16 years.

Elke Krystufek: Liquid Logic
3-7757-1935-0 / 978-3-7757-1935-3
Paperback, 9.5 x 12.5 in. / 200 pgs / 132 color.
U.S. \$45.00 CDN \$54.00
June/Art

WALTHER KÖNIG



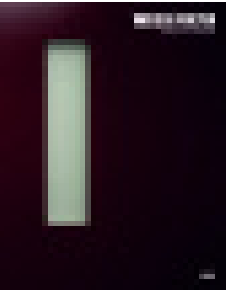
Peter Doig: Go West Young Man

Text by Rudi Fuchs, Hans-Werner Schmidt.

This small but excellent collection of early drawings, collages and paintings by Peter Doig, most of which have never been published before, by and large documents Doig's journey through the United States, at the age of 23, in the summer of 1982. Motifs include westerns, road movies and the urban metropolis.

Peter Doig: Go West Young Man
3-86560-191-X / 978-3-86560-191-9
Paperback, 6.75 x 9.5 in. / 68 pgs
32 color / 8 b&w.
U.S. \$40.00 CDN \$48.00 SDNR 40%
July/Art

WALTHER KÖNIG



Gregor Schneider: White Torture

Text by Julian Heynen, Brigitte Koelle.

"White" or "clean" torture aims to destroy a person's psyche without leaving any demonstrable traces. Going off images from the U.S. prison camp in Guantánamo Bay, Cuba, Gregor Schnieder here creates interrogation-room and cell-like spaces and inserts them into existing museum architecture.

Gregor Schneider: White Torture
3-86560-216-9 / 978-3-86560-216-9
Paperback, 10.25 x 8 in. / 132 pgs / 35 color
15 b&w.
U.S. \$37.00 CDN \$44.00 SDNR 40%
July/Art

WALTHER KÖNIG



Peter Zimmermann: Epoxiology

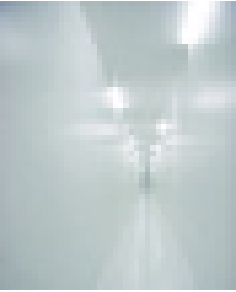
Edited by Axel Heil, Wolfgang Schoppmann.

Text by Magrit Brehm.

This overview of Peter Zimmermann's new works also documents their complex image genesis—beginning as digital files and ending in cast synthetic resin. Hundreds of four-color images, three paper changes and an insightful text tell the story.

Peter Zimmermann: Epoxiology
3-86560-179-0 / 978-3-86560-179-7
Hardcover, 10 x 10 in. / 148 pgs / 100 color.
U.S. \$60.00 CDN \$72.00 SDNR 40%
July/Art

WALTHER KÖNIG



Monika Sosnowska: Loop

Text by Will Bradley, Adam Budak, Friedemann Malsch, Jan Verwoert, Anthony Vidler.

Polish artist Monika Sosnowska makes work with space and about space, so that space becomes an experience and attributes such as "narrow" or "wide," "closed" or "open," "low" or "high" are experienced sensuously and emotionally.

Monika Sosnowska: Loop
3-86560-231-2 / 978-3-86560-231-2
Paperback/ 10 x 8.25 / 128 pgs / 75 color.
U.S. \$36.00 CDN \$43.00 SDNR 40%
July/Photography

WALTHER KÖNIG



Martin Liebscher: A Man

With Opportunities

Text by Thomas Wagner.

At 27 inches wide and seven inches tall, this leporello-folded artist's book presents panoramic photographs in which Martin Liebscher plays all the rolls, sometimes popping up in one picture as many as 500 times—on a seemingly crowded beach, in a hectic stock exchange or at a campground.

Martin Liebscher: A Man With Opportunities
3-86560-194-4 / 978-3-86560-194-0
Hardcover, 27 x 7 in. / 62 pgs / 43 color.
U.S. \$85.00 CDN \$102.00 SDNR 40%
July/Photography

WALTHER KÖNIG



Based on Paper

The Marzona Collection

Text by Andreas Schalhorn, Michael Lailach.

Spanning from Minimalism to Land Art, this selection of the most important drawings from the Marzona Collection at the Staatliche Museen zu Berlin features key American and European works, as well as all sorts of related studies and ephemera.

Based on Paper
3-86560-227-4 / 978-3-86560-227-5
Paperback, 10.75 x 9.25 in. / 176 pgs / 75 color
60 b&w.
U.S. \$53.00 CDN \$64.00 SDNR 40%
July/Art

WALTHER KÖNIG



Werner Reiterer: Eye Sucks World

Edited by Peter Pakesch.

"I think that art per se is actually always striving to develop new conventions for seeing the world," says the Austrian artist Werner Reiterer. Known for his ironic leaps of the imagination, Reiterer is a professional questioner who investigates stereotypical ways of seeing and undermines expectations.

Werner Reiterer: Eye Sucks World
3-86560-207-X / 978-3-86560-207-7
Pbk, 11.5 x 8.75 in. / 100 pgs / 30 color / 20 b&w.
U.S. \$43.00 CDN \$52.00 SDNR 40%
July/Art

WALTHER KÖNIG



Katja Strunz

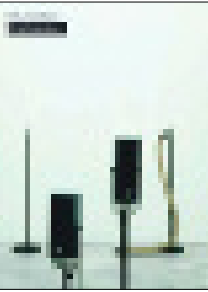
Introduction by Magdalena Broska.

Text by Suzanne Hudson.

The collages, objects and installations of Berlin sculptor Katja Strunz call to mind great twentieth-century abstract geometric Modern artworks—but in an entirely fresh, new way. Poetic and complex, her forms can also be mordantly humorous. Strunz's work has been featured at Gavin Brown's Enterprise, New York.

Katja Strunz
3-86560-161-8 / 978-3-86560-161-2
Clothbound, 9 x 11.75 in. / 140 pgs / 100 color.
U.S. \$44.00 CDN \$53.00 SDNR 40%
July/Art

WALTHER KÖNIG



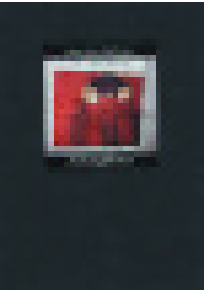
Antoni Muntadas: Protokolle

Edited by Hans D. Christ, Iris Dressler. Text by Hans Dieter Huber, Karl Josef Pazzini.

In *Protokolle*, the Spanish-born, New York-based artist Antonio Muntadas explores the meanings, mechanisms and effects of protocols reflected in a cultural body of legislation—from written documents produced according to specific rules through conventions of societal demeanor, diplomatic, military and religious codes to digital network protocols.

Antoni Muntadas: Protokolle
3-86560-215-0 / 978-3-86560-215-2
Hardcover, 5.5 x 7.5 in. / 336 pgs / 88 color.
U.S. \$50.00 CDN \$60.00 SDNR 40%
July/Art

WALTHER KÖNIG



Hans-Peter Feldmann:

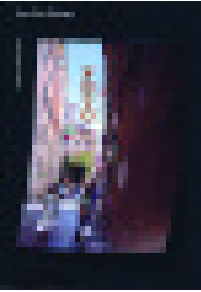
Zeitungsphotos

Edited by Norbert Schmalen.

Hans-Peter Feldmann's idiosyncratic field research investigates the momentum of human perception and the processing of images. This tight collection includes found images of an erupting volcano, a red-eyed ape, a competitive swimmer and celebrity shoes, among others—all taken from journalistic sources.

Hans-Peter Feldmann: Zeitungsphotos
3-86560-177-4 / 978-3-86560-177-3
Paperback, 8.75 x 6 in. / 48 pgs / 48 color.
U.S. \$22.00 CDN \$26.00 SDNR 40%
July/Photography

WALTHER KÖNIG



Hans-Peter Feldmann: Foto

Foreword by Karel Cisai.

This small paperback offers a 30-year overview of the Düsseldorf photo artist Hans-Peter Feldmann, who uses archival images from advertising, magazines and sometimes private albums to create odd narrative arrangements. Feldmann's montages do not offer predictable readings, but rather present journeys through everyday worlds with surprising moments.

Hans-Peter Feldmann: Foto
80-902816-3-X / 978-80-902816-3-9
Pbk, 6.75 x 9.5 in. / 48 pgs / 84 color / 46 b&w.
U.S. \$25.00 CDN \$30.00 SDNR 40%
July/Photography

WALTHER KÖNIG/KEHAYOFF VERLAG, MÜNCHEN



Peter Loewy: Private Collection

Text by Peter Loewy.

This set of 5x7-inch postcards, housed in a luminous corrugated plastic box, features artworks in the collection of Peter Loewy, all photographed in their makers' studios. With work by Vija Celmins, Elizabeth Peyton, Gerhard Richter, David Hockney, Chuck Close and Raymond Pettibon, among others.

Peter Loewy: Private Collection
3-929078-97-X / 978-3-929078-97-8
Boxed, 9.5 x 7 in. / 79 pgs / 79 color.
U.S. \$30.00 CDN \$36.00 SDNR 40%
July/Photography

DAMIANI



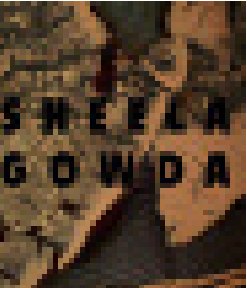
Omar Galliani: Santi

Text by Marisa Vescovo.

In Galliani's chiaroscuro pencil, pastel and ink portraits of young women and men, his subjects' faces are often overlaid with colorful tattoos that look like lightweight lace veils. Each piece shows the intricate connections between emotion, eroticism, graphic expression and meditation: they have a beatific, saintly glow.

Omar Galliani: Santi
88-89431-90-3 / 978-88-89431-90-0
Hardcover, 9.5 x 11 in. / 144 pgs / 70 color.
U.S. \$39.00 CDN \$47.00
September/Art

STEIDL/NATURE MORTE GALLERY, NEW YORK



Sheela Gowda

Sculptor Sheela Gowda builds her installations from profoundly humble materials, including cow dung, incense ash and the tar drums used as temporary homes by road workers in India. The resulting work collected in this first monograph blurs the line between fine art and craft, and between creative, political and domestic spaces.

Sheela Gowda
3-86521-469-X / 978-3-86521-469-0
Slipcased, 3 volumes/ 9.5 x 10.5 in. / 160 pgs
120 color.
U.S. \$55.00 CDN \$66.00
September/Art

HATJE CANTZ



Bruno Gironcoli

Texts by Bettina M. Busse, Kasper König, Peter Weirmair, Armin Zweite.

This first complete overview of Austrian sculptor Bruno Gironcoli's work, ranging from the early filigreed wire objects to the overwhelming sculptures of the past two decades, includes a catalogue raisonne of the sculptures, print works, Gironcoli's writings and previously unpublished interviews.

Bruno Gironcoli
3-7757-1925-3 / 978-3-7757-1925-4
Hardcover, 9.5 x 12 in. / 400 pgs / 270 color.
U.S. \$80.00 CDN \$96.00 SDNR 40%
September/Art

HATJE CANTZ



Art Basel Miami Beach 2007

Art Basel Miami Beach is one of the most important annual art fairs in the world, and draws thousands of visitors from every corner of the jet-setting world. This comprehensive catalogue fits 195 top galleries between two covers—550 illustrations, 650-plus pages—for reference until the next year.

Art Basel Miami Beach 2007
3-7757-1915-6 / 978-3-7757-1915-5
Pbk, 8.5 x 11.75 in. / 652 pgs / 510 color / 10 b&w.
U.S. \$50.00 CDN \$60.00
December/Art

Exhibition Schedule
Miami Beach: Convention Center,
12/06/07–12/09/07

HATJE CANTZ



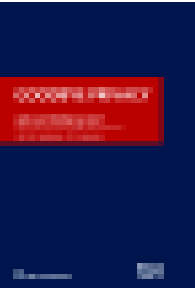
CyberArts 2007

Edited by Hannes Leopoldseder, Gerfried Stocker, Christine Schöpf.

Between the covers of this 304-page paperback, bound with a DVD and a CD, lies documentation of the 2007 Prix Ars Electronica. The DVD presents a selection of works that were singled out for recognition; the CD offers samplings of what's happening now in the digital music scene.

CyberArts 2007
3-7757-2026-X / 978-3-7757-2026-7
Paperback with DVD (PAL) and audio CD,
6.5 x 9.5 in. / 304 pgs / 270 color/ 86 b&w.
U.S. \$65.00 CDN \$78.00
November/Art

HATJE CANTZ



Ars Electronica 2007

Goodbye Privacy—Welcome to the Brave New World

Edited by Gerfried Stocker, Christine Schöpf.

In the companion volume to the 2007 Ars Electronica Festival, artists, theoreticians and experienced network-nomads elaborate on our culture of everyday life and the late-breaking phenomena that are being played out between angst-inducing scenarios of seamless surveillance and the zest we bring to staging our public personae with digital media.

Ars Electronica 2007
3-7757-2025-1 / 978-3-7757-2025-0
Pbk, 6.5 x 9.5 in. / 376 pgs / 400 color/ 30 b&w.
U.S. \$40.00 CDN \$48.00
November/Art

DAMIANI



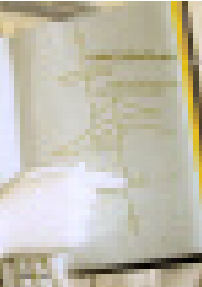
Franco Vaccari: Exhibitions in Real Time

Text by Renato Barilli, Valerio Dehò, Vittorio Fagone, Nicoletta Leonardi.

Vaccari initiated his *Exhibition in Real Time* project at the 1972 Venice Biennale, setting a simple photo kiosk in the gallery with a sign asking visitors to add a picture to the wall. This is the first monograph devoted to this recurring work, with particular emphasis on its earliest iteration.

Franco Vaccari: Exhibitions in Real Time
88-89431-82-2 / 978-88-89431-82-5
Hardcover, 9 x 11.5 in. / 250 pgs / 150 color.
U.S. \$60.00 CDN \$72.00
September/Art

CHARTA



Luigi Ontani: Marbleharmony

Edited and with text by Claudia Gian Ferrari.

Text by Luca Massimo Barbero.

New sculptural works produced for a 2007 exhibition at the historically important Gallery Gian Ferrari in Milan. This book's title borrows from one of the key pieces in the show, a marble sculptural portrait of the artist sitting on a book, with another in his hand, and a rainbow surrounding him from behind.

Luigi Ontani: Marbleharmony
88-8158-651-7 / 978-88-8158-651-6
Hardcover, 6.75 x 9.5 in. / 64 pgs / 40 color.
U.S. \$29.95 CDN \$36.00
August/Art

DAMIANI



Franko B: Blinded by Love

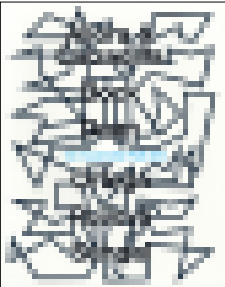
Edited by Dominic Johnson.

Text by Franko B., Achille Bonito Oliva, Vaginal Davis, Amelia Jones, Ron Athey.

Fifteen years of work by Franko B, a body-art performer whose portfolio includes video, photography, performance, painting, installation, sculpture and mixed media. Franko B is perhaps most famous for performances in which he bleeds, though he also makes painting and sculpture.

Franko B: Blinded by Love
88-89431-79-2 / 978-88-89431-79-5
Clothbound, 9.5 x 12 in. / 256 pgs / 200 color.
U.S. \$75.00 CDN \$90.00
September/Art

GUGGENHEIM MUSEUM



Previously Announced.

The Hugo Boss Prize 2006

Introduction by Joan Young. Text by Yates McKee, Rein Wolfs, Mark Godfrey, Adam Szymczyk, Joan Young, Nancy Spector.

This oversized catalogue, with flocking on the cover and throughout, collects work by Jennifer Allora and Guillermo Calzadilla, John Bock, Damián Ortega, Aida Ruilova, Tino Sehgal and winner Tacita Dean.

The Hugo Boss Prize 2006
0-89207-361-6 / 978-0-89207-361-0
Paperback, 10.75 x 13.5 in. / 108 pgs / 66 color.
U.S. \$29.95 CDN \$36.00
Available/Art

GIANCARLO POLITI EDITORE



Art Diary International 2007-2008

The World Art Directory

Compiled by Flash Art Magazine.

This handy, slender volume of approximately 600 pages collects up-to-date contact information for over 30,000 artists, critics, galleries, collectors, photographers, architects and designers all over the world. An essential tool for navigating the art world.

Art Diary International 2007-2008
The World Art Directory
88-7816-143-8 / 978-88-7816-143-6
Paperback, 4 x 8 in. / 570 pgs / 200 color.
U.S. \$30.00 CDN \$36.00
September/Art

CHARTA



On Mobility

Premio FURLA per l'arte: Young Italian Artists

Edited by Chiara Bertola and Gianfranco Maraniello. Text by Mario Codognato, Giacinto Di Pietrantonio, Gianfranco Maraniello and Caroline Corbetta.

The finalists for this year's Young Italian Artists Award include Alice Cattaneo, Elenia Depedro, Nicola Gobetto, Luca Trevisani and Nico Vascellari.

On Mobility
88-8158-631-2 / 978-88-8158-631-8
Pbk, 5.75 x 8.5 in. / 120 pgs / 19 color / 61 b&w.
U.S. \$34.95 CDN \$42.00
August/Art

ART MONOGRAPHS, SURVEYS & WRITINGS



Air Guitar
By Dave Hickey
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ISBN 0963726455 / 9780963726452
Art Issues Press



Beautiful Losers
Pbk, U.S. \$39.95 CDN \$48.00
ISBN 1933045302 / 9781933045306
Iconoclast/D.A.P.



Between the Lines
Pbk, U.S. \$17.00 CDN \$20.00
ISBN 0978701305 / 9780978701307
Modern Publishing



Chris Burden
Hdcvr, US \$85.00 CDN \$102.00
ISBN 1899377182 / 9781899377183
Locus + Publishing Ltd.



**Chris Johanson: Please Listen
I Have Something to Tell You**
Hdcvr, U.S. \$50.00 CDN \$60.00
ISBN 8889431458 / 9788889431450
Damiani



**Dada: Zurich, Berlin,
Hanover, Cologne,**
Hdcvr, U.S. \$65.00 CDN \$78.00
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D.A.P.



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MFA Publications



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The Museum of Modern Art, NY



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The Studio of the Street**
Hdcvr, U.S. \$70.00 CDN \$84.00
ISBN 8881586258 / 9788881586257
Charta/Deitch Projects



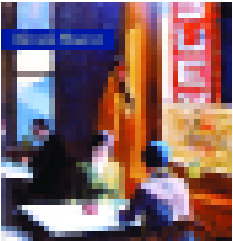
Julie Mehretu
Hdcvr, U.S. \$65.00 CDN \$78.00
ISBN 377571863X / 9783775718639
Hatje Cantz



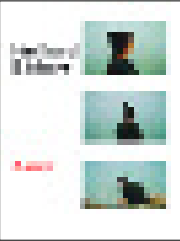
**Kara Walker: My Complement,
My Enemy, My Oppressor, My Love**
Hdcvr, U.S. \$49.95 CDN \$60.00
ISBN 093564086X / 9780935640861
Walker Art Center



Kiki Smith
Hdcvr, U.S. \$65.00 CDN \$78.00
ISBN 0935640797 / 9780935640793
Walker Art Center



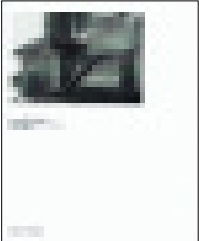
Edward Hopper
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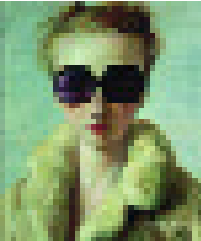
Gerhard Richter: Atlas
Hdcvr, U.S. \$60.00 CDN \$72.00
ISBN 1933045477 / 9781933045474
D.A.P./Distributed Art Publishers



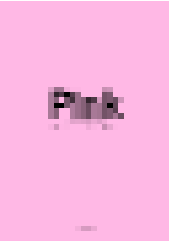
**Gilbert & George:
The Complete Pictures**
Bxd, U.S. \$89.95 CDN \$108.00
ISBN 159711037X / 9781597110372
Aperture



**Gordon Matta-Clark: Works and
Collected Writings**
Hdcvr, U.S. \$75.00, CDN \$90.00
ISBN 8434311097 / 9788434311091
Poligrafa



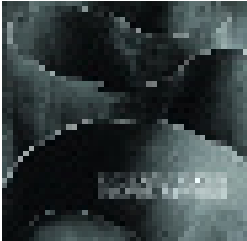
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**Plane Image: A Brice Marden
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ISBN 087070446X / 9780870704468
The Museum of Modern Art, NY



Richard Serra Sculpture: Forty Years
Hdcvr, U.S. \$75.00 CDN \$90.00
ISBN 0870707124 / 9780870707124
The Museum of Modern Art, NY



Henri Matisse: Figure Color Space
Hdcvr, U.S. \$65.00 CDN \$78.00
ISBN 3775716017 / 9783775716017
Hatje Cantz Publishers



High Times, Hard Times
Pbk, U.S. \$29.95 CDN \$36.00
ISBN 1933045396 / 9781933045399
Independent Curators International,
New York/D.A.P.



In the Making
By Linda Weintraub
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ISBN 1891024590 / 9781891024597
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Jasper Johns: A Retrospective
Hdcvr, U.S. \$65.00 CDN \$78.00
ISBN 0870703927 / 9780870703928
The Museum of Modern Art, NY



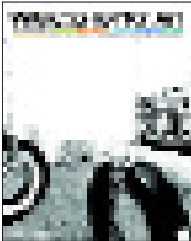
Robert Rauschenberg: Combines
Hdcvr, U.S. \$75.00 CDN \$90.00
ISBN 3865211453 / 9783865211453
Steidl/MOCA, LA



Shirin Neshat: The Last Word
Hdcvr, U.S. \$75.00 CDN \$90.00
ISBN 8881585510 / 9788881585519
Charta/MUSAC

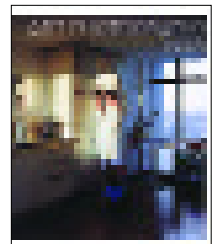


**Tamayo: A Modern Icon
Reinterpreted**
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ISBN 8475067468 / 9788475067469
Turner



Witness to Her Art
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Bard College

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Aperture



The Book on Vegas
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ISBN 0972778888 / 9780972778886
Greybull Press



**Cindy Sherman: The Complete
Untitled Film Stills**
Hdcvr, U.S. \$39.95 CDN \$48.00
ISBN 0870705075 / 9780870705076
The Museum of Modern Art, NY



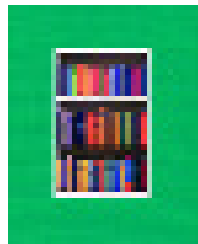
Diane Arbus: Monograph
Pbk, U.S. \$39.95 CDN \$48.00
ISBN 0893816949 / 9780893816940
Aperture



Lola Alvarez Bravo
Hdcvr, U.S. \$50.00 CDN \$60.00
ISBN 1931788944 / 9781931788946
Aperture/Center for Creative
Photography



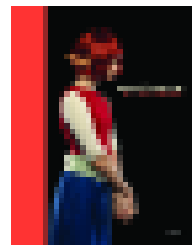
Loretta Lux
Hdcvr, U.S. \$35.00 CDN \$42.00
ISBN 1931788545 / 9781931788540
Aperture



Marc Joseph: New and Used
Hdcvr, U.S. \$45.00 CDN \$54.00
ISBN 3865212735 / 9783865212733
Steidl



Mitch Epstein: Work
Hdcvr, U.S. \$50.00 CDN \$60.00
ISBN 3865212816 / 9783865212818
Steidl/Photographische Sammlung/
SK Stiftung Kultur



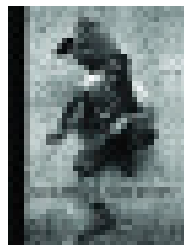
Elena Dorfman: Fandomania
Pbk, U.S. \$35.00 CDN \$42.00
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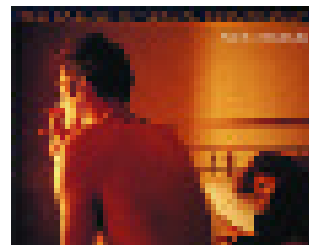
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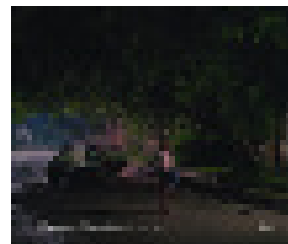
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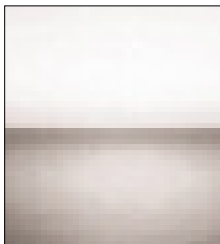
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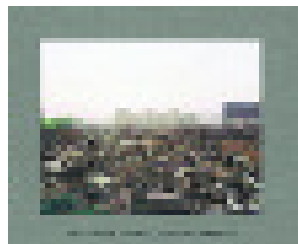
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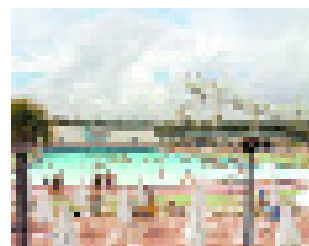
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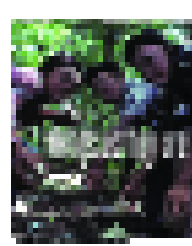
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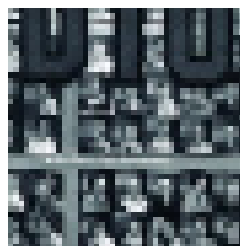
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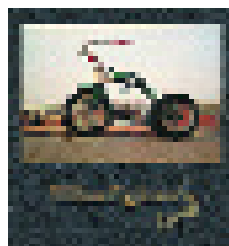
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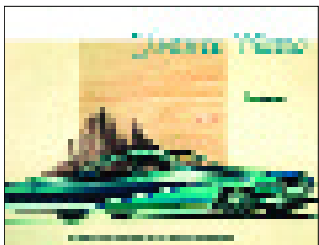
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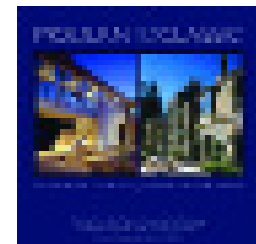
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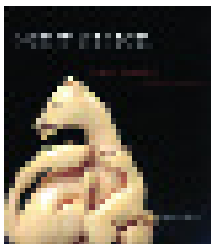
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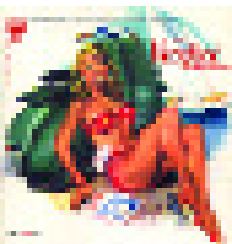
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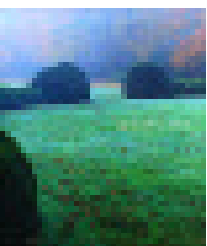
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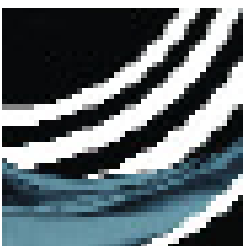
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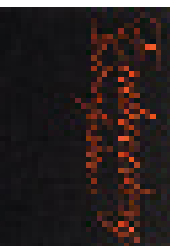


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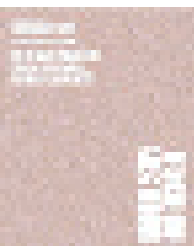
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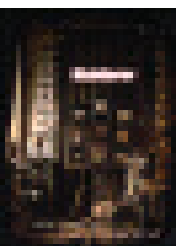
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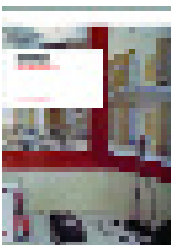
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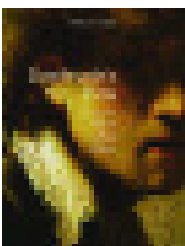
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Dimensions variable. Courtesy of the artist and CRG Gallery.

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