



artbook

THE ARTBOOK | D.A.P. HOLIDAY GIFT GUIDE 2026



Mary Cassatt: I Am Independent

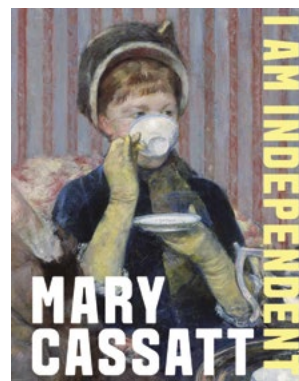
Edited with text by Caroline Corbeau Parsons, Erica E. Hirshler, Sarah Moulden, Anne Robbins. Text by Lionel Britten, Christophe Charle, Laura Corey, Nicole Georgopoulos, Kimberly Jones, Tatsuya Saito, Valérie Sueur, Jennifer Thompson, Luke Uglow.

Unpublished materials and new technical analyses revitalize the legacy of the only American Impressionist—a truly independent spirit

“I can live alone and love to work,” painter and printmaker Mary Cassatt said of herself. This publication, and the exhibition it accompanies, sketch a new portrait of the beloved artist, emphasizing the notion of independence that underpinned both her life and her art. Cassatt forged a path of her own. Not only was she the only American to exhibit with the Independents (as the Impressionists were then called), but she was also a savvy player in the art market, a landowner, an innovative printmaker, a painter of large public murals and a strong supporter of women’s suffrage. These characteristics are fully evident in Cassatt’s work, which boldly proclaims that the everyday lives of women—on the street, at the theater, in the home, in nature—are suitable subjects for modern art.

Drawing on unpublished letters and hitherto unexplored French sources, this book provides new perspectives on the artist’s career. Thematic essays take a fresh technical look at Cassatt’s subjects, examining how she deliberately employed a lack of finish to mark her own presence and creative power.

After studying at the Pennsylvania Academy of the Fine Arts, **Mary Cassatt** (1844–1926) moved to Paris in 1868 and would live there until her death. Frustrated with the inequity and fickleness of the Paris Salon, she accepted Edgar Degas’ invitation to exhibit with the Impressionists in 1877. She became one of three women and the only American to belong to the group.



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON/MUSÉE D'ORSAY/ÉDITIONS HAZAN/ NATIONAL PORTRAIT GALLERY, LONDON

ISBN 9780878469130

U.S. \$55.00 CAD \$77.00

Hbk, 8.75 x 11.25 in. / 256 pgs / 200 color.

November/Art

Territory: NA LA

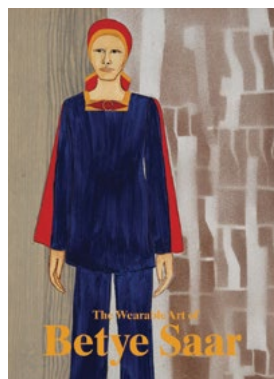
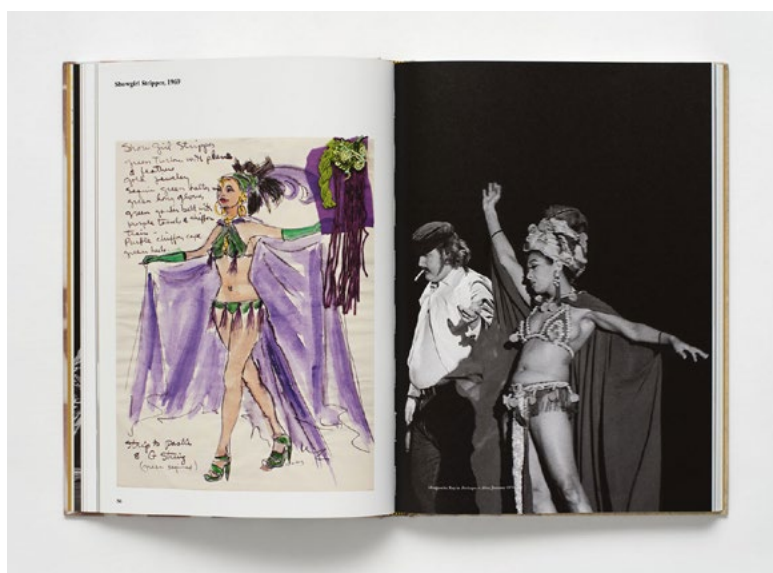
Let's Get It On: The Wearable Art of Betye Saar

Introduction by Julie Roberts. Preface by Elspeth Carruthers.
Text by Neil Lane, Dieter Roelstraete, Alexandria Ryahl, Tracye Saar-Cavanaugh, Mary Skarbek, Zoé Whitley. Interview by CCH Pounder.

From theatrical costumes to leather accessories and jewelry, Saar's early wearable artworks are as transformative as her assemblages

Organized around Betye Saar's early work in costume and jewelry design during the 1960s and 1970s, *Let's Get It On* explores how this formative period profoundly shaped her pioneering work in assemblage and installation. Through original drawings, essays, archival materials and installation images, the book traces Saar's evolution from designer to artist, revealing the enduring connections between her wearable creations and her broader visual language. It features newly commissioned scholarship alongside rare photographs, sketches, jewelry, garments and ephemera from Saar's personal archives, offering fresh insight into the artist's lifelong engagement with materials, memory and Black cultural expression. The book also includes a custom-designed sewing pattern by Betye Saar, inspired by her studio practice. This set features comprehensive instructions, precision-cut pattern pieces and an exclusive artist-designed iron-on: everything you need to spark your own creative journey. *Let's Get It On* provides an invaluable resource for understanding the full scope of Saar's creative practice and her influence across generations.

Betye Saar (1926–2026) was renowned for pioneering Black feminism and West Coast assemblage in her visionary artistic practice, through dense, complexly referential objects. For over seven decades, Saar's work has led dialogues on race and gender, reflecting changing cultural and political contexts. Most recently, solo presentations have been hosted by the Museum of Modern Art, New York, and the Los Angeles County Museum of Art. Saar's work was prominently featured in *We Wanted a Revolution: Black Radical Women, 1965–85* at the Brooklyn Museum and in *Soul of a Nation: Art in the Age of Black Power* at Tate Modern.



ROBERTS PROJECTS

ISBN 9781957920955

U.S. \$55.00 CAD \$77.00 GBP \$45.00

Hbk, 9 x 12.5 in. / 180 pgs / 144 color / 56 b&w.

Available/Art

Territory: WORLD



Carol Bove

Edited with text by Katherine Brinson. Text by Kelly Baum, Cathleen Chaffee, Jennifer Y. Chuong, Bellara Huang, Suzanne Hudson, Mariët Westermann.

Each copy of this two-volume overview of Bove's work is made unique through a different diamond-shaped paper element hand-cut by the artist

Accompanying the first museum survey of Carol Bove's multidisciplinary work, this two-volume catalog traces pivotal shifts across the artist's 25-year career, ranging from her fugitive early drawings to her compositions of scrap metal and manipulated steel tubing known as "collage sculptures." Bove's inventive work spans many mediums and formal approaches but is unified by an exacting play of material, scale, color and space. She places these elements in dialogue with cultural histories to create the conditions for a resonant perceptual encounter.

The publication is housed in a die-cut slipcase inspired by Bove's distinctive use of geometry and color. For the first edition, these cases feature paper ephemera elements the artist has personally selected and hand cut into diamond shapes, making each copy a unique object. Contained within are two books that offer complementary but autonomous perspectives on Bove's ever-evolving body of work. The first contextualizes her practice across seven generously illustrated scholarly essays, accompanied by an extensive selected exhibition history and bibliography. The second, an artist's book conceived by Bove, features immersive photographic details of her works printed at the precise scale of the objects they represent, interleaved with a series of recent paper collages. Together, the two volumes present the first comprehensive survey of Bove's career in the form of a book-object, realized in tandem with the most expansive presentation of the artist's work to date.

The work of Geneva-born American artist **Carol Bove** (born 1971) spans sculpture, drawing, collage, painting and installation. Bove has been the subject of solo exhibitions at the Kunstverein in Hamburg (2003); Blanton Museum of Art, Austin (2006); Museum of Modern Art, New York (2013–14); Metropolitan Museum of Art, New York (2021); and Nasher Sculpture Center, Dallas (2021), among others.

GUGGENHEIM NEW YORK

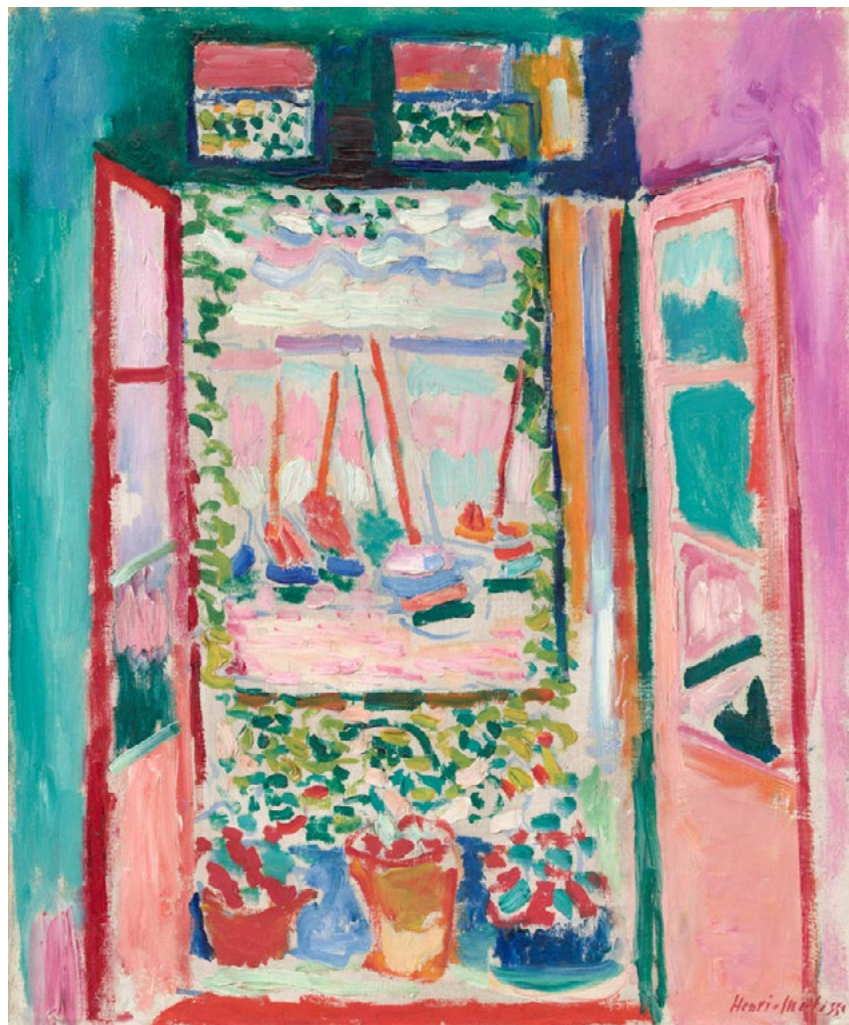
ISBN 9780892075706

U.S. \$75.00 CAD \$105.00 GBP \$62.50

Slip, pbk, 2 vols, 9.5 x 12.75 in. / 320 pgs / 130 color.

Available/Art

Territory: WORLD



Matisse's *Femme au chapeau*: 1905 to Today

Edited with text by Janet Bishop, Maria Castro. Foreword by Christopher Bedford. Text by Alison Guh, Claudine Grammont, Popy Venzal.

Charting the legacy of Matisse's pivotal Fauvist painting across 120 years

Henri Matisse's *Femme au chapeau* (*Woman with a Hat*) was at the center of a rupture in the history of modern art. Its debut at the 1905 Salon d'Automne in Paris ignited passionate controversy, leading to its establishment as a key image of Fauvism, the first French avant-garde movement of the 20th century. The painting also marked a pivotal moment in Matisse's career, as it captured the attention of American collectors Leo and Gertrude Stein, who acquired the work on the last day of the exhibition. *Woman with a Hat* later made its way to the collection of their brother and sister-in-law, Michael and Sarah Stein, who brought it across the Atlantic to the Bay Area in 1935. Matisse's painting was shown in the United States for the first time early the next year, in an exhibition at the San Francisco Museum of Art (now SFMoMA). Since entering the museum's collection in 1991, it has continued to influence contemporary artists, who derive inspiration from its bold approach to color and form.

This publication examines in unprecedented depth how this portrait of Matisse's wife, Amélie, made its mark on art history. Positioning Matisse in dialogue with his predecessors, contemporaries, collaborators and successors, this volume probes the painting's historical context and impact over more than 120 years.

Henri Matisse (1869–1954) was a pillar of the Parisian avant-garde. His innovations were the use of vibrant, arbitrary colors; bold brushstrokes; and a flattening of spatial depth. He often applied his thoroughly modern style to traditional subjects such as still lifes, landscapes and portraits that express a sense of timeless joy and stillness.



DELMONICO BOOKS/SAN FRANCISCO MUSEUM OF MODERN ART

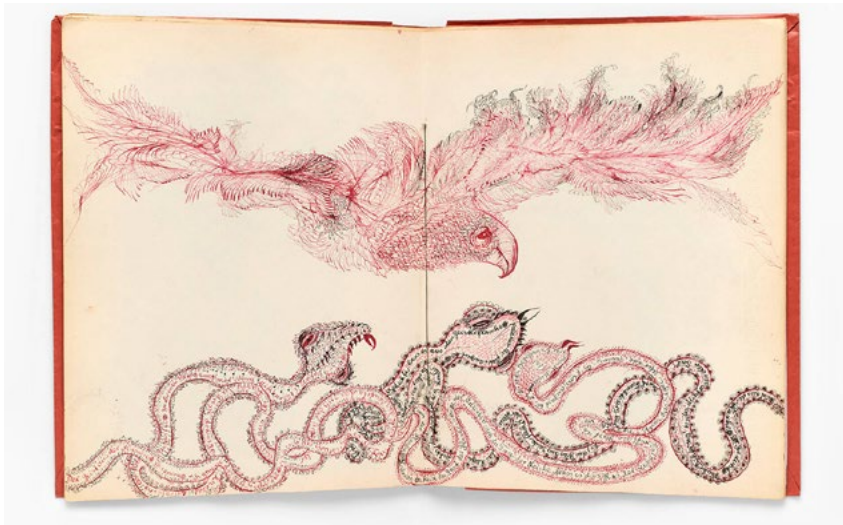
ISBN 9781636811895

U.S. \$34.95 CAD \$48.95 GBP \$29.99

Clth, 8.5 x 10.5 in. / 144 pgs / 140 color.

Available/Art

Territory: WORLD



The Surrealist Book

Tomorrow Lives in Mirrors

Edited with text by Jodi Hauptman, Starr Figura. Text by Barbora Bartunkova, Lee Ann Daffner, Leah Dickerman, Hal Foster, Hannah Freed-Thall, Samantha Friedman, Johanna Gosse, Kolleen Ku, Alyce Mahon, Sean O'Hanlan, Caitlin Richeson, Abigail Susik, Whitney Trettien, Anne Umland, Annie Wilker with Sonya Barron.

Revolution on the page—discover the Surrealists' transformation of the book into a provocative new art form, from André Breton's original manifesto for the movement to Claude Cahun's *Aveux non avenus*

Intimately handheld yet a portal to vast universes, simultaneously available to one and to many, the book is in its very nature a vessel of contradiction. These dualities were especially compelling to the painters and poets of Surrealism, who, beginning in the 1920s, embraced the book as a central medium for artistic experimentation and a crucial vehicle for disseminating the movement's essential tenets, strategies and aspirations—a bridge between personal revelation and social revolution.

The Surrealist Book presents rare artists' books from The Helen and Sam Zell Collection, featuring an exceptional concentration of works made in the context of Surrealism and reflecting its legacy well into the 1960s. This lavishly illustrated catalog features the most extraordinary volumes in a given edition, with special supplemental materials and contributions by writers such as André Breton and Paul Éluard and artists including Salvador Dalí, Max Ernst and Alberto Giacometti; rare works by Hans Bellmer, Claude Cahun, Toyen and Unica Zürn; original manuscripts for iconic Surrealist texts, notably the "Surrealist Manifesto"; and extraordinary sculptural bindings that become hybrid and interactive book-objects.

Through close studies of individual works and explorations of key themes—including the use of sumptuous and unconventional materials and formats, the intimate tactility of collage and scrapbook techniques, and the treatment of language as a physical form—this volume underscores the role of bookmaking in the most compelling artistic achievements of the 20th century and beyond.



THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451810

U.S. \$75.00 CAD \$105.00

Hbk, 9 x 10.5 in. / 288 pgs / 325 color.

Available/Art

Territory: NA ONLY

Peggy Guggenheim in London

The Making of a Collector

Edited with text by Gražina Subelytė, Simon Grant. Text by Louise Weller, Susan Davidson, Paul Franklin, Rosalind McKeever, Ari Shapiro, Emily Christensen, Emma Boyd, Ambra D'Antone, Patrick Elliott, Benoit Neal, Suran Lea, Christina Weyl, James N. Chadwick, Clara Masnatta, Alice Ensabella.

The never-before-told story of Peggy Guggenheim's formation as a gallerist, collector and patron of the avant-garde, amply illustrated with artworks and archival materials

A groundbreaking work of art historical scholarship, *The Making of a Collector* is the first-ever volume dedicated to Peggy Guggenheim's experience as a burgeoning art collector in London, culminating in the opening of her first gallery, the Guggenheim Jeune. Over the course of 18 months, from January 1938 through June 1939, the gallery was a beacon for the avant-garde movements of the era, hosting over 20 exhibitions, including Vasily Kandinsky's first solo show in London and a monographic exhibition of work by Jean Cocteau. This volume elucidates her network of influential friends—from Marcel Duchamp to Samuel Beckett and Mary Reynolds—who helped shape her vision and showcases key works from her pioneering exhibitions alongside similar works from the same period by artists such as Eileen Agar, Salvador Dalí, Barbara Hepworth, Rita Kernn-Larsen, Piet Mondrian, Henry Moore, Cedric Morris and Sophie Taeuber-Arp. Replete with archival material, the book bears testimony to the period of intense experimentation and cultural vibrancy leading up to World War II.

A self-described “art addict,” **Peggy Guggenheim** (1898–1979) was an American art collector who helped establish Cubism and Surrealism through gallery shows on both sides of the Atlantic. Her collections are now held by the Guggenheim Foundation.



MARSILIO ARTE

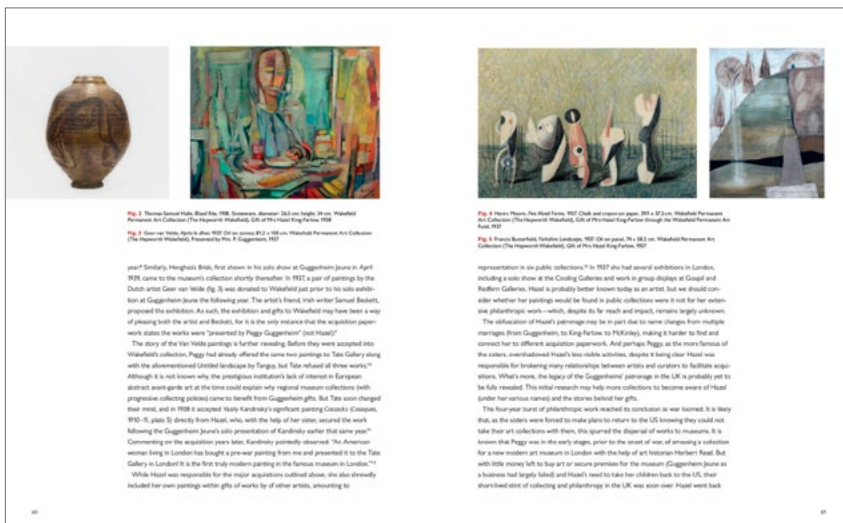
ISBN 9791254633748

U.S. \$65.00 CAD \$90.00 GBP \$50.00

Hbk, 9.5 x 12.25 in. / 272 pgs / 240 color.

October/Art

Territory: WORLD





Marcel Duchamp

Edited with text by Matthew Affron, Michelle Kuo, Ann Temkin. Text by Danielle Cooke, Alexandra Drexelius, Helena Klevorn, Julia Vazquez.

An essential and lavishly illustrated visual compendium on the epoch-shifting artist whose radical vision reshaped art—and the museum—forever

More than any other modern artist, Marcel Duchamp challenged and transformed the very definition of art. Published to accompany the first North American retrospective of his work in more than 50 years, the volume features the world's largest collection of Duchamp's work, bringing together such iconic works as *Fountain* and *Nude Descending a Staircase* for the first time in decades. Beautifully illustrated with more than 400 works spanning six decades—including painting, sculpture, readymades, film, photography and ephemera—and featuring a deeply researched chronology interwoven with archival and documentary material, *Marcel Duchamp* offers a new generation the first opportunity to experience the breadth of Duchamp's revolutionary and provocative work, strongly associated with the Surrealist and Dada movements. An expansive introduction by curators Ann Temkin, Michelle Kuo and Matthew Affron explores Duchamp's radical rethinking of art and the museum, transformation of authorship, innovative exhibition and installation displays, and lifelong dedication to changing the relationship between art and life. Revealing new dimensions of his conceptual brilliance, subversive wit and lasting impact on generations of artists, *Marcel Duchamp* is a rich visual compendium and an essential resource for anyone seeking to understand an artist who changed the course of modern art. Although **Marcel Duchamp** (American, born France, 1887–1968) defied definition or association with any single movement, he is perhaps the most impactful artist of the modern era in Europe as well as in the United States. Despite his place as a central figure in numerous artistic groups in both countries—including Cubism, Dada and Surrealism—Duchamp resisted categorization, prioritizing creative individuality. Though he is primarily remembered as an artist, he was also a curator, conservator, art advisor, professional chess player, writer, inventor and celebrity.



THE MUSEUM OF MODERN ART, NEW YORK

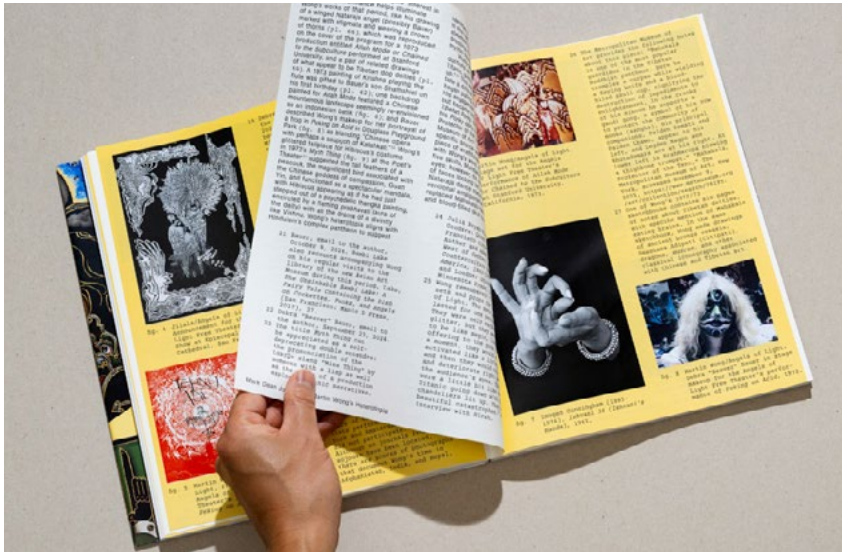
ISBN 9781633451803

U.S. \$75.00 CAD \$105.00

Hbk, 9 x 10.5 in. / 360 pgs / 1000 color.

Available/Art

Territory: NA ONLY



Martin Wong: Chinatown USA

Edited with introduction by Yasufumi Nakamori. Foreword by Fred Eychaner. Text by Zuliy Adler, Margo Machida, Mark Dean Johnson, Lydia Yee, Vivian Li, Lisa Hsiao Chen, Martin Wong.

Accompanying a major retrospective exhibition, this catalog explores Martin Wong's work and its relationship with Asian art and culture, from premodern artifacts to visions of Chinatown in New York and San Francisco

A visionary among contemporary artists from the 1970s to 1990s in the United States, Martin Wong embraced a multifaceted individualism as an Asian American queer painter and poet who freely explored and traversed ethnic and racial identities; challenged cultural, racial and ethnic stereotypes; and found creative sources through intersections of psychedelic theatre performance, calligraphy, poetry, graffiti and Asian art.

Chinatown USA investigates the liminal spaces the artist occupied and traces the development of Wong's work through his connection with the arts and culture of Asia. In particular, it highlights his explorations of Chinatowns in conjunction with counterculture communities (such as Puerto Rican poets and Black and Latino graffiti artists) in New York and San Francisco.

Martin Wong was born in Portland, Oregon, in 1946 and raised in San Francisco, California. He studied ceramics at Humboldt State University, graduating in 1968. In 1978 he moved to New York and exhibited for two decades at notable downtown galleries including EXIT ART, Semaphore and P-P-O-W, among others, before returning to San Francisco, where he died in 1999 from AIDS-related illness. His work is represented in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, New York, the Whitney Museum of American Art, the Art Institute of Chicago, the San Francisco Museum of Modern Art and the Tate, among others.



GREGORY R. MILLER & CO./HALSTED A&A FOUNDATION

ISBN 9780980024265

U.S. \$55.00 CAD \$77.00 GBP \$45.00

Hbk, 9.5 x 11.5 in. / 192 pgs / 175 color / 40 b&w.

October/Art

Territory: WORLD

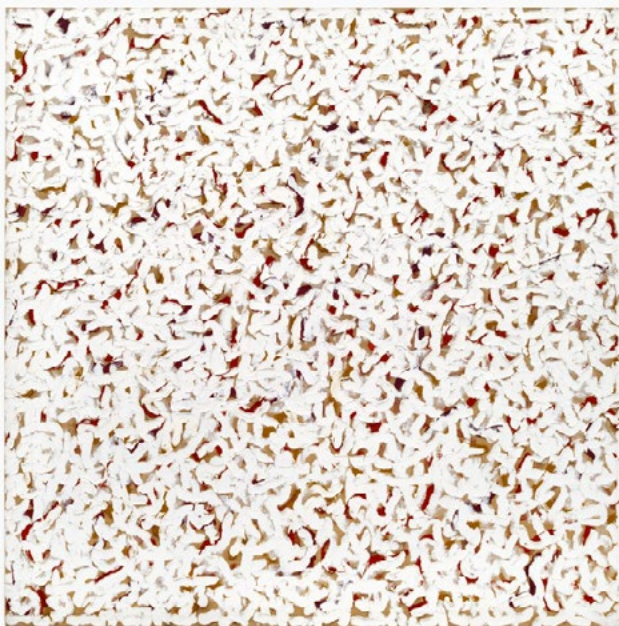
Robert Ryman: The Real Thing

Edited with text by Matt Connors, Wells-Fray Smith.
Foreword by Shanay Jhaveri. Introduction by Wells-Fray Smith. Text by Darby English, Erica Cooke, Peter Osborne, Caleb Azumah Nelson, Adam Caruso, Matt Connors, Fergus Feehily, Roni Horn, Soweto Kinch, Adam Pendleton, Howardena Pindell, Robert Ryman, Richard Tuttle.

A vital resource for understanding the depth and significance of Ryman's practice, this volume reveals his steadfast belief that painting, when really seen, is for pleasure

American artist Robert Ryman believed that the poetry of painting was in feeling. For almost 60 years, he devoted himself to making paintings devoid of pictures of symbolic content, instead focusing his attention on materials and their effects. In works that range from intimate to monumental and flat to three-dimensional, Ryman explored the basic assumptions of painting—that it involves paint, on a surface, hung on a wall. His rigorous and playful body of work is marked equally by surprise and subtlety, sameness and difference, and by shifting uses of paint, gesture, support, size, line, fastenings to the wall and space. This new publication designed by Studio Mathias Clottu documents a range of Ryman's paintings, showing the variety he produced as he experimented with painting's expanse. Alongside new scholarship from influential writers, artists and musicians including Darby English, Roni Horn, Richard Tuttle and Howardena Pindell, this book includes never-before-seen archival material and pays special attention to Ryman's studio.

Born in Nashville, **Robert Ryman** (1930–2019) moved to New York with the hopes of becoming a professional saxophonist. To make ends meet, he took a job as a security guard at the Museum of Modern Art, New York, but became fascinated with the Abstract Expressionist works on display there. He started painting in the early 1950s, and was honored with a retrospective exhibition at MoMA in 1993, almost 40 years later.



PRE-ECHO PRESS

ISBN 9798994833902

U.S. \$65.00 CAD \$90.00 GBP \$54.00

Pbk, 8 x 11 in. / 420 pgs / 100 color / 100 b&w.

October/Art

Territory: WORLD



John Cage & William Gedney: Iris Garden

Edited by Alec Soth.

A new edition of the beloved out-of-print artist's book that makes material, through unbound pages, Cage's concept of indeterminacy

Like a mushroom hunting trip full of unexpected pleasures, *Iris Garden* combines 22 of John Cage's stories from his 1959 spoken word album *Indeterminacy*—for which he read aloud texts of varying length within one-minute increments—with 44 of William Gedney's photographs shot from the 1950s to 1989, several of which are portraits of the famed composer. Together, Cage's anecdotal prose about everyday life and Gedney's austere photographs articulate an aesthetic sensibility of openness—one which allows the reader to fill in the narrative blanks. The book's design ingeniously mirrors Cage's devotion to chance by leaving its pages loose and unbound so that they may be shuffled and reordered by the reader. Originally published in a small print run by photographer Alec Soth's independent press, Little Brown Mushroom, in 2013, this new edition brings a rare out-of-print book back into the world. Soth founded his press as a space to experiment with image and text—a spirit saliently reflected in *Iris Garden's* quietly radical collaboration.

John Cage (1912–92) was one of the most influential and transformative figures in 20th-century music and art. A pioneer of chance operations, experimental composition and the use of silence—most famously in his work "4'33'" —Cage reshaped the boundaries of artistic practice, extending his ideas into writing, visual art and philosophy. Working largely outside the commercial mainstream and recognized more fully after his death, **William Gedney** (1932–89) was an American photographer who developed a lyrical documentary style shooting across the United States, from rural Kentucky to San Francisco.



MAGIC HOUR PRESS

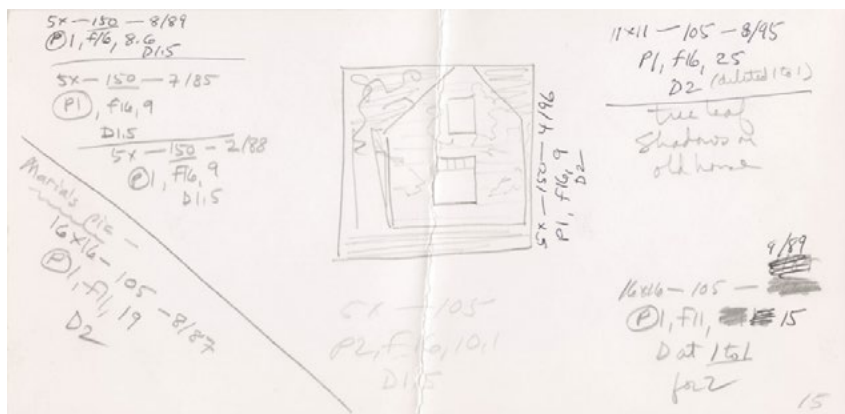
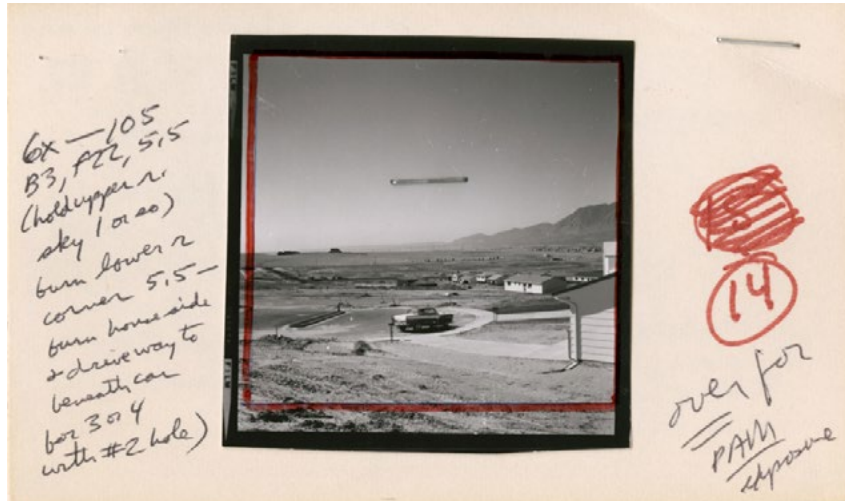
ISBN 9781069670359

U.S. \$60.00 CAD \$84.00 GBP \$50.00

Slip, clth, 6.75 x 9.5 in. / 63 pgs / 44 duotone.

October/Artists' Books

Territory: WORLD



Robert Adams: Contact

Edited by Jeffrey Fraenkel, Ola Dlugosz. Introduction by Jeffrey Fraenkel.

A compendium of never-before-published contact sheets from the iconic documentarian of the American West, spanning decades and formats, replete with his red-marker frame selections and handwritten notes

Robert Adams' photographs of the Western landscape are iconic reminders of nature's resilience in the face of human development. But as this collection of never-before-published contact sheets shows, his precise arrangements of clouds, trees and roads under clear Colorado light were not inevitable. Instead, they are the result of Adams' relentless searching for form and his inimitable, exacting photographic technique, as evidenced by prints marked with cropping lines, exposure times and other notes. The book pairs around 50 photographs with their original contact sheets, each showing the exposures from a single roll of medium format film, or with contact-printed 4x5 negatives and pencil-drawn printing guides. The photographs span 20 years, from the 1960s to the mid-1980s, just before Adams traded these larger negatives for a nimbler 35mm camera. Artifacts from an age when every serious photograph was a handmade object, the contact sheets offer a graphic record of what Adams was seeking, and what he set aside. As Jeffrey Fraenkel writes in his introduction, Adams' contact sheets "remind us [Adams] was never looking for the perfect picture. He looked until the picture became one."

Robert Adams was born in 1937 in Orange, New Jersey. He became a photographer in the mid-1960s and has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. His books include *The New West* (1974), *Los Angeles Spring* (1986), *Listening to the River* (1994), *Turning Back* (2005), *Tenancy* (2017) and *Thalia* (2024). Adams lives and works in the Pacific Northwest.



FRAENKEL GALLERY

ISBN 9781881337591

U.S. \$65.00 CAD \$90.00 GBP \$54.00

Clth, 12 x 13 in. / 108 pgs / 52 color / 50 tritone.

Available/Photography

Territory: WORLD

Mike Mandel: Myself

Timed Exposures

Text by Mike Mandel.

The revised edition of Mandel's first-ever photobook, comprising "self-portraits" he made by inserting himself into social situations with strangers unfolding in public space

In 1971, inspired by Lee Friedlander's self-portraits, the humorous and innocent pictures made by Jacques Henri Lartigue and the dynamics of chance in the act of creation as embodied in the work of Marcel Duchamp, American conceptual photographer **Mike Mandel** (born 1950) set out to make *Myself: Timed Exposures*. He attached his 35mm camera to a tripod and walked out into public space, looking for social situations to insert himself into and create a picture. Once he found a likely opportunity, he would set up the camera, release the self-timer and enter the frame. People, strangers to Mandel, would be jarred for a moment from their routine and their perceived public isolation. Suddenly, "click," the machine made its own "decisive moment." Mandel was busy being the subject and would have to wait for the darkroom to find out if he had made any pictures that day.

This is a revised edition of Mandel's photobook, originally self-published in 1972. It features a gatefold, sewn sections, an open spine book block and a Swiss-bound cover.



EIGHTEEN PUBLICATIONS

ISBN 9780918290199

U.S. \$50.00 CAD \$70.00 GBP \$40.00

Pbk, 11.75 x 8.25 in. / 80 pgs / 70 duotone.

October/Photography

Territory: WORLD

820 Ebony/Jet

Visions of the Johnson Publishing Company, an American Icon

Foreword by Deborah Willis. Text by Aaron Bryant, Cheryl Finley, Brenna Greer, Jon Ott, E. James West, Carla Williams.

Residual textures, patterns and structures of the abandoned *Ebony* and *Jet* offices represent both the spirit of a Black publishing empire and the sense of its loss

This book by photographer Barbara Karant commemorates the Johnson Publishing Company, publisher of the iconic *Ebony* and *Jet* magazines and the most influential Black-owned media corporation of its day. Karant spent more than three years documenting the company's historic building at 820 S. Michigan Avenue in downtown Chicago, capturing the last vestiges of the original workspace after the company sold the building in 2010 and relocated in 2012. These vibrant interiors, which remained largely unchanged from 1972 to 2012, fostered the creativity of a staff working in a variety of media. Each floor of the 11-story building flaunted distinct color and pattern combinations, and its bold, contemporary design telegraphed JPC's position at the forefront of Black American business and culture. Stripped of its furnishings, the interiors of the former JPC headquarters simultaneously represent the spirit of this landmark company and the sense of its loss, of a seminal moment in Black American history and the history of this nation.

Accompanying the approximately 125 color photographs by Karant are documentary images of the original interiors, along with other archival material. A foreword by Deborah Willis and essays by Aaron Bryant, Cheryl Finley, Carla Williams, Jon Ott, Brenna Wynn Greer, and E. James West address JPC's dominance as an image and tastemaker in mid- to late-20th century America, the landscape of American Black media, the *Ebony* in-house photo studio, and the site-specific lobby sculpture by Richard Hunt. Short texts by former employees who worked in the building contribute important documentation to JPC's history. *820 Ebony/Jet* is a tribute to the achievements of this remarkable American company.



MW EDITIONS

ISBN 9781969303043

U.S. \$65.00 CAD \$90.00 GBP \$54.00

Hbk, 9.25 x 11 in. / 240 pgs / 140 color / 8 b&w.

Available/Photography

Territory: WORLD





Catherine Opie: To Be Seen

Edited by Catherine Opie, Clare Freestone. Text by Joan Didion, Clare Freestone, Magdalene Keaney, Mark Godfrey, Alistair O'Neil.

Thirty-plus years of Opie's stylized investigations of identity and social belonging through portraiture

This publication accompanies a major survey at the National Portrait Gallery, spanning the entirety of American photographer Catherine Opie's career. At the core of Opie's work is a persistent exploration of society's evolving ideas regarding community, identity and belonging, especially within the LGBTQ+ community. Opie's wide-ranging portraits include intimate studio shots of friends and figures, capturing moments of vulnerability, pride and resilience. Alongside these, she creates socially engaged documentary narratives, such as her images from the inauguration of Barack Obama. These photographs work in dialogue with one another to create new narratives, challenging viewers to reflect on the figures most commonly portrayed in art and those who go unseen. Featuring a tactile quarter-bound cover, *To Be Seen* was created in close collaboration with the artist and offers an illuminating overview of the artist's lifelong interrogation of social and artistic representation. The volume includes high-quality reproductions of photographs produced throughout her career, encompassing her meticulously crafted studio portraits as well as her context-specific shots captured across America. Supplementing these images is a suite of texts, featuring scholarly essays, an excerpt from Joan Didion's "On the Road" and a dialogue between Opie and exhibition designer Katy Barkan. Living and working in Los Angeles, **Catherine Opie** (born 1961) relays between conceptual and documentary approaches to image-making. Best known for her highly stylized color portraits, Opie's work explores social strata throughout America, from Black football players in the Midwest to leather-clad S&M practitioners. Her work has enjoyed immense critical acclaim, including retrospectives at the Guggenheim Museum in New York in 2008 and the Institute of Contemporary Art, Boston in 2011.



NATIONAL PORTRAIT GALLERY

ISBN 9781855148307

U.S. \$49.95 CAD \$69.95

Hbk, 9 x 11.25 in. / 192 pgs / 103 color / 21 b&w.

Available/Photography

Territory: NA ONLY

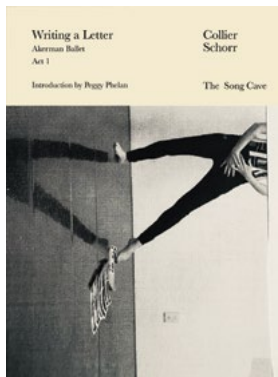
Collier Schorr: Writing a Letter Akerman Ballet, Act 1

Introduction by Peggy Phelan.

Film stills from the first act of Collier's ballet-homage to Chantal Akerman's *Je tu il elle*

For many years, American photographer **Collier Schorr** (born 1963) has been creating a ballet inspired by Chantal Akerman's film *Je tu il elle*. Following the film's themes of transparency, sexuality, shame and love, Schorr has directed a piece consisting of videotaped dances in which she includes herself as a character alongside her fellow dancers.

At once intimate and risky, questioning aspects of age, gender and racial norms historically underrepresented in ballet, Schorr tells a story about power, desire and compulsion. In *Writing a Letter, Akerman Ballet, Act 1*, Schorr has pulled a large collection of film stills from the first act of this ballet. Published as a standalone document of one artist vigorously in conversation with another's work, it is also an example of the way queer histories can be shared and cared for through adoration, adaptation and repetition.



THE SONG CAVE

ISBN 9798993181127

U.S. \$29.95 CAD \$41.95 GBP \$24.99

Pbk, 5.5 x 7.5 in. / 240 pgs / 180 b&w.

Available/Photography

Territory: WORLD

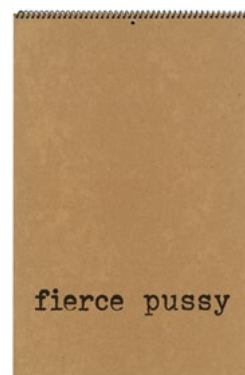
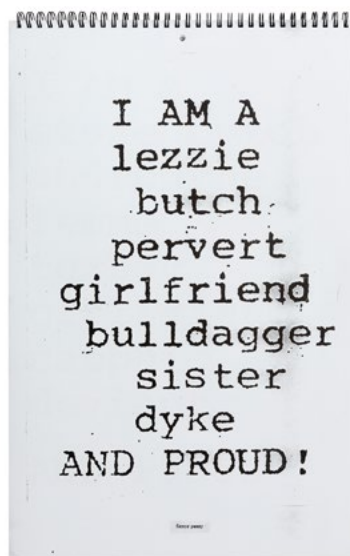
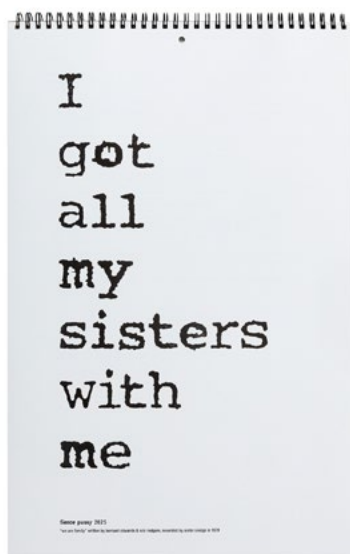


fierce pussy

An oversize poster book from the trailblazing '90s lesbian collective known for their guerilla-style public art interventions with an activist bent

First formed in New York City in 1991, **fierce pussy** is an art collective of queer women artists and activists, many of whom were also members of the AIDS Coalition to Unleash Power (ACT UP). Composed of a fluid and often-shifting cadre of dykes, the collective was most active through 1994. In 2008, four of the core founding members—Nancy Brooks Brody, Joy Episalla, Zoe Leonard and Carrie Yamaoka—began working together again. The group is known for graphic public interventions, especially their signature wheatpasted posters that reclaim terms such as “lezzie,” “pervert,” “bulldagger” and “dyke” to promote their vision of lesbian visibility and acceptance. Adamantly low-tech, fast and low-budget, fierce pussy drew from scrappy resources such as the members’ own baby photos, and relied on the use of old typewriters, donated materials and the facilities of their day jobs to produce their work. Emerging during a decade steeped in the AIDS crisis and LGBTQ+ activism, fierce pussy brought queer identity directly into the streets in a manner characterized by the urgency of those years.

Originally published on the occasion of the collective’s 2008 exhibition at Printed Matter in New York, the first edition included 17 fierce pussy posters in an oversize format with spiral binding. The design allows the reader to tear out any of the posters, easily scan or photocopy them, or open the book to any page and hang it up like a wall calendar. This new expanded edition retains the original flexible design and more than doubles the poster count with an additional 19 recent and archival posters.



PRIMARY INFORMATION

ISBN 9798991036795
 U.S. \$30.00 CAD \$42.00
 Spiral bound, 11 x 17 in. / 36 pgs.
 Available/Artists' Books
 Territory: NA ONLY

Queer Flora, Fauna, and Funga

A Radical Forage Through Art and Writing

Edited with text by Frances Cannon.

Queer theory, natural history and ecology intersect through visual art, poetry, science experiments and more

Part of Valiz's Art and Ecology series, *Queer Flora, Fauna, and Funga* is an eclectic, transdisciplinary and versatile anthology, highlighting sexual and gender diversity in nature. Contributors across a litany of disciplines—from creative writers to beekeepers and speculative theorists—present dozens of case studies which inspire us to reimagine the world and our place in it. Each example centers around guiding questions such as: How does acknowledging the queerness of nature inspire us to compose the world otherwise? And what is the role of an individual in a symbiotic community? *Queer Flora, Fauna, and Funga* asks us to reconsider our relationships with each other and our more-than-human companions in the natural world.

Contributors include: Clover Ajamie, Eve Alexandra, Giovanni Aloï, Céline Baumann, Suzette Bousema, Ingeborg Klarenberg, Nickole Brown, Connor Butler, Frances Cannon, CACONrad, Sam Cohen, Anna Colin, Rob Crosse, Tom Comitta, Kat Consler, Isa DeMarco, Joost Emmerik, Astro Escudero, César Jumpa, Melissa Faliveno, Ros Gray, Carle Gent, Donna Haraway, Daisy Hildyard, Lars Horn, Sabrina Imbler, Jonah King, Johanna Koen, Gary A. Krupnick, Sarah Prager, Marjolein van der Loo, Zheng Bo, Jessica Maccaro, Andrés Ordorica, Siôn Parkinson, Anna Phaidra, Erik Peters, Alyssa Quinn, Catriona Sandilands, Nina Scott, Sophie Seita, Naomi Woo, Amy Beth Sisson, Lorena Solis Bravo, Emily Strasser, Orchid Tierney, Jonmar van Vlijmen & Samar Nasrullah Khan, Charlotte Woolf, Sixto-Juan Zavala.



VALIZ

ISBN 9789493246607

U.S. \$35.00 CAD \$49.00

Pbk, 6.75 x 9.5 in. / 384 pgs / 100 duotone.

November/Cultural Theory

Territory: NA LA ME



Handmade Utopia

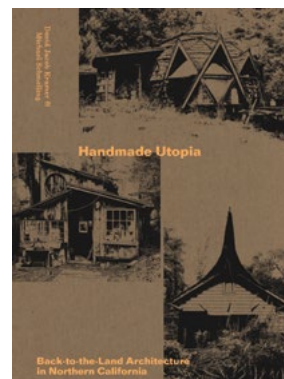
Back-to-the-Land Architecture in Northern California

Edited with text and oral histories by David Jacob Kramer.
Foreword by Jentri Anders. Photographs by Michael Schmelling.

A compendium of unseen folk architecture and a cultural history of 1960s NorCal utopianism

Half a century ago, a legion of young idealists dropped out of society and went “back to the land,” creating a patchwork of utopian communes across Northern California. *Handmade Utopia: Back-to-the-Land Architecture in Northern California* tracks down the rogue souls still committed to this way of life, capturing their handbuilt, otherworldly residences alongside the stories of how they came to be—at what is now the tail end of one generation’s grand social experiment. *Handmade Utopia* travels the length of Northern California, which formed the epicenter of the movement, journeying down hidden dirt roads and deep into redwood forests to discover handmade homes kept hidden for decades. Michael Schmelling’s photography documents how these structures appear today and David Jacob Kramer’s oral histories detail how they came to be, and are presented alongside a plethora of archival materials.

In the mid-1960s, back-to-the-landers fled a Bay Area that had become over-policed and overrun with runaways, drugs and commercial exploitation. These new pioneers taught themselves to farm, practiced free love and generated radical new architectural styles. Only a fraction of these pioneers stuck it out for the decades following the Summer of Love. These flinty souls remain a study in principled self-reliance and human ingenuity. They are now in their 70s and 80s and the question arises of what they will leave behind, literally and figuratively. For decades they have kept these experimental homes hidden, long fearful of building inspectors and drug squads. *Handmade Utopia* presents these structures as artworks in their own right, captured at a moment when they risk being lost forever.



D.A.P./EDITION PATRICK FREY

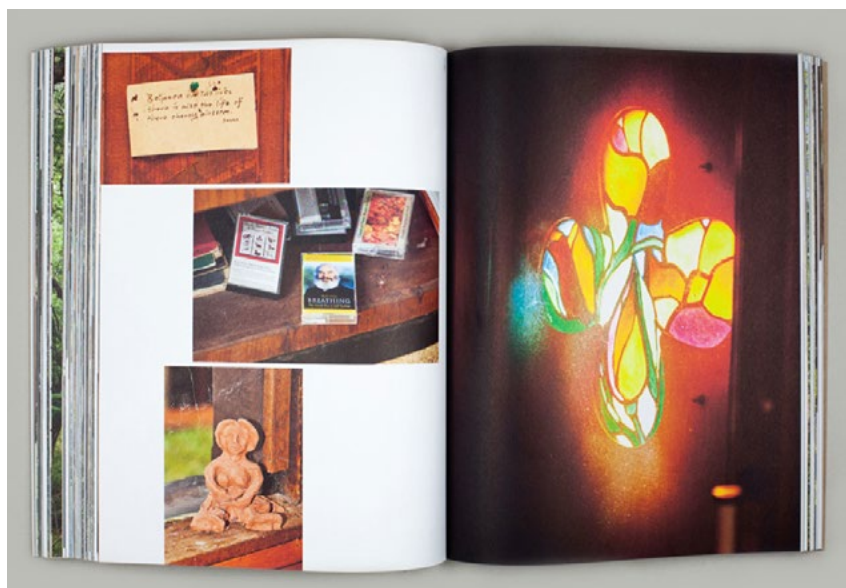
ISBN 9781636812298

U.S. \$65.00 CAD \$90.00

Pbk, 9 x 12 in. / 496 pgs / 769 color / 15 b&w.

Available/Architecture & Urban Studies

Territory: NA LA AFR ME



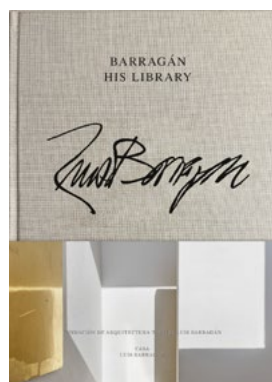
Luis Barragán: His Library

Text by David Jiménez, Alfonso Alfaro, Jorge Esquinca, Sarah Alexandra Obregón Davis.

Discover the intellectual and emotional influences behind Barragán's architectural vision through an unprecedented peek at his personal book collection

This book offers an intimate exploration of the creative universe of Luis Barragán through the lens of his personal library, housed in his home-studio in Mexico City, now the Casa Luis Barragán Museum, considered to be one of his most important buildings. More than a survey of an architect's work, this volume reveals the inner life of Mexico's most influential architect and the 1980 Pritzker Prize laureate by tracing the books, authors and ideas that shaped his vision. Barragán was an avid reader who understood books not only as sources of knowledge but as emotional bridges to friends, collaborators and kindred spirits. His library emerges here as a living archive—one that reflects his deep engagement with art, spirituality, landscape and modernity. Moving through this space is to enter a world governed by silence, solitude and serenity: essential values that permeate both his architecture and his way of life. The publication is enriched by a visual essay by acclaimed photographer David Jiménez, whose images capture the subtle interplay of light and shadow, intimacy and stillness, revealing the quiet beauty of the spaces where Barragán fused traditional Mexican architecture with international modernism.

Luis Barragán (1902–88) was born in Guadalajara and lived and worked primarily in Mexico City, where he also died. An architect and engineer, Barragán is regarded as the most prominent figure in modern Mexican architecture. His architectural approach embraces the principles of Modernism while remaining deeply rooted in Mexican tradition.



RM/FUNDACIÓN DE ARQUITECTURA TAPATÍA LUIS BARRAGÁN/CASA LUIS BARRAGÁN

ISBN 9788410290655

U.S. \$75.00 CAD \$105.00 GBP \$60.00

Clth, 9 x 12.75 in. / 192 pgs / 88 color / 6 b&w.

December/Architecture & Urban Studies

Territory: NA UK incl IE





Concrete New York

A Photographic and Architectural Survey of New York City's Brutalist and Concrete Buildings

Edited by Derek Lamberton. Text by Allison C. Meier. Photographs by Jason R. Woods.

BLUE CROW MEDIA

ISBN 9781912018468

U.S. \$35.00 CAD \$49.00

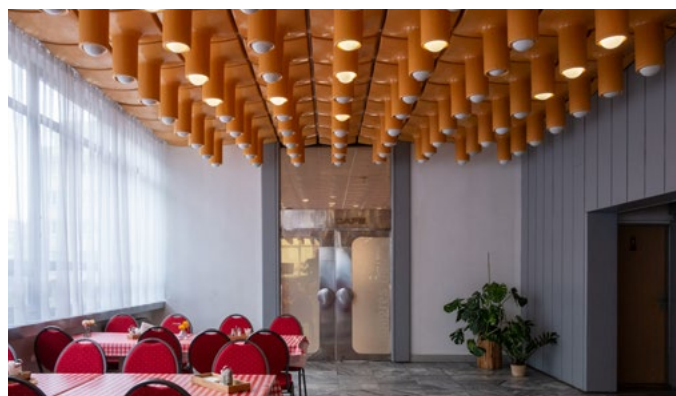
Pbk, 5.5 x 7.75 in. / 160 pgs / 72 duotone.

Available/Architecture & Urban Studies

Territory: NA ONLY

Exploring the Big Apple's finest concrete and Brutalist landmarks across all five boroughs

This book is a comprehensive guide to New York City's Brutalist and concrete architecture, documenting more than 50 buildings across the five boroughs through original photography by Jason R. Woods and insightful text by Allison C. Meier. Spanning the experimental postwar decades through to the present, it explores how concrete transformed New York's architectural landscape. The selection brings together internationally recognised landmarks, including the Solomon R. Guggenheim Museum, TWA Flight Center, MetLife Building and Marcel Breuer's former Whitney Museum, with lesser-known but equally compelling works such as the Church of the Crucifixion, Bronx Community College, Stephen Wise Towers Playground Horses, the Spring Street Salt Shed and Battery Harris at Fort Tilden. Housing, museums, churches, libraries, infrastructure, universities and public spaces are considered alongside contemporary buildings by Studio Gang, David Adjaye, Steven Holl and others.



Socialist Hotels

Edited by Damon Murray, Stephen Sorrell. Introduction by Caroline Eden. Photographs by Elena Amabili.

FUEL PUBLISHING

ISBN 9781068294617

U.S. \$34.95 CAD \$48.95

Hbk, 8 x 6.5 in. / 248 pgs / 297 color.

October/Photography

Territory: NA ONLY

From Brutalism to Modernism, via Futurism—the first-ever compilation of hotels from the Soviet era

Socialist hotels were state-constructed buildings used by visiting government workers, ordinary citizens and even the occasional capitalist guest from the West. Today, they are a fascinating legacy of a Soviet architectural, social and cultural idiosyncrasy. This epic photographic project—spanning 153 hotels across 31 countries—chronicles the architecture of hospitality and leisure in Eastern Europe and the post-Soviet space. Many were built in imposing styles: Brutalist and Modernist structures emphasizing scale, functionality and the power of the state. Collected here for the first time are an amazing range of examples, from the grand Socialist Realism and Neoclassical details of the Stalinist era (such as the Interhotel, Georgia) and the Soviet Modernism that marked a shift away from excess toward austere, concrete structures (Hotel Traian, Romania) to the futuristic and gravity defying (Sevan Writers' House, Armenia). As socialism waned, the hotels became privatized, increasingly undergoing modernization or even demolition, to be replaced with global brands. *Socialist Hotels* is a unique survey of a contemporary Soviet architectural diaspora, documenting remaining examples of this disappearing phenomenon.



three six five: prompts, acts, divinations (an inexhaustible compendium for writing)

By Lucy Ives. Illustrations by Nick Mauss.

For both aspiring and experienced authors, Ives' collection of writing exercises opens the door to a new world of possibilities to imagine, think, remember and write

Though there are 365 exercises for writing in this book, *three six five* is not simply a book of writing exercises. It is a "how-to" book of questions rather than answers, a diary of contemplation and imagination, an ars poetica of expanding possibility. Tracing the lineage of Yoko Ono's *Grapefruit* and Raymond Queneau's *Exercises in Style*, Lucy Ives here offers encouragement, candor and a deep appreciation for the vagaries, wonders and challenges of writing life. These prompts—in alchemical combinations with drawings by Nick Mauss—offer ways to become a (better) writer through observation, reorientation, inquiry, play and engagement with the world and its inhabitants. They invite the writer to learn and unlearn, to mine memory and forgetting, to enter impossible spaces and create new ways of telling time, to inhabit multiple, other and conflicting perspectives, to discover the elasticity of language and its constraints, to write by drawing, walking, listening and by being distracted.

Lucy Ives is a novelist, poet and critic. Her essay collection, *An Image of My Name Enters America*, won the 2024 Vermont Book Award in Creative Nonfiction. She has taught at Brown, Cornell and New York Universities and received a Warhol Foundation Arts Writers Grant.



SIGLIO

ISBN 9781938221378

U.S. \$36.00 CAD \$50.00 GBP \$30.00

Hbk, 6 x 7.75 in. / 416 pgs / 42 b&w.

Available/Literary Nonfiction

Territory: WORLD Except France



Love Days

By Ettie Stettheimer. Introduction by Mabel Capability Taylor.

MANDYLION PRESS

ISBN 9798988606178

U.S. \$32.00 CAD \$44.00 GBP \$26.00

Pbk, 5 x 7.5 in. / 592 pgs / 104 b&w.

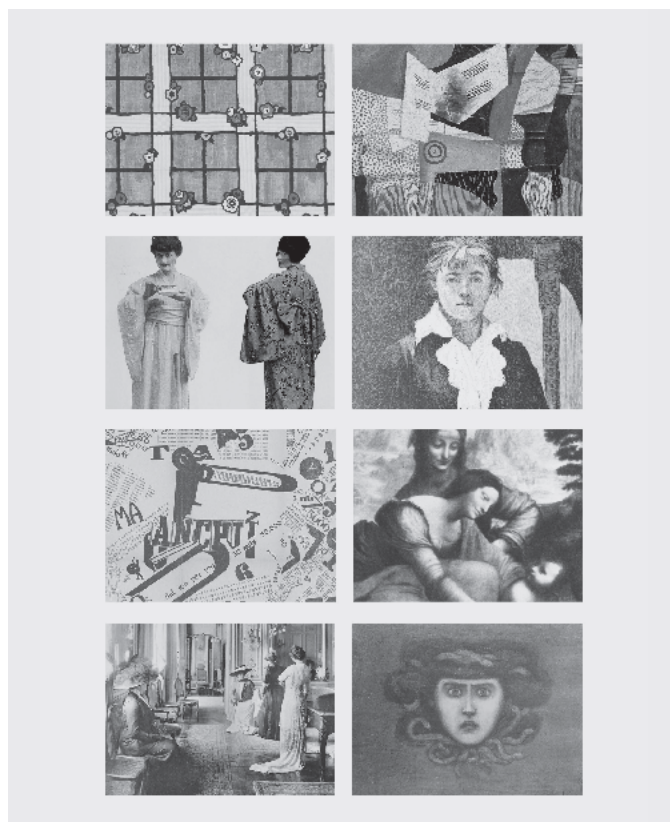
Available/Fiction

Territory: WORLD

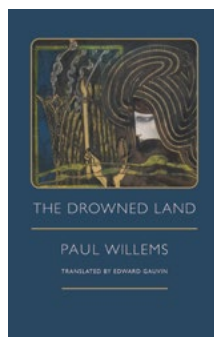
Ettie Stettheimer bares all in *Love Days*, revealing her life through a fictionalized salon of avant-garde artists

Meet Ettie Stettheimer's alter ego: Susanna Moore, a ravishing Greek scholar. Susanna has no trouble deciphering arcane texts, but when it comes to matters of the heart, she's lost in translation. Her desire for love, knowledge and the company of great artists carries her from New York and Berlin to Capri and Paris, but she can only run from herself for so long. Together with her sisters Florine and Carrie, Ettie hobnobbed with all the big names of the avant-garde scene at the turn of the century—see if you can spot the characters she modeled after Elie Nadelman, Robert Delaunay and Marcel Duchamp.

Ettie Stettheimer (1875–1955) graduated from Barnard College, received a master's degree at Columbia University and earned her PhD in philosophy at the University of Freiburg. In 1917, she made her literary debut under the pseudonym Henrie Waste, publishing *Philosophy: An Autobiographical Fragment*.



“The sun dazzled. Light would shatter on the Estuary’s wicked little waves, shards flying every which way, wounding the eyes. The Emperor of Aquelon had giant screens erected, and these were called lightsails. They were adorned with paintings on soothing themes: blue damson trees, pillars of water, clusters of violets, vast-statured oaks so restful in their aged golden foliage, dewy clouds of black carnations. Horizons, rather than fleeing toward a vanishing point, drew calmly close.”



The Drowned Land

By Paul Willems. Introduction and translation by Edward Gauvin.

WAKEFIELD PRESS

ISBN 9781962728133

U.S. \$14.95 CAD \$20.95 GBP \$13.00

Pbk, 4.5 x 7 in. / 96 pgs.

October/Fiction

Territory: WORLD

An exquisite novella following the collapse of a delicately erotic spell of lucid dreaming into nightmare and finally a sobering awakening into the promise of realism

The city of Aquelon is sheltered by moored lightsails, ensconced in a calm and misty land where the division between water and sky has dissipated. Its people are happy, free of jealousy and any ties to affection. The Emperor of Aquelon has signed a final law repealing all past and future laws and has cast his crown upon the waters. It is the era of the ineffable, without distinction between life and death, in which the lure of water leads even children to live and die as flowers, drowning themselves with smiles to drift toward a shoreless horizon of eternity. A traveler arrives at this paradise, speaking of Rome’s marble palaces and monuments—the land of Virgil with laws carved into stone. Aquelon’s reign of dream begins to come apart under the destructive force of desire and the violence of nothingness as rituals are broken and nights are consumed by shrieks of horror. Belgian author and playwright Paul Willems spent three years working on *The Drowned Land* before it was first published in 1990. Transforming his memories of the Drowned Land of Saeftinghe into an oneiric Atlantis, its ruins of reverie offer up a luminous pessimism.



Gardens and Imagination

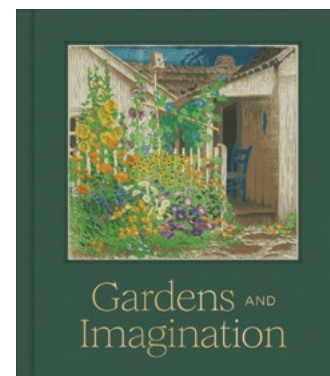
Framing Nature in Art

Text by Karen E. Haas, Courtney Leigh Harris, Meghan Melvin, Elizabeth Dospel Williams.

Artistic representations of gardens across history, cultures and mediums, featuring work by such disparate artists as Hokusai, Claude Monet and Hilary Pecis

A plot of land, a relaxing retreat, a formal landscape, a place of work: gardens carry a range of associations for individuals, communities and cultures alike. Spanning from the ancient Mediterranean to Renaissance Europe to the Edo period in Japan to the Qing dynasty in China to today, *Gardens and Imagination* considers how gardens have remained a source of artistic inspiration for millennia. Drawn from the holdings of the Museum of Fine Arts, Boston, this lush volume features both iconic representations of gardens as well as undersung depictions across a range of mediums, eras and cultures. Thematically organized, *Gardens and Imagination* features essays that probe the human impulse to influence, master and celebrate the natural world through cultivation, care and labor—all while exploring how countless artists have translated this phenomenon into their own visual aesthetics.

Artists include: Ansel Adams, Ruth Bernhard, William Blake, Karl Blossfeldt, Lilla Cabot Perry, Jean-Baptiste Carpeaux, Lois Conner, Nancy Crasco, Jan Cornelisz, Elizabeth Curtis, Gregory Crewdson, Imogen Cunningham, Gohar Dashti, Maria Richards Oakey Dewing, Jim Dine, Christian Dior, Claudio Eshun, Gisèle Freund, Wanda Gág, Agostino Gallo, Jay Lynn Gomez, Anthony Green, Katsushika Hokusai, Graciela Iturbide, Robert John Thornton, Justin Kimball, Salomon Kleiner, Tom Loeser, Dakota Mace, Kimathi Mafafo, Mary Mattingly, Michael Mazur, Asnaku Melese, Jean-François Millet, Claude Monet, May Morris, William Morris, Vik Muniz, Giovanni di Paolo, Hilary Pecis, Andrew Raftery, Yves Saint Laurent, John Singer Sargent, Marjorie Schick, Linda Threadgill, Edouard Vuillard, Barbara Westman, Yuan Yao, and many more.



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878469093

U.S. \$35.00 CAD \$49.00 GBP \$30.00

Hbk, 6.75 x 7.75 in. / 224 pgs / 150 color.

Available/Art

Territory: WORLD

A Cookbook for Iwan

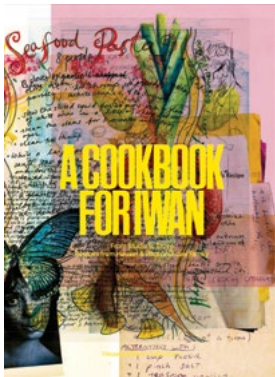
From Studio to Stove

Foreword by Tom Parker Bowles. Text by Beda Achermann, Rita Ackermann, Aufdi Aufdermauer, Karin Wegmüller, Larry Bell, María & Hermes Berrío, et al.

By artists, for artists—an oversize, eclectic collection of more than 200 recipes dedicated to and inspired by the generosity and hospitality of Hauser & Wirth's cofounder

Featuring over 200 recipes gathered from the personal culinary repertoires of contemporary artists, curators, chefs and collectors, *A Cookbook for Iwan* is an opportunity to discover and re-create the breakfasts, lunches, dinners, drinks and desserts that fuel the art world's global community. With a foreword by food writer and critic Tom Parker Bowles, the book's recipes are accompanied by handwritten notes, whimsical illustrations and playful photographs that capture the idiosyncrasies of its contributors. Among them are artists including Anna Maria Maiolino, who explains how to make a classic spaghetti alla Napoletana, and William Kentridge, who reveals how to make a cocktail often enjoyed in his studio. Annie Leibovitz, Lorna Simpson and Christina Quarles pass on family recipes, while Martin Creed and Jenny Holzer take a characteristically conceptual approach, with original artworks finding their place among the book's soups, stews, pastas and pies.

Contributors include: Ida Applebroog, Firelei Báez, Nairy Baghramian, Phyllida Barlow, Frank Bowling, Sonia Boyce, Mark Bradford, Barbara Chase-Riboud, George Condo, Martin Creed, Berlinde De Bruyckere, Zhang Enli, Charles Gaines, Jeffrey Gibson, Catherine Goodman, Rodney Graham, Jenny Holzer, Roni Horn, Daniel Humm, Luchita Hurtado, Pierre Huyghe, Rashid Johnson, William Kentridge, Annie Leibovitz, Takesada Matsutani, Musa Mayer, Hans Ulrich Obrist, Angel Otero, Piet Oudolf, Nicolas Party, Christina Quarles, Pipilotti Rist, Barry Rosen, Björn Roth, Mika Rottenberg, Anri Sala, Annabelle Selldorf, Amy Serald, Cindy Sherman, Lorna Simpson.



HAUSER & WIRTH PUBLISHERS

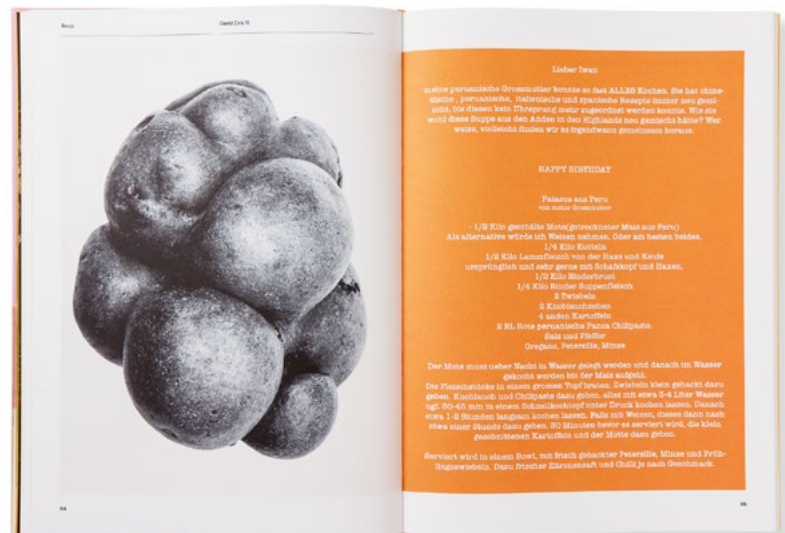
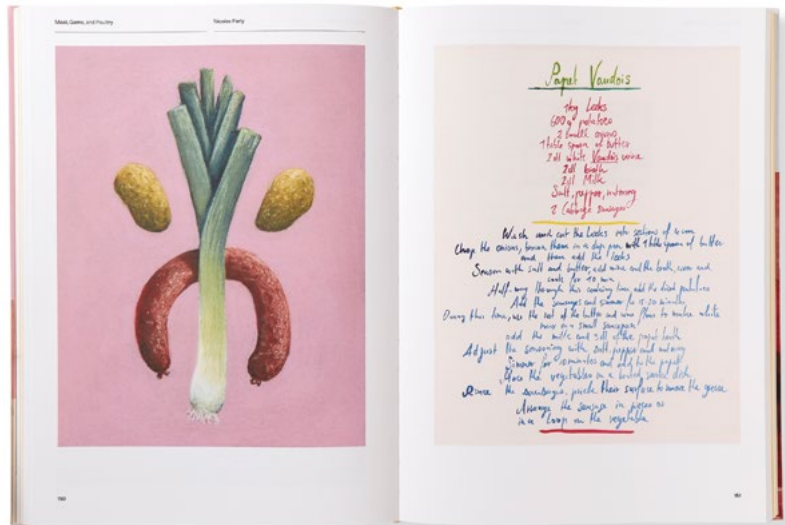
ISBN 9783907493274

U.S. \$70.00 CAD \$98.00

Hbk, 9.25 x 12.75 in. / 372 pgs / 352 color / 54 b&w.

October/Cookbook

Territory: NA LA





Edited with text by Dung Ngo.

Cutlery is an intimate part of our daily lives, a universal touchpoint that crosses cultures and generations. From the early 1900s to today, modern flatware has become far more than a tool. It is a testament to how design, technology and culture both reflect and shape the way we live. In this unprecedented compendium of over 500 designs—the most comprehensive book available on the topic—the often-overlooked artistry of flatware takes center stage, revealing how designers reinvented these humble items in response to new materials, social change and evolving aesthetics.

Organized chronologically, *Knife Fork Spoon* presents iconic flatware by designers such as Josef Hoffmann, Russel Wright, Gio Ponti and Isamu Noguchi, as well as highlighting lesser-known and experimental designs from Europe, the United States, Japan and beyond. In addition to the standard table sets, the book also includes innovative flatware for children, airline and travel, and accessible designs for those with limited dexterity. The last chapter includes new flatware commissioned specifically for this book, produced using 3D printing, which is revolutionizing how cutlery is designed and produced. By tracing pivotal historical moments alongside forward-thinking designs, *Knife Fork Spoon* invites readers to discover a new appreciation for these familiar objects.

Artists and designers include: Carl Aubock, Mattia Bonetti, Achille Castiglioni, Zaha Hadid, Arne Jacobsen, Misha Kahn, Minjae Kim, Enzo Mari, Nifemi Marcus-Bello, Isamu Noguchi, Gio Ponti, Carl Pott, Andrée Putman, Jacqueline Rabun, Carlo Scarpa, Philippe Starck, Katie Stout, Vivianna Torun Bulow-Hube, Robert Venturi & Denise Scott-Brown, Tapio Wirkkala, David Wiseman, Russel Wright and many more.



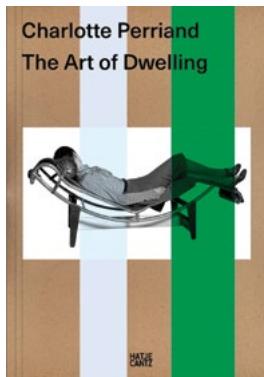
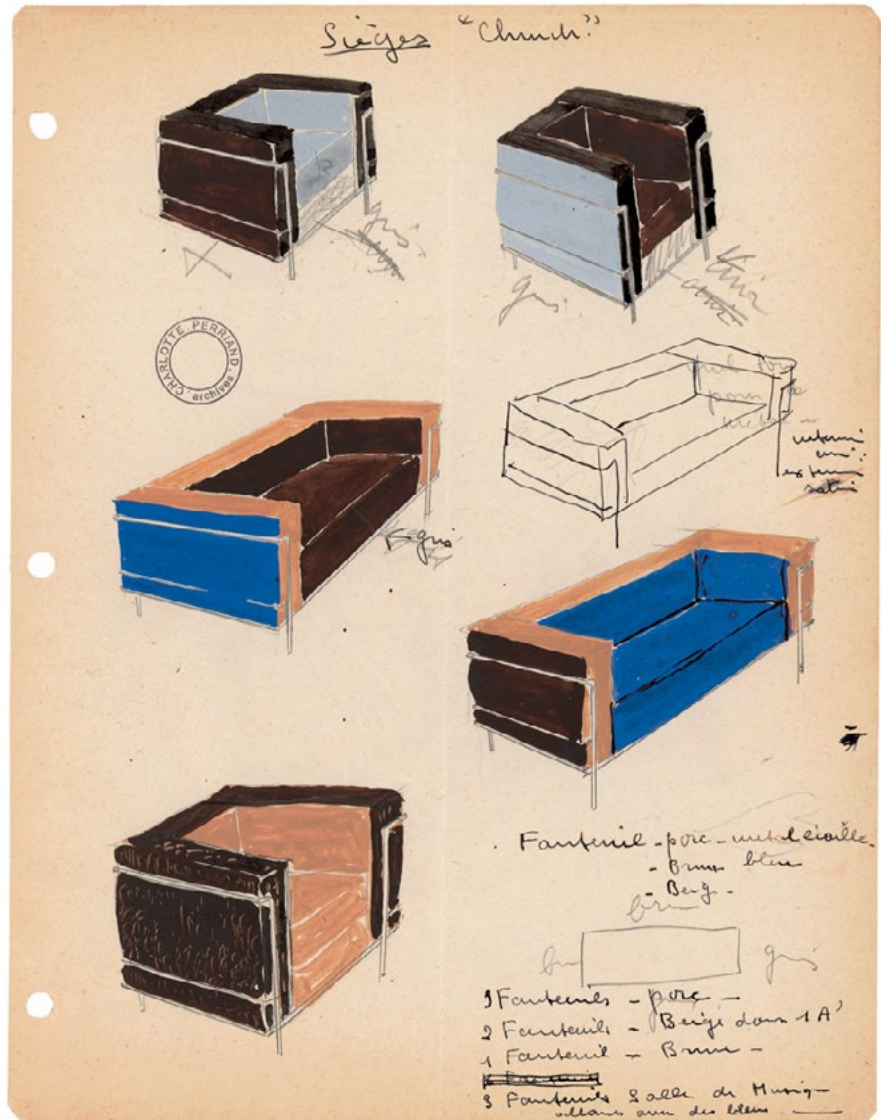
AUGUST EDITIONS
ISBN 9781947359147
U.S. \$85.00 CAD \$119.00 GBP \$68.00
Hbk, 8 x 10 in. / 600 pgs / 600 color.
October/Design
Territory: WORLD

Charlotte Perriand: The Art of Dwelling

Edited by Katia Baudin, Waleria Dorogova, Harald Krejci, Marko Daniel. Text by Jacques Barsac, Katia Baudin, Véronique Boone, Emanuele Coccia, Pia Debray Sandelin, Waleria Dorogova, Katharina Ehrl, Barbara Herzog, Michel d'Hoe.

Newly translated and never-before-published materials from Perriand's personal archive offer an intimate look at the modernist designer beloved by generations

Guided by a humanistic philosophy that intertwined people, nature and art, **Charlotte Perriand** (1903–99) championed social progress through designs that were both functional and beautiful. Always navigating the balance between tradition and innovation, industry and nature, her approach to practical, forward-thinking living spaces continues to inspire generations of creatives worldwide. Her legacy stands for commitment, ecological responsibility and a deep belief in the potential of design in shaping a better future. This groundbreaking and comprehensive monograph celebrates one of the most influential designers and architects of the 20th century—and reveals the striking relevance of her work today. Featuring newly translated manifestos written over five decades, original research and previously unpublished material from Perriand's Paris archive, *The Art of Dwelling* presents a portrait of a visionary who imagined living spaces beyond geographic, political and temporal boundaries. From her collaboration with Le Corbusier to the landmark alpine architecture Les Arcs, it becomes clear how Perriand drew on cultural traditions and technological innovation to understand design as a social mission.



HATJE CANTZ

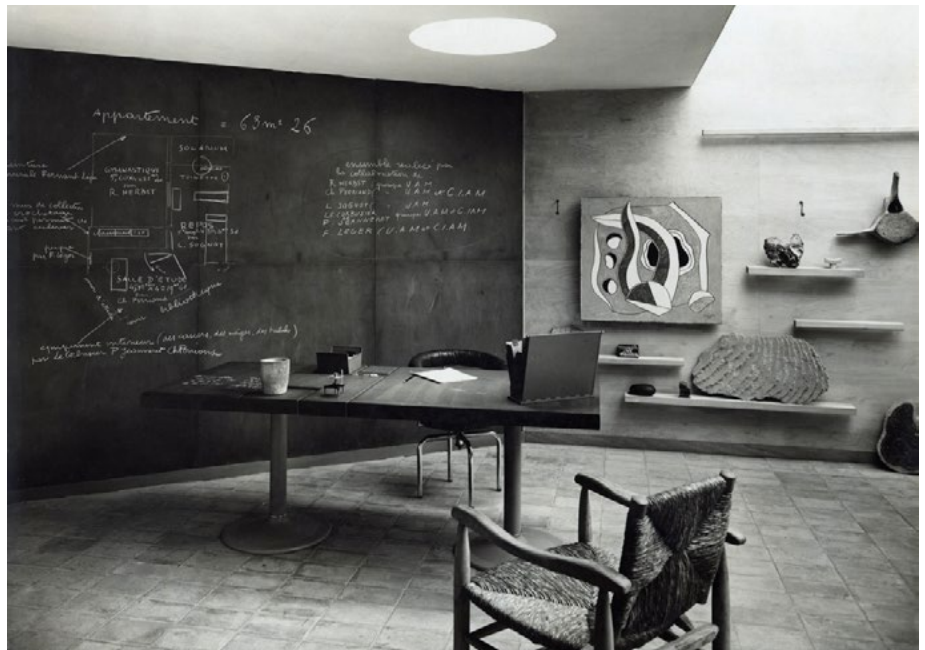
ISBN 9783775761659

U.S. \$55.00 CAD \$77.00

Hbk, 7.5 x 10.25 in. / 272 pgs / 200 color.

Available/Design

Territory: NA LA



Designed to Be Red: Native American & Indigenous Graphic Works

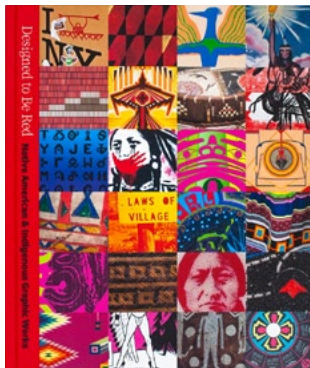
Edited with text by Brian Johnson.

The first publication dedicated to Indigenous typography, poster design, lettering and graphic arts across the Americas

Design history has a problem. Native American and Indigenous peoples have been making decisions about form, function, communication and meaning for millennia—and the canon has looked right through them. Mythmakers and marketing teams have long used graphic design to tell stories about Native Americans, First Nations, Métis, Alaska Natives and other Indigenous peoples rather than with them, creating reductive and harmful representations of a living, vibrant and varied group of people.

Yet Native graphic art has a rich history that shows that its practitioners are innovators who have created dynamic, subversive and optimistic work. Modern graphic expressions such as posters, digital fonts and even stenciled cars intertwine with traditional Indigenous pottery, weavings and paintings. Through examples spanning nearly two centuries and representing over 80 tribes and nations, *Designed to Be Red* reveals and celebrates design histories that have always existed alongside, despite and in resistance to dominant colonial narratives, illustrating the full spectrum of Native life.

Artists include: Neal Ambrose-Smith (Flathead Salish, Métis and Cree), Crystal Worl (Tlingit/Deg Hit'an Athabascan), Terran Last Gun (Piikani), Marie Watt (Turtle Clan, Seneca Nation of Indians, Haudenosaunee Confederacy), Melissa Cody (Diné).



DELMONICO BOOKS

ISBN 9781636812113

U.S. \$45.00 CAD \$63.00 GBP \$38.00

Hbk, 9 x 10.75 in. / 240 pgs / 159 color.

Available/Design

Territory: WORLD





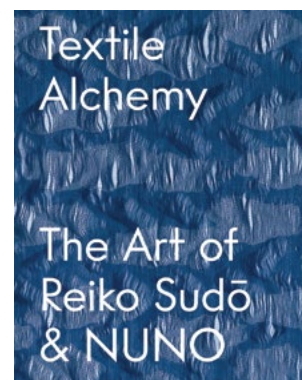
Textile Alchemy: The Art of Reiko Sudo & NUNO Special Edition

Edited with text by Sharon Sadako Takeda. Foreword by Michael Govan. Preface by Toyo Ito, Kunihiko Moriguchi. Text by Rika Iezumi Hiro, Ryu Niimi, Naomi Pollock, Reiko Sudo.

Metallic gauzes, feathery organzas and shimmering silks: an ode to the lush and experimental textiles of Reiko Sudo

Since joining NUNO ("fabric" in Japanese) in 1984 and becoming the firm's creative director in 1987, Reiko Sudo has pioneered innovative fabrics that merge tradition with technology, and handcraft with experimentation. *Textile Alchemy* accompanies the largest presentation of Sudo's textiles in the United States and showcases approximately 100 fabrics alongside sketches and prototypes that immerse visitors in NUNO's shifting textures and inventive surfaces—from rust-dyed rayons and feathers encased in silk organzas to chrome-plated fabrics and upcycled plant-fiber weaves. This richly illustrated publication explores Sudo's career through essays examining her design philosophy, NUNO's place in contemporary Japanese culture and the groundbreaking technical innovations behind the firm's renowned textiles. Featuring striking photography of both finished textiles and fabrication processes, the catalog offers an intimate encounter with works that have redefined the possibilities of fabric design—including Sudo's bespoke sputtered-metal curtains for LACMA's new David Geffen Galleries. This special edition is Swiss-bound with a gatefold featuring four NUNO fabric swatches. An affordable trade edition without swatches is also available.

Reiko Sudo was born in 1953 in Ishioka and studied textile production at Musashino Art University. She has been central to NUNO since its founding by Junichi Arai and continues to work as its creative director. She serves on the Design Advisory Board of Muji and is Professor Emeritus at Tokyo Zokei University.



DELMONICO BOOKS/LOS ANGELES COUNTY MUSEUM OF ART

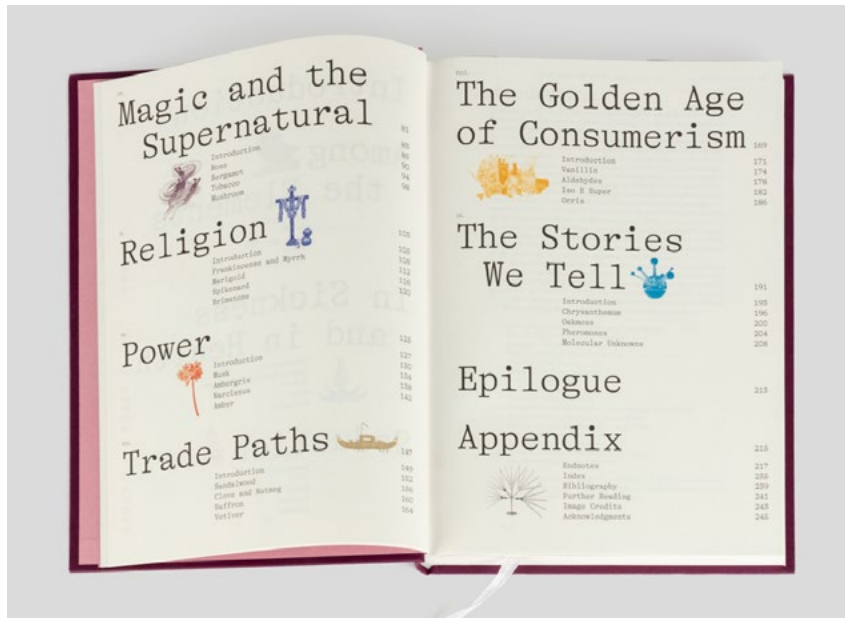
ISBN 9781636811727

U.S. \$85.00 CAD \$119.00 GBP \$70.00

Hbk, 9 x 11.25 in. / 176 pgs / 200 color.

Available/Design

Territory: WORLD



The Cultures of Perfume: Scents that Shaped History

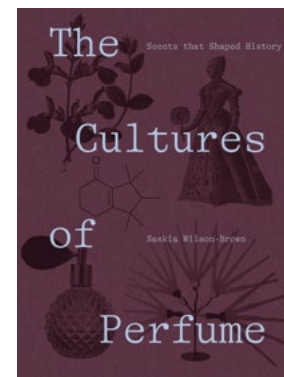
By Saskia Wilson-Brown.

A people's history of perfume—what the art of olfaction can teach us about ourselves and our common humanity

How do Las Vegas casinos convey the sensation of fresh water in the middle of a desert? What is the connection between unripe produce and the new popularity of green-smelling perfumes? And why do we love putting these scents and more on our skin?

This illustrated field guide to 36 distinct scent notes tells the story of smell and humanity's fascination with perfume through anecdotes, historical research and folk knowledge. With a smart and politically savvy style, author Saskia Wilson-Brown argues for scent as an art on a par with all other forms of art, and demonstrates how its appreciation and creation can be enjoyed by everyone. Nine thematic sections—Among the Elements; In Sickness and in Health; Seduction; Magic and the Supernatural; Religion; Power; Trade Paths; The Golden Age of Consumerism; and The Stories We Tell—move from the ancient origins of scent-making to the birth of the perfume industry and beyond to the speculative scents of outer space. Readers learn of the economic, chemical, political and psychological components of the dreamy florals, sparkling aldehydes, animalic musks and other materials behind some of the world's most recognizable scents. Designed by Brian Paul Lamotte, *The Cultures of Perfume* features a "Smell More" section after each chapter, in which readers can follow their interests (and their noses) to find recommendations for scents by independent brands.

Saskia Wilson-Brown founded the Los Angeles-based Institute for Art and Olfaction as a nonprofit advancing access and experimentation in perfumery. Her work has been featured in the *New York Times*, *W, Paper*, the *Hollywood Reporter*, *Art in America* and more.



D.A.P.
 ISBN 9781636811482
 U.S. \$39.95 CAD \$54.95 GBP \$32.00
 Hbk, 7 x 9.5 in. / 256 pgs / 261 color / 27 b&w.
 November/Fashion
 Territory: WORLD

The Bag: 200 Years, 5 Continents

Edited with text by Antonio Mancinelli. Text by Olivier Saillard, Emanuele Coccia, Beatrice Manca.

Practical, playful, portable—the history of the bag across two centuries, from high-concept couture to the everyday carryall

The bag has been used by humans since time immemorial. Even when people had not yet invented clothing to cover themselves, they had already created containers to carry things in. Over the ages, the bag has undergone continual evolution and these shifts have been represented across art, referenced in literature and in film, and symbolized in all forms of advertising. As an aesthetic accessory, the bag has cemented its place in the history—as well as the future—of fashion, with designers turning to the bag as an evergreen site for innovation and creativity.

Whether as functional as the shopping bag or as ornamental as an evening clutch purse, the form of the bag represents a means of transport for objects of the most varied kind, an extension of the domestic walls outside the home. Its use is an act that accompanies men and women—of all stripes and across all societies—on their daily movements.

This volume chronicles an entire universe of bags spanning the 19th century to the present: from the formal to the everyday, from travel bags to change purses and beyond. There are familiar, iconic bags by designers such as Salvatore Ferragamo and Karl Lagerfeld, as well as unique examples—antique Bakelite-handled purses or beaded Iroquois souvenir bags from the 1890s. Some crafted out of fine leather or fabric, others embroidered or decorated with sequins, the varied bags, taken together, form a collective and kaleidoscopic vision of an accessory that is as versatile and timeless as it is indispensable.



MARSILIO ARTE

ISBN 9791254633281

U.S. \$59.95 CAD \$84.00 GBP \$49.99

Hbk, 9.5 x 11.5 in. / 240 pgs / 350 color.

November/Fashion

Territory: WORLD



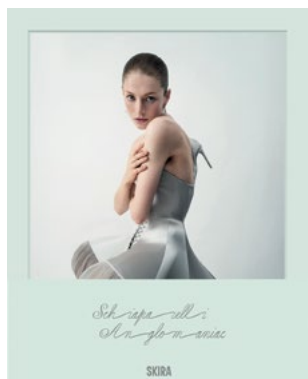
Schiaparelli: Anglomaniac

Edited by Thierry-Maxime Lorient. Foreword by Dua Lipa.
Text by Robin Muir, Trino Verkade. Conversations with Nick Knight, Stephen Jones, Pat McGrath, Guido Palau, Nadia Lee Cohen.

Nearly 50 UK artists, photographers, performers and designers pay tribute to Schiaparelli's 21st-century innovation under its new creative director, Daniel Roseberry

A multidisciplinary and multigenerational group of British artists, photographers, illustrators and performers have enthusiastically supported and contributed to the arrival of Daniel Roseberry at Schiaparelli. Inspired and influenced by his unique perspective and creativity, they are embracing this collaborative conversation between artists in the tradition of Elsa Schiaparelli. This mint-green hardcover confection, with a foreword by pop star Dua Lipa, is a tribute to that relationship across generations, celebrating diversity, pluralistic beauty, the wit of some and the technical mastery of others. Bringing together close to 50 creatives from different eras, from historical photographers to established artists and today's in-demand designers, *Anglomaniac* enshrines Roseberry's unconventional approach to couture, through which he has propelled Schiaparelli into the future.

Contributors include: Campbell Addy, Cecil Beaton, Jacquetta Crook, David Downton, Kyle Galvin, Marc Hibbert, Nadine Ijewere, Nadia Lee Cohen, Pat McGrath, Davey Sutton, Charlotte Wales, Tim Walker, Harley Weir, Aidan Zamiri.



SKIRA

ISBN 9788857255569

U.S. \$90.00 CAD \$125.00

Hbk, 9.5 x 12 in. / 256 pgs / 210 color.

Available/Fashion

Territory: NA LA



NIGO's partnerships, there is a deep respect for and interest in the past, while always reinventing and creating something new. This move to high-end fashion culminated in a joint collection between NIGO and long-time friend and collaborator, Pharrell Williams, for Louis Vuitton's Men's line in January 2025.

However, it is not only brands that benefit from having "NIGO" next to their names, but up-and-coming designers and artists too. Since the beginning of his career, an important part of NIGO's craft has been amplifying voices from the underground and the margins. In the 1990s, this took the form of New York street artists or Japanese hip-hop and Shibuya-kei stars. Over thirty years on, he is still using seats of influence and platforms to champion those who excite him, his eye as keen as ever to find voices that represent the youth culture of the present that shapes the mainstream today. The importance NIGO places on mentorship and patronage perhaps stems from his own experiences coming up as a young DJ and stylist, when he was taken under the wing of fashion, music and culture pioneer, Hiroshi Fujiwara. Once a student, NIGO is now a master. Practitioners whom he admires and chooses to work with are often propelled into his spotlight. Such is another strand of the almighty "NIGO effect" – paving the way for others to follow in his path.

NIGOLD collection blazer, NIGO and UNITED ARROWS, 2015. Pharrell Williams wore this blazer at the Cannes Film Festival in 2015. Its print is based on an illustration by contemporary Japanese artist Eitaro Suzuki, who is known for his bright and bold depictions of nostalgic American scenes.



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NIGO: From Japan with Love

Edited by Rachel Hajek, Esme Hawes. Text by Pharrell, Johanna Agerman Ross, Tiffany Godoy, David W. Marx, NIGO.

The life and cultural impact of musician and streetwear pioneer NIGO, founder of A Bathing Ape, as told through clothes and ephemera from his personal archive

Working across street art, fashion, music and beyond, NIGO is a multifaceted artist, designer and creative director who has been shaping contemporary culture for over three decades, ever since he founded the influential streetwear label A Bathing Ape. His ability to draw from wide-ranging disciplines and cultural references has produced some of the most influential products in recent fashion history, such as the Bapesta sneaker. While partially inspired by vintage Americana, his clothing and shoe designs remain deeply rooted in Japanese subcultures.

Charting NIGO's inspirations, output and legacy from the 1980s to the present day, *From Japan with Love* takes a chrono-thematic approach. NIGO's life story is told primarily through objects from his personal archive and collections—many published here for the first time. These include collectible merchandise, garments, music and film ephemera and printed matter, complemented by his own voice and those of his peers. The book also explores NIGO's more recent discovery of pottery making, studying with ceramic artists and learning the rituals of the Japanese tea ceremony.

Tomoaki Nagao, known as **NIGO** (born 1970) founded streetwear brand A Bathing Ape in 1993 and served as its chief designer for 20 years. He is a member of Teriyaki Boyz and Honest Boyz, and has collaborated with artists such as Pharrell, ASAP Rocky and Flavor Flav. In 2021 he became Artistic Director at luxury fashion house KENZO.

In 2015 NIGO was approached by ABEMA, a new Japanese streaming service. To design their company logo, with the spread of smartphones, the company recognised that creative branding was required to compete and stand out. Keenly aware of the power of an eye-catching mascot, NIGO designed this animal character for ABEMA. He retained the green from the original logo, creating playful, dynamic branding that is immediately recognisable.



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Japan National Team Special Collection kit, NIGO and adidas, 2022. Designed for the 2022 World Cup, this shirt is signed by the entire Japanese national football team. Its colours were inspired by sakura smoothie, a traditional cherry blossom-coloured Japanese sweet wrapped in a cherry leaf.



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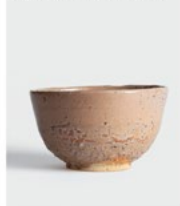
Hagi Tea Bowl (Masa King, 2024)



"Ryuhokuyū" glaze Tea Bowl (Takahashi Tetsuji Artist's, 2024)



Hagi Tea Bowl (Sakakura Shinbei King, 2025)



Seiji Tea Bowl (Takahara King, 2025)



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Yūichi Inoue, *Re* (2014), 1980, ink, paper. This artwork is in NIGO's personal collection. Created by the renowned 20th-century calligrapher Yūichi Inoue, the depicted ink character translates to "old age", signifying NIGO's transition into a new stage of life.



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THE DESIGN MUSEUM

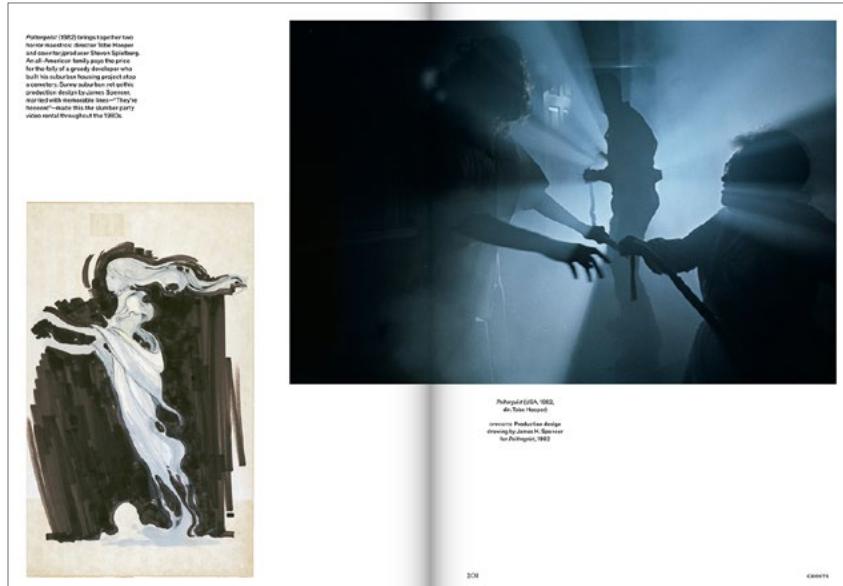
ISBN 9781872005911

U.S. \$34.95 CAD \$48.95

Pbk, 8.25 x 10.5 in. / 224 pgs / 150 color / 50 b&w.

Available/Fashion

Territory: NA ONLY



The Horror Show

Edited with text by Jessica Niebel. Foreword by Amy Homma. Preface by Willem Dafoe. Text by Nicholas Barlow, Tananarive Due, Kier-La Janisse, Carmen Maria Machado, Rebekah McKendry, Lindsay Nelson, Angela M. Smith. Afterword by Osgood Perkins.

This bone-chilling publication explores all things horror, from the gothic of *Nosferatu* to slasher classics like *Halloween*, to psychological thrillers and beyond

A spine-tingling tribute to horror's enormous cultural impact and enduring popularity, *The Horror Show* celebrates the genre's history, inextricably linked with the history of the moving image itself. With six themed sections—Gothic, Psychological, Science, Slasher, Religion and Ghosts—each chapter invites readers into its own peculiarly spooky setting, populated with the classic tropes characteristic of horror films. Packed with classic posters, behind-the-scenes snapshots, costume sketches, special effects designs, iconic props and much more, the book takes readers on a journey through a carnival of the creepy, curious, grotesque and gory. Including a preface by Academy Award-nominated actor Willem Dafoe and an afterword from Osgood Perkins, director of breakout horror hits *Longlegs* and *The Monkey*, *The Horror Show* drills into the mystery of horror's enduring appeal across generations and cultures.

Films include: *Alien*, *A Nightmare on Elm Street*, *Black Swan*, *Dracula*, *Frankenstein*, *Get Out*, *Halloween*, *Ju-on*, *Midsommar*, *Misery*, *Poltergeist*, *Ringu*, *Sinners*, *The Blair Witch Project*, *The Exorcist*, *The Shining*, *The Silence of the Lambs*, *The Substance*, *The Texas Chain Saw Massacre*.



DELMONICO BOOKS/ACADEMY MUSEUM OF MOTION PICTURES

ISBN 9781636812090

U.S. \$49.95 CAD \$69.95 GBP \$42.00

Hbk, 7.5 x 10.5 in. / 240 pgs / 196 color / 62 b&w.

Available/Film

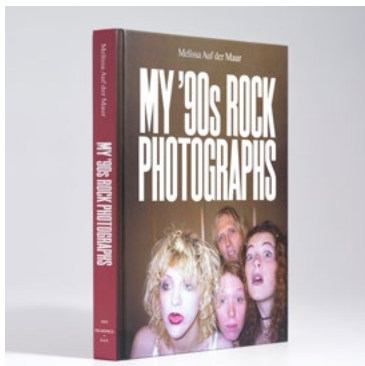
Territory: WORLD

Melissa Auf der Maur: My '90s Rock Photographs

Edited with text by Sophie Hackett, Jim Shedden. Foreword by Stephan Jost. Text by Melissa Auf der Maur, Ann Powers, Grace Elizabeth Hale, Kevin Moore, Michael Stipe.

From alt-rock bassist Melissa Auf der Maur—of Hole and Smashing Pumpkins fame—comes a photographic love letter to the last analog decade

As the bass player for the iconic '90s alternative rock bands Hole and Smashing Pumpkins, Melissa Auf der Maur toured the world, documenting life backstage, onstage and in the crowd. She instinctively turned the camera on herself as the most intimately available subject, as informed by her studies at Concordia University where her professor, Raymonde April, introduced her to the subjective self-portraits of Francesca Woodman. By the time she joined Hole for their *Live Through This* world tour, she requested a roll of 35mm film backstage at every venue. Her daily practice, continually documenting herself and her surroundings, expanded through her creative uses of self-timers and cable releases to take snapshots in the middle of performances. This dedication resulted in an extensive archive of over 10,000 photographs that go behind the scenes of rock-and-roll stardom—hanging out with Pavement, Sonic Youth and Beck; riding in the back of a limousine with Drew Barrymore; and idling time on the set of the music video for Hole's song "Celebrity Skin." She was even commissioned by magazines such as *Spin* to document Lollapalooza 1995 and the Tibetan Freedom Concert of 1996. Gritty and edgy, playful yet deeply personal, Auf der Maur's intimate photographs celebrate the independent spirit of the '90s and offer an insider's view of the decade before smartphones and digital recording software.



DELMONICO BOOKS/ART GALLERY OF ONTARIO

ISBN 9781636812083

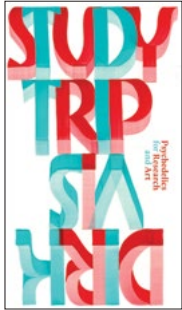
U.S. \$49.95 CAD \$69.95 GBP \$39.99

Hbk, 8.25 x 10.5 in. / 240 pgs / 250 color.

Available/Music

Territory: WORLD





Study Trip: Psychedelics for Research and Art

By Dirk Vis.

SET MARGINS' PUBLICATIONS

ISBN 9789083605296

U.S. \$24.95 CAD \$34.95

Pbk, 4.5 x 8 in. / 180 pgs / 35 color.

Available/Cultural Theory

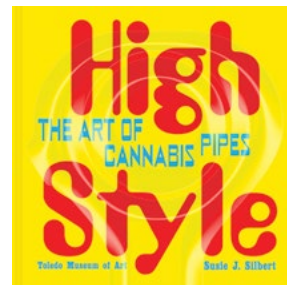
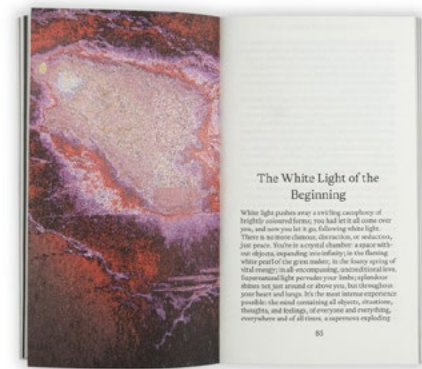
Territory: NA LA ASIA AFR ME

A lucid guide to psychedelics and their many uses, from the author of the bestselling *Research For People Who (Think They) Would Rather Create*

A study trip is a psychedelic journey you embark upon to learn about the world. Whether you are looking to integrate a single experience into your life, or you have your own dedicated practice; whether you work with plants, meditations or other techniques; whether you are a creative professional or you simply wonder how psychedelics are linked to art, this book will speak to you. Often clouded by taboo, the subject of psychedelics is approached in a fresh light in *Study Trip*, offering new structures for understanding the varied uses of psychedelic medicines, from the scientific to the spiritual and beyond.

Dozens of images elucidate the relationship between psychedelics and art and design. *Study Trip* offers an intelligent guide through the various artistic, scientific, social, material and spiritual issues around psychedelics, with the goal of helping you find your own way, and discovering your own deeper questions.

Amsterdam-based writer Dirk Vis (born 1981) is a Dutch author of poetry, fiction and essays. His last book, *Research for People Who (Think They) Would Rather Create* (Set Margins, 2021), has been reprinted and translated around the world.



High Style: The Art of Cannabis Pipes

Edited with text by Susie J. Silbert. Text by Borocentric, Hillary Brenhouse, Brian "Box" Brown, David Colton, Chris S. Duvall, Marble Slinger, Nicholas G. Meriwether, Pyroscopic, Whitebread.

MARQUAND BOOKS/TOLEDO MUSEUM OF ART

ISBN 9781646570607

U.S. \$55.00 CAD \$77.00 GBP \$45.00

Hbk, 11 x 11 in. / 152 pgs / 143 color.

Available/Design

Territory: WORLD

An illustrated history of an underexamined, yet flourishing art form with countercultural roots: glass cannabis pipe making

Since emerging as an art form in the underground scene of Grateful Dead concerts in the 1980s and 1990s, glass cannabis pipes have grown into a surprising and enduring art form. Its practitioners are considered folk heroes and art stars to legions of enthusiasts.

High Style is the first book to present the history and subculture of artist-made glass cannabis pipes in context. With unparalleled access to this reclusive field, and essays by leading scholars of the Grateful Dead, cannabis history, 21st-century psychedelic art and glass pipes, *High Style* explores the origins and development of the field, demonstrating its aesthetic diversity and its intersections with other American subcultures, from skateboarding and graffiti to Burning Man and Rainbow Gatherings.



The Shithole Opry Collector's Guide

By Derek McCormack

A jewelry collection designed for punk vampires in attendance at the Grand Ole Opry: McCormack's first foray into art and object-making is characteristically both absurd and obscene

Derek McCormack's devilish blend of art and fiction imagines a world in which Vivienne Westwood and Malcolm McLaren are vampires, designing punk-influenced jewelry for other vampires visiting the Grand Ole Opry, the mother church of country music. From safety pin fangs to punk Minnie Pearl pearl necklaces, *The Shithole Opry Collector's Guide* showcases all manner of star-studded shit from McCormack's "Hillbilly Heaven Collection," which he has been documenting on his instagram page @thegrandholeopry since early 2024. The project is a riff on Westwood and McLaren's work of the 1970s, which reimagined American rockabilly and rocker gear; it's also a perversion of the clean-cut Christian facade of country music. Most of all, it's a parody of the way fashion designers pirate the past for inspiration, as it poses the question: What if the past stole from fashion the way fashion steals from the past? *The Shithole Opry Collector's Guide* combines McCormack's novel art-objects with his most original writing to date: the result is spectacular and sinister, sidesplitting and spine-chilling.

Canadian artist and writer **Derek McCormack** (born 1969) is a cult figure born in Peterborough, Ontario, and currently based in Toronto. His work is characterized by its extreme brevity, absurdity and dark, often obscene humor. His 2004 novel *The Haunted Hillbilly* (Soft Skull) was named a "Best Book of the Year" by both *The Village Voice* and *The Globe and Mail*, and was a Lambda Literary Award finalist. His recent novels include *The Well-Dressed Wound* (2015) and *Castle Faggot* (2020), both published by Semiotext(e), and *Judy Blame's Obituary: Writings on Fashion and Death* (2021), published by Pilot Press.



CUSHION WORKS

ISBN 9798993054704

U.S. \$35.00 CAD \$49.00 GBP \$30.00

Pbk, 7.25 x 10.5 in. / 128 pgs / 250 color.

Available/Artists' Books

Territory: WORLD





Jackie Gleason: Library of the Paranormal

Edited by Christine Burgin, Andrew Lampert.

CHRISTINE BURGIN | FURTHER READING LIBRARY

ISBN 9780997645675

U.S. \$24.95 CAD \$34.95 GBP \$20.00

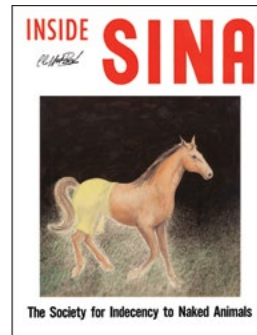
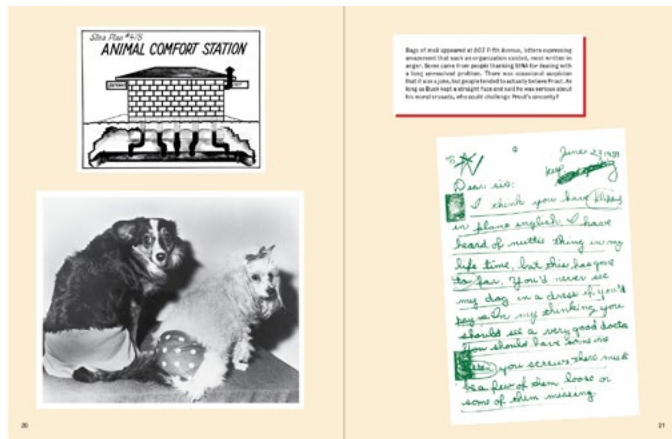
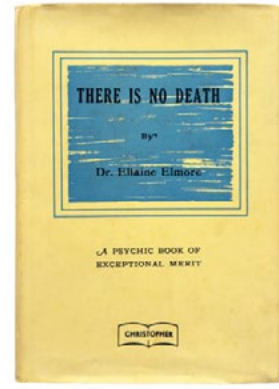
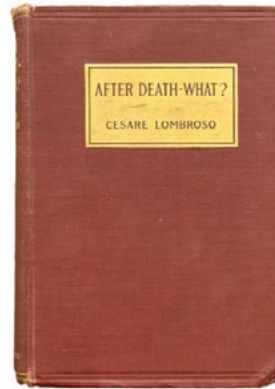
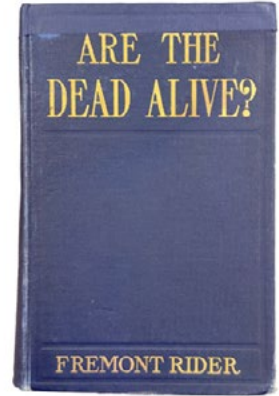
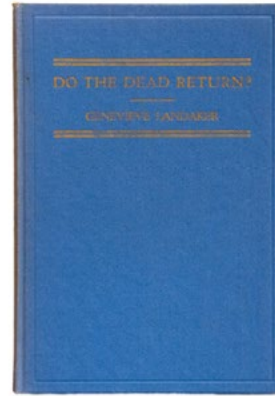
Hbk, 4.75 x 7 in. / 88 pgs / 75 color / 3 b&w.

Available/Popular Culture

Territory: WORLD

Comic legend Jackie Gleason (1916–87) was one of the biggest, most beloved and best paid stars of his time. His role as Ralph Kramden in *The Honeymooners* remains a veritable classic of television's early days. As big as his star was, Gleason never shied away from one of his favorite, nonmainstream topics: the occult. A high school dropout with a photographic memory and a major case of insomnia, he was an avid reader and spiritual searcher who looked for answers in the most unexpected places. Gleason was also a confirmed skeptic who believed that some grand cosmic scheme existed, but he could not say what it might ultimately be.

Additionally, Gleason amassed a staggering collection of over 3,000 esoteric books, ranging from scholarly studies to supermarket paperbacks. *Library of the Paranormal* lifts the lid on this treasure trove of arcana. A generous selection of colorful and quizzical covers from Charles Fort, L. Ron Hubbard and dozens more are reproduced alongside press excerpts and interviews in which Gleason manages to shoehorn his thoughts on ESP, aliens, life after death and other decidedly off-topic interests, including his failed plans in the early '50s to produce a television show devoted to paranormal experiences.



Alan & Jeanne Abel: Inside SINA

The Society for Indecency to Naked Animals

Edited by Andrew Lampert. Text by Alan & Jeanne Abel.

J&L BOOKS

ISBN 9780999365595

U.S. \$35.00 CAD \$49.00 GBP \$30.00

Pbk, 8.5 x 11 in. / 116 pgs / 1 color / 50 duotone / 70 b&w.

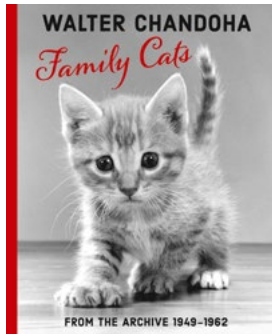
Available/Popular Culture

Territory: WORLD

An unprecedented exposé of an infamous hoax campaign to clothe animals that, decades later, remains completely uproarious

Perpetrated from the late 1950s through the mid-1960s, the Society for Indecency to Naked Animals (SINA) was a fabricated moralist campaign that received unimaginable amounts of international attention in newspapers, radio and on the TV news. Its goal? To clothe all animals higher than 4 inches and longer than 6 inches. Its leader? G. Clifford Prout, a bespectacled fuddy duddy with an inheritance to burn through and an even better catchphrase: "Decency Today Means Morality Tomorrow." A pioneering prank that lasted way longer than anyone would have expected, SINA was the comedic pipe dream of Alan and Jeanne Abel. They were joined in this confounding crusade by their friend, Buck Henry, who served as the organization's honorable spokesman in the years before he became an acclaimed actor and screenwriter (*The Graduate*, *To Die For*). *Inside SINA* tells the whole crazy story through Alan Abel's words and an eye-popping array of original documents, news reports, correspondence and photos.





Walter Chandoha: Family Cats

From the Archive 1949–1962

Foreword and illustration by Grace Coddington.

DAMIANI

ISBN 9788862088589

U.S. \$22.00 CAD \$30.00

Pbk, 6 x 9 in. / 48 pgs / 30 b&w.

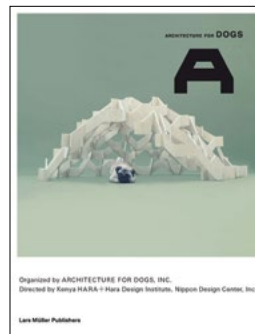
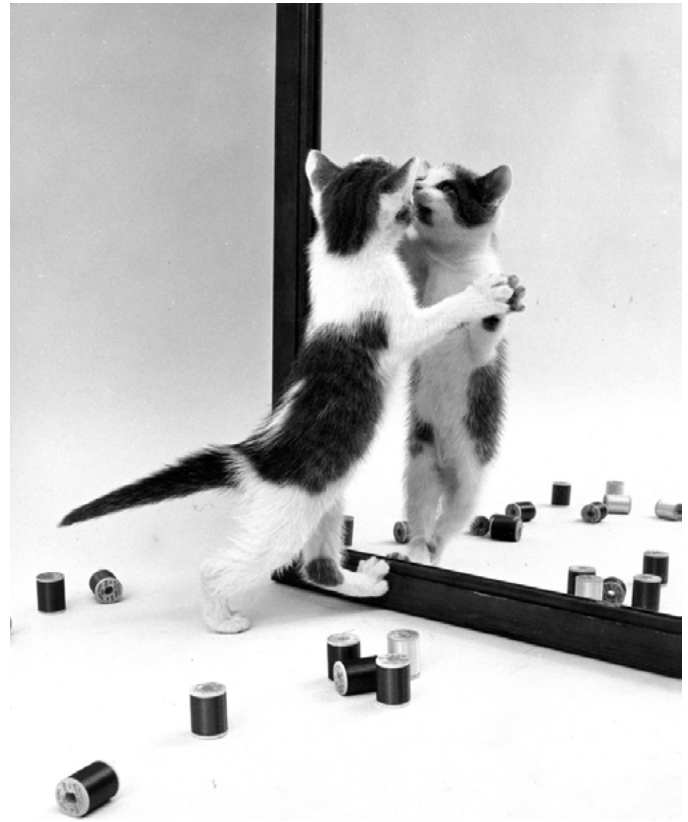
Available/Photography

Territory: NA LA

Rarely seen black-and-white photographs from the earliest years of Chandoha's expansive cat photography career

The undisputed king of cat photography, Walter Chandoha defined the visual language of cat portraits in an extraordinary practice spanning over 80 years. His signature lighting technique captured each cat's unique personality and created timeless, empathetic and downright adorable images that continue to inspire artists and photographers today.

Family Cats is a sweet and petite selection of black-and-white archival photographs hidden away for half a century. It includes images of Chandoha's original muse, Loco, whom he found and adopted during a New York City snowstorm in 1949. The other feline costars featured are the Chandohas' own family cats or rescue cats from an animal shelter in Greenwich Village. These cute and charming images are guaranteed to bring joy to the cat lover in your life.



Architecture for Dogs

Edited by Kenya Hara.

LARS MÜLLER PUBLISHERS

ISBN 9783037788233

U.S. \$50.00 CAD \$70.00

Hbk, 6.75 x 8.25 in. / 297 pgs / 200 color.

Available/Architecture & Urban Studies

Territory: NA LA

A tent for your terrier? A stroller for your Shiba? Bespoke canine designs from the world's leading architectural firms

It is hard to believe that today's pampered, spoiled and mostly housebroken dogs are descended from wolves. Thousands of years of cross-breeding, gene selection and domestication have turned *Canis lupus* into *Canis lupus familiaris*—man's best friend. Needless to say, humans have irreversibly altered nature, shaping their environments according to their own standards.

After centuries of subjugating dogs and molding them to our own designs, how can humans build furniture and spaces that accommodate each breed's special needs? Organized and edited by Kenya Hara, *Architecture for Dogs* collects outstanding examples of dog-centered design from leading architectural firms around the world. Atelier Bow-Wow builds a ramp for a smooth-haired dachshund, FGFM creates a glass-topped cocoon table for a Yorkshire terrier and MVRDV presents an interactive dog house for a beagle. With blueprints and detailed instruction manuals, each featured design offers insight into its underlying concept and how it responds to the specific breed it was created for.

This Book is a Camera

A Pop-up Book Camera

By Kelli Anderson.

A playful activity book that functions as a working 4x5 analog camera, complete with detailed instructions, photo paper and a companion lightmeter app

Authored by artist and designer Kelli Anderson, *This Book is a Camera* is a pop-up book that turns into a fully functional pinhole camera. It serves as a fun and educational way to learn about the basic principles of light while also making your own photographs. The book concisely explains—while actively demonstrating—how a structure as humble as a folded piece of paper can tap into the intrinsic properties of light to produce a photograph. Easily turn a bathroom or closet in your home into a darkroom and process photos using household supplies (baking soda, instant coffee and water). Your photos will cast your modern life in the warm analog glow of 1840s technology. The book includes: a piece of paper folded into a working 4x5 camera, a lightproof bag, five sheets of photo-paper “film,” development instructions (for household ingredients or photo chemicals), a companion lightmeter app for iPhone and Android (but any light meter will do if set to ISO 10 and f/228), and a satisfying demonstration of the connection between design & science/structure & function. Originally published by MoMA in 2015, this innovative bestselling activity book returns to print.

Kelli Anderson is a graphic designer, paper engineer, educator and author who uses design magic to connect people with the hidden talents of everyday things. Her previous publications include *Alphabet in Motion* (Katherine Small Gallery, 2025) and *This Book is a Planetarium* (Chronicle, 2017), which houses paper devices (including a planetarium) and has sold more than 100,000 copies.



KATHERINE SMALL GALLERY

ISBN 9780997175905

U.S. \$28.00 CAD \$39.00 GBP \$24.00

Hbk, 7 x 9 in. / 2 pgs.

Available/Design

Territory: WORLD





Aladin Borioli: Hives 2400 BCE–1852 CE

Text by Ellen Lapper, Aladin Borioli.

THE ICE PLANT/RVB

ISBN 9782492175718

U.S. \$32.00 CAD \$44.00

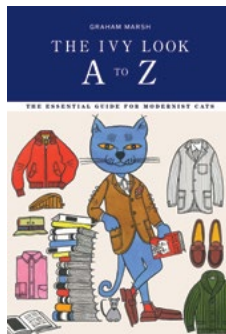
Pbk, 4.25 x 6 in. / 448 pgs / 375 b&w.

Available/Artists' Books

Territory: NA LA AFR ME

Forget what you know about the beehive and pick up this guide to apiaries from ancient times to the early modern world

Since the birth of the modern beehive in 1852, structural innovation in hive construction has entered a dormant period. By favoring the standardized box hive, beekeeping turns its back on the 4,400 years of architectural diversity. In an attempt to rectify this stagnation and to recover a fascinating fragment of design history, Aladin Borioli has maintained an open-ended and ongoing research project, *Apian*, which uses theoretical, iconographic and ethnographic methods to dissect the relationship between bees and humans. Originally published by RVB Books in 2020, this pocket-size, bilingual (English/French) artist's book traces archival evidence of the beehive from as far back as 2400 BCE. Borioli rejects a fixed narrative and makes way for polymorphism: introducing graphic design, photography and writing to retell the story of beehives. The 375 images offer a glimpse into this prolific history of architecture for nonhumans.



The Ivy Look A to Z

The Essential Guide for
Modernist Cats

By Graham Marsh

REEL ART PRESS

ISBN 9781915427007

U.S. \$29.95 CAD \$41.95

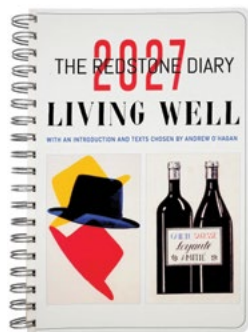
Pbk, 4.75 x 6.5 in. / 208 pgs / 180 color / 20 b&w.

Available/Fashion

Territory: NA LA ASIA AFR ME

An affordable and pocket-size glossary for Ivy Look devotees

Authored by a leading expert on the style, *The Ivy Look A to Z* is a celebration of the clothing and accessories of the Ivy Look. First emerging in the Ivy League schools of America's East Coast during the 1950s and '60s, the Ivy Look has had a lasting sartorial impact on fashion and culture. Democratic, stylish and comfortable, it has been embraced by presidents, film stars, businessmen and hipsters alike. With its understated yet carefully curated components, the Ivy Look embodies an approachable correctness and laid-back confidence. This visual lexicon showcases all the Ivy essentials and how to wear them—including D for Desert Boots, L for Loafers, M for Madras, O for Oxford Shirts and T for Trench Coats. Each entry is accompanied by original illustrations and text by Graham Marsh alongside period album covers, magazine advertisements, movie posters and photographs of Ivy icons such as Miles Davis, Steve McQueen and Paul Newman. With illustrations rendered in the style of a comic book, *The Ivy Look A to Z* offers a playful, approachable guide to a versatile, enduring style.



The Redstone Diary 2027

Living Well

Edited by Julian Rothenstein. Introduction and selected texts by Andrew O'Hagan.

REDSTONE PRESS

ISBN 9781739597658

U.S. \$24.95 CAD \$34.95 GBP \$20.00 SDNR50

Spiral bound, 6.5 x 9.5 in. / 160 pgs / 50 color /

4 b&w.

Available/Stationery

Territory: NA LA EUR ASIA AFR ME

The 2027 edition of the cult diary explores the manifold expressions of "living well"

There is a difference between living well and well-being: the 2027 Redstone Diary explores the many faces of how we can find the good life, or find solace in its absence. Can joy be found in a moment—a kiss, a spoonful of tiramisu, the memory of last night, the quiet repose of reading under a tree? Or is it a practice that takes a lifetime, money and good fortune to fulfill—Thoreau's retreat into the woods at Walden, the contemplation of the night skies, the studied nonchalance of bourgeois pleasures or even the satisfaction of baking, which one writer calls "love made visible." From the perfect cocktail recipe to the most effective break-up line to Marlene Dietrich's leopard-skin boots—through words and images—the 2027 Redstone Diary is a primer in how to live. With an introduction and texts selected by author and novelist Andrew O'Hagan, the journal offers advice, inspiration and moments of wonder and contemplation throughout the year.



ToiletEllen PapervonUnwerth Calendar 2027

Edited by Maurizio Cattelan, Pierpaolo Ferrari, Ellen von Unwerth.

DAMIANI

ISBN 9788862088640

U.S. \$30.00 CAD \$42.00 SDNR50

Spiral bound, 11 x 15.25 in. / 13 pgs / 13 color.

Available/Stationery

Territory: NA LA

A provocative and witty exchange of ideas, the 2027 calendar evinces the aesthetic affinities between von Unwerth and the Toilet Paper duo

This 2027 calendar is the product of a high-octane collaboration between German fashion photographer Ellen von Unwerth (born 1954) and the artistic duo behind *Toilet Paper* magazine, Maurizio Cattelan and Pierpaolo Ferrari. *ToiletEllen PapervonUnwerth Calendar 2027* presents a bold dialog between von Unwerth's sensual, ironic and high-gloss femininity and *Toilet Paper*'s hyper-saturated, surreal tableaux.

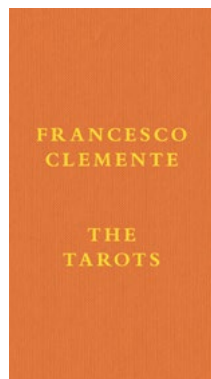
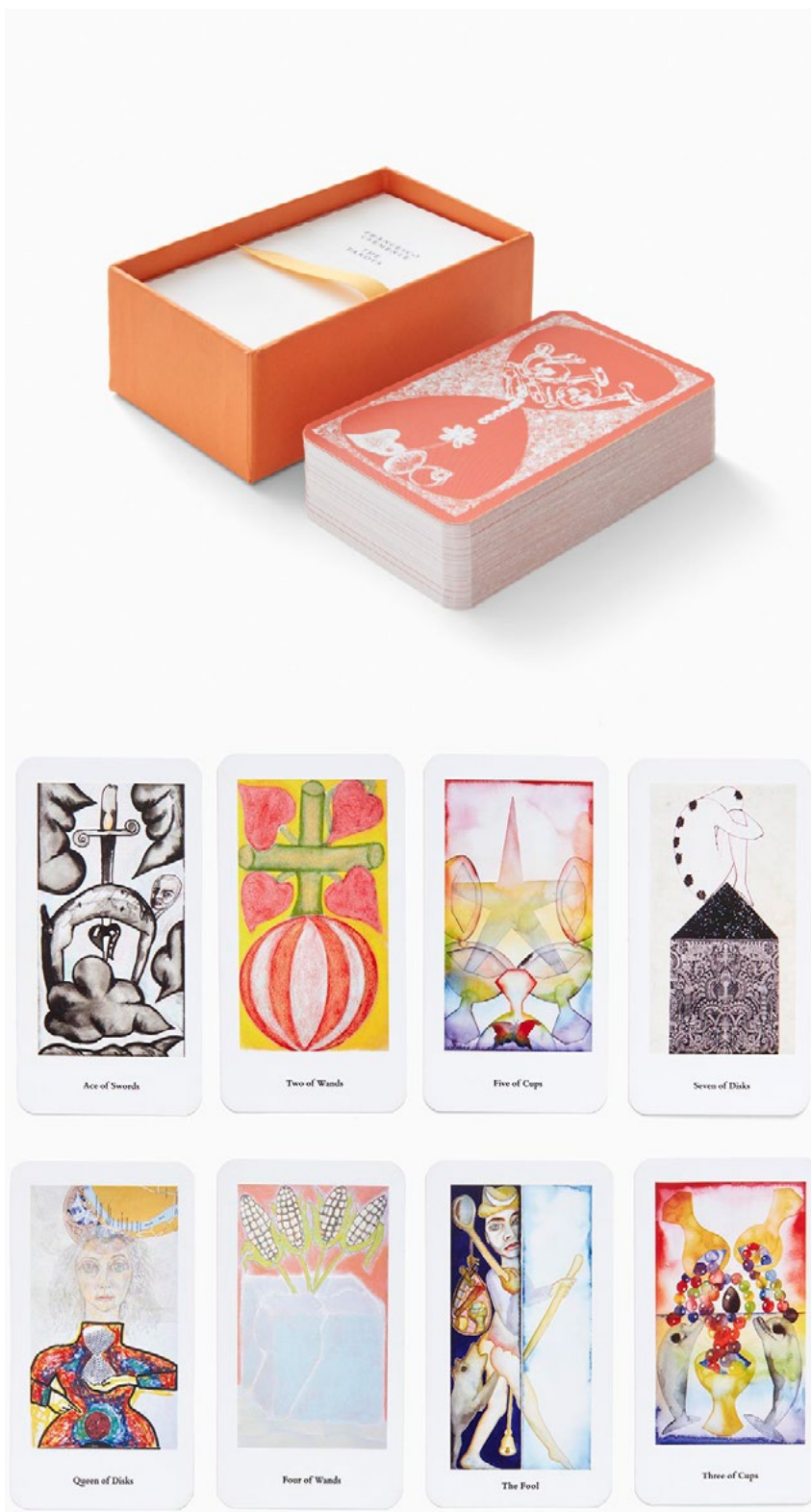
A model, resembling a vamped-up bunny rabbit, seductively bites a carrot as she poses on hands and knees atop a tufted ottoman; across the page, another model, captured in a cropped close-up, holds multiple hot dogs in her mouth. What von Unwerth depicts as sexy, arch comedy, the *Toilet Paper* duo depict as madcap farce. Playful, provocative and unapologetically excessive, the project transforms the calendar format into a collectible object—where pop aesthetics, seduction and subversive humor collide month after month.

Francesco Clemente: The Tarots

Edited by Sharon Delano.

Clemente uniquely reinterprets the tarot deck with a star-studded group of unexpected subjects

American Art Catalogues presents a fully illustrated 78-card tarot deck by the Italian and American artist **Francesco Clemente** (born 1952), accompanied by a guidebook written by the artist. Housed in a bespoke lidded box, the deck brings together Clemente's distinctive visual language with the symbolic structure of the tarot. Begun in 2008, the watercolor and gouache tarot cards depict family and friends, reflecting relationships central to Clemente's life and creative world. A New York resident since 1981, the artist draws many of his subjects from the city, including in the 22 Major Arcana cards, transforming the traditional tarot into a personal portrait of his community. Figures portrayed include Salman Rushdie, Fran Lebowitz, Jasper Johns, Philip Glass, Diane von Fürstenberg, Colm Tóibín and Scarlett Johansson, as well as artists Brice Marden, Helen Marden and Kiki Smith. Each card is rendered in Clemente's characteristically expressive hand, combining vivid color with symbolic imagery that bridges contemporary portraiture and the long-standing iconography of the tarot. The result is a deck that is both intimate and expansive, rooted in personal connection while engaging with a centuries-old divinatory tradition. The accompanying booklet, written by Clemente, illuminates the cards with his reflections and interpretations, helping readers understand the nature and significance of each card in the deck.



AMERICAN ART CATALOGUES

ISBN 9798902715528

U.S. \$50.00 CAD \$70.00 GBP \$40.00 **SDNR50**

Boxed, 3 x 5.5 in. / 164 pgs / 78 color cards and booklet.

Available/Artists' Books

Territory: WORLD