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d·a·p



SPRING/SUMMER 2007

BOOKS ON ART & CULTURE

From the World's Finest International, Independent & Museum Publishers



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Dear Reader,

We who handle books are people of the copy. We inhabit a world of reproductions, of pictures of pictures, which, as we stride into the age of digital reproduction, we cannot help but imagine as ever more “true” or “faithful” to the originals. We are in the thrall of a technological fantasy that we are always moving closer to perfect replication. But, however deep down in our psyches we long for the picture to capture the “real” original, the perfect moment, angle or frame must inevitably splinter kaleidoscopically into multiple, deviating, even conflicting pictures. Our age of reproduction is a paradox worthy of a Greek myth: a cautionary tale of increasingly precise copies that, in their infinite divergence from each other, belie the dream of fidelity. As German artist Gerhard Richter said in a 2001 interview with Robert Storr, “Today there are more *facts* that are changing.”*

Richter is, as veteran readers of the D.A.P. catalogue will have guessed, the artist of the picture on the front of the current issue. While to call someone “the painter of the picture” sounds more correct, the phrase “the artist of the picture” has a strange, unusual ring. This very strangeness is, to my mind, Richter’s identifying aesthetic signature across the diversity of his materials and styles: by painting pictures from, or, one might say, of photographs (and even of paintings), he creates pictures that, certainly in reproduction but also often in person, have the appearance of being photographs. It is thus that Richter very precisely pictures how reality appears to us. His works can be read as portraits of perception at a particular historical, technological and cultural moment . . . Ours.

You may think the Spring 2007 cover image is a reproduction of “Roses,” a 1994 oil on canvas. In fact it is not. Rather, it is a different entity altogether, “Roses, 1994” an offset poster edition published by Walther König in 2007. While it, like the other *Richter Poster Editions* listed on page 14 of the catalogue, is an offset print made directly from a transparency of the original painting, it is not a “technically perfect” reproduction, but a subtly altered reproduction that constitutes a new and autonomous work of art. If the “original” painting was, in fact, an altered “copy” of a photograph, now the painting has again been copied—and again altered—in still another medium. “We can never see for the first time,” Richter seems to be saying, “beware of what claims to be an absolute original demanding our fidelity.”

In a world where *facts* are changing with vertiginous speed, it behooves us all, as citizens, to look carefully at what at first appears too familiar.

We hope the selection of extraordinary new books included in this Spring 2007 D.A.P. catalogue gives you cause to pause—and look again.

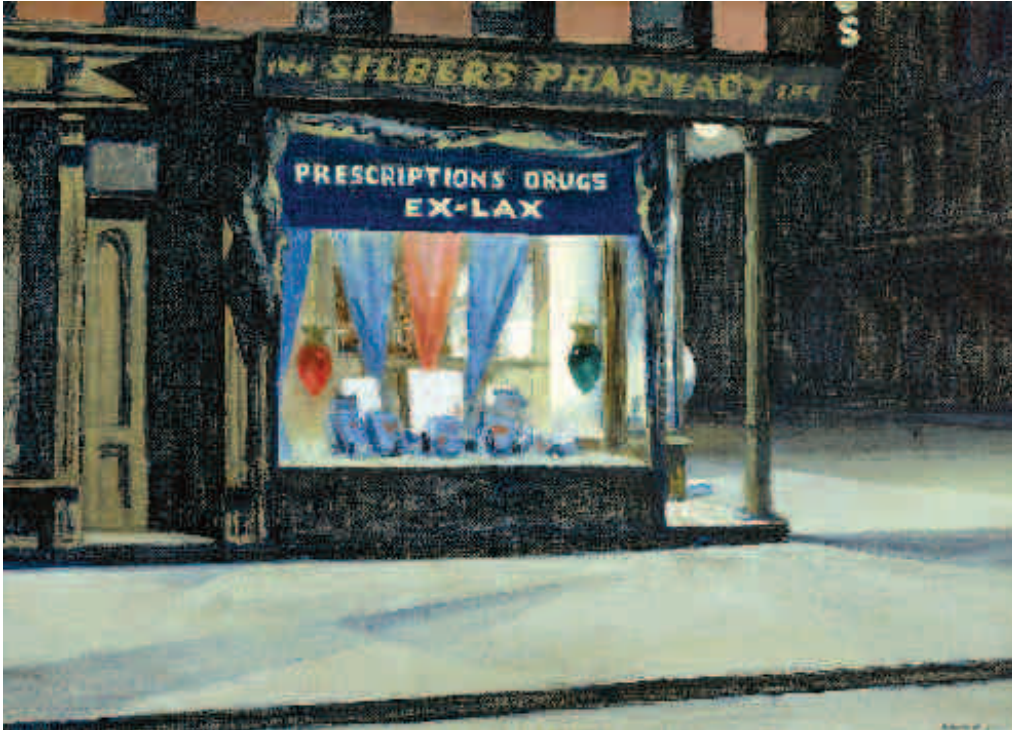
With kind regards,

Sharon Helgason Gallagher
Executive Director, D.A.P.

* Robert Storr, “Interview with Gerhard Richter,” *Gerhard Richter: Doubt and Belief in Painting* (New York: The Museum of Modern Art, 2003): page 183.

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Edward Hopper

Text by Carol Troyen, Judith Barter, Elliot Davis.

One of the most enduringly popular painters of the twentieth century, Edward Hopper produced many works now considered icons of Modern art. Canvases such as *Drugstore*, *New York Movie*, and the universally recognized (and often parodied) *Nighthawks* not only reshaped what painting looked like in America, but created a visual language for middle-class life and its discontents. This extensive new assessment of Hopper, which accompanies a major traveling exhibition, examines the dynamics of the artist's creative process and discusses his work within the cultural currents of his day—examining the influence not only of other painters, but also of such media as literature and film. And while most studies have tended to see Hopper as the great painter of alienation, this one takes a much broader, more nuanced, and ultimately more representative view. Spanning the entirety of Hopper's career, but with particular emphasis on his heyday in the 30s and 40s, *Edward Hopper* highlights the artist's greatest achievements while discussing such topics as his absorption of European influences, critical reactions to his work, the relation of Realism to Modernism, the artist's fascination with architecture, his depiction of women, and the struggle in his last years to produce original works. Illustrated with over 150 oils, watercolors and prints, and including essays by several noted scholars in the field and an extensive chronology and bibliography, this is the most comprehensive volume on Hopper produced in the last decade.

Edward Hopper

0-87846-712-2 / 978-0-87846-712-9

Clothbound, 10.5 x 11 in. / 288 pgs / illust. throughout.

U.S. \$65.00 CDN \$78.00

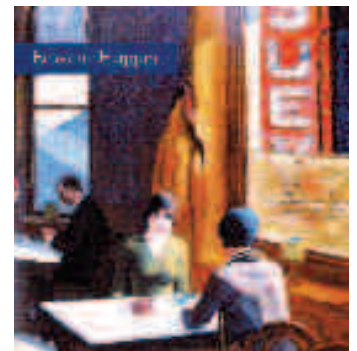
June/Art

Exhibition Schedule

Boston: MFA Boston, 05/06/07–08/19/07

Washington D.C.: National Gallery of Art, 09/07–01/08

Chicago: The Art Institute of Chicago, 02/08–05/08



Rembrandt's Nose

Of Flesh and Spirit in the Master's Portraits

By Michael Taylor.

The year 2006 marked the 400th anniversary of the birth of one of the greatest portrait painters that ever lived, the Dutch seventeenth-century master, Rembrandt. (The exhibition *Strokes of Genius: Rembrandt's Prints and Drawings* alone, which opened in November, 2005 at The National Gallery of Art in Washington, D.C., is one of the most popular of the decade and has drawn hundreds of thousands of visitors.) Although Rembrandt is among the most important artists in western history, and perhaps our greatest draftsman, no one has ever, until now, been able to pinpoint exactly how it was that he so precisely and effortlessly captured the spiritual essence of his subjects. This thrilling, insightful, sophisticated and yet accessible illustrated reading-format study, written by the preeminent scholar and translator Michael Taylor, will be as enlightening and delightful to Rembrandt scholars as to lay readers. Taylor looks at Rembrandt's self-portraits, his society portraits, historical paintings and biblical scenes, and identifies how it was that the artist rendered his subjects so alive, so full of earthy, flesh-and-blood vitality—which all boils down to his treatment of the nose.

Rembrandt's Nose is a gem of a book, an intimate, candid and extremely entertaining engagement with the works of art themselves, interwoven with racy historical snippets that contextualize the artist's breakthroughs and techniques. It includes some 49 reproductions, as well as a complete chronology of Rembrandt's life.

Michael Taylor was born in Washington, D.C. and raised in France. He attended Dartmouth College and did his graduate studies at the University of California at Berkeley. After receiving a PhD in Comparative Literature he settled in France, where he has been working in publishing and as a writer and translator. Taylor is the author of two previous books, published in French, one of them a biography of turn-of-the-century French poet Victor Segalen, plus an ongoing verse translation of the *Odes* of Horace, the first volume of which was issued by Greenwood Press in San Francisco. He is the translator or joint translator of some 20 art books, including Pierre Schneider's *Matisse*, Florian Rodari's *Collage, Pasted, Cut and Torn Papers*, the Matisse archives concerning the building of *The Vence Chapel* and, most recently, the Wildenstein Institute's catalogues raisonnées of the paintings of Edouard Vuillard and Camille Pissarro. Taylor teaches at Parsons School of Design in Paris and lives in a restored farmhouse in the Dordogne.

Rembrandt's Nose

1-933045-44-2 / 978-1-933045-44-3

Hardcover, 5.5 x 7.5 in. / 186 pgs / 49 color/ 49 b&w.

U.S. \$27.50 CDN \$33.00

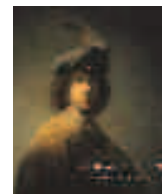
July/Nonfiction & Criticism

If the sitter is the lead actor of a performance, which is what a portrait is, in essence, then the nose is his understudy on the stage of the face. The nose stands in the center, the focal point of our gaze, if not the exact center, and demands that we notice it. It's a peacockish actor: too obvious, too egotistical, too histrionic. It upstages the rest of the face and would make us forget that its posturing is mere vanity and vacuity compared to the eloquence of the eyes and lips.

—Michael Taylor, *Rembrandt's Nose*



ALSO AVAILABLE:
Rembrandt's Journey
Hdcvr, U.S. \$60.00 CDN \$72.00
0878466770 / 9780892072842
MFA Publications





Jeff Wall

Foreword by Peter Galassi, Neal Benezra.

Text by Peter Galassi, James Rondeau, Jeff Wall.

Over the past three decades, Vancouver artist Jeff Wall's large color transparencies have won international acclaim. Wall has created a unique, seductive and complex pictorial universe by drawing upon philosophy, literature, nineteenth-century painting, Neo-Realist cinema and the traditions of both Conceptual art and documentary photography. Organized by The Museum of Modern Art, New York, and the San Francisco Museum of Modern Art, Wall's 2007 American traveling retrospective will include all of the artist's major works to date. In addition to color plates and illuminating details, the exhibition catalogue includes an essay by Peter Galassi that explores the full range of Wall's artistic and intellectual interests and offers fresh perspectives on one of the most adventurous creative achievements of our time. The essay is followed by an interview with the artist by James Rondeau, Curator of Modern and Contemporary Art at the Art Institute of Chicago, where the exhibition will be on view during the Summer of 2007. Also available from The Museum of Modern Art, New York: *Jeff Wall: Selected Essays and Interviews*, page 24.

Jeff Wall was born in 1946 in Vancouver, where he still lives and works. Though he has practiced photography since the 60s, his work has been most widely exhibited in the last two decades. Solo shows have been mounted in Frankfurt, Montreal, Basel, Los Angeles, London and Washington, D.C.

Jeff Wall

0-87070-707-8 / 978-0-87070-707-0

Clothbound, 9.75 x 10.75 in. / 168 pgs / 90 color / 30 b&w.

U.S. \$50.00 CDN \$60.00

February/Photography

Exhibition Schedule

New York: The Museum of Modern Art, 02/25/07–05/14/07

Chicago: The Art Institute of Chicago, 06/30/07–09/23/07

San Francisco: Museum of Modern Art, 10/27/07–01/27/08



Richard Serra Sculpture: Forty Years

Text by Kynaston McShine, Lynne Cooke, John Rajchman, Benjamin Buchloh.

The art of Richard Serra is internationally admired for its powerful material qualities and its searching exploration of the relationship between the work, the viewer and the site. Indeed, since his emergence in the mid-1960s, Serra is widely understood to have radicalized and extended the very definition of sculpture. Quite simply the most complete view to date of the work of one of the most important artists of the last half-century, *Richard Serra Sculpture: Forty Years* offers a detailed visual presentation and documentation of Serra's entire career, from his early experiments with materials like rubber, neon and lead to the environmentally scaled steel works of recent years—including three monumental new sculptures created for The Museum of Modern Art's 2007 retrospective, for which this volume was produced. The book contains major scholarly essays on the artist's work by Benjamin Buchloh, Lynne Cooke and John Rajchman, as well as an interview with the artist by Kynaston McShine, the Museum's Chief Curator at Large.

Richard Serra was born in San Francisco in 1939 and received his BFA and MFA at Yale University. He has exhibited extensively in major museums and exhibitions throughout the world, and has created site-specific sculptures for both public and private venues in North America and Europe. His most recent projects include an exhibition at the Museo Archeologico and Piazza del Plebiscito in Naples (2004), and an eight-part permanent installation "The Matter of Time" at the Guggenheim Bilbao, which was inaugurated in 2005. A survey exhibition of his work will be exhibited in Summer 2007 at The Museum of Modern Art.

Richard Serra Sculpture: Forty Years

0-87070-712-4 / 978-0-87070-712-4

Clothbound, 10.5 x 10 in. / 500 pgs / 450 duotone.

U.S. \$75.00 CDN \$90.00

June/Art

Exhibition Schedule

New York: The Museum of Modern Art, 06/03/07–09/24/07



ALSO AVAILABLE:

Richard Serra: Dirk's Pod

Hdcvr, U.S. \$35.00 CDN \$42.00

3865210899 / 9783865211057

Steidl



Richard Serra: Torqued Ellipses

Pbk, U.S. \$27.50 CDN \$33.00

0944521355 / 9780944521359

Dia Art Foundation

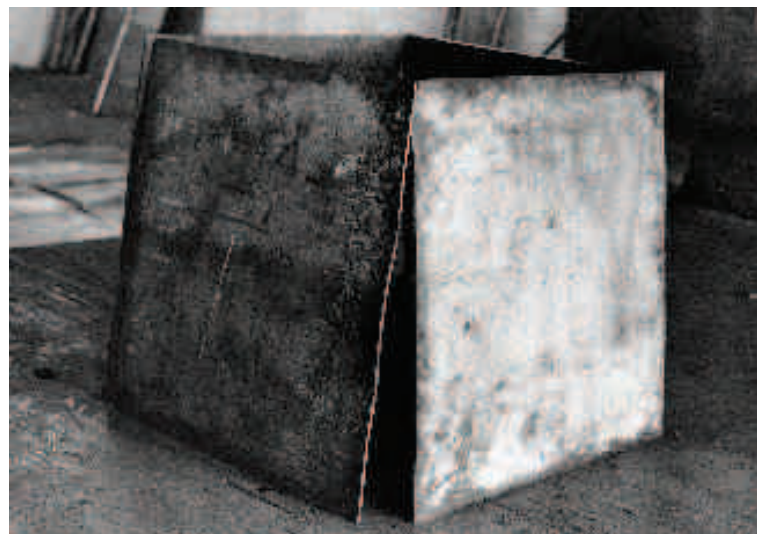
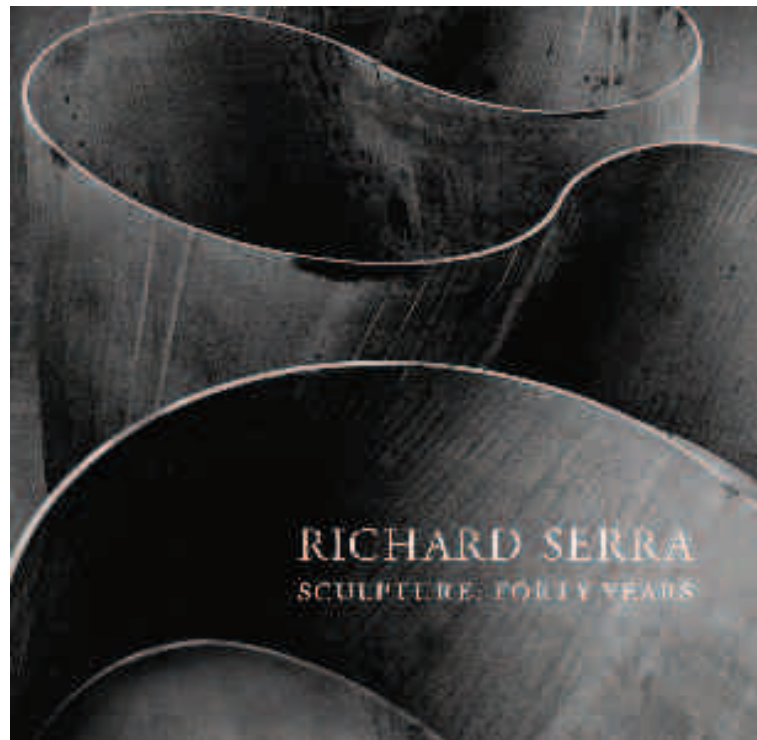


Richard Serra : Large Scale Prints

Hdcvr, U.S. \$24.95 CDN \$30.00

1879886537 / 9781879886537

Addison Gallery of American Art



Serra leaves no one indifferent. If we feel ourselves personally addressed by a Serra sculpture, we couldn't be more right. There is in his work a colossal, unrelenting, inescapable flow of feeling, and not everyone can cope with it.

— John Russell, *The New York Times*





Philip-Lorca diCorcia: Thousand

This small, thick and astonishing 2008-page tome features precisely 1000 color Polaroids by the important American contemporary photographer of “fictionalized documentary,” Philip-Lorca diCorcia. For diCorcia, who most often works in themed series just the right size for a monograph, the sheer volume of this material, which spans over 20 years of personal and artistic creation, was its central challenge. The final selection’s heft defied context and narrative so resolutely that in the end diCorcia enlisted a computer to randomize the layout sequence according to restrictions that he set up. Flipping through the pages of *1000 Polaroids* does not offer a retrospective or a summation; it displays an exercise in chance and the construction of memory. An unwashed pan soaking in the sink precedes an unknown woman resembling an odalisque; the familiar linoleum aisles of a supermarket give way to a verdant swatch of lawn. These images are at once alien and deeply familiar. And just as one moment in our lives may recall another, these photographs echo among one another—within the book, within the canon of diCorcia’s work, and within each reader’s personal experience. The Polaroid proves to be the perfect souvenir, unique and subject to reinterpretation, like memory itself.

Philip-Lorca diCorcia was born in 1953 and lives in New York. He attended the School of the Museum of Fine Arts, Boston, and earned his MFA degree from Yale University in 1979. He has had solo exhibitions at The Museum of Modern Art, New York; the Centre National de la Photographie, Paris; and the Whitechapel Art Gallery, London. His work was included in the 1997 Whitney Biennial at the Whitney Museum of American Art, New York, and the 54th Carnegie International, Carnegie Museum of Art, Pittsburgh, in 2004.

Philip-Lorca diCorcia: Thousand

3-86521-406-1 / 978-3-86521-406-5

Paperback, 7.25 x 8.25 in. / 2008 pgs / 1000 color.

U.S. \$80.00 CDN \$96.00

August/Photography



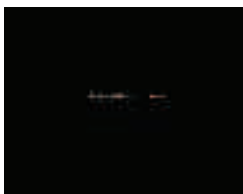
ALSO AVAILABLE:

Philip-Lorca diCorcia

Hdcvr, U.S. \$34.95 CDN \$55.95

0870701452 / 9780870702419

The Museum of Modern Art, New York



Philip-Lorca diCorcia: Heads

Hdcvr, U.S. \$35.00 CDN \$42.00

3882434414 / 9783882439724

Steidl



Kara Walker: My Complement, My Enemy, My Oppressor, My Love

Text by Philippe Vergne, Sander L. Gilman, Thomas McEvilley, Robert Storr, Kevin Young, Yasmil Raymond.

Kara Walker is among the most complex and prolific American artists of her generation. Over the past decade, she has gained international recognition for her room-sized tableaux, which depict historical narratives haunted by sexuality, violence and subjugation and are made using the paradoxically genteel eighteenth-century art of cut-paper silhouettes. Set in the antebellum American South, Walker's compositions play off of stereotypes to portray, often grotesquely, life on the plantation, where masters, mistresses and slave men, women and children enact a subverted version of the past in an attempt to reconfigure their status and representation. Over the years, the artist has used drawing, painting, colored-light projections, writing, shadow puppetry, and, most recently, film animation to narrate her tales of romance, sadism, oppression and liberation. Her scenarios thwart conventional readings of a cohesive national history and expose the collective, and ongoing, psychological injury caused by the tragic legacy of slavery. Deploying an acidic sense of humor, Walker examines the dialectics of pleasure and danger, guilt and fulfillment, desire and fear, race and class. This landmark publication, which is sure to win international design awards, accompanies Walker's first major American museum survey. It features critical essays by Philippe Vergne, Sander L. Gilman, Thomas McEvilley, Robert Storr and Kevin Young, as well as an illustrated lexicon of recurring themes and motifs in the artist's most influential installations by Yasmil Raymond, more than 200 full-color images, an extensive exhibition history and bibliography, and a 36-page insert by the artist.

Kara Walker was born in Stockton, California in 1969. Solo exhibitions of her work have been mounted at such venues as the 25th Biennale São Paulo, Kunstverein Hannover, The Tel Aviv Museum of Art, the San Francisco Museum of Modern Art and the Renaissance Society, Chicago. In 1997, she was awarded a MacArthur Foundation genius grant. Walker lives and works in New York, where she is a professor at Columbia University.

Kara Walker: My Complement, My Enemy, My Oppressor, My Love
0-935640-86-X / 978-0-935640-86-1

Hardcover, 6.5 x 9.5 in. / 432 pgs / 250 color / 60 b&w.

U.S. \$49.95 CDN \$60.00

March/Art

Exhibition Schedule

Minneapolis: Walker Art Center, 02/17/07–05/13/07

Los Angeles: UCLA Hammer Museum, 02/17/08–05/11/08

New York: Whitney Museum of American Art, 11/11/07–02/03/08





ALSO AVAILABLE:

Josef Koudelka

Pbk, U.S. \$17.95 CDN \$22.00

8072151665 / 9788072151660

Torst

Koudelka

Text by Robert Delpire, Dominique Eddé, Anna Fárová, Michel Frizot, Petr Král, Otomar Krejča, Pierre Soulages, Gilles Tiberghien.

Stark, impassioned, and singularly intense, the work of the itinerant and fiercely independent Czech photographer, Josef Koudelka, has received deserved acclaim over the past three decades for having made a uniquely significant contribution to the language of photography. This major new monograph presents the most comprehensive survey of Koudelka's work to date, bringing together more than 150 of his most eloquent images—from his earliest, many published here for the first time, to his most recent: mesmerizing studies of the European landscape made with a panoramic camera. Whether photographing Prague's avant-garde theater scene in the 1960s, the secretive world of the Eastern European gypsies, Czech resistance to the Soviet advance on Prague, or the environmental degradation of our postindustrial world, Koudelka has consistently produced transformative images that stand outside of time and place. In the words of the legendary French photography-world figure and Koudelka's longtime champion and publisher, Robert Delpire, "Koudelka brings an intense eye and full heart to each place, object, and person. This work proves once again that he is a photographer with unique personality and power." Beautifully produced with duotone printing and three gatefolds, this volume also contains eight original essays, each exploring a different aspect of Koudelka's work and illustrating the artist's constant evolution and intensity.

Born in 1938 in a tiny Moravian village, **Josef Koudelka** began making pictures as a teenager with a 6x6 inch Bakelite camera. While working as an aeronautical engineer in Prague and Bratislava in the 1960s, he started to photograph the theater in Prague, then the gypsies of Slovakia and Romania. In 1968, he recorded the invasion of Prague by the Warsaw Pact armies, and his work became internationally known, winning him the prestigious Robert Capa Gold Medal. Koudelka left Czechoslovakia in 1970, and was awarded asylum in England. He became a member of Magnum in 1974, but has refused most journalistic assignments: in constant movement, he prefers to wander Europe in search of pictures of a world that is rapidly disappearing. He has been the recipient of many major grants and awards, including the Grand Prix Cartier-Bresson in 1991.

Koudelka

1-59711-030-2 / 978-1-59711-030-3

Hardcover, 11.5 x 11.25 in. / 276 pgs / 161 duotone.

U.S. \$65.00 CDN \$78.00

March/Photography



New York Rises: Photographs by Eugene de Salignac

Text by Michael Lorenzini, Kevin Moore.

From 1906 to 1934, Eugene de Salignac shot over 20,000 stunning 8x10-inch glass-plate negatives of New York City. As sole photographer at the Department of Bridges/Plant and Structures during that period of dizzying growth, he documented the creation of the city's modern infrastructure—including bridges, major municipal buildings, roads and subways. For years, de Salignac's remarkably lyrical photographs have been featured in books and films, but never credited to their author. *New York Rises*, which will accompany a traveling exhibition, is the first monograph to present this unprecedented work as an aesthetically coherent oeuvre by a photographer with a unique vision. As meticulous in his record keeping as he was creative in his photography, de Salignac left five handwritten logs that identify each negative by place and exact date. This information is complemented throughout the book by narrative captions expanding on themes such as accidents, bridges, workers and the Depression. Essayist Michael Lorenzini unearths primary sources to reconstruct de Salignac's biography and Kevin Moore explores the photographer's work in the context of other masters of the period, including Eugène Atget and Berenice Abbott. Copublished with the New York City Department of Records/Municipal Archives

Eugene de Salignac (1861-1943) was born in Boston and started working for New York City in 1903. He served as official photographer for the Department of Bridges/Plant and Structures of New York City from 1906 to 1934.

New York Rises: Photographs by Eugene de Salignac

1-59711-013-2 / 978-1-59711-013-6

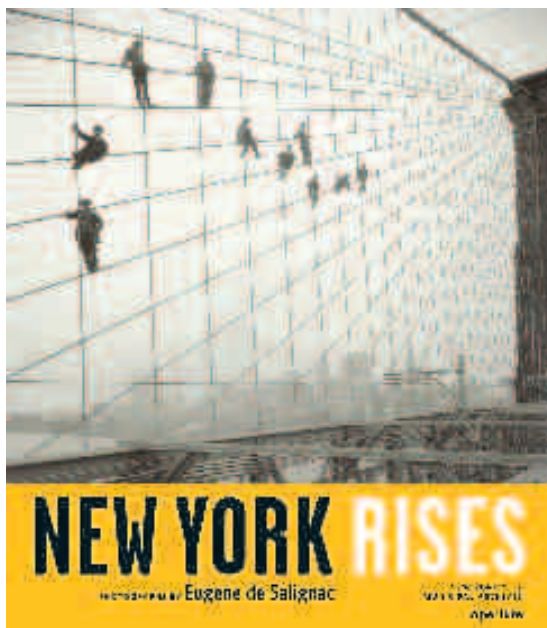
Hardcover, 9.5 x 11 in. / 144 pgs / 104 duotone.

U.S. \$40.00 CDN \$48.00

April/Photography

Exhibition Schedule

New York: Museum of the City of New York, 05/07





Amelia Earhart: Image and Icon

Edited by Kristen Lubben.

Text by Sue Butler.

Amelia Earhart remains nearly as famous today as she was in 1937, the year her plane disappeared over the Pacific. What roles did photography and the media play in constructing her iconography? In an era when aviators were glamorous symbols of adventure and modernity, she launched herself into instant celebrity by becoming the first woman to fly across the Atlantic, her celebrity aided considerably by the flight promoter and publisher George Palmer Putnam, whom she later married. For nearly 10 years, from the late 20s to the late 30s, newspapers and magazines profiled Earhart's record-breaking flights, her forays into clothing designs and her endorsements for everything from cigarettes to luggage. Earhart, in turn, capitalized on the fame that her accomplishments brought her to champion the advancement of women and other causes about which she was passionate. In her unconventional pants and leather jacket, she became the embodiment of the new roles that began to seem possible for American women in the 1920s and 30s. Through magazines, newspapers, original press photos and advertisements, *Image and Icon*, published on the occasion of the exhibition at New York's International Center of Photography, traces the construction of Earhart's iconic image and its continued resonance today.

Amelia Earhart: Image and Icon

3-86521-407-X / 978-3-86521-407-2

Hardcover, 9 x 11 in. / 160 pgs / 120 tritone.

U.S. \$28.00 CDN \$34.00

April/Photography/Biography

Exhibition Schedule

New York: International Center of Photography, 04/11/07–09/07

The most difficult thing is the decision to act. The rest is merely tenacity. The fears are paper tigers. You can do anything you decide to do. You can act to change and control your life; and the procedure, the process is its own reward.

—Amelia Earhart



Arnold Newman: The Early Works

Text by Arthur Oleman.

When celebrated photographer Arnold Newman began his career in 1938 in chain portrait studios in Philadelphia, Baltimore and West Palm Beach, he also immediately began to make abstract and documentary photography on his own, studying people and places impoverished by the Depression. In June of 1941, Beaumont Newhall of The Museum of Modern Art, New York, and Alfred Stieglitz “discovered” him, and he was given an exhibit with Ben Rose at the A.D. Gallery that September. There Newman began to combine his independent work with the portraiture that had been his bread-and-butter, developing the approach for which he is best known, which came to be called “environmental portraiture,” and which is so widely influential today that it might be the new standard practice. This style made Newman a distinctive contributor to publications like *Life*, *Vanity Fair*, and the *New York Times Magazine*, brought him into the collections of museums around the world, including The Museum of Modern Art, The Metropolitan Museum of Art, and the International Center of Photography in New York, and led to his recognition in photography histories and with awards including France’s Commander of the Order of Arts and Letters. The photographs collected here were made before Newman achieved recognition as a pioneering portraitist, during the formative years from 1938 to 1942. They highlight the early stirrings of a great photographic master.

Arnold Newman (1918-2006) was born in New York City, and grew up in Atlantic City and Miami. He is the author of *Bravo Stravinsky*, *One Mind’s Eye*, *Faces USA*, *The Great British*, *Artists: Portraits from Four Decades*, *Arnold Newman: Five Decades*, *Arnold Newman in Florida*, *Arnold Newman’s Americans* and more than one book simply titled *Arnold Newman*.

Arnold Newman: The Early Works

3-86521-361-8 / 978-3-86521-361-7

Clothbound, 13.75 x 11 in. / 240 pgs / 100 tritone.

U.S. \$85.00 CDN \$102.00

July/Photography



Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world. — *Arnold Newman*



ALSO AVAILABLE:

Lola Alvarez Bravo

Hdcvr, U.S. \$50.00 CDN \$60.00

1931788944 / 9781933045108

Aperture

Mexico: A Photographic History

Edited by Rosa Casanova, Adriana Konzevik.

Text by Rosa Casanova, Adriana Konzevik, Olivier Debroise.

Thirty years after the founding of Mexico's Fototeca Nacional, this big, bold first catalogue of the archive's holdings offers a panoramic history of the art of photography in Mexico—a look into one of the most important image collections in Latin America and testimony to over 130 years of social, political, cultural, artistic, scientific and economic happenings. Its concise descriptions and rich samplings from 40 of the Fototeca's most important collections include views of Mexico's past and its indigenous heritage; the work of nineteenth-century pioneers Désiré Charnay, William H. Jackson, Alfred Briquet and François Aubert; photographs of Mexican colonial architecture by Guillermo Kahlo, Frida's father; and the collections of Tina Modotti. The great figures of modern Mexican history stand alongside documentation of the country's varied social classes and ethnic groups, spaces both public and private, historical events and scenes of daily life, ancient pre-Hispanic cities and the modern metropolis. Linenbound with powerful gold stamping, this remarkable evocation of nineteenth- and twentieth-century Mexican life and history is both modern and classic at once. It is necessarily selective in its variety of photographers, subject matter, techniques and materials, but the resulting vision is all-embracing. It is at once a family album of the Mexican nation, a social and cultural history, a sourcebook and a delight for photo lovers. Spans from 1847 to the 1970s.

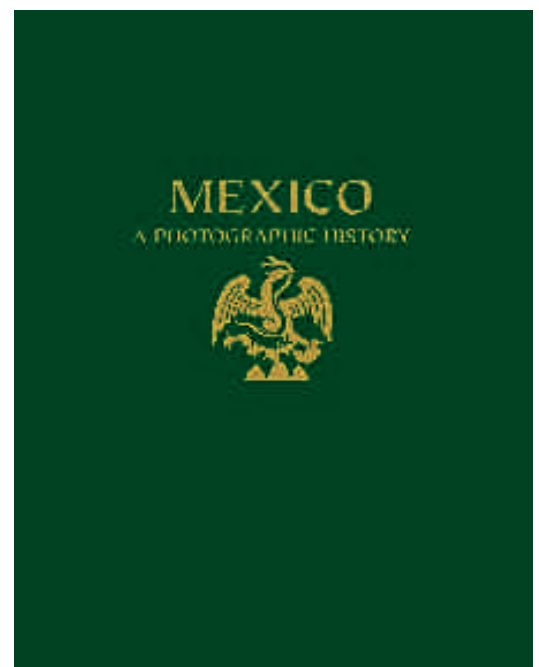
Mexico: A Photographic History

968-5208-75-1 / 978-968-5208-75-8

Clothbound, 10 x 12 in. / 296 pgs / 75 color / 250 b&w / 250 duotone.

U.S. \$65.00 CDN \$78.00

April/Photography



Manuel Alvarez Bravo: Eyes in His Eyes**Introduction by Rose Shoshana.****Text by Guillermo Sheridan.****Translated by Lorna Fox.**

Frida Kahlo leans against a concrete wall, looking somberly down while an ankle-length skirt flutters around her. Elsewhere, the tight screws of plough blades stack interlocked on a warehouse floor, utilitarian subjects coalescing into a heady abstract pattern. From his first days as a photographer—with the backing of such greats as Tina Modotti, Edward Weston, Paul Strand and Henri Cartier-Bresson—Manuel Alvarez Bravo worked over a wide range of styles and subject matter—formalist abstraction, architecture, interiors, landscapes, still lifes, and portraits—with a consistent focus on the landscape and social geography of Mexico. In his concise vision of his homeland, it was both a real and symbolic landscape populated with subjects detained in dream world tableaux of desire, solitude, candor and foreboding. *Eyes in His Eyes* reintroduces some of the artist's overlooked masterpieces, and reveals, for the first time, a broad selection of never-before-seen images from his private archives. In his 80-year career, Alvarez Bravo printed, published and exhibited only a thousand images. This portfolio, culled with the help of the artist himself, and completed after his death, is full of unfamiliar abstractions, portraits, landscapes and street photography. It provides an invaluable re-entry into the visual poetry of one of Mexico's most gifted artists and a Modern master of photography.

Manuel Alvarez Bravo was born in 1902, in Mexico City. He received a daguerreotype camera in 1915 as a gift, and began experimenting with the basics of photography at home using his mother's kitchen pots and pans. Within a decade of buying his first modern camera in 1924, he had won regional photo competitions, begun to teach photography, exhibited in group shows with Imogen Cunningham, Edward Weston, and Dorothea Lange, had his first solo exhibition, and met Diego Rivera and Jose Clemente Orozco. His pace has never abated and, since then, his work has been exhibited around the world and is in the collection of nearly every major museum. Bravo passed away at the age of 100 in 2002.

**Manuel Alvarez Bravo: Eyes in His Eyes****1-933045-60-4 / 978-1-933045-60-3**

Hardcover, 9.5 x 11 in. / 144 pgs / 4 color / 75 b&w.

U.S. \$50.00 CDN \$60.00

March/Photography

Exhibition Schedule

Los Angeles: RoseGallery, Fall 2007



Overlooked masterpieces
and never-before-seen
images from the artist's
private archives.

ALSO AVAILABLE:

Manuel Alvarez Bravo

Hdcvr, U.S. \$12.50 CDN \$15.00

0893817422 / 9780893818517

Aperture

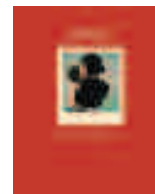


Manuel Alvarez Bravo: Polaroids

Hdcvr, U.S. \$35.00 CDN \$42.00

9685208379 / 9789685208376

Editorial RM



D.A.P. is pleased to announce the *Gerhard Richter Poster Edition*, published by Walther König in close collaboration with the artist. For the edition, Richter chose 10 motifs from among his entire oeuvre, essentially curating a mini-retrospective on paper. Each print in the edition is a reproduction of a Richter painting, just as he wanted it presented on paper. The prints are not copies. According to the artist, they are new works which differ from the original paintings not just in small details, but in general feeling as well.



For more information please contact Todd Bradway at tbradway@dapinc.com or 212.627.1999 ext 215.

1. Woman with Child , 1965

1-933045-48-5 / 978-1-933045-48-1

Print format 61 x 51 in. [orig. painting 51 x 43 in.]

U.S. \$350.00 CDN \$420.00 SDNR 30%

Shown at Left

2. Uncle Rudi, 1965

1-933045-49-3 / 978-1-933045-49-8

Print format 39 x 28 in. [orig. painting 34 x 20 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%

3. Untitled (Stroke), 1968

1-933045-50-7 / 978-1-933045-50-4

Print format 39 x 28 in. [orig. painting 31 x 16 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%

4. Cloud Study, 1970

1-933045-51-5 / 978-1-933045-51-1

Print format 39 x 43 in. [orig. painting 31 x 39 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%

5. 4096 Colors, 1974

1-933045-52-3 / 978-1-933045-52-8

Print format 43 x 39 in. [orig. painting 100 x 100 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%

6. Iceberg in Fog, 1982

1-933045-53-1 / 978-1-933045-53-5

Print format 39 x 43 in. [orig. painting 28 x 39 in.]

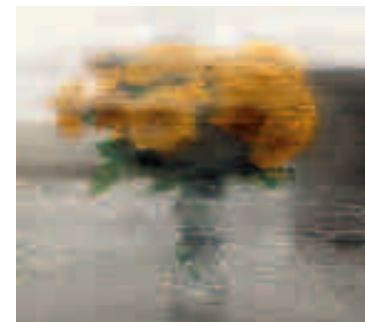
U.S. \$280.00 CDN \$372.00 SDNR 30%

7. Abstract Painting, 1992

1-933045-54-X / 978-1-933045-54-2

Print format 33 x 24 in. [orig. painting 20 x 16 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%



8. Roses, 1994

1-933045-55-8 / 978-1-933045-55-9

Print format 24 x 25 in. [orig. painting 18 x 20 in.]

U.S. \$250.00 CDN \$300.00 SDNR 30%

Shown Above

9. Farm, 1999

1-933045-56-6 / 978-1-933045-56-6

Print format 24 x 25 in. [orig. painting 18 x 20 in.]

U.S. \$250.00 CDN \$300.00 SDNR 30%

10. Abstract Painting, 2004

1-933045-57-4 / 978-1-933045-57-3

Print format 33 x 24 in. [orig. painting 26 x 20 in.]

U.S. \$280.00 CDN \$372.00 SDNR 30%

The Complete Set of 10

1-933045-58-2 / 978-1-933045-58-0

U.S. \$2,600.00 CDN \$3,450.00 SDNR 30%

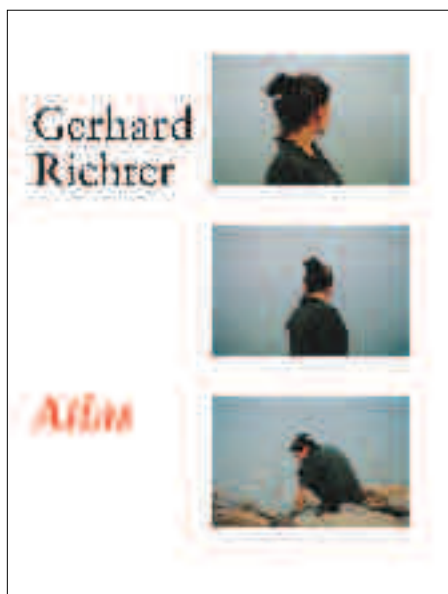
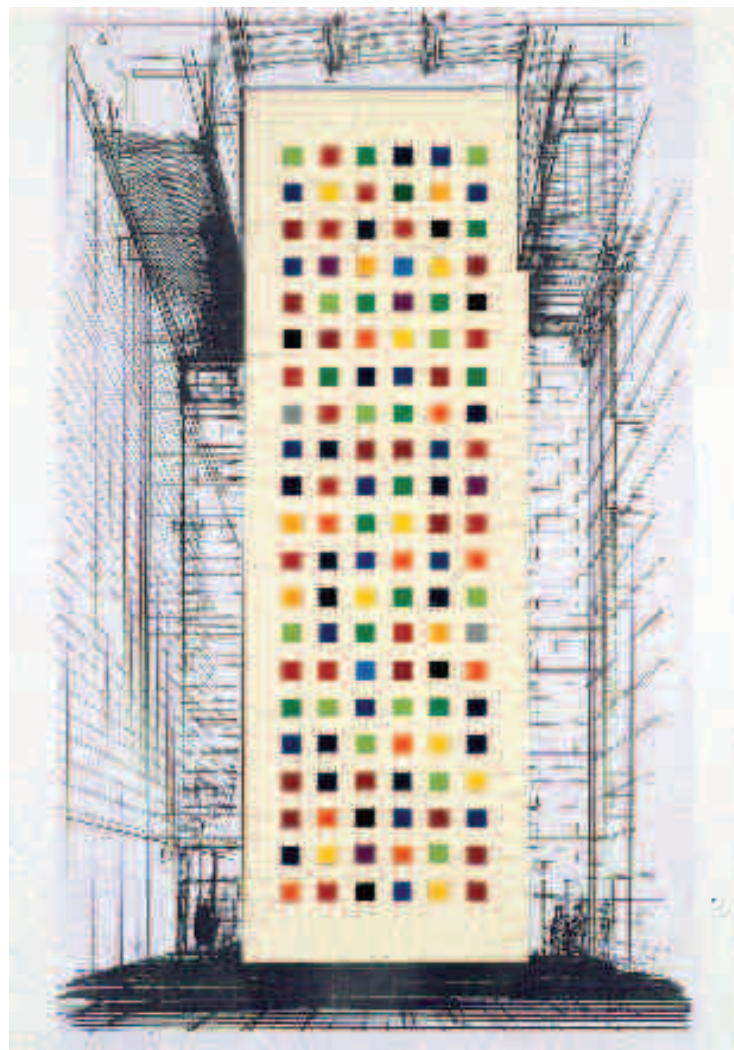
Previously Announced

Gerhard Richter: Atlas

Edited and text by Helmut Friedel.

At 864 pages, this monumental and comprehensive publication maps the ideas, processes, life and times of one of the most important painters of the late twentieth century. Conceived and closely edited by Gerhard Richter himself, *Atlas* cuts straight to the heart of the artist's work, collecting more than 5,000 photographs, drawings and sketches that he has compiled or created since the moment of his creative breakthrough in 1962. The images closely parallel, year by year, the subjects of Richter's paintings, revealing the orderly but open-ended analysis that has been so central to his art. Offering invaluable insight into Richter's working process, this encyclopedic new edition, which completely revises and updates the rare, out-of-print 1997 edition and includes 147 additional plates, features 780 multi-image panels, each reproduced full page and in full color. Having left East Germany in 1961, where he had already established a reputation as a Realist painter, Gerhard Richter went on to attend the Düsseldorf Academy, striking out on a radical new path and changing the history of painting as he looked to photography for a way to release painting from the political and symbolic burdens of Socialist Realism and Abstract Expressionism. From pictures of family and friends to images from the mass media, Richter's photographs—sometimes found, sometimes original—have provided the basis for many of his paintings, often re-emerging in a luminous, monochromatic palette, and falling ambiguously between documentary and historical painting.

Gerhard Richter was born in 1932 in Dresden, Germany. Since the early 1960s he has emerged as one of the essential painters of the postwar period, pioneering photorealism with paintings made from found photographs (amateur snapshots, advertisements and book and magazine illustrations) and then from his own photographs. His work has also profoundly engaged with and influenced such genres as Pop and abstract art. A retrospective of Richter's work was shown in 2001 at The Museum of Modern Art, New York. The exhibition was one of the largest ever organized there for a living artist, and traveled to The Art Institute of Chicago, the San Francisco Museum of Modern Art and the Hirshhorn Museum in Washington, D.C.

**Gerhard Richter: Atlas****1-933045-47-7 / 978-1-933045-47-4**

Hardcover, 6.5 x 8.5 in. / 816 pgs / 740 color.

U.S. \$60.00 CDN \$72.00

Available/Art

ALSO AVAILABLE:

Gerhard Richter: 100 Pictures,

Hdcvr, U.S. \$35.00 CDN \$42.00

3775791000 / 9783775791014

Hatje Cantz



Gerhard Richter:

Forty Years of Painting

Hdcvr, U.S. \$75.00 CDN \$90.00

189102437X / 9783865211330

The Museum of Modern Art, New York



Gerhard Richter:

Editions 1965-2004,

Hdcvr, U.S. \$75.00 CDN \$90.00

3775714316 / 9783775715010

Hatje Cantz



D.A.P. is proud to announce a new long-term publishing program between Steidl Publishers and the photographer and filmmaker, Robert Frank. Developed by editorial advisor Ute Eskildsen and publisher Gerhard Steidl, and overseen by the artist himself, this historically significant program will, over the course of the next three years, make Frank's complete oeuvre available for the first time—and with magnificent new production standards.

Beginning this Spring and continuing until the Fall of 2010, Steidl Publishers will release a combination of one or more of the following each season: a reprint of one of Frank's classic books; a new book, designed collaboratively by Frank and Gerhard Steidl, which will present heretofore unpublished work; a reprint of a previously published book, exquisitely redesigned by Frank and Steidl; and one slip-cased volume of *Robert Frank: The Complete Film Works*.



Robert Frank: London/Wales

"War is over; the heroic French population reaffirms superiority. Love, Paris, and Flowers... but London was black, white, and gray, the elegance, the style, all present in front of always changing fog. Then I met a man from Wales talking about the Miners and I had read *How Green Was My Valley*. This became my only try to make a 'Story'." —Robert Frank

This magnificent new edition of *London/Wales*, which features never-before-seen photographs, juxtaposes Frank's images of the elegant world of London money with the grimy working-class world of postwar Wales—bankers opposite coal miners. It brings together two distinct bodies of work, and reveals a significant documentary precedent for *The Americans*. It also offers an important view of Frank's development, demonstrating an early interest in social commentary, in the narrative potential of photographic sequencing, and innovative use of the expressionistic qualities of the medium.

Robert Frank: London/Wales

3-86521-362-6 / 978-3-86521-362-4

Hardcover, 7.75 x 9.5 in. / 128 pgs / 70 tritone.

U.S. \$47.50 CDN \$57.00

August/Photography



Robert Frank: C'est vrai! (One Hour)

C'est vrai! (One Hour) is a single-take of Robert Frank and actor Kevin O'Connor walking and riding in the back of a minivan through lower Manhattan. Shot between 3:45 and 4:45 p.m. on July 26, 1990, it appears to document a journey, but this little and little-known book, first issued by Hanuman in 1992, reveals it to have had a script (by Frank and his assistant, Michal Rovner) and enough actors (27) and crew to fill two pages of credits. Frank also acknowledges that a conversation heard in a diner is written by Mika Moses, but that Peter Orlovsky's crucial plot-turning lines, intercepted by Frank roughly halfway through the hour, in front of the Angelika Cinema on Houston Street, are "total improvisation." *C'est Vrai* is published as a part of a long-term program to re-issue all of Frank's works; the film will also be issued as a DVD within *Robert Frank: The Complete Film Works*.

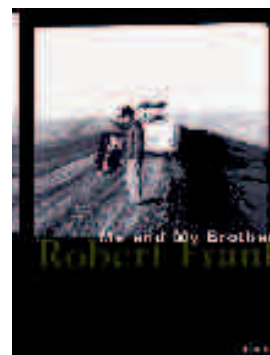
Robert Frank: C'est vrai! (One Hour)

3-86521-364-2 / 978-3-86521-364-8

Clothbound, 4 x 6 in. / 96 pgs / 14 tritone with DVD.

U.S. \$20.00 CDN \$24.00

April/Film & Video



Robert Frank: Me and My Brother

Me and My Brother, Robert Frank's first feature-length film, premiered at the 1968 Venice Film Festival. Everything that had defined Frank's art up to that point is packed into this film—the view of America as if from the outside, the placement of the marginal in a central role, the poetic libertinage of the Beats. The story, which takes place during the showing of another film in a rundown movie theater, weaves together opposites, playing the counterfeit against the authentic, pornography against poetry, acting against being, Beat cynicism against hippie romanticism, monochrome against color. *Me and My Brother* celebrates the poetic essay, affirms the underground and the assemblage form, and packs in some bizarre twists and turns. This book and DVD set includes stills, dialogue and the re-edited 85-minute film.

Robert Frank: Me and My Brother

3-86521-363-4 / 978-3-86521-363-1

Paperback, 9.75 x 12.75 in. / 56 pgs / 100 tritone with DVD.

U.S. \$50.00 CDN \$60.00

July/Film & Video

Volume 1, Spring 2007

Pull My Daisy (1959), 28 min. /
The Sin of Jesus (1961), 40 min. /
Me and My Brother (1968), 85 min.

Volume 2, Fall 2007

OK End Here (1963), 30 min. /
Conversations in Vermont (1969), 26 min. /
Liferaft Earth (1969), 37 min. /
About Me: a Musical (1971), 35 min.

Volume 3, Spring 2008

Cocksucker Blues (1972), 90 min. / *S-8*
Stones Footage from Exile on Main Street

Volume 4, Fall 2008

Keep Busy (1975), 38 min. / *Life Dances*
On... (1980), 30 min. / *Energy and*
How to Get It (1981), 28 min. /
Home Improvements (1985), 30 min.

Volume 5, Spring 2009

This Song for Jack (1983), 30 min. /
Ginsberg/Corso Reading—Harry Smith-
Herbert Huncke Hunter (1989), 37 min. /
C'est vrai (One Hour) (1990), 60 min.

Volume 6, Fall 2009

Candy Mountain (1987), 91 min. /
Run/New Order (1989), 4.5 min.

Volume 7, Spring 2010

Last Supper (1992), 52 min. /
Moving Pictures (1994), 30 min. /
The Present (1996), 24 min. / *Summer*
Cannibals/Patti Smith (1996), 4 min.

Volume 8, Fall 2010

Flamingo (1996), 10 min. / *What I*
Remember from my Visit (with
Stieglitz) (1998), 7 min. / *San Yu* (2000),
 27 min. / *Fragments* (2000), 5 min. /
Paper Route (2002), 30 min. /
Tunnel (2005), 5 min.

Volume 9

True Story (2004), 30 min. / *Egypte s*
 (1995/96-2006)

**Robert Frank: The Complete Film Works:****Volume 1: Pull My Daisy, The Sin of Jesus, Me and My Brother**

The significance of Robert Frank's photography is unquestionable. His *The Americans* is arguably the most important American photography publication of the postwar period, and his work has spawned numerous disciples, as well as a rich critical literature. However, it is also true that at the very moment he became a star—the end of the 1950s—Frank chose to abandon still photography for more than 10 years in order to entrench himself in filmmaking. Steidl's long-overdue DVD compilation of the *Complete Film Works* provides a comprehensive overview of more than 25 films and videos, some of them classics of the New American Cinema of the 1950s and 1960s. *Volume I* features a booklet with several in-depth essays and new stills taken from the original films and videos, as well as a DVD containing *Me and My Brother*, Frank's first feature-length work; *The Sin of Jesus*, based on a story by Isaac Babel and with music by Morton Feldman; and the seminal *Pull My Daisy*, a 1959 short film co-directed by Alfred Leslie, starring Allen Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, David Amram, Richard Bellamy, Alice Neel, Sally Gross and Frank's then-infant son, and narrated by Jack Kerouac. One of the most important experimental films of the twentieth century, *Pull My Daisy*, has been deemed "culturally significant" by the Library of Congress and selected for preservation in the National Film Registry.

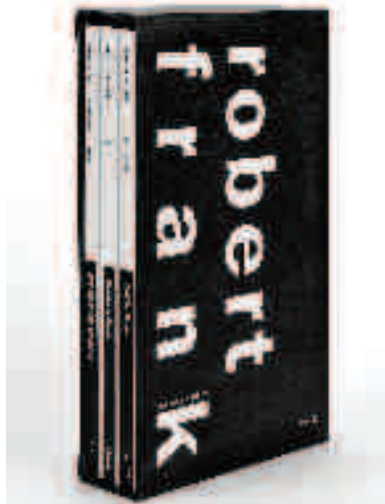
Robert Frank was born in Zurich in 1924 to parents of Jewish descent. He immigrated to the United States two years after World War II ended, and since then he has produced work that changed the history of art and photography. Groundbreaking projects include *The Americans*, *Lines of My Hand*, *Thank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

Robert Frank: The Complete Film Works: Volume 1: Pull My Daisy, The Sin of Jesus, Me and My Brother
 3-86521-365-0 / 978-3-86521-365-5

Boxed set of 3 DVD videos with Booklet, 5 x 8.25 in. / 64 pgs / 16 tritone.

U.S. \$95.00 CDN \$114.00

July/Film & Video





Ed van der Elsken: Jazz

Text by Jan Vrijman, Hugo Claus, Simon Carmiggelt, Friso Endt, Michiel de Ruyter.

Jazz was originally published in 1959, and since then it has become one of the most collectible photography books of the mid-twentieth century, ranking alongside the more widely known work of Christer Strömholm and Robert Frank. Like William Claxton's *Jazzlife* and Dennis Stock's *Jazz Street*, van der Elsken's entry into the niche of music photography appeared just before the decisive moment when rock cemented its place as the popular music of choice for young people. It is perhaps the most successful of the era's many photographic attempts to capture the essence of jazz, because it is more than just a succession of musicians' portraits or even a documentary record of performance, but a book that visually echoes the music itself. Van Der Elsken's work is that of both an authentic jazz fan and an experienced creator of photography books, who improvises in ways perfectly hooked in to both fields. Vince Aletti, writing in *Artforum* in 2000, said, "His jazz photos, made without flash in Amsterdam nightclubs, are gorgeous fields of grain, as moody and soulful as a sax riff," and called *Jazz* "utterly original." This volume is also available in a special limited edition, made from a copy of the first edition, which was found in van der Elsken's library: in it, the name of each performing artist—Ella, Louis, Chet—was written on every page in the artist's hand in silver ink. Each copy of the limited edition is numbered and comes housed in a slipcase.

Ed van der Elsken (1925-1990), long the *enfant terrible* of Dutch photography, made photographs and films through some 40 years and 20 books, including his breakout 1956 *Love on the Left Bank* and later titles such as *Sweet Life*, *Eye Love You*, *Are You Famous?* and *Once Upon a Time*.

Ed van der Elsken: Jazz

3-86521-390-1 / 978-3-86521-390-7

Hardcover, 7.5 x 6.5 in. / 116 pgs / 109 b&w.

U.S. \$25.00 CDN \$30.00

August/Photography

Ed van der Elsken: Jazz

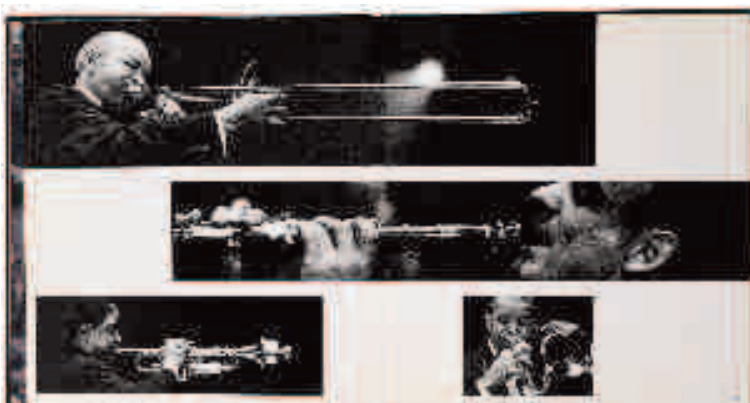
3-86521-401-0 / 978-3-86521-401-0

Slipcased, 7.5 x 6.5 in. / 116 pgs / 109 b&w.

U.S. \$100.00 CDN \$120.00

Edition of 1,000 numbered copies. SDNR 40%

August/Photography



Utterly original. . . His jazz photos, made without flash in Amsterdam nightclubs, are gorgeous fields of grain, as moody and soulful as a sax riff.

—Vince Aletti, *Artforum*



Bob Colacello: Out

Out documents an era at once so close and so far away: the wild, glamorous, disco and- drugs decade between the end of the Vietnam war and the advent of AIDS, when, in certain parts of Manhattan, every night was party night. As the editor of Andy Warhol's *Interview* from 1971 to 1983, Bob Colacello was perfectly placed to record this life of art openings, movie premieres, cocktail parties, dinner parties, charity balls and after-hours clubs; he wrote about the best of them in a monthly column called "Out." In 1975, Swiss art dealer Thomas Ammann gave Colacello one of the first miniature 35mm cameras, a black plastic Minox small enough to hide in his jacket pocket, and Colacello began snapping photographs too. Sneaking a shot of Henry Kissinger holding forth at a dinner party, or Bianca Jagger letting loose at Studio 54, Colacello was in the middle of the action, "an accidental photographer" more akin to a secret agent than any typical paparazzo. With their skewed angles, multilayered compositions, and moody lighting, his images have an immediacy and grit not often found in the work of professional party photographers. And what subjects! Diana Vreeland, Calvin Klein, Jack Nicholson, Richard Gere, Cher, Raquel Welch, Mick Jagger, Diane von Furstenberg, Barry Diller, Valentino, Yves Saint Laurent, Nan Kempner, Robert Rauschenberg, Roy Lichtenstein and always Warhol himself. Because space in *Interview* was limited, only a handful of Colacello's pictures were published each month. Most of those collected in *Out* have never been seen before.

Bob Colacello was born in Brooklyn, studied film criticism at Columbia University and began publishing film reviews in the *Village Voice* in 1969. After his write-up of Andy Warhol's *Trash* appeared, Colacello began to work for *Interview* and was swiftly made Editor, a post he held until 1983. More recently he is a memoirist, biographer and writer for *Vanity Fair*.

Bob Colacello: Out

3-86521-403-7 / 978-3-86521-403-4

Flexibound, 13 x 9.25 in. / 232 pgs / 211 tritone.

U.S. \$50.00 CDN \$60.00

August/Photography



Behind the scenes of Andy Warhol's *Interview* magazine, at Max's Kansas City and at Studio 54, Bob Colacello casually photographed everyone who was anyone—from Raquel Welch to Henry Kissinger—in their most glamorous, and oftentimes unguarded, moments.



ALSO AVAILABLE:

Andy Warhol's *Interview*

Hdcvr, U.S. \$475.00 CDN\$570.00

3865210236 / 978386521041

Edition 7L



Tod Papageorge: Passing Through Eden
Photographs of Central Park

Tod Papageorge moved from Leicas to medium-format cameras when he lived in New York in the 1970s, and a few years later began to photograph in Central Park in earnest. These pictures, gathered in *Passing Through Eden*, convey the passion that Rosalind Krauss once described in Papageorge’s work—embracing “the sensuous richness of physical reality . . . that fullness which Baudelaire used to call intimacy, when he meant eroticism.” From picture to picture, Papageorge constructs a world that resembles our own, but that also reminds us of Biblical paradise: *Passing Through Eden* is edited to parallel, in its first half, the opening chapters of Genesis—from the creation through the (metaphorical) generations that follow on from Cain—before giving over to a virtuosic run of pictures that, from one to the next, might invoke Shakespeare’s *Tempest*, or just confirm that the human comedy is alive and well in Central Park. This ambitious portfolio—incorporating work made over the course of 25 years—shows off not only Papageorge’s remarkable ability to make photographs that read like condensed narratives, but also his skill at weaving them into sequences that echo shared cultural narratives. It challenges the reader to succumb (or not) to the pleasures of the “fullness” of each individual photograph, while ignoring (or not) the tug of a tale asking to be told. Like Eden itself, this book sets our hunger for beauty against that of knowledge, while reminding us of some of the ways that we read, and come to know, books.

Tod Papageorge began to photograph in 1962 at the University of New Hampshire. Highly influential, since 1979 he has been the Walker Evans Professor of Photography at the Yale University School of Art. His work has been exhibited internationally, and is included in the collections of more than 30 major museums.

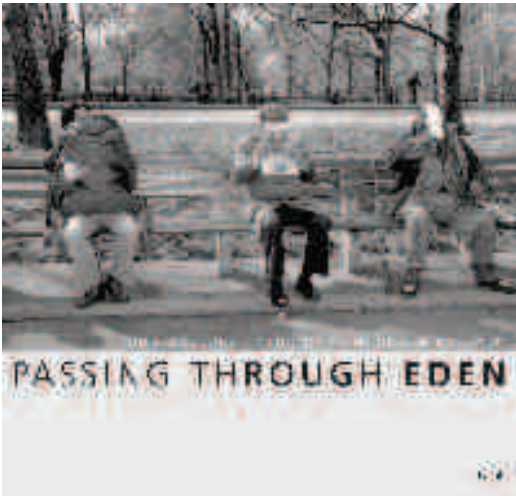
Tod Papageorge: Passing Through Eden

3-86521-374-X / 978-3-86521-374-7
Hardcover, 12 x 11.5 in. / 176 pgs / 125 tritone.
U.S. \$60.00 CDN \$72.00
July/Photography

Exhibition Schedule

New York: Pace/MacGill Gallery, 04/05/07–05/12/07

[A] Fellini-esque interpretation of New York’s Central Park and its denizens from the mid-60s through 1992.
—Richard B. Woodward, *Bomb*



Bruce Davidson: Circus

Text by Peter Boyer.

One of the world's most influential photographers, Bruce Davidson, takes readers inside three midcentury big tops in images that are poetic, realistic and profound. He reveals not only the swiftly vanishing cultural phenomenon of the circus, but what might be called the eternal human circus. At a three-ring show in 1958 he climbed to the top of the tent to view the performances of the famous liontamer Clyde Beatty and human cannonball Hugo Zacchini. His deeper interest lay in the daily lives of circus performers and producers—the roustabouts and riggers, and the pretty girl who rode an elephant in what was called the “spec.” He also made an intimate series of a dwarf clown. In 1965 at a huge multi-ring coliseum show, Davidson took a more critical look at performances under a steel-and-concrete environment; continuing behind the scenes, his vision became sharper and more surreal. And in 1967, Davidson caught the elegant exuberance of an Irish one-ring circus. He photographed the kinds of performances that are the essence of the medium, including a face-to-face encounter with an exceptional trapeze artist. Most of these pictures are published here for the first time.

Bruce Davidson's photographs are held in museums around the world. He has published several books and received many awards, including the first grant for photography from the National Endowment for the Arts to document one block in Spanish Harlem. Two one-man exhibitions of his work have been shown at The Museum of Modern Art, New York.

Bruce Davidson: Circus

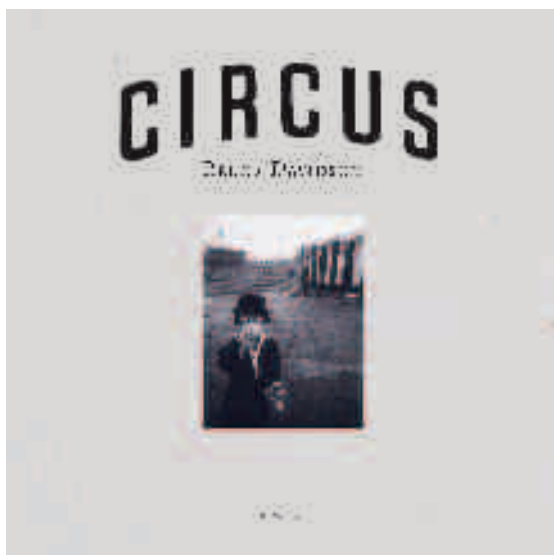
3-86521-366-9 / 978-3-86521-366-2

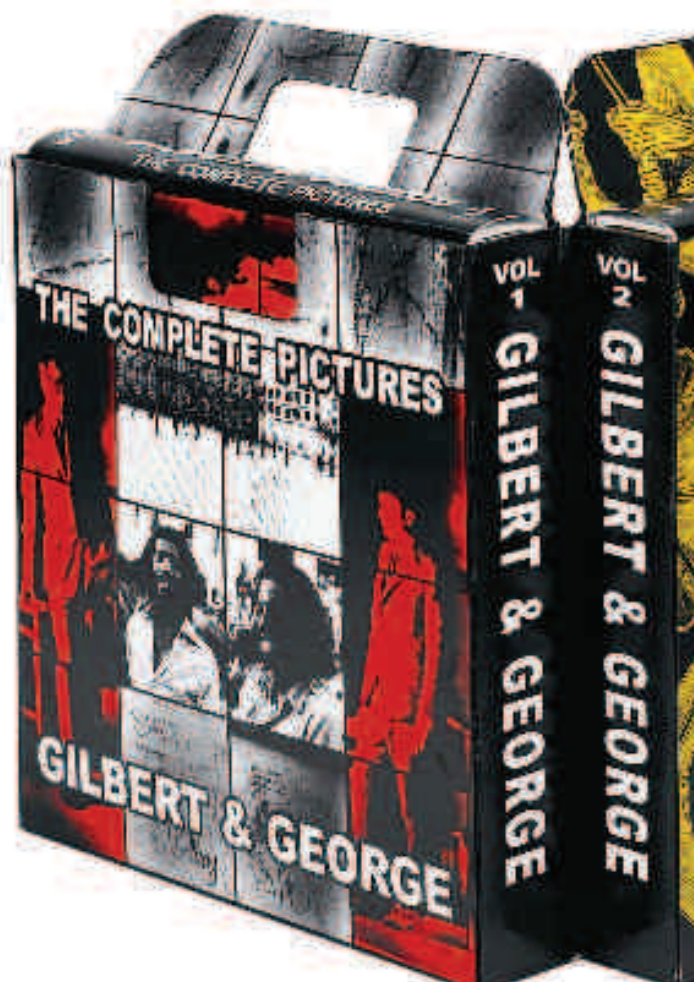
Clothbound, 11.5 x 11.5 in. / 88 pgs / 131 tritone.

U.S. \$60.00 CDN \$72.00

August/Photography

Roustabouts, riggers, flyers and the
pretty girl who rides the elephant, under
Bruce Davidson's big top.





Gilbert & George: The Complete Pictures, 1971–2005

Introduction by Rudi Fuchs.

Gilbert & George are among the foremost artists of their generation. A collaborative team, they were early to explore performance as an art form, and early to explore the idea that every aspect of daily life could be classed as such. They were early to mingle photography and graphics in a style reminiscent of advertising, and early to address sexual identity in that work. In fact, they were early to do much that viewers now take for granted. Their work has been exhibited worldwide since the beginning of the 1970s, and is either unusually accessible or completely unpalatable, depending on the viewer's mindset. It has attracted both fierce controversy and enormous acclaim, including the 1986 Turner Prize and the U.K.'s slot at the 2005 Venice Biennale. At last, on the fortieth anniversary of their meeting (September 25, 1967, Saint Martin's, London) and on the eve of a major retrospective that will tour six venues around the world—including Tate Modern, the Brooklyn Museum, the Milwaukee Art Museum and the de Young Museum in San Francisco—here is a book that does justice to the scale, depth and ambition of their artistic achievement. Or rather, here are two books: designed and produced by the artists, this luxurious two-volume hardback set, which comes in a customized carrying case with handles, documents every picture the pair has created over the course of their 35-year career. With details and installation views of many significant pieces, it includes 1500 color illustrations. *The Complete Pictures* will be the most thorough and extensive publication on the artists' work ever assembled. Copublished with Tate Publishing, London.

Gilbert & George: The Complete Pictures, 1971–2005

1-59711-037-X / 978-1-59711-037-2

Boxed, Two Volumes, 11.75 x 10.25 in. / 1200 pgs / 1500 color.

U.S. \$89.95 CDN \$108.00

March/Photography

Exhibition Schedule

San Francisco: de Young Museum of Fine Arts, 02/15/08–03/04/08

Milwaukee: Milwaukee Art Museum, 06/06/08–08/31/08

New York: Brooklyn Museum, 10/16/08–02/01/09



Ed Ruscha: Catalogue Raisonné of the Paintings:**Vol. 3: 1983–1987****Edited by Robert Dean, Erin Wright.****Text by Lawrence Weiner, Dave Hickey.**

Ed Ruscha, one of the most influential artists working today, and one of the great West Coast Pop artists, didn't start out as a painter. It was under the influence of teachers including Robert Irwin, Richards Ruben and Emerson Woelffer that he gave up his original goal of becoming a commercial artist to focus on fine art. This third volume in the ongoing documentation of his entire corpus of paintings captures him in his stride. As throughout the series, each painting, reproduced in color, is given a double-page spread with exhibition and bibliographic history. The artist's sketches for paintings are reproduced in facsimile. This volume contains 165 works, and, of particular note, includes a major public commission for the Philip Johnson-designed Miami-Dade Public Library, which was a turning point for Ruscha. Paintings done immediately prior to this commission can be seen as a summation of the artist's earlier pre-occupations and techniques, while those done after the commission show a major shift in direction occasioned by the use of airbrush techniques to produce dark, atmospheric canvases with links to film noir and to such Los Angeles noir writers as Raymond Chandler. With an introductory essay by Robert Dean, a personal tribute by artist Lawrence Weiner, a chronology and a comprehensive bibliography and list of exhibitions.

Ed Ruscha was born in 1937 in Omaha, Nebraska and grew up in Oklahoma City. In 1956 he moved to Los Angeles, where he attended the Chouinard Art Institute. His work has been the subject of exhibits at the Centre George Pompidou, Paris, the Walker Art Center, Minneapolis, and the J. Paul Getty Museum, Los Angeles.

Ed Ruscha: Catalogue Raisonné of the Paintings: Vol. 3: 1983–1987**3-86521-368-5 / 978-3-86521-368-6**

Clothbound, 9.5 x 11.5 in. / 400 pgs / illustrated throughout.

U.S. \$200.00 CDN \$240.00

July/Art



Smart and pertinent, a vintage distilled over forty years.

—Artforum

ALSO AVAILABLE:

Ed Ruscha Catalogue

Raisonne of Painting Vol.2

Hdcvr, U.S. \$200.00 CDN \$240.00

3865211380 / 9783865212061

Steidl



Ed Ruscha : Then & Now

Hdcvr, U.S. \$175.00 CDN \$210.00

3865211054 / 9783865211279

Steidl



Ed Ruscha Catalogue

Raisonne of Painting Vol.1

Hdcvr, U.S. \$200.00 CDN \$240.00

3882439726 / 9783883758466

Steidl

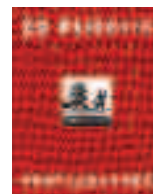


Ed Ruscha: Photographer

Hdcvr, U.S. \$35.00 CDN \$42.00

3865212069 / 9783865212061

Steidl





Exhibition Schedule

New York: The Museum of Modern Art, 01/16/07–02/12/07



ALSO AVAILABLE:

Broken Screen: Expanding the Image, Breaking the Narrative, 26 Conversations with Doug Aitken
Pbk, U.S. \$40.00 CDN \$48.00
1933045264 / 9781933045306
D.A.P./Distributed Art Publishers, Inc.

Doug Aitken: Sleepwalkers

Foreword by Glenn D. Lowry and Anne Pasternak.

Text by Klaus Biesenbach, Peter Eleey, Doug Aitken.

In January and February of 2007, the Los Angeles-based video artist Doug Aitken projected a new work, commissioned by The Museum of Modern Art and the New York arts institution Creative Time, onto seven facades on and around MoMA's famed West Fifty-third Street building. *Sleepwalkers* was both inspired by, and offered in opposition to, the densely built midtown environment; it integrated itself onto the surfaces on which it was projected, and it challenged viewers' perceptions of architecture and public space. The piece, which follows the trajectories of five characters as they make their way through nocturnal New York, explores Aitken's key recurring themes: broken and recombined narratives, the rhythm and flow of information and images, and the relationship of individuals to their environment. The viewer, as a pedestrian, a participant and a vital component of New York's energetic system, becomes part of the work, and of the interactive personal landscape that Aitken creates in and among the hard-edged concrete and glass language of Manhattan's architecture. In addition to documentation of *Sleepwalkers*, this publication contains an overview of the artist's work to date, with special emphasis on works since 2001. It also contains conversations between Aitken and a variety of artists, architects, writers and performers about different elements of city life, from the lit signage of Times Square to a taxi driver's eye view of the streets.

Doug Aitken (b. 1968) has created a body of work that explores the evolving ways people experience memory and narrative and relate to fast-paced urban environments. During the past decade, the artist has created innovative contemporary video art by fracturing the narrative structures of his films across multi-screen environments. His work has been exhibited in museums around the world, including The Museum of Modern Art and the Whitney Museum of American Art in New York, and the Centre Georges Pompidou in Paris. In 1999 he was awarded the International Prize at the Venice Biennale.

Doug Aitken: Sleepwalkers

0-87070-045-6 / 978-0-87070-045-3

Paperback, 8.75 x 10.75 in. / 176 pgs / 275 color / 5 b&w.

U.S. \$39.95 CDN \$48.00

January/Art

The Museum of Modern Art, New York

Jeff Wall: Selected Essays and Interviews

Foreword by Peter Galassi.

Throughout his career, the influential art photographer Jeff Wall has written periodically on a variety of subjects—from the work of his Vancouver colleagues, to the art of such diverse figures as Edouard Manet, On Kawara, and Dan Graham, to the important role of photography in Conceptual art. Wall's own work takes center stage in the many interviews he has granted over the past two decades. Both the essays and the interviews are indispensable to the study of Wall's work, which will be the subject of a major American traveling retrospective, with stops in New York, Chicago and San Francisco, throughout 2007. Thanks to Wall's wide-ranging curiosity, nimble mind, and articulate voice, the texts are also of considerable interest outside of the context of his own oeuvre. This generous selection of 14 essays and 23 interviews from the past 25 years is the first collection of Wall's texts to be published in English, and as such, is an instant collector's item. This affordable volume also includes 120 black-and-white illustrations for reference purposes.

Jeff Wall: Selected Essays and Interviews

0-87070-708-6 / 978-0-87070-708-7

Paperback, 6.75 x 9.75 in. / 348 pgs / 120 b&w.

U.S. \$24.95 CDN \$30.00

February/Photography/Artists' Writings



MoMA Contemporary Highlights

Foreword by Glenn D. Lowry.

At the core of The Museum of Modern Art's new building in midtown Manhattan are dramatic and expansive new galleries designed to showcase the Museum's world-famous collection of international contemporary art. *Contemporary Highlights* presents this renowned collection in pocket size, as a hand-book guide to the Museum's contemporary collection, and features the curators' selections of 250 of the most significant artworks that the Museum has collected over the past 25 years. Interweaving highlights from the Museum's seven curatorial departments—Painting and Sculpture, Drawings, Prints and Illustrated Books, Photography, Architecture and Design, Film and Media—this volume presents a broadly chronological overview of the most innovative, provocative and fascinating art of the past quarter century. Each work is presented on its own page, in full color, accompanied by a brief and accessible essay outlining the work's significance. As a companion to *Modern Highlights* or on its own, *Contemporary Highlights* is an indispensable resource. Includes work by Matthew Barney, Louise Bourgeois, Nan Goldin, Felix Gonzalez-Torres, Mike Kelley, Louise Lawler, Christian Marclay, Paul McCarthy, Barry McGee, Ana Mendieta, Boris Mikhailov, Takashi Murakami, Bruce Nauman, Cady Noland, Neo Rauch, Charles Ray, Gerhard Richter, Pipilotti Rist, Kara Walker, David Wojnarowicz and others.

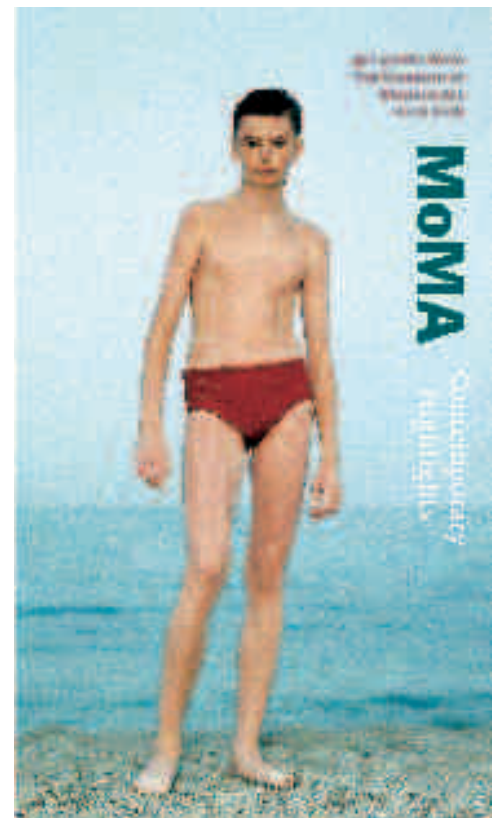
MoMA Contemporary Highlights

0-87070-713-2 / 978-0-87070-713-1

Paperback, 9.5 x 5.75 in. / 272 pgs / 200 color / 50 duotone.

U.S. \$19.95 CDN \$24.00

July/Art



The Museum of Modern Art, New York



The Museum of Modern Art Sculpture Garden

Foreword by Glenn D. Lowry.

Text by Peter Reed.

In the Fall of 2004, The Museum of Modern Art completed a major expansion and renovation of its famous midtown Manhattan building, doubling the Museum's size and introducing dynamic new galleries and public spaces. At the core of the remodeled Museum, designed by architect Yoshio Taniguchi, is the Abby Aldrich Rockefeller Sculpture Garden, newly restored to its 1953 dimensions. Described by Taniguchi as "perhaps the most distinctive single element of the Museum today," the Sculpture Garden, an oasis of water, trees and masterpieces of modern sculpture, has long been the Museum's signature space—as well as its social heart. This fully illustrated, affordable, pocket-sized book is designed to convey the beauty and elegance of the garden. It also features a photographic chronology of the many performances, exhibitions and events held in the garden over the years, as well as an introduction and a brief historical narrative.

The Museum of Modern Art Sculpture Garden

0-87070-195-9 / 978-0-87070-195-5

Paperback, 5.75 x 5.75 in. / 64 pgs / 50 color / 20 b&w.

U.S. \$9.95 CDN \$12.00

April/Art

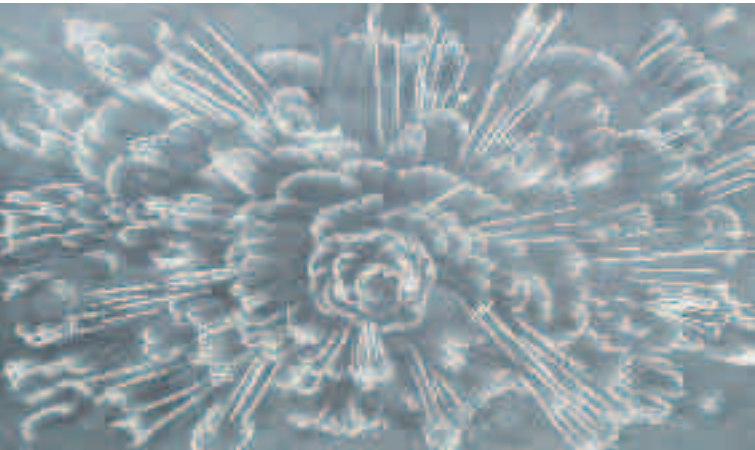


Comic Abstraction
Image-Breaking, Image-Making
Foreword by Glenn D. Lowry.
Text by Roxana Marcoci.

In recent years, a number of artists have abstracted images culled from slapstick, comic strips, films, cartoons and animation into a new representational mode to address perplexing issues about war and global conflicts, the loss of innocence and ethnic and cultural stereotyping. From Julie Mehretu's intricately layered paintings and Arturo Herrera's psychological collages made of Walt Disney coloring books to Ellen Gallagher's seductively Minimalist paintings, permeated by "blackface" signs culled from minstrel performances, to Rivane Neuenschwander's wiped-out cartoon characters, the world of comic abstraction reflects the intensely personal relationship that many contemporary artists maintain with political currents. This publication, which accompanies a Spring 2007 exhibition of the same name at The Museum of Modern Art, presents the first major investigation into this new model of representation. It features recent work by 13 artists and a selection of 30 large-scale works and installations that bridge the rift between abstraction and comics in ways that are at once critical and playful. It also includes a critical essay, interviews with the artists, and a selected exhibition history and bibliography. Features work by Polly Apfelbaum, Inka Essenhigh, Ellen Gallagher, Arturo Herrera, Michel Majerus, Julie Mehretu, Juan Muñoz, Takashi Murakami, Rivane Neuenschwander, Philippe Parreno, Gary Simmons, Franz West and Sue Williams.

Comic Abstraction
0-87070-709-4 / 978-0-87070-709-4
Hardcover, 9.25 x 12 in. / 160 pgs / 104 color.
U.S. \$39.95 CDN \$47.00
March/Art

Exhibition Schedule
New York: The Museum of Modern Art, 03/04/07–06/11/07



ALSO AVAILABLE:
Arturo Herrera: You Go First
Hdcvr, U.S. \$40.00 CDN \$48.00
1891024787 / 9781931788946
D.A.P./Distributed Art Publishers, Inc.



Gary Simmons
Pbk, U.S. \$25.00 CDN \$30.00
0933856725 / 9780933856721
Museum of Contemporary Art, Chicago/
The Studio Museum, Harlem



Ellen Gallagher: Preserve
Hdcvr, U.S. \$24.00 CDN \$29.00
1879003341 / 9781879886537
Des Moines Art Center



Julie Mehretu: Black City

Text by Agustin Perez Rubio, Marcus Steinweg, Cay Sophie Rabinowitz.

Life has taken Julie Mehretu from Addis Ababa, Ethiopia to New York the long way. Now the *New York Times* writes that her canvases—multilayered, futuristic visual worlds where historical and fictional landscapes meet—“make history painting important again.” Each one pulls from diverse sources, noteworthy among them Japanese manga, Chinese landscape art, Ethiopian illuminated books, Baroque engraving in the style of Dürer, graffiti and the geometric abstractions of Kazimir Malevich and Vasily Kandinsky. And they are often structured on architectural drawing, which appeals to Mehretu “because there is no way that you could make architecture that doesn’t work.” Plans for buildings are metaphors “for systems, for rational efforts to construct the world that we exist within, even though so many things happen in a very organic or irrational way.” These angular architectural spaces swarm with organic forms, with communities marching to war, confronting systems and creating elaborate new civilizations. Human relationships unfold, interacting with the built and controlled world. Of her interest in these warring factions and in the “aggressive and forceful nature of history,” Mehretu says that, “most of my personal ancestry comes from different cultures that, at one time or another, were at war.” This is the first comprehensive monograph on a strong new talent in contemporary painting.

Julie Mehretu was born in Ethiopia in 1970 and has lived in Michigan, Senegal, Rhode Island and New York. Her work has appeared in the 2004 Whitney Biennial and at The Museum of Modern Art, New York, and has been the subject of a solo show at the Walker Art Center, Minneapolis. Mehretu is the recipient of a 2001 Penny McCall Award for Visual Art.

Julie Mehretu: Black City

3-7757-1863-X / 978-3-7757-1863-9

Hardcover, 11 x 11 in. / 208 pgs / 214 color.

U.S. \$65.00 CDN \$78.00

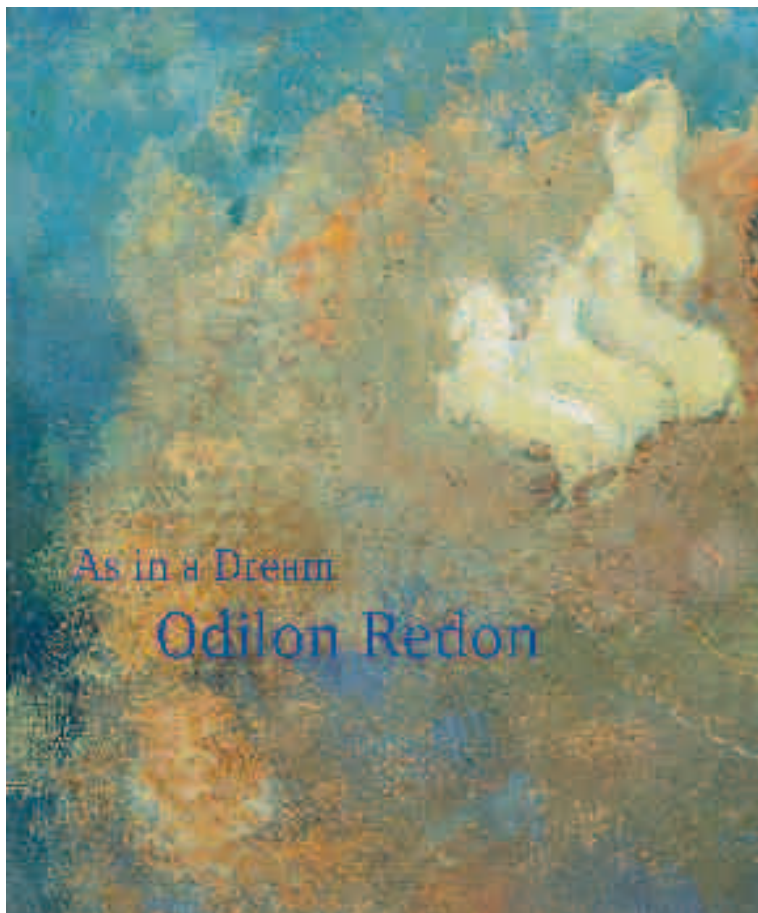
January/Art



Ms. Mehretu’s paintings make history painting important again.

—*The New York Times*





Odilon Redon: As In A Dream

Edited by Margret Stuffmann, Max Hollein.

The French painter, draftsman and mystic, Odilon Redon, was already in his forties, an *eminence grise*, when a group of young colleagues asked him to the 1884 founding of the Société des Indépendants. He was in his seventies when his work appeared in the 1913 Armory show, which woke American audiences to a new aesthetic. And while he lived only a few years longer, his work carried forward, not only in collections around the world, but in his influence on major artists including Cézanne, Degas, Gauguin and Matisse. In its darkness and abstraction, Redon's work remains exceptionally relevant today: his spiders, floating heads and glowing conch shells in near-empty frames could easily be contemporary. His figures and objects from the worlds of antiquity, Christianity and nature are often veiled in iridescent clouds of intense color, to enigmatic and mystical effect. In charcoal drawings and lithographs, Redon devoted himself to the human subconscious, with its fears and nightmares, and produced an urgent and eerie Symbolist oeuvre. This substantial retrospective underlines his central importance for an emergent Modernism. Redon is credited not just with changing the course of Impressionism, but with influencing artists as disparate as Duchamp, the Surrealists and Jasper Johns.

Odilon Redon was born in 1840 in Bordeaux, France and later studied in Paris under Gérôme. In his early twenties he began to read Flaubert, Baudelaire and Poe, three authors who would continue to influence his work. He learned lithography with Fantin-Latour but found a true mentor in Rodolphe Bresdin, whose fantastic imagery ran contrary to the art establishment, a position and style Redon would adopt as well. After working almost exclusively in black-and-white until the 1890s, when he suffered a serious illness and spiritual crisis, Redon began to paint and use pastels and revealed himself as a brilliant colorist, producing mythological scenes and flowers much admired by Matisse. Well-known by the end of his life, Redon remained a private man and died in Paris in 1916.

Odilon Redon: As In A Dream

3-7757-1894-X / 978-3-7757-1894-3

Hardcover, 9 x 11.5 in. / 336 pgs / 200 color / 50 b&w.

U.S. \$55.00 CDN \$66.00

May/Art



ALSO AVAILABLE:

Beyond the Visible: The Art of Odilon Redon

Pbk, U.S. \$55.00 CDN \$66.00

0870707027 / 9780870707025

The Museum of Modern Art, New York



Meret Oppenheim: Retrospective

An Enormously Tiny Bit of a Lot

Edited by **Therese Bhattacharya-Stettler, Matthias Frehner.**

Text by **Simon Baur, Therese Bhattacharya-Stettler, Matthias Frehner, Wanda Kupper, Isabel Schulz, Nicole Schweizer, Werner Spies, Lisa Wenger.**

Much more than “just” the fur cup: this lavishly illustrated monograph presents the multifaceted work and colorful life of the great artist and Surrealist muse, Meret Oppenheim (1913-1985). Once enmeshed in scandal, known as a mysterious model and a mythical personality, she emerged among the most far-sighted artists of her epoch. Her oeuvre, which includes painting, sculpture, photography, poetry, drawings and design objects, constitutes an important contribution to twentieth-century art. Alongside the legendary *Breakfast in Fur*, from the collection of The Museum of Modern Art, New York, and important pieces from Vienna, Paris and Stockholm, *Retrospective: An Enormously Tiny Bit of a Lot* includes many never-before seen works from private collections. While Oppenheim’s works forbid formal classification, major themes can be distinguished: borders and connections between nature and culture; man and woman; day and night; and, as befits a Surrealist, dream and reality. Here, art historical writing and detailed analyses shed light on gender-specific issues in Oppenheim’s work, along with broader concerns and major artistic advances. In addition, previously unpublished fragments of Oppenheim’s own writing recollect many of her companions and artistic colleagues, and an illustrated biography completes the picture.

Meret Oppenheim was born in 1913 in Berlin and grew up in Switzerland. As a teenager she moved to Paris, but didn’t last long in art school before meeting pioneering Surrealists Alberto Giacometti, Hans Arp and Man Ray, and becoming enmeshed in their world. She was contributing to their shows by 1933, and had her first solo exhibition in 1936 in Basel. An eventual return to school was followed by deep depression and a dry spell of more than 20 years. Reentering public life again in the period that followed, she observed that “Nobody gives you freedom, you have to take it.” Oppenheim died in Switzerland in 1985.

Meret Oppenheim: Retrospective

3-7757-1883-4 / 978-3-7757-1883-7

Hardcover, 9 x 11 in. / 360 pgs / 243 color / 69 b&w.

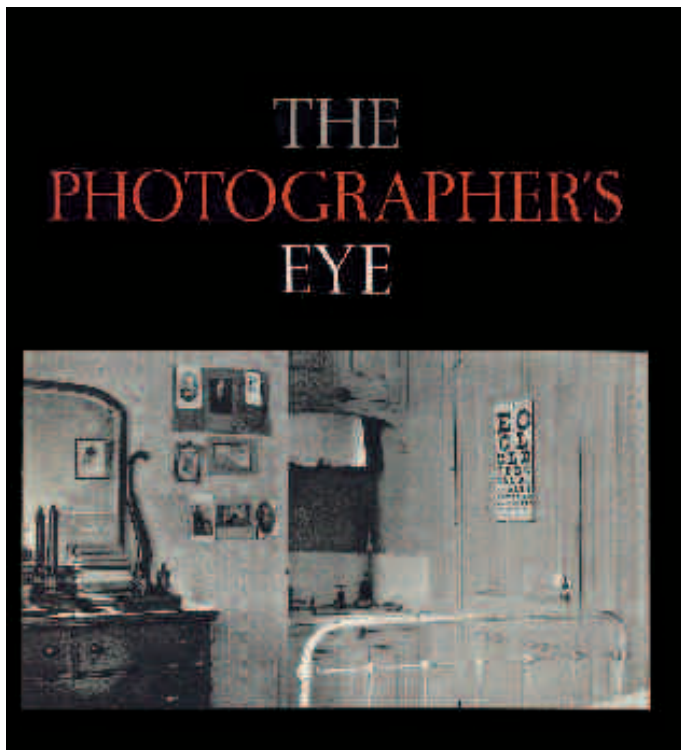
U.S. \$65.00 CDN \$78.00

April/Art

Nobody gives you freedom, you have to take it.

—Meret Oppenheim





The Photographer's Eye

By John Szarkowski.

The Photographer's Eye by John Szarkowski is a twentieth-century classic—an indispensable introduction to the visual language of photography. Based on a landmark exhibition at The Museum of Modern Art in 1964, and originally published in 1966, the book has long been out of print. It is now available again to a new generation of photographers and lovers of photography in this duotone printing that closely follows the original. Szarkowski's compact text eloquently complements skillfully selected and sequenced groupings of 172 photographs drawn from the entire history and range of the medium. Celebrated works by such masters as Cartier-Bresson, Evans, Steichen, Strand, and Weston are juxtaposed with vernacular documents and even amateur snapshots to analyze the fundamental challenges and opportunities that all photographers have faced. Szarkowski, the legendary curator who worked at the Museum from 1962 to 1991, has published many influential books. But none more radically and succinctly demonstrates why—as *U.S. News & World Report* put it in 1990—"whether Americans know it or not," his thinking about photography "has become our thinking about photography."

John Szarkowski is director emeritus of the Department of Photography at The Museum of Modern Art, New York. As director of the department from 1962 through 1991, he oversaw the presentation of more than 100 exhibitions. He also oversaw the publication of more than 30 books and catalogues, the inauguration of the Museum's first photography collection galleries in 1964 and their expansion in 1984 and the establishment of endowments to support the department's programs. Throughout his tenure, he supervised the development of the collection, which now includes more than 25,000 works spanning the history of photography. Szarkowski was born in Ashland, Wisconsin in 1925.

The Photographer's Eye

0-87070-527-X / 978-0-87070-527-4

Paperback, 8.5 x 9 in. / 156 pgs / 173 duotone.

U.S. \$24.95 CDN \$30.00

March/Photography

MFA Publications

Photography

MFA Highlights

Text by Anne Havinga, Karen Haas, Nancy Keeler.

This latest volume in the MFA Highlights series showcases over 100 stunning photographs from the museum's collection. An extensive introductory essay traces the aesthetic and technical history of photography as an art form, from the early days of the camera obscura through the invention of the daguerreotype and calotype and into the present digital age. In the selection of objects that compose the body of this beautifully designed volume, careful juxtapositions emphasize the graphic qualities of the photos, and extended captions compare and contrast images from different times and places, underscoring shared techniques, sensibilities or subjects. A wide range of photographers—from early experimenters such as Eugène Cuvelier, Charles Marville and Anna Atkins to modern giants Alfred Stieglitz, Ansel Adams and Edward Weston, as well as contemporary practitioners such as James Nachtwey, Hiroshi Sugimoto and Loretta Lux—are represented by portraits and figure studies, city scenes and still lifes, landscapes and seascapes.

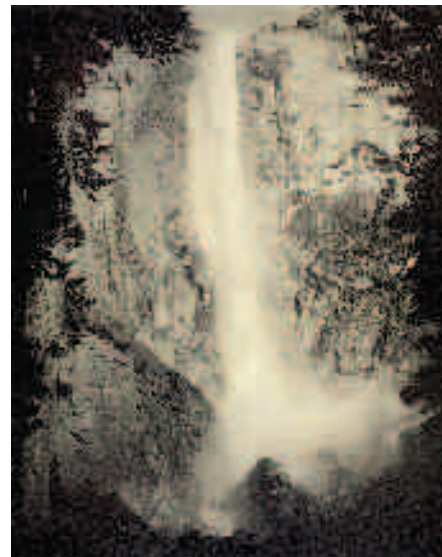
Photography: MFA Highlights

0-87846-676-2 / 978-0-87846-676-4

Paperback, 7 x 9 in. / 224 pgs / illustrated throughout.

U.S. \$22.50 CDN \$27.00

August/Photography



Message from the Darkroom

By Carlo Mollino. Introduction by Fulvio Ferrari.

Once upon a time, in the first half of the twentieth century, photography was considered a purely mechanical art—if it was considered an art at all. Carlo Mollino's *Message From the Darkroom*, originally published in Italy in 1949 and now one of the most coveted books in the history of photography, was one of the first strikes against that attitude, and one of the most visually extraordinary. In 323 plates illustrating the work of 132 photographers and nine painters, Mollino traced a history of the form and the evolution of taste over the years, highlighting the work of Nadar and Hill, Atget, Alvarez Bravo and Man Ray, with a chapter dedicated to each. An equal number of pages are allotted to mastery of photographic techniques, including retouching, as every means to make the print coincide with the artist's vision was legitimate in Mollino's eyes—even required. For work to reach the status of art and communicate the artist's message, it needed to move beyond the accidentally "beautiful" through crafted "subjective transformations." *Message From the Darkroom* is also a fundamental text in understanding Mollino's own development as a photographer—his work, like the book's first edition, is now widely collected. Here for the first time, this early plea for the acceptance of photography among the higher arts is being published in English. The new edition replicates the original, as designed by Mollino himself, with color tipped-in images again pasted in by hand.

Limited quantities available.

Carlo Mollino (1905-1973) was an architect, designer, photographer and writer, not to mention a race-car driver and a pilot. His buildings include the Royal Theatre in Turin, and his furniture, like his photography, is ever more valuable. In 2005, a Mollino table sold for \$3.8 million, setting a world record for twentieth-century decorative art.

Message from the Darkroom

88-89082-03-8 / 978-88-89082-03-4

Hardcover, 9.75 x 13.5 in. / 448 pgs / 14 color / 319 b&w / 5 duotone.

U.S. \$240.00 CDN \$288.00

March/Photography





Wallace Berman: Photographs

1-933045-61-2 / 978-1-933045-61-0

Hardcover, 9.75 x 11.75 in. / 160 pages / 140 duotone.

U.S. \$50.00 CDN \$60.00

May/Photography

Wallace Berman: Photographs

Edited and introduction by Kristine McKenna, Lorraine Wild.

The quintessential visual artist of the Beat generation, Wallace Berman's influence has continued to radiate throughout the American art scene and in our popular culture since the 1950s. As an artist, Berman worked in relative obscurity up until his premature death, at the age of 50, in 1976. Since then, however, interest in his work, and recognition of its importance, have steadily increased. The subject of the recent—and highly lauded—traveling exhibition and accompanying catalogue, *Semina Culture: Wallace Berman & His Circle*, he was the central and binding figure in a diverse community of artists, poets, actors and musicians, and was revered for his wisdom as well as his achievements as an artist, publisher and filmmaker. However, until the 1999 discovery of an archive of his photographic negatives, very few people have known that Berman was also an extremely accomplished photographer. He documented the West Coast Beat culture of the 1950s, the first stirrings of the hippie culture that took root in the canyons of Southern California in the 60s, and the diverse cast of characters who passed through his famously creative world with amazing intimacy and candor. Berman's photographs are gathered here for the first time ever.

Wallace Berman was born in 1926 in Staten Island, New York, but moved to Los Angeles's Jewish district with his family in the 1930s. After his expulsion from high school—for gambling—in the 1940s, Berman immersed himself in the growing West Coast jazz scene. By the early 1950s, he was a full-time artist (many historians now consider him to be the father of California assemblage) and a leading figure in the Los Angeles and San Francisco Beat communities, between which he established his influential mail art periodical *SEMINA*. Berman settled in Topanga Canyon, Los Angeles in 1963, and died there in 1976.

Photology/Fondazione Giov-Anna Piras

Beat Bible

Introduction by Paolo Tonini. Text by Fernanda Pivano.

Truth in advertising: this cigar box-style raw wood case, 12 x 19 inches, is stamped *Beat Bible* / 2 Books in 1 / *Beat & Pieces* / + *Beat Books*. And that's what it is. The first of its two titles, *Beat & Pieces*, is a previously released but little-known generational history in Allen Ginsberg's enlightening Beat-era photographs and handwritten notes alongside Fernanda Pivano's contextual essay. The second title, *Beat Books*, which appears in its first edition here, catalogues the covers of the most seminal Beat publications—from Lawrence Ferlinghetti's *A Coney Island of the Mind* to Ginsberg's *Howl* to Jack Kerouac's *On the Road*, alongside lesser-known books and a wide variety of anthologies and journals featuring such key voices as Gregory Corso, William Burroughs and Brion Gysin, among others. It lovingly collects Evergreen paperbacks, Two Cities editions, the bright red Pocket Poets volumes, and even a mass-market Signet paperback entitled *Beat Beat: A Hip Collection of Cool Cartoons About Life and Love Among the Beatniks*.

Beat Bible

88-88359-24-9 / 978-88-88359-24-3

Boxed, Two Volumes, 20 x 12 in. / 406 pgs / 340 b&w.

U.S. \$125.00 CDN \$150.00

April/Literature



Glen Denny: Yosemite in the Sixties**Foreword by Yvon Chouinard. Introduction by Rick Ridgeway.****Edited by Tom Adler. Text by Glen Denny, Yvon Chouinard, Rick Ridgeway.**

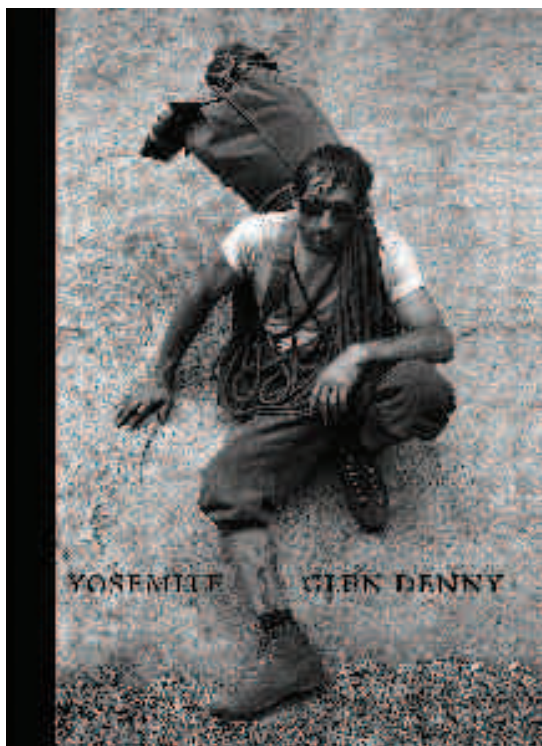
The sheer granite walls of Yosemite Valley have drawn a lot of visitors over the years. In the late 1950s and through the 60s, they galvanized a dedicated group of rock climbers, who saw their glacier-polished faces as the purest challenge. When those climbers first made their way up Half Dome and El Capitan, they ushered in a new era—over the course of the 60s, they developed techniques, tools and philosophies that would change the sport forever. In the 60s spirit of social exploration, a small group of committed climbers eventually dropped out of the mainstream of work and society to take up residence at Camp 4, perfecting their skills and developing a unique scene. This austere, boulder-strewn campground became the epicenter of the climbing world. In between spectacular feats carried out on the walls, it served both as a launching pad for further adventures and a refuge from them. Here, plans were made, teams were formed and life was lived. The significance of Camp 4 was recently recognized in its placement on the National Register of Historic Places. Photographer and filmmaker Glen Denny was among its denizens, and captured his fellow climbers' personalities and parties, aspirations and preparations, loves and dreams in absolutely stunning, and sometimes death-defying, black-and-white. This majestic visual record of Yosemite in the 60s includes a foreword by Yvon Chouinard, founder of Patagonia, an introduction by Rick Ridgeway, whom *Rolling Stone* has called "the real Indiana Jones," and a wealth of previously unpublished photographs.

Glen Denny: Yosemite in the Sixties**0-9790659-0-9 / 978-0-9790659-0-3**

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

U.S. \$60.00 CDN \$72.00

June/Photography





Matthew Monteith: Czech Eden

Text by Ivan Klima.

When he first visited the Czech Republic in the 1990s, the rising photographer Matthew Monteith was taken by the details of ordinary life in this country in transition. Captivated by the ineffable—a mood, a sense of place—he made repeated visits, and from 2001-2003 traveled throughout the country with his camera, in hopes of creating a contemporary allegory that would reflect the ideals he had observed in old postcards and in Czech photography from the 1920s and 30s. Combining restraint, brilliant color and a certain thoughtful attention to the uncanny within the everyday, Monteith's photographs parallel a venerable tradition staked out by masters like Joel Sternfeld, and embodied in contemporary work by younger photo-documentarians like Alec Soth. Though at times foreboding, an energetic optimism and humor pervades Monteith's work. His meticulously composed and beautifully produced images focus on individuals, landscapes, oddly stilled cityscapes and the worn traces of the country's long and complex history. *Czech Eden*, Monteith's first monograph, is not a literal description or documentation, but rather a parable in which the viewer encounters individuals and environments that are cohesive yet contradictory, beautiful but unsettling.

Matthew Monteith received an MFA from Yale University in 2003. He has had solo exhibitions of his work at Galerie 779 in Paris and Prinz Gallery in Kyoto. His work has appeared in the *New York Times Magazine*, *Dwell* and *Details*. He is the recipient of a Fulbright grant and was recently named one of 30 emerging photographers to watch by *PDN* magazine.

Matthew Monteith: Czech Eden

1-59711-032-9 / 978-1-59711-032-7

Hardcover, 11 x 9.5 in. / 80 pgs / 58 color.

U.S. \$40.00 CDN \$48.00

May/Photography



Bert Teunissen: Domestic Landscapes A Portrait of Europeans at Home

Text by Saskia Asser.

Over the past decade, the noted Dutch photographer Bert Teunissen has documented hundreds of old European homes and the dignified, often elderly people who inhabit them. He seeks out rudimentary, yet cultured settings aglow with a warm, timeless atmosphere; spaces with a very particular quality of natural light. Old World details crowd the frame of each image: ornate wallpaper, ancestral portraits, home-cured hams hung from exposed beams and decorative dishware proudly displayed on mantels. These homes were built before the World Wars, before electricity was a standard feature, a time when sunlight played a pivotal role in the conception of architecture. Teunissen renders these last vestiges of old Europe with a palette and a sensitivity to light that recalls, with astonishing sensitivity, Dutch masters like Vermeer and Rembrandt. At first glance, one might easily mistake any one of them for a Renaissance painting. They are certainly some of the most remarkable and intimate architectural portraits of recent years. The body of work captured in *Domestic Landscapes*, Teunissen's first monograph, dovetails with two traditions: the use of the camera to record cultural vestiges and a strain of portraiture that looks at subjects in their own environs. Made in numerous countries, including the Netherlands, Germany, Belgium, Italy, France, Great Britain, Spain, and Portugal, Teunissen's poignant photographs capture and record an architecture—and a way of life—that is quickly disappearing.

Bert Teunissen was born in Ruurlo, the Netherlands in 1959. His work has been exhibited across Europe and the United States and published in many magazines, including *Aperture*, *Zoom* and *Art on Paper*.

Bert Teunissen: Domestic Landscapes

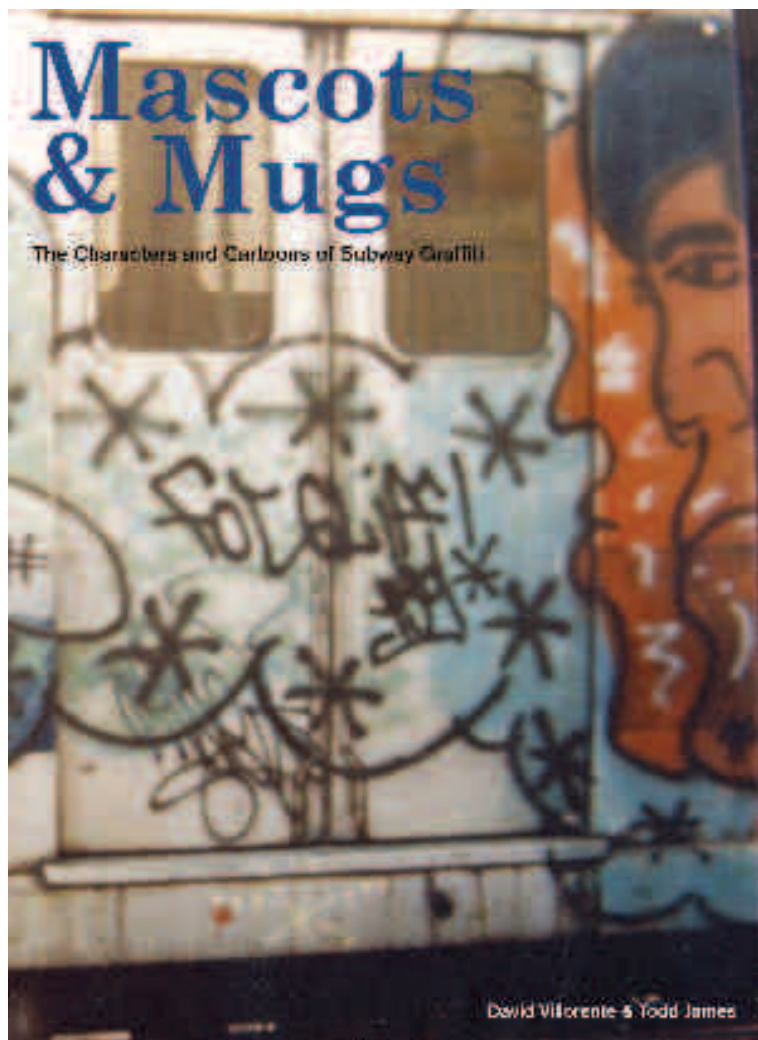
1-59711-040-X / 978-1-59711-040-2

Hardcover, 12.75 x 10.25 in. / 136 pgs / 68 color.

U.S. \$50.00 CDN \$60.00

May/Photography





Mascots & Mugs

The Characters and Cartoons of Subway Graffiti

Text by David "Chino" Villorente, Todd "Reas" James.

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

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

Todd "Reas" James is a New York based fine artist and television producer who began his art career in the New York City subway, and has since shown work at the Venice Biennale, the Tate Liverpool, and at Deitch Projects.

Mascots & Mugs

0-9725920-4-0 / 978-0-9725920-4-8

Hardcover, 8 x 11 in. / 224 pgs / 400 color.

U.S. \$39.95 CDN \$48.00

June/Popular Culture



ALSO AVAILABLE:

Fuzz One: A Bronx Childhood

Hdcvr, U.S. \$32.00 CDN \$38.00

0972592016 / 9781879003347

Testify Books



Where'd You Get Those?

Pbk, U.S. \$29.95 CDN \$36.00

0972592032 / 9780959203

Testify Books



Jean-Michel Basquiat: 1981, The Studio of the Street

Introduction by Jeffrey Deitch.

Interviews with Fred "Fab 5 Freddy" Brathwaite, Arto Lindsay, Annina Nosei, Diego Cortez, Glenn O'Brien, Michael Holman.

Text by Suzanne Mallouk, Gerard Basquiat.

Chronology by Franklin Sirmans.

In 1981 Jean-Michel Basquiat made the momentous transition from the street to the studio. He had attracted considerable attention with his *Times Square Show* the summer before, and reinforced that nascent notoriety with a wall of phenomenal works in Diego Cortez's *New York/New Wave* at P.S. 1, which opened the following winter. A few months later, the dealer Annina Nosei offered Basquiat an independent space in which to prepare work for her September group show, *Public Address*. He was only 20. Between the world of spraypainted poetry and what critic Peter Schjeldahl called "New York big-painting aesthetics" lies a fantastic coming-of-age: *Jean-Michel Basquiat: 1981: The Studio of the Street* includes paintings and drawings on everything from note cards to sheet metal to a leather jacket and conventional canvas. In them, as throughout his career, Basquiat married an exuberant spontaneity and art-brut sensibility with a firm command of not only art materials but art history. He would go on to define the 80s Neo-Expressionist idiom, and to remain its most compelling representative. *The Studio of the Street* examines this charged point of contact in works that show the artist's progression from text to text-and-image, from found materials to traditional canvasses, and from pure drawing to his uniquely evocative hybrid of drawing and painting.

Jean-Michel Basquiat (1960-1988) grew up in Brooklyn. His first notoriety came when he was making street paintings under the tag SAMO. Later he stormed the gallery world, and became an icon of New York's vibrant early-80s downtown scene, a friend to and collaborator with Andy Warhol and Francesco Clemente, and the cover boy for a 1985 *New York Times Magazine* story on the new art market. His death following a heroin overdose at 27 did not by any means decrease interest in his work, which was recently the subject of a retrospective at the Brooklyn Museum, New York.

Jean-Michel Basquiat: 1981, The Studio of the Street

88-8158-625-8 / 978-88-8158-625-7

Hardcover, 9.5 x 12 in. / 208 pgs / 100 color / 24 b&w.

U.S. \$70.00 CDN \$84.00

February/Art



ALSO AVAILABLE:

Jean-Michel Basquiat

Hdcvr U.S. \$45.00 CDN \$54.00

8881582392 / 9788881582396

Charta





Joel-Peter Witkin

This pocket-size catalogue of the American artist Joel-Peter Witkin's inimitable work includes a selection of more than 50 astonishing photographs, a collection that expresses the artist's unique point of view on an extraordinary segment of humanity. Witkin's powerful and transgressive images are renowned for their depiction of outsiders including dwarves, transsexuals, hermaphrodites and physically deformed people. They are equally appreciated for their high aesthetic refinement, referencing classical paintings, Baroque art, Surrealism and other genres including still lifes and religious episodes. Witkin has said that his vision and sensibility were initiated by an episode he witnessed as a small child—a car accident in front of his house in which a little girl was decapitated. He has also said that difficulties in his family were an influence: his Jewish father and Catholic mother parted over religious differences.

Joel-Peter Witkin was born (with his twin brother, the painter Jerome Witkin) in Brooklyn in 1939 to a Jewish father and a Catholic mother. He went to Catholic school until he entered high school, and in his early twenties, from 1961 to 1964, he worked as a war photographer in Vietnam. He has had recent solo exhibitions of his work at Hasted Hunt Gallery, New York, Catherine Edelman Gallery, Chicago and Fahey/Klein Gallery, Los Angeles. His work is in the permanent collections of The Museum of Modern Art and The Metropolitan Museum of Art, New York, The National Gallery of Art, Washington, D.C., San Francisco Museum of Modern Art and the Walker Art Center, Minneapolis, among many others.

Joel-Peter Witkin
88-88359-25-7 / 978-88-88359-25-0
 Hardcover, 5.25 x 7.5 in. / 96 pgs / 54 color.
 U.S. \$25.00 CDN \$30.00
 April/Photography



Elena Dorfman: Fandomania**Characters & Cosplay****Text by Carlo McCormick.**

In her riveting new book, *Fandomania*, photographer Elena Dorfman examines the pop culture phenomenon of “cosplay,” in which participants dress up in costumes—and live part of their lives—as characters from video games, animated films and Japanese graphic novels. The exploding cosplay subculture flourishes at convention centers, college dorms, private clubs and in homes across the country. Dorfman puts herself quietly behind the scenes of these fan-based events to create a remarkable collective portrait. As she describes it, “The theater of cosplay has no boundaries, is unpredictable, open-ended. It includes both the fantastic and the mundane, the sexually aberrant and innocent, female characters who become samurai warriors and brainy scientists, and male characters who magically change their sex.” Explorations of identity through portraiture are at the forefront of Dorfman’s work, with the blurred lines between fantasy and reality a continuing theme. She allows each individual a spotlight in which to enact his or her fantasy. The effect is pointedly evocative of this new world of role playing and narrative, one in which scenery is secondary and persona is everything. Comes with a special foam bound cover and features an essay by Carlo McCormick.

Elena Dorfman: Fandomania**1-59711-035-3 / 978-1-59711-035-8**

Paperback, 8.25 x 11 in. / 144 pgs / 75 color.

U.S. \$35.00 CDN \$42.00

June/Photography/Popular Culture

Exhibition Schedule

New York: Edwynn Houk Gallery, 04/05/07-05/19/07



The theater of cosplay has no boundaries, is unpredictable, open-ended. It includes both the fantastic and the mundane, the sexually aberrant and innocent, female characters who become samurai warriors and brainy scientists, and male characters who magically change their sex.

—Elena Dorfman





Sound Zero

Foreword by Fabio De Luca.

Introduction by Uwe Husslein.

Text by Aaron Rose, Valerio Dehò.

As the Velvet Underground put it, “I’ll be your mirror, reflect what you are, in case you don’t know.” *Sound Zero* opens on the Velvet Underground’s work with Warhol, and follows the close, even mimetic, relationship between Pop Art and pop music through the psychedelic explosion of the 70s and the graffiti, hip-hop and skate punk of the 80s and beyond. From Pop’s simple and direct communication, colorful and clean, through psychedelia’s overabundance of symphonic chaos, to the remixed and appropriated work of street artists and musicians, the interrelations are clear, and clearly influential. *Sound Zero* tracks them in over 100 color illustrations of paintings, photographs, objects, installations, graphics, placards, video and paintings, and a parallel universe of record covers, posters and performances. It features works by Robert Rauschenberg, Raymond Pettibon, Richard Hamilton, Jean-Michel Basquiat, Keith Haring, Chris Johanson, Barry McGee and Ari Marcopoulos; an interview with Aaron Rose; and a timeline showing developments in Pop, psychedelic and street art alongside the history of popular music.

Sound Zero

88-89431-65-2 / 978-88-89431-65-8

Hardcover, 6.5 x 9 in. / 200 pgs / 150 color.

U.S. \$48.00 CDN \$58.00

March/Music/Popular Culture

Alex Fakso: Heavy Metal

Foreword by Alex Fakso. Introduction by Giovanna Calvenzi.

Text by Jamel Shabazz.

In *Heavy Metal*, the Italian photographer Alex Fakso brings us behind the scenes of the secretive and low-down-glamorous world of European graffiti art, documenting the daily (and nightly) lives of that continent’s most celebrated street artists—spraycans in hand. Fakso was allowed unprecedented access to this normally guarded underground culture, from Milan, to London, Berlin, Barcelona and beyond, allowing him to produce an electrifying body of work that conveys, on every page, the sense of an urgent covert mission. Fakso produced these photographs during the twilight hours, documenting each artist’s unique tactics, movements and sense of personal determination: each photograph conveys the compelling sense of risk and adventure with which the artist approaches his work, whether entering into a shadowy train yard or negotiating a high fence to do so. In keeping with the tradition of the great urban documentarians Martha Cooper, Henry Chalfant and Bruce Davidson, who recorded New York’s subway graffiti in the 1970s and 1980s, Fakso puts European graffiti, and its practitioners, on the map. This exhilarating, long-overdue collection represents the new generation of emerging European street artists, and is an essential record of European urban culture in our time.



Heavy Metal

88-89431-49-0 / 978-88-89431-49-8

Hardcover, 12 x 7 in. / 164 pgs/ 150 color.

U.S. \$35.00 CDN \$42.00

March/Photography

Ashod Simonian: Real Fun

Polaroids from the Independent Music Landscape

Ever wonder what indie rockers on tour do for the other 23 hours of their day? *Real Fun* answers that question with over 100 photographs of musicians lounging in the giant green room that is the world—sleeping, eating, fishing and just goofing off. Photographer Ashod Simonian has traveled with scores of bands, and his dreamy, lush Polaroids capture Death Cab for Cutie, Spoon, Sleater Kinney, Pavement, Jenny Lewis, the Shins, Wilco and Broken Social Scene, among many others, in colorful images conveying not just stories but the feelings behind them: boredom, exultation, frustration and bliss. Many of the performers have also contributed essays and memoirs, making this an essential compendium of wisdom and memories from the road. Others have recorded songs for the accompanying CD. The tracks were all selected by Simonian and most are original, recorded especially for this project. All of this is well and good, but what makes *Real Fun* more than a scrapbook is Simonian's acute photographic instincts, his eye for detail and sense of scene: compelling pictures regardless of the subject.

Ashod Simonian: Real Fun

0-9713670-9-4 / 978-0-9713670-9-8

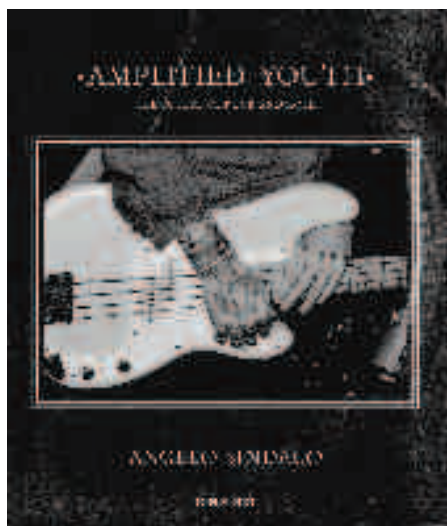
Paperback, 6.5 x 6.5 in. / 128 pgs / 150 color / with Audio CD.

U.S. \$24.95 CDN \$30.00

June/Photography/Music



Drago Arts and Communication



Amplified Youth

88-88493-29-8 / 978-88-88493-29-9

Hardcover, 9.5 x 11 in. / 150 pgs / 150 duotone.

U.S. \$29.95 CDN \$36.00

March/Music/Photography

Angelo Sindaco: Amplified Youth

The Future of Rock n' Roll

Introduction by Alan McGee.

Text by Federico Chiara, Massimo Torregiani, Christian Zingales.

Angelo Sindaco, a contributing photographer to *Vice* magazine, has been taking backstage pictures and live video footage at clubs since the 1990s. Ten years later, he is sitting on an unparalleled recent history of the indie rock scene, a virtual night out like no other. This is a book about the new rock n' roll fever. This is a book about being young, and crazy for music, and for the moment's brightest stars. This is a book about the ritual of a rock concert, and it captures that spirit of celebration—its sound, sweat and raw energy—in conversely rigorous black-and-white. Backstage, in live performances, in portraits of the bands and their audiences, Sindaco catches the credibility and attitude of the new generation of stars in the genre that won't quit, showcasing underground legends including the Editors, Art Brut, Maximo Park, Animal Collective, The Cribs, Cazals and Baby Shambles from a stunningly intimate point of view. These are our youth culture's new pagan gods, and if you can't be there at the altar, Sindaco brings them to your doorstep. With a preface by Alan McGee, founder of the Creation and Poptones labels and the former manager of Oasis and the Libertines, and with text by Christian Zingales, the Editor-in-Chief of *Blow Up* magazine. Rock lives.

Angelo Sindaco drew cartoons for the seminal art and punk magazine *Frigidaire* in the early 1990s, and has long since established himself as a photographer in *Vice* and *Rodeo* among others. That work led him to found, in 2000, EVA (Experimental Visual Arts), which puts artists and innovative businesses together through conferences and festivals.



Face of Fashion: Photographs by Mert Alas & Marcus Piggott, Corinne Day, Steven Klein, Paolo Roversi and Mario Sorrenti

By Susan Bright.

Essay by Vince Aletti.

Any fashion photographer can make a flattering portrait, but the contemporary masters featured in *Face of Fashion* don't even try. This striking, gold-embossed, faux-leatherbound volume presents the intensely unconventional, often unnervingly intimate portraiture being made by some of today's most creative and original fashion photographers—including Corinne Day, Steven Klein, Paolo Roversi, Mario Sorrenti and the team of Mert Alas and Marcus Piggott. Each photographer is represented by a range of portraits, including several commissioned especially for this book. Some of the portraits were produced for ads; others were commissioned for editorial features. Many of the subjects are celebrities, including Kate Moss, Madonna, Matthew Barney, Brad Pitt, Angelina Jolie and Sting. Others are completely anonymous. Essays by Susan Bright and Vince Aletti illuminate the collaborative nature of this radically new approach to portraiture, as well as how it diverges from earlier work by masters like Cecil Beaton, Irving Penn, Richard Avedon and others. In addition, candid descriptions of the process by the photographers and subjects themselves provide rare insight into the potent mix of fame, fashion and photography on view here. Copublished with the National Portrait Gallery, London on the occasion of the exhibition there.

Susan Bright is an independent writer and curator. She was previously assistant curator of photographs at the National Portrait Gallery, London, and is author of the recent bestseller, *Art Photography Now*.

Face of Fashion: Photographs by Mert Alas & Marcus Piggott, Corinne Day, Steven Klein, Paolo Roversi and Mario Sorrenti

1-59711-039-6 / 978-1-59711-039-6

Hardcover, 9.5 x 11.75 in. / 232 pgs / 130 color.

U.S. \$60.00 CDN \$72.00

March/Photography/Fashion



Previously Announced

Grace Coddington & Didier Malige: The Catwalk Cats**Introduction by Sally Singer. Edited by Michael Roberts.**

For more than 20 years, the fashion powerhouses Grace Coddington and Didier Malige have lived together with a menagerie of incorrigible cats. This delightful, giftworthy book records their relationship through photographs (Malige's) and drawings (Coddington's) that document the couple's highly entertaining private and work lives through the eyes of their feline friends. These include Henri, an old-school, catnip-addicted, surfing chartreuse; his sister Coco, a couture-obsessed chartreuse on a sashimi diet; and her pal Baby, who doesn't quite share Coco's discipline, and will, sadly, never fit into a sample size. Then there's Puff, a mixed-up longhair from Harlem whose curiosity—anyone for fortune-telling at Dave?—hasn't killed him yet; and finally Bart, the Persian youngster who would rather sit on the rooftop terrace than in the front row. *The Catwalk Cats*, a visual diary introduced by the irrepressible Puff, gives us a window into four madcap seasons in the life of this fabulous furry brigade, with sections devoted to the Collections, the Campaigns, and, of course, the Catfights. At once delightful and dishy, it is both a convincing argument for the fundamental similarities between felines and fashionistas and a moving meditation on love and life as a family.

Grace Coddington is Creative Director of *American Vogue*. A former model, she served as Fashion Editor and Fashion Director at *British Vogue* from 1968-1986 and Design Director of Calvin Klein in 1987. She is the author of the best-selling *Grace: Thirty Years of Fashion*, which quickly sold out when it was published by 7L in 2003.

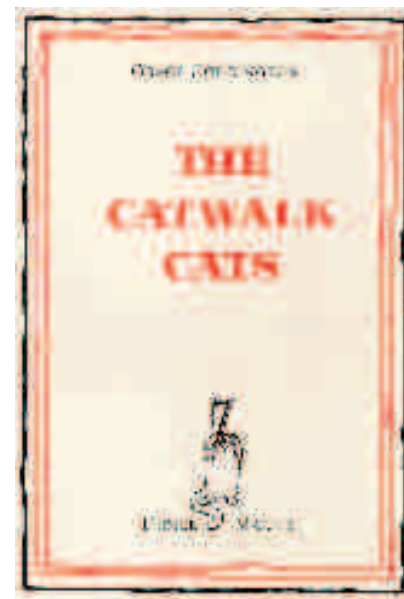
Didier Malige was inspired as a boy to become a hairstylist by grooming the cats and dogs at his mother's veterinary clinic. In the mid-60s he joined Carita as an apprentice, which was, at the time, Paris' most trend-setting salon. He went on to style hair on major fashion shoots, collaborating closely with Jean Louis David. It was his ongoing work with a number of today's most renowned fashion photographers that influenced him to start making pictures of his own growing family of cats.

Grace Coddington & Didier Malige: The Catwalk Cats**3-86521-344-8 / 978-3-86521-344-0**

Hardcover, 6.5 x 9.5 in. / 192 pgs / 1 color / 182 b&w.

U.S. \$32.00 CDN \$38.00

Available/Fashion

**Visionaire Publishing, LLC****Visionaire No.51: Puzzle**

The next limited edition issue of the deluxe fashion quarterly, *Visionaire*, comes in the form of two sets of enigmatic, giant puzzles, with each set containing six puzzles and each puzzle measuring three feet tall by three feet wide. For the issue, the editors asked 12 artists to share a secret that could only be revealed with an image. The answer to the riddle can only be answered by assembling the puzzle and discovering the image—whether a giant portrait, a lifesized animal, an abstract artwork, an epic landscape or a close-up detail. Each puzzle consists of 25 puzzle pieces approximately 6.5 inches tall and wide. There are two distinct sets, one black and one white. Each is sold separately, and each contains six puzzles by six different artists. Each set comes packaged inside an 8.5 x 8.5 inch sculptural cube.

Visionaire No.51: Puzzle Black**1-888645-65-2 / 978-1-888645-65-1**

Boxed, 8.5 x 8.5 in. / 64 pgs/ 25 duotone.

U.S. \$175.00 CDN \$210.00 SDNR 30%

May/Fashion

Visionaire No.51: Puzzle White**1-888645-67-9 / 978-1-888645-67-5**

Boxed, 8.5 x 8.5 in. / 64 pgs/ 25 duotone.

U.S. \$175.00 CDN \$210.00 SDNR 30%

May/Fashion





ALSO AVAILABLE:
David Bailey: Havana
Hdcvr, U.S. \$55.00 CDN \$66.00
3865212700 / 9783865212740
Steidl

David Bailey: NY JS DB 62

In January 1962, still in his early twenties, photographer David Bailey fulfilled a dream that dated back to his years in Singapore, when he served in the Royal Air Force. Heading to the U.S., home to the jazz music he so admired, Bailey made his first foreign trip for *Vogue*, accompanied by his model and girlfriend, Jean Shrimpton. The impact of the couple's early collaborations set new standards that helped put Britain back on the world map of popular culture—though at the time, his aesthetic was so controversial that, as a representative of the magazine, *Vogue* asked him not to wear his leather jacket in the St. Regis Hotel. (Of course he ignored the advice.) The groundbreaking series that Bailey produced with his recently acquired 35mm camera was special. Newly freed from the confines of the studio, he shot rapidly on the streets and recorded the pioneer moment just before meeting Andy Warhol, and a year before his friends the Rolling Stones launched their own transatlantic invasion. Bailey's historic visual breakthrough is manifested in the energy of these images, even as they convey a certain innocence—the photographs of these “absolute beginners” have a charm and freshness that still resonate today.

David Bailey, born in London in 1938, is one of the most successful fashion photographers of his generation. By the 1960s his work, especially for *Vogue*, had already made him a cult figure. His numerous books include *Trouble and Strife*, *Nudes*, *If We Shadows*, *The Lady Is a Tramp*, *Birth of the Cool*, *Chasing Rainbows*, *Locations*, *David Bailey's Rock n' Roll Heroes* and *Havana*.

David Bailey: NY JS DB 62
3-86521-414-2 / 978-3-86521-414-0
Clothbound, 10.25 x 13 in. / 72 pages / 3 color / 24 tritone.
U.S. \$50.00 CDN \$60.00
April/Photography/Fashion

Steidl

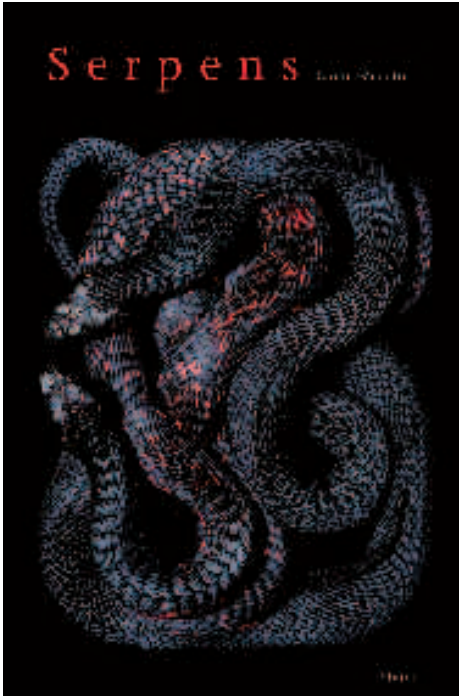
Guido Mocafico: Serpens

Edited by Patrick Remy. Text by Jacqueline Goy.

By way of a day job, Guido Mocafico takes pictures for *Wallpaper*, *The Face* and French and American *Vogue*. For years he's also been photographing creepy-crawlies, including spiders, snakes and jellyfish. What animal has inspired as much dread, as many legends, as much revulsion and terror as the snake? Among the 2,700 known species, few are dangerous, let alone lethal, to humans, but prejudices run deep. Cobras, mambas, vipers and their cousins swing languidly from Amazonian canopies, hibernate through harsh Arctic winters, and eat entire cows in one gulp; humans quiver in their boots. Even as some species face the possibility of extinction before we fully understand them, new ones are still being discovered. Mocafico's explorations of their aesthetic properties bring out the singular power and beauty—and ability to unnerve—of the animal that human societies have called demon, divinity, sacred protector and ancestor.

Of Italian descent, **Guido Mocafico** was born in Switzerland in 1962. A specialist in still life, he works for international magazines such as *Numéro*, *Paris Vogue*, *Vogue US*, *Vogue Men*, *Big*, *The Face*, *Self-Service*, and *Wallpaper*. He has also undertaken numerous advertising campaigns for Gucci, Yves Saint Laurent, Clinique, Shiseido, and Hermès. Over the past years, Mocafico has been at work on a personal project related to architecture, and he continues to explore aesthetic and scientific themes in nature. He lives in Paris. In 2005 Steidl published his book *Venenum* in a limited edition of 1200 copies.

Guido Mocafico: Serpens
3-86521-379-0 / 978-3-86521-379-2
Clothbound, 12.25 x 8 in. / 184 pgs / 90 color.
U.S. \$50.00 CDN \$60.00
August/Photography



Vivienne Westwood Shoes

Edited by Luca Beatrice, Matteo Guarnaccia.

Dame of the British Empire Vivienne Westwood is best known for her provocative SEX/Seditionaries boutique on Kings Road, and then perhaps her runway shows. Her shoes recently got a hit of mass-market retail power when she did a limited edition collection for a partnership including Nine West, Macy's and *Vogue*. Westwood was comparatively reserved in that work, but for other venues, her bulbous, curving platform soles sometimes grow to NBA-qualifying heights. This is the first book to gather Westwood's shoe designs, every one of them—140 examples, including the infamous platform that felled Naomi Campbell—from 1973 to the present day. Newly commissioned color photography documents each model, and detailed reporting explains their history, laying bare the designer's sources of inspiration and working practices. *Vivienne Westwood Shoes* includes a biography and chronology of the designer's life and work, most recently her 25th year of runway shows, a first major retrospective at the Victoria and Albert Museum, and designs for the rich and famous—from Tracey Emin to Cameron Diaz. It's essential reading and window-shopping for all fashion hounds, shoe fetishists and fans of the Queen of British design, who is at once the one of the greatest living British fashion designers and the most talked-about.

Vivienne Westwood Shoes

88-89431-84-9 / 978-88-89431-84-9

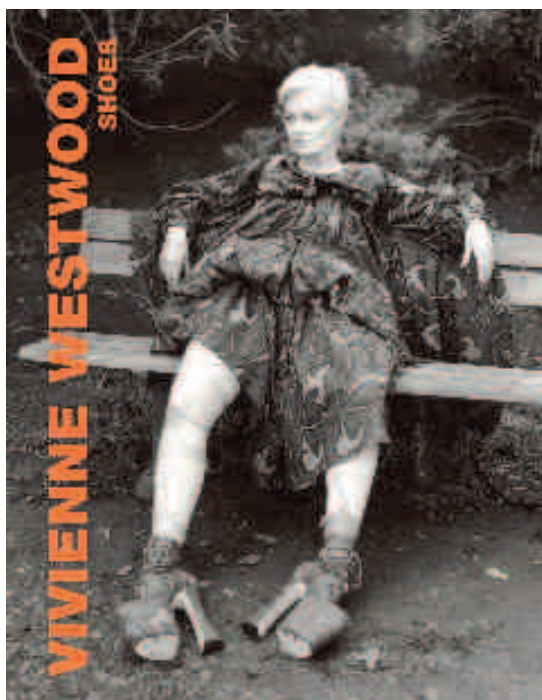
Hardcover, 9.5 x 12.5 in. / 192 pgs / 150 color.

U.S. \$65.00 CDN \$78.00

March/Fashion

Exhibition Schedule

San Francisco: de Young Museum of Fine Arts, 02/28/07–06/30/07





Le Book New York 2007

The bible for the fashion and advertising industries, *Le Book* is an international key to the creative world, an up-to-the-minute guide to more than 10,000 professionals from the best photographers, art directors, stylists, and model agencies, to location finders, rental studios, caterers, record labels, magazines, advertising agencies, fashion designers, and public relations firms. In short, everything and everyone that is important to these industries can be found all in one place, right here, in *Le Book*. Displaying the work of some of the hottest and most enduring photographers of our time, *Le Book* serves not only as a reference, but also as a time capsule for photography and design. With thousands of images, it's a virtual who's who of creative talent as well as a compendium of practical contact information. *Le Book* functions as a source of inspiration for creative people worldwide, and has become the global meeting place for those involved in the fields of visual communication. The 2007 edition will feature the design of Azzedine Alaïa in collaboration with artist Jean Paul Goudé.

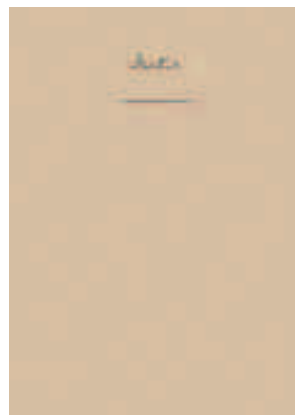
Le Book New York 2007
2-905190-52-3 / 978-2-905190-52-9
 Spiralbound, 8 x 8.5 in. / 1800 pgs
 1000 color.
 U.S. \$190.00 CDN \$228.00
 April/Fashion



Bless: Celebrating 10 Years of Themelessness 10 Years of Experimental Fashion, Video Compilation Edited by Nicolas Trembley.

This 90-minute DVD features 10 years worth of video documentation of the experimental fashion and object designs by the avant-garde collaborators Bless. Heralded as one of fashion's most innovative teams, the Paris- and Berlin-based duo of Desirée Heiss and Ines Kaag refuses to capitalize on one milieu. Constantly investigating the boundaries of style, Bless slips between fashion, beauty, interior design, art and advertising, often collaborating with other brands—like Nike and Adidas to name just a couple. Their work, which straddles the line between object and design, high function and high fashion, is always unique and marked by the recycling and adaptation of unexpected items put to use in totally new ways. The films collected here include a fashion show/dinner party; a show where models walked on an intentionally wobbly stage; a collection laid out as a still life; and 12 others.

Bless: Celebrating 10 Years of Themelessness
3-905770-13-X / 978-3-905770-13-1
 DVD video, 5.5 x 7.5 in.
 U.S. \$45.00 CDN \$54.00
 March/Fashion

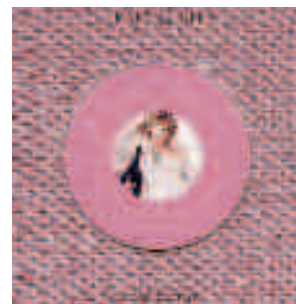


Albert Kriemler: Akris Edited by Christoph Doswald.

Fashion designer Albert Kriemler once said of taking over his family's business—a conservative Swiss clothing company descended from his grandmother's apron-making operation—"My big ambition was to get into New York's Bergdorf Goodman store." Done. Ditto Neiman Marcus, Saks, a flagship location of his own in New York and runway shows from Paris to Milan. Clients for Kriemler's understated but increasingly visible, vintage-inspired work include Susan Sarandon, Brooke Shields, Condoleezza Rice and Princess Caroline of Monaco. This lavish monograph, filled with color and black-and-white photographs by the infamous fashion photographer, Steven Klein, tracks Kriemler's career from 1980, when he joined Akris at age 20, to the designer's most recent collections.

Albert Kriemler: Akris
3-905770-23-7 / 978-3-905770-23-0
 Hardcover, 8.5 x 11.25 in. / 124 pgs
 45 color/ 33 b&w.
 U.S. \$53.00 CDN \$64.00
 March/Fashion

Previously Announced



Karl Lagerfeld: Room Service Contributions by Johan Renck, Devendra Banhart.

Right from the beginning, Karl Lagerfeld conceived *Room Service* as a multitrack matrix: a series of photos, a short film and an unusual version of the song "Diamonds Are a Girl's Best Friend," all collected in one deluxe volume. The project began when Lagerfeld was commissioned to create a campaign for Dom Perignon. The storyline he created was an ultra-contemporary fairy tale that recounted an irresistible attraction between two solitary and seductive hedonists whose paths cross at one of Paris's finest hotels—the woman played by Eva Herzigova, and the man by Brad Kroenig. Lagerfeld shot photographs of the stranger-couple's erotic encounter, and Johan Renck shot the film, all in the luxurious George V hotel. For the song, Lagerfeld chose neo-folk singer/songwriter Devendra Banhart. "After Marilyn, who could have sung this song? A woman? I find Devendra's low-high, ambiguous voice amazing and absolutely perfect. His version of 'Diamonds Are a Girl's Best Friend' is magnificent, unique and daring." This deluxe volume features tritone printing, an exclusive vinyl single of Banhart's performance and a DVD of Renck's film.

Karl Lagerfeld: Room Service
3-86521-326-X / 978-3-86521-326-6
 Hardcover, 11.75 x 11.75 in. / 60 pgs
 43 color / 20 tritone / with DVD.
 U.S. \$42.00 CDN \$50.00
 January/Fashion



Courtney Love by Hedi Slimane
Portrait of a Performer

Dior Homme designer Hedi Slimane has always stood at the intersection of fashion, art and music. Over the past 10 years, his slick, sexy designs and signature cut have revolutionized menswear. Several bodies of his photographic work—2005's *London Birth of a Cult* and his ongoing "Rock Diary" series for *V* magazine—have documented underground rock culture at its loudest and most extreme. In this latest project, Slimane teams up with the editors of *Visionaire* and *V* to deliver *Portrait of a Performer*, an exclusive photojournal devoted to the provocative musician and muse, Courtney Love. Shot in New York in August of 2006, just before the release of Love's latest record, the intimate black-and-white studies capture the American pop icon, semi-nude, just before her return to the Billboard charts—defiant, mesmerizing, flawed and vulnerable. *Portrait of a Performer* documents a highly charged encounter between two creative forces who have influenced rock and fashion, each on their own terms.

Courtney Love by Hedi Slimane

1-888645-92-X / 978-1-888645-92-7

Paperback, 8.5 x 11.5 in. / 64 pgs / 25 duotone.

U.S. \$40.00 CDN \$48.00

February/Fashion/Photography



Anuschka Blommers & Niels Schumm:
Anita and 124 Other Portraits

Text by Laurence Benaïm, Domeniek Ruyters.

Anita and 124 Other Portraits surveys 10 years of fashion and other photography from Anuschka Blommers and Niels Schumm, and is the first book to bring together all the wideranging elements of their increasingly closely watched collaboration. The duo is known for playing with the conventions of fashion in their work: in one piece, they explicitly pictured the instructions they had received from a well-known Japanese fashion house telling them how to photograph the clothes; for another fashion photo they selected someone who was not a professional model and, contrary to the client's expectations, worked with neither a hairstylist nor a makeup artist. This led to the creation of a hyper-real image that touched on the surreal. In this volume, their fashion portfolios—they've worked for *Self Service*, *Purple*, *Dazed & Confused*, *i-D*, *Re-Magazine*, *Another Magazine*, *Visionaire*, British and Japanese *Vogue*, *Interview*, and *The New York Times Magazine*—are presented in complete series, many in their original magazine layouts. Portraits are ordered alphabetically, which results in unexpected combinations of style, and of civilians and stars, including Veronique Branquinho, Hussein Chalayan, Anton Corbijn, Nicolas Ghesquière, Rem Koolhaas, Steve McQueen, Chloe Sevigny, Hedi Slimane and Viktor & Rolf.

Anuschka Blommers & Niels Schumm:

Anita and 124 Other Portraits

90-78088-08-7 / 978-90-78088-08-0

Hardcover, 9.5 x 12 in. / 208 pgs / 125 color
 300 b&w.

U.S. \$50.00 CDN \$72.00

March/Photography/Fashion



The Heartbeat of Fashion

Introduction by F.C. Gundlach.

Text by Boris von Brauchitsch, Peter Brinkemper, Michael Diers, F.C. Gundlach, Ingo Taubhorn.

Fashion and fashion photography reflect the times that produce them; they are snapshots of an era and communicate the attitudes of a generation. The fashion photographer, like the fashion designer, has to anticipate trends, visualize ideas, and do this via images that men and women can identify with, whether consciously or unconsciously. This stunning new compendium of fashion photography (and art photography that documents fashion) contains images made as early as the 1840s and leads all the way up to today. There are society photographs, nudes, conceptual works, abstractions and documentary images. Photographers include Hill and Adamson, Madame d'Orla, George Hoyningen-Huene, Yva, Regina Relang, Man Ray, Richard Avedon, Guy Bourdin, Robert Mapplethorpe, Alfred Eisenstaedt, Annie Leibovitz, Herlinde Koelbl, David LaChapelle, Peter Lindbergh, Wolfgang Tillmans, Merry Alpern, Ralph Gibson, Martin Kippenberger, Irving Penn, Edward Steichen, Cindy Sherman, and many others. Exquisitely printed on deluxe paper, *The Heartbeat of Fashion* will appeal equally to lovers of fashion and photography, and makes an ideal gift for anyone with impeccable taste and an interest in the history of aesthetics.

The Heartbeat of Fashion

3-86678-010-9 / 978-3-86678-010-1

Clothbound, 9.25 x 12.25 in. / 312 pgs / 344 color
 55 b&w.

U.S. \$89.00 CDN \$107.00

March/Fashion



Black Paintings: Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella
Edited by Stephanie Rosenthal.

In the late 1940s, several prominent artists of the New York School—among them Robert Rauschenberg, Ad Reinhardt, Mark Rothko and Frank Stella—were intently studying the color black. That work, interrelated but not collaborative, resulted in an astonishing number of almost monochromatic black paintings, which today are considered treasures of many major collections, including the Whitney Museum of American Art's. For the first time, *Black Paintings* gathers all of the best of the title artist's black works together: textured black, striped black, blueblack, brown-black, black-black. In thorough illustration and thoughtful analysis, it sheds light on the differences between these postwar works as well as their commonalities. For Frank Stella and Robert Rauschenberg, black was a way to disappear into something new, a way to a new artistic vocabulary. For Mark Rothko, it stood for emptiness and nothingness; it asked the spectator to reflect back on it. For Ad Reinhardt, it offered denial and invisibility. Each artist's black portfolio reflects a breakthrough or transition in his own work, and, combined, they represent a larger moment of transition. The *Black Paintings* marked both a beginning and an end: the end of painting as illusion, as a window onto the world, and the beginning of painting as the mode for the creation of self-sufficient perceptual objects—a change that granted new roles to both artist and viewer.

Black Paintings: Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella
3-7757-1860-5 / 978-3-7757-1860-8
Hardcover, 9.5 x 12.5 in. / 204 pgs / 64 color / 122 b&w.
U.S. \$60.00 CDN \$72.00
January/Art

Hatje Cantz

Against Kandinsky
Text by Margartia Tupitsyn.

Against Kandinsky examines the schism between Expressionism and Geometric Abstraction—the two canons which have competed for stylistic and theoretical supremacy in Modernist history. Within this historical context, Wassily Kandinsky occupies a unique position as both the originator of Expressionistic painting and a tireless defender of the intuitive mode of abstraction. *Against Kandinsky* consists of four sections, each presenting a case for a certain resistance against the styles and ideas that Kandinsky represented. It looks at the history of twentieth-century abstraction from a broadened perspective of cultural and social history that emphasizes the parallels between European and American art, with work by Carl Andre, Eric Bulatov, Willem de Kooning, Donald Judd, Sol LeWitt, Hannes Meyer, Lucia Moholy, Walter Peterhans, Liubov Popova, Aleksandr Rodchenko and Frank Stella.

Against Kandinsky
3-7757-1896-6 / 978-3-7757-1896-7
Hardcover, 6.75 x 9.5 in. / 224 pgs / 135 color.
U.S. \$50.00 CDN \$60.00
March/Art



Armando Reverón**Foreword by Glenn D. Lowry.****Text by John Elderfield, Luis Pérez-Oramas.**

This first U.S. retrospective of the work of Armando Reverón (1899-1954), exhibited this spring at The Museum of Modern Art, New York, introduces the celebrated Latin American artist to an international audience. Well-known in his native Venezuela, but little known outside Latin America, Reverón deserves to be ranked alongside the great early European Modernists. By the 1920s, he had fused post-Impressionistic idioms with an extremely tactile surface and an almost monochromatic palette, creating unmistakably original paintings that are both mysterious and radical. In addition to Reverón's paintings, the exhibition includes life-sized dolls and other objects that he and his partner, Juanita Ríos, created to fill their secluded Caribbean home. Reverón's figurative works seem to replicate the perceptual experience of puzzling out forms in shadowy interiors; increasingly over the years, the subjects of these paintings came to be not human beings but his own life-sized dolls. This volume, the first major publication on Reverón in English, features more than 100 paintings, drawings, and objects, texts by MoMA curators John Elderfield, Luis Pérez-Oramas and Nora Lawrence.

After studying art in France and Spain from 1911 to 1915, **Armando Reverón** returned to his native Venezuela and worked for a short time in Caracas in the company of members of the *Círculo de Bellas Artes*, a group of young Venezuelan artists attempting to develop a specifically Venezuelan form of Modern art. In 1921, he moved to the coastal town of Macuto, where, over a number of years, he built a house called *El Castillete* (The Little Castle), and filled it with homemade, life-sized dolls as well as a wide variety of imitation household objects. In the 1920s and early 1930s, Reverón took the coast and *El Castillete* as his primary artistic subjects, and began to increasingly bleach his landscapes of color until he had achieved nearly monochromatic, light-colored paintings. In the 1930s, the artist created a series of large scale, interior figure paintings, and in the early 1940s, he produced Venezuela's first industrial landscape scenes at the Port of La Guaira near his house in Macuto.

Armando Reverón**0-87070-711-6 / 978-0-87070-711-7**

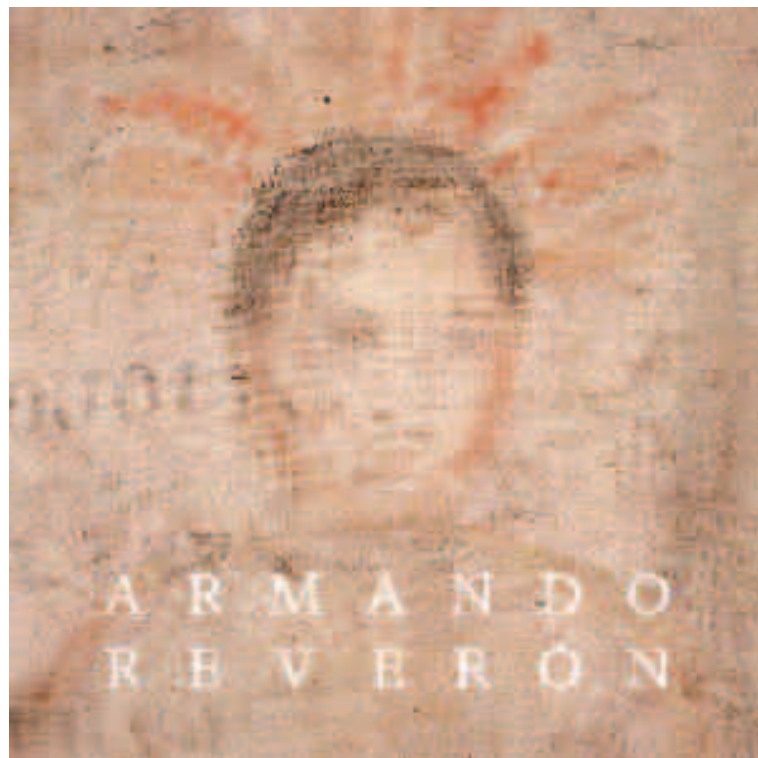
Clothbound, 9 x 11 in. / 208 pgs / 115 color / 20 b&w.

U.S. \$45.00 CDN \$54.00

March/Art

Exhibition Schedule

New York: The Museum of Modern Art, 02/11/07–04/16/07



This major retrospective catalogue introduces the work of Armando Reverón, the celebrated Latin American early Modernist, to an American audience for the first time.





Lucio Fontana: Venice/New York

Text by Lucio Fontana, Luca Massimo Barbero, Enrico Crispolti, Paolo Campiglio, Barbara Ferriani.

In the 1940s, the Italian painter and sculptor Lucio Fontana carried out a gesture that revolutionized the history of contemporary art: He punctured and slashed the canvas, leaving fissures in its surface and creating a new dimension in painting. Recognized as one of the masters of the international mid-century avant-garde, Fontana, who was actually born in Argentina, is considered a father of postwar monochromatic abstraction and Conceptual art. Organized by curator Luca Massimo Barbero of the Peggy Guggenheim Collection, *Lucio Fontana: Venice/New York* catalogues the artist's first exhibition in the U.S. since the Guggenheim's landmark 1977 retrospective. Furthermore, it introduces two rarely seen bodies of work that were created around the cities of Venice and New York, presented together here for the first time. The Venice paintings, shimmering surfaces in silver and gold that recall the mosaics of St. Mark's and that city's Byzantine splendor, are juxtaposed with the New York works—giant sheets of shiny and scratched copper, cut through by dynamic vertical gestures that conjure the force of Manhattan and its powerful, electric skyline. Featuring a facsimile reproduction of Fontana's 1947 "Manifesto Tecnico," as well as essays by Barbero and other leading scholars of the artist's oeuvre, including Enrico Crispolti (author of the Fontana catalogue raisonné), Paolo Campiglio and Barbara Ferriani.

Lucio Fontana: Venice/New York

0-89207-354-3 / 978-0-89207-354-2

Hardcover, 9 x 10.75 in. / 230 pgs / 198 color.

U.S. \$70.00 CDN \$84.00

January/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 10/10/06–01/21/07

Guggenheim Museum

Matthew Barney & Joseph Beuys: All in the Present Must Be Transformed

Text by Nancy Spector, Mark Taylor, Christian Scheidemann, Nat Trotman.

All in the Present Must Be Transformed: Matthew Barney and Joseph Beuys examines key affinities between these two seminal twentieth-century artists, who, though separated by generation and geography, share many aesthetic and conceptual concerns. Published in conjunction with the exhibition at the Deutsche Guggenheim, Berlin which travels to the Peggy Guggenheim Collection, Venice, it focuses on the two artists' metaphoric use of materials, their interest in metamorphosis, their employment of narrative structures and the relationship between action and documentation in their work. The exhibition, whose content is drawn largely from the Guggenheim's substantial permanent collection, pairs a selection of drawings and vitrines by both artists, as well as Barney's multipart sculpture, "Chrysler Imperial" (2002) from *Cremaster 3*, with Beuys' installation "Terremoto" (1981). The book examines the performative side of both artists' practices, as evidenced by the way each has theatricalized his own sculptural production. In addition, it documents both artists' one-person exhibitions at the Solomon R. Guggenheim Museum in New York and includes an extensive selection of drawings and key comparative works.

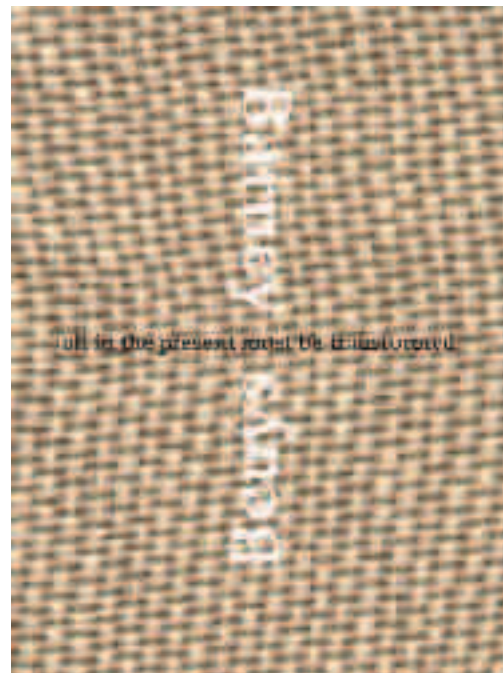
Matthew Barney & Joseph Beuys: All in the Present Must Be Transformed

0-89207-355-1 / 978-0-89207-355-9

Clothbound, 7.25 x 9 in. / 180 pgs / 135 color.

U.S. \$45.00 CDN \$54.00

January/Art



The Guggenheim Collection

Text by Anthony Calnek, Matthew Drutt, Lisa Dennison, Michael Govan, Jennifer Blessing, Diane Waldman, Kay Heymer, Susan Davidson, Julia Brown, Ted Mann.

Originally, Solomon R. Guggenheim donated works from his collection to the Solomon R. Guggenheim Foundation, which he began in 1937 to support and promote non-objective art. Then, in 1939, he established the Museum of Non-Objective Painting, which was renamed the Solomon R. Guggenheim Museum in 1952, and its signature Frank Lloyd Wright building opened on New York's Fifth Avenue in 1959. Over time, the Guggenheim has expanded the type of art that it exhibits and collects through the addition of other great collections—notably, those of Karl Nierendorf, Peggy Guggenheim, Justin and Hilde Thannhauser, and Giuseppe Panza di Biumo—as well as through opportunities that resulted from the institution's increasingly international focus in more recent decades. The Guggenheim today encompasses venues on two continents: the museum in New York, the Peggy Guggenheim Collection in Venice, the Guggenheim Museum Bilbao, the Deutsche Guggenheim in Berlin and the Guggenheim Hermitage Museum in Las Vegas. This volume is published on the occasion of a major exhibition at the Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and the Kunstmuseum Bonn. With its comprehensive presentation of masterworks from the Guggenheim's extended holdings, it provides insight into Modern and Contemporary art movements—from Impressionism to Cubism, Surrealism to Abstract Expressionism, Pop art and Minimalism to the most recent developments—and the distinctive features of the collection. The selection emphasizes the Guggenheim's ongoing commitment to acquiring the work of particular artists in depth, including Vasily Kandinsky, Paul Klee, Pablo Picasso, Robert Rauschenberg, Richard Serra and Matthew Barney, among many others.

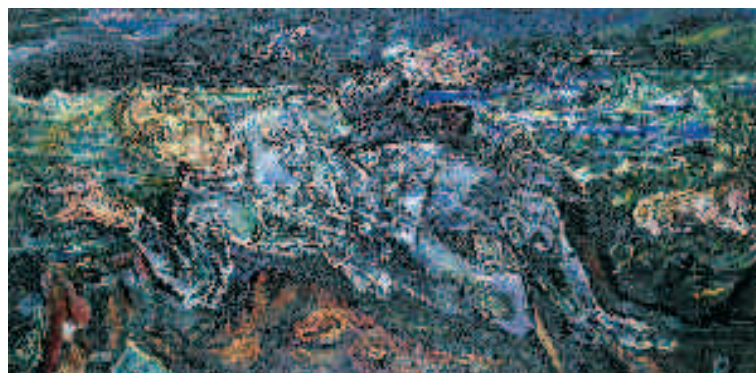
The Guggenheim Collection

0-89207-349-7 / 978-0-89207-349-8

Hardcover, 10 x 11.25 in. / 344 pgs / 300 color.

U.S. \$50.00 CDN \$60.00

March/Art





Van Gogh and Expressionism

Text by Patrick Bridgewater, Stefan Koldehoff, Jill Lloyd, Michael Peppiatt, Olaf Peters, Chris Stolwijk.

From the time of Vincent van Gogh's death in 1890 until the outbreak of World War I, Van Gogh's work came to be seen as the epitome of internationally groundbreaking art— particularly in Germany, where artists like Ernst Ludwig Kirchner and others of *Die Brücke* (The Bridge) group were fascinated by his technique, his powerful brushwork, his strongly contrasting colors and glowing palette. Vassily Kandinsky and the artists of *Der Blaue Reiter* (The Blue Rider) movement esteemed van Gogh for rejecting visible reality and penetrating the essence of nature. Austrian artists Egon Schiele and Oscar Kokoschka, on the other hand, were impressed by his soulful expression and insightful psychological portraits. The scholar and curator, Jill Lloyd, who is profoundly knowledgeable in the field of Expressionism, here places an exquisite selection of works by Expressionist artists in the context of van Gogh's most important paintings, documenting the lasting influence of this nineteenth-century Dutch painter on Expressionist art in Germany and Austria.

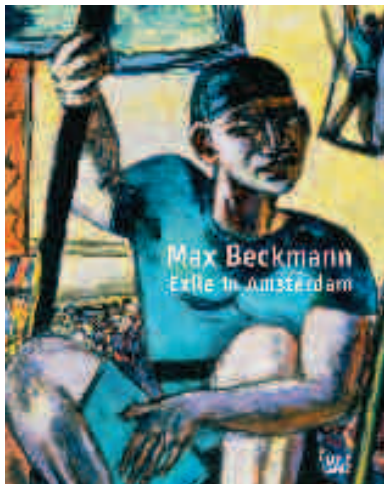
Van Gogh and Expressionism

3-7757-1916-4 / 978-3-7757-1916-2

Hardcover, 9.25 x 11 in. / 192 pgs / 114 color / 20 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

Exhibition Schedule

New York: Neue Galerie, 03/23/07–07/02/07



Max Beckmann: Exile in Amsterdam

Text by Felix Billeter, Christian Lenz, Marco Pesarese, Beatrice von Bormann, Christiane Zeiller.

Between 1937 and 1947, while he was in exile in Amsterdam, the German-born painter Max Beckmann (1884-1950) made approximately a third of the work he would create in his lifetime. When he moved on, it was to accept an appointment as a professor at Washington University in St. Louis. Before that peacetime respite, he countered Europe's threatening instability with intense concentration. *Max Beckmann in Amsterdam* opens with the last work he completed in Germany, a triptych titled *Versuchung* (*Temptation*), and dedicates the balance of its pages to the paintings and drawings from his years in Holland. These widely varied responses to his immediate historical and biographical situation show horror of developments in Nazi Germany and constant physical and mental tension created by his wartime surroundings. As a body of work, Beckmann's Amsterdam portfolio is not only of great importance in understanding his motivations and methods, and in itself a record of the most productive phase in his life, but also a critical examination of a crucial moment in twentieth century history.

Max Beckmann: Exile in Amsterdam

3-7757-1838-9 / 978-3-7757-1838-7

Hdcvr, 9 x 11.5 in. / 416 pgs / 110 color / 160 duotone.
U.S. \$55.00 CDN \$66.00
July/Art



ALSO AVAILABLE:

Max Beckman: Dream of Life
Hdcvr, U.S. \$55.00 CDN \$66.00
3775716955 / 9783775791007
Hatje Cantz



Picasso and the Theatre

Edited by Olivier Berggruen.

Text by Olivier Berggruen, Robert Hobbs, Max Hollein, Esther Schlicht, Alexander Schouvaloff, Ornella Volta, Diana Widmaier-Picasso.

Forty years ago, the first time anyone thought to consider Picasso's theatrical work as a unified portfolio, Jean Cassou, then the Director of the Musée d'Art Moderne in Paris, observed that the work occupied "a great place in his career. His whole genius, his entire work, including his still lifes, have a theatrical character." In his early years, Picasso discovered the theater as a source of inspiration and motifs. His subjects frequently came from carnivals and vaudeville, and he reveled in the conventions of *commedia dell'arte* figures such as the Harlequin and Pierrot. This fascination was not only reflected in the motifs of Picasso's countless paintings and drawings: Beginning in 1917, he began working intensively with Diaghilev's Ballets Russes, creating his now-famous sets and costumes for the troupe. For Picasso, the stage proved to be an extraordinarily fertile ground, and performance the subject of ever more paintings and sculptures. *Picasso and the Theatre* features over 80 works dating between 1900 and 1930, and taps an elemental passion of this universally revered artist.

Picasso and the Theatre

3-7757-1872-9 / 978-3-7757-1872-1

Hdcvr, 8.75 x 11.25 in. / 320 pgs / 160 color / 50 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

Drama and Desire

Japanese Painting from the Floating World, 1690-1850

Edited by Anne Nishimura Morse. Text by Anne Nishimura Morse, Howard Hibbett, Masato Naito, Kobayashi Tadashi, Asano Shugo.

A rare gem: *Drama and Desire* presents 69 masterpieces of Japanese *ukiyo-e* painting by such renowned masters as Hokusai, Utamaro and Harunobu, among others—all depicting aspects of the so-called “floating world,” the licentious demimonde of Edo (modern-day Tokyo), where actors and courtesans, rich patrons and bohemians, cavorted. While woodblock prints of the floating world have long been a favorite of art lovers, the remarkable ink-and-dye paintings of the period are far less known and much less available. This volume collects key examples by some of Japan’s most important artists, each conveying a singular and very moving freedom of expression. Here, we find wistful interiors of courtesans at rest, onstage panoramas of actors in their finery, explicitly erotic scenes of lovemaking and outrageous fantasies. Essays by renowned American and Japanese scholars, including Howard Hibbett and Masato Naito, set the context with discussions of Edo society and culture, the ways in which “high” and “low” arts mixed in *ukiyo-e* painting, and the prominent roles played by courtesans, geishas and male prostitutes in the subculture of the period. This is a milieu of passion and mystery, color and flamboyance, boldly rendered in these uncommonly exotic masterworks. Published to accompany the first major American exhibition of *ukiyo-e* paintings in recent years, hosted by the Museum of Fine Arts, Boston.

Drama and Desire: Japanese Painting

0-87846-710-6 / 978-0-87846-710-5

Clothbound, 10 x 11.5 in. / 248 pgs / 200 color.

U.S. \$55.00 CDN \$66.00

July/Art/Asian Art

Exhibition Schedule

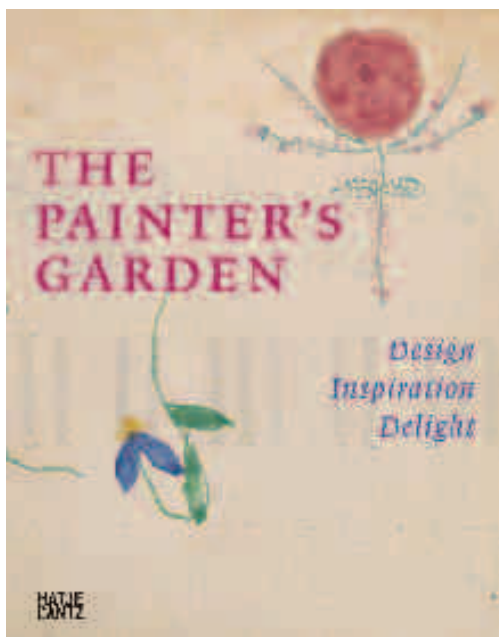
Fort Worth: Kimbell Art Museum, 02/12/07–04/29/07

Ontario: Royal Ontario Museum, 05/19/07–08/07

Boston: MFA Boston, 08/15/07–12/16/07



Hatje Cantz



The Painter's Garden

Design, Inspiration, Delight

Edited by Sabine Schulze. Text by Andreas Beyer, Werner Busch, Cornelia Homburg, John House, Hans Walter Lack, Beate Söntgen.

Gardens are refuges, ideal and protected places, almost always enclosed, often artificial, occasionally wild. An artist's view of a garden, his own garden, will show it to be a special place, a *locus amoenus*, as well as a source for smaller pleasures—single plants to be depicted with botanical precision in all of their beauty. The spectrum of work gathered here ranges from medieval gardens of Eden, depicted by Albrecht Dürer and his contemporaries, to Peter Paul Rubens's courtly, gallant games in a royal park, Van Gogh's gnarled trees in the courtyard of a sanatorium and a video installation by Fischli & Weiss. Each is more than a mere landscape. It is a view of an artist's ideal, as imagined and experienced in the world and drawn in finished work—a view of the soul. Includes work by Max Beckmann, Jean-Baptiste Camille Corot, Max Ernst, Jean-Honoré Fragonard, Lucien Freud, Caspar David Friedrich, Vincent van Gogh, Paul Klee, Edouard Manet, Henri Matisse, Claude Monet, Berthe Morisot, Edward Munch, Emil Nolde, Peter Paul Rubens, Pierre Auguste Renoir, and Antoine Watteau. All told, 400 blooming dreams, opulently illustrated.

The Painter's Garden

3-7757-1871-0 / 978-3-7757-1871-4

Hardcover, 9.5 x 11.25 in. / 380 pgs / 110 color / 50 b&w.

U.S. \$55.00 CDN \$66.00

March/Art



Sargent & Sorolla

Text by Elaine Kilmurray, Felipe Garin, Tomás Facundo, Richard Ormond, Ana de Santa, Blanca Pons-Sorolla, Javier Biron, Mary Crawford Volk, Marcus Burke, Carlos Reyero, Pilar de Miguel.

Joaquín Sorolla y Bastida (1863-1923) studied painting from the age of 15 in his native Valencia, then in Madrid and eventually Rome. On his return to Spain, he became the major portraitist of his time, and worked with subjects including King Alphonso and Queen Victoria Eugénie. Like John Singer Sargent (1856-1925), whose career was unfolding on American shores, Sorolla remained firmly outside of the Impressionist vanguard and was all but indifferent to other popular artistic movements of the day, but nevertheless achieved international renown in the late 1800s and early 1900s. Both artists focused on society portraits but also undertook independent work and commissions for cultural institutions. They encountered one another occasionally, and held one another in very special regard. *Sargent & Sorolla* highlights the affinities between not just their personal and professional lives but their work itself: the expressive use of color and light, the development of a Modernist sensibility from Naturalist techniques, and the tremendous renown and commercial success each man reached independently. An essential exploration of how the careers of the two great artists ran parallel to each other, intersected, and also diverged.

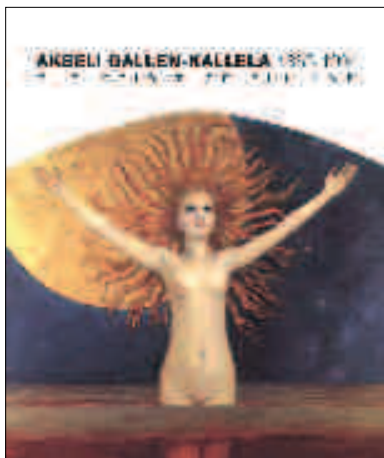
Sargent & Sorolla

84-7506-765-4 / 978-84-7506-765-0

Clothbound, 9.5 x 11 in. / 344 pgs / 345 color.

U.S. \$60.00 CDN \$72.00

March/Art



Akseli Gallen-Kallela: The Spirit of Finland

Foreword by Kees van Twist.

Text by David Jackson, Janne Gallen-Kallela-Sirén, Adriaan Van Der Hoeven, Patty Wageman.

Akseli Gallen-Kallela (1865-1931) was a true *homo universalis*, a Renaissance man best known as a painter, but also an important figure in graphic art and an illustrator, and who designed his own live/work studios, furniture and soft furnishings. Over the course of his *fin de siècle* career, Gallen-Kallela progressed from realistic naturalism towards symbolism and linearity, progress particularly marked in his painted illustrations of the Scandinavian epic the *Kalevala*, and in sensitive portraits of subjects including Edvard Munch, Maxim Gorky and his friend Jean Sibelius. This long-overdue survey of his work appears on the 75th anniversary of his death, and on the occasion of the Holland Groninger Museum's full-scale retrospective, the first to bring such a large selection of Gallen-Kallela's work out of Scandinavia—and to the world.

Akseli Gallen-Kallela: The Spirit of Finland

90-5662-524-1 / 978-90-5662-524-5

Paperback, 9.75 x 11.75 in. / 264 pgs / 165 color.

U.S. \$43.00 CDN \$52.00

March/Art



Henri Matisse: Traits Essentiels Monotypes 1906-1952

Text by Christophe Chérix, Mayte Julliard.

If painting was for Matisse the expression of a “state of condensed sensations,” his engravings consisted of “*Traits Essentiels*” or “essential lines:” they were recordings of a single sensation, and rarely passed through any series of stages or reworkings. In fact, engraving was a refuge. Marguerite Duthuit-Matisse, co-author of a catalogue raisonné of her father's prints, describes the graphic work he often executed at the end of a painting session as an “agreeable conclusion.” After several experiments with drypoint, Matisse turned toward woodcut in 1906 (and gave it up almost immediately), then worked simultaneously in monotype and etching, where he achieved an astonishing tension between surface and line. Later, he turned to linocut and to sugarlift aquatint. It is on these projects that the selection in *Traits Essentiels* focuses: Lithography, which Matisse practiced from 1906 to 1952, and with which he was less experimental, is excluded.

Text in French only.

Henri Matisse: Traits Essentiels

2-8306-0233-1 / 978-2-8306-0233-3

Paperback, 6.75 x 9.5 in. / 152 pgs / 80 color.

U.S. \$36.00 CDN \$43.00

March/Art



ALSO AVAILABLE:

Henri Matisse: Figure Color Space
Hdcvr, U.S. \$65.00 CDN \$78.00

3775716017 / 9783775716956

Hatje Cantz



Masterpieces of the Albertina

Text by Achim Gnnann, Maren Gröning, Christine Ekelhart, Klaus Albrecht Schröder, Marietta Mautner Markhof, Marie Luise Sternath-Schuppanz.

In 1776, the Genoese art expert Giacomo Conte Durazzo presented Duke Albert and his wife Marie-Christine with the modest seed of the Albertina's collection, almost 1000 pieces of art. Albert went on to acquire drawings by Leonardo, Michelangelo and Raphael, to trade other works away for a Dürer portfolio, and eventually to will his estate so that the collection would stay in Austria, where it has continued to grow. This nearly 450-page volume features almost 300 of the Albertina's most important drawings, from the early fifteenth century to the present, by artists ranging from Pisanello, Raphael, Michelangelo, Dürer, Rubens, Rembrandt, Watteau and Boucher to Chagall, Picasso, Klimt, Schiele, Klee, Kandinsky, Pollock and Baselitz. An essay on the museum's history, well-researched descriptions and clear explanations of the significance and function of each drawing make this an excellent overview not just of one collection, but of the medium itself.

Masterpieces of the Albertina

3-7757-1879-6 / 978-3-7757-1879-0

Hardcover, 9 x 11 in. / 448 pgs / 240 color.

U.S. \$65.00 CDN \$78.00

June/Art

Now in Paperback!



Pioneering Modern Painting: Cézanne and Pissarro, 1865-1885

Text by Joachim Pissarro.

From the mid-1860s to the mid-1880s two artistic legends, Paul Cézanne and Camille Pissarro, executed numerous paintings side by side as they worked in Pontoise and Auvers. This book was published in conjunction with an exhibition of 74 paintings and 8 drawings that embody the core of the two artists' collaboration and explores their artistic relationship in detail. The artists' dynamic interaction began with their first meeting at the Académie Suisse, Paris, circa 1861, and continued through much of their careers. To examine the techniques that Cézanne and Pissarro each adopted in response to the other's work, the exhibition and book juxtapose related works by both artists, reuniting many of them for the first time since their creation. The friendship between Cézanne and Pissarro was of considerable importance within the development of early Modernism. An essay by Joachim Pissarro discusses this fascinating interchange and offers new insights into both the shared and the distinctive elements of the two artists' aesthetic sensibility.

Pioneering Modern Painting:

Cézanne and Pissarro, 1865-1885

0-87070-185-1 / 978-0-87070-185-6

Pbk, 9.5 x 11.5 in. / 256 pgs / 162 color / 25 b&w.

U.S. \$40.00 CDN \$48.00

March/Art



Divisionism/Neo-Impressionism: Arcadia & Anarchy

Text by Vivien Greene, Giovanna Ginex, Dominique Lobstein, Aurora Tosini.

This beautifully designed exhibition catalogue explores the optically vibrant paintings of the late nineteenth-century Italian Divisionists, examining, for the first time, their relationship to Neo-Impressionism. Artists from both movements subscribed to a painting technique rooted in color theory; held left-wing political views; and pursued similar subject matter—from idyllic landscapes to timely social problems. *Arcadia and Anarchy* underscores the Italian artists' autonomy from their European counterparts and highlights their importance in pioneering Modernism. Published to accompany the premiere of the exhibition at the Deutsche Guggenheim, Berlin, which was curated by Vivien Greene and will travel to the Guggenheim Museum, New York in the summer of 2007, this focused study of 40 key Divisionist works is the first of its kind to appear in the United States. Featuring work by Giovanni Segantini, Théo Van Rysselberghe, Albert Dubois-Pillet, Georges Seurat, Vittore Grubicy de Dragon, Maximilien Luce, Paul Signac, Emilio Longoni, Camille Pissarro, Angelo Morbelli, Henri-Edmond Cross, Plino Nomellini, Charles Angrand, Giuseppe Pellizza da Volpedo, Giovanni Sottocornola, Jan Toorop and Gaetano Previati.

Divisionism/Neo-Impressionism: Arcadia & Anarchy

0-89207-357-8 / 978-0-89207-357-3

Clothbound, 9 x 9 in. / 144 pgs / 61 color.

U.S. \$45.00 CDN \$54.00

March/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 04/27/07–08/6/07



Claude & François-Xavier Lalanne

Foreword by Adrian Dannatt.

Text by Pierre Berge, Peter Marino, Reed Krakoff.

These unreconstructed figurative sculptors and industrial designers have shown monsters and gilded butterflies in Paris, hippopotami in Tokyo, domesticated beasts in London and an enchanted garden in Florida, but their work has rarely been seen in New York. Gallerist Paul Kasmin recently marked an upsurge in attention with a belated solo debut in New York, 50 years after the Lalannes began to collaborate and more than 40 years after their first show in Paris. This renaissance is confirmed by the first American hardcover devoted to the full range of the Lalannes' production from the 60s to the present, including sculpture, furniture, jewelry and more sculpture. It's full of photographs of pieces in situ at their home and atelier near Paris, interspersed with images of works in the Paris apartment of Yves Saint Laurent and in the homes of American collectors, including Reed Krakoff, President and Executive Creative Director of Coach, who also contributes an essay. Many of the Lalannes' biggest fans have been luminaries of fashion, including Giancarlo Giacometti of Valentino and Coco Chanel, who reputedly let wooly Lalanne *moutons*, full-sized model sheep, graze in her living room. With an intense cult following in circles driven by such expensive taste, perhaps it shouldn't be a surprise that Christie's set a record with a Lalanne piece as recently as 2005.

Claude and François-Xavier Lalanne are the parents of three girls as well as the makers of a large and joyful sculptural and decorative arts oeuvre. Beyond the Musée Yves Saint Laurent, their work is in the collection of the Cooper Hewitt in New York and of Windsor Palace, London.

Claude & François-Xavier Lalanne

0-9788895-0-9 / 978-0-9788895-0-0

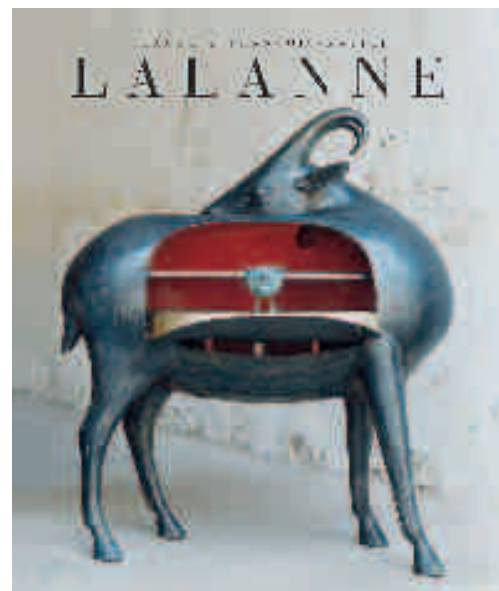
Clothbound, 11.75 x 10 in. / 112 pgs / 51 color / 62 b&w.

U.S. \$75.00 CDN \$90.00

March/Design & Decorative Arts

Exhibition Schedule

New York: Paul Kasmin Gallery, 11/06–01/07



Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery

Text by Nonie Gadsden.

The handmade ceramics of the Paul Revere Pottery, often enlivened with stylized images of animals, flowers or abstract patterns, are best known today by the name of the girls' club whose members created the wares: the Saturday Evening Girls (SEG). Local reformers organized this club in 1899 to provide cultural activities for young Italian and Jewish immigrants of Boston's North End. Under the guidance of designer and illustrator Edith Brown, and as a way of helping with difficult family finances, the group soon turned to crafts. Before long, SEG ceramics had caught on, and were being sold through department stores in cities throughout the Eastern United States; though their success was largely curtailed by World War I, the pottery continued to operate until 1942. Today, SEG ware is highly collectible. *Art and Reform* offers a briskly written, handsomely illustrated introduction to this episode in Boston's cultural history, discussing the role of the SEG club in the life of the city's immigrant community and its ties to education reform and the Arts and Crafts movement. The book presents some 50 examples of the ceramics themselves, mostly by Sara Galner, one of the group's most gifted members, showing the wit, charm, quiet beauty and lasting influence of these remarkable decorative objects.

Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery

0-87846-716-5 / 978-0-87846-716-7

Paperback, 8 x 9 in. / 104 pgs / illustrated throughout.

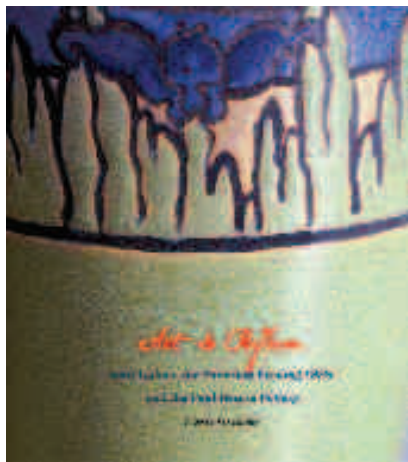
U.S. \$24.95 CDN \$30.00

February/Design & Decorative Arts

Exhibition Schedule

Boston: MFA Boston, 09/14/06–03/07

Because of the design and color of the wares, and the reform-minded philosophy of the Pottery, products of the Saturday Evening Girls Club have become icons of the Arts and Crafts movement of the early twentieth century.





America and Other Poems

Selected Poetry by Ayukawa Nobuo

Introduction by Shogo Oketani.

Translated by Shogo Oketani, Leza Lowitz.

America and Other Poems is the first English translation of a single volume by the seminal Japanese Modernist poet, Ayukawa Nobuo. One of Japan's most influential yet overlooked poets, Ayukawa was an important voice for peace and probity in the years that followed World War II and the collapse of Japan's rationale for war. This landmark selection spans from 1947 through 1976, and includes work ranging from early writings about the poet's experience on the front line to poems focused on the influence of Western culture on Japanese society. Nobuo's lyrical, complex poetry offers a rare perspective on war from an ordinary Japanese soldier's point of view. It also provides a window into the complex postwar relationship between Western literary culture and the Japanese struggle to make sense of postwar accountability. This award-winning translation also features texts by Shogo Oketani, contextualizing Nobuo's life and work.

America and Other Poems

1-885030-41-X / 978-1-885030-41-2

Paperback, 6 x 8 in. / 144 pgs / 3 b&w.

U.S. \$14.95 CDN \$18.00

June/Literature

Kaya Press

Mouth

By Lisa Chen.

Mouth, Lisa Chen's debut collection of poetry, gives voice to things that occur below the level of hearing or just beyond our notice—fragments of translated stories, unanswered bits of conversations, the mute assertiveness of a room. In language filled with humor, insight, and hallucinatory wit, Chen uses fables, instructions, poems carved in the loneliness of Angel Island barracks, medical reports, classified ads and reality shows to reach out to "a visitor from the country of you/where I didn't speak the language." These are poems to delight in and roll around on your tongue. They are at once a record of and a song for the discarded, overlooked, and unheeded speech that takes place in between the words we manage to speak but that rarely say what we want.

Lisa Chen was born in Taipei, Taiwan. She earned a BA from the University of California, Berkeley and an MFA from the University of Iowa. She lives in New York and works as a media consultant for progressive organizations.

Mouth

1-885030-43-6 / 978-1-885030-43-6

Paperback, 5.75 x 7.5 in. / 122 pgs.

U.S. \$13.95 CDN \$17.00

June/Literature



Shanghai Dancing

By Brian Castro.

Shanghai Dancing marks the U.S. debut of the major Australian literary figure, Brian Castro. A “fictional autobiography,” *Shanghai Dancing* is a dazzling meditation on identity, language and disorientation by a writer who has been compared to W.G. Sebald. The book follows narrator Antonio Castro from Australia to his Hong Kong birthplace. The trip occasions an exploration of family myths and secrets that encompass Jewish, Portuguese, Chinese and English forebears and that extends from religious persecution in the Inquisition to the frenzied decadence that preceded Japan’s invasion of Shanghai to the 1999 handover of Hong Kong to contemporary Australia. One of Castro’s forefathers is burned at the stake; another smuggles the bones of Christian martyrs from Japan. His grandparents include a red-haired, green-eyed Jewess, a Chinese surgeon with a fetish for bound feet, and a Lilipudlian missionary. In *Shanghai Dancing*, Castro employs a sophisticated, sensual prose as well as maps, photographs, documents and letters to explore the evanescence of a shifting, polyglot world. Awarded some of Australia’s most prestigious literary prizes, the book has been called, “impressive as history, as fiction, as a book which stretches the literary form and which speaks to the universality of the human experience.”

Shanghai Dancing

1-885030-42-8 / 978-1-885030-42-9

Paperback, 5.75 x 8 in. / 464 pgs / 48 b&w.

U.S. \$17.95 CDN \$22.00

June/Literature



Dis Voir



The Historians

The Rise and Fall of Gestures Drama, Book 39

By Peter Greenaway.

Edited by Daniele Riviere.

This novel announces itself as the first in a 100-book series of histories, the start of “an encyclopedic compendium of everything in the world gathered together in one place.” Author (and filmmaker) Peter Greenaway doesn’t want to write them all: the idea is to set up a motley collection of academics, all with vested special interests, all determined to stave off forgetfulness and mortality, and have them substantiate the truism that “there is no such thing as history, there are only historians.” Among the 99 other proposed titles are the stories of toys, games, cripples, towers, conceptions, diseases, maps, tics, red hats, adulteries, journeys to the sea, languages, names, gardens, acts of violence, pricks, griefs and ghosts. Greenaway’s books include *Nightwatching* and *Rosa*, and his films include *Prospero’s Books*, *The Belly of an Architect*, and *The Cook, the Thief, his Wife and her Lover*.

Peter Greenaway was born in Wales. He trained as a painter, and began working in the British film industry as an editor in 1965. He started making his own films in 1966, and has continued to produce paintings, novels, exhibitions and theater and opera work. His 1982 feature, *The Draughtsman’s Contract*, received great critical acclaim and established him internationally as an important filmmaker.

The Historians

2-914563-31-0 / 978-2-914563-31-4

Paperback, 6.5 x 8.25 in. / 96 pgs.

U.S. \$25.00 CDN \$30.00

May/Literature



Performa

By RoseLee Goldberg. Photos by Paula Court. Introduction by RoseLee Goldberg. Edited by Jennifer Liese. Text by RoseLee Goldberg, Defne Ayas, Lia Gangitano, Sofía Hernández Chong Cuy, Anthony Huberman, Lyra Kilston, Andrew Lampert, Christian Rattemeyer.

RoseLee Goldberg amazed with PERFORMA 05, billed as the city's first biennial of 'visual art performance.' Working with a tiny staff, a shoestring budget and no institutional affiliation, Ms. Goldberg put together a program that covered a lot of aesthetic bases—old school, just out of school, high-tech, no-tech—and encompassed more than 60 scheduled events... all of which makes the prospect of PERFORMA 07 shine with promise. —Roberta Smith, *The New York Times*

This volume is the first in a series of important publications drawing content and inspiration from the *PERFORMA* biennial. Featuring inventive documentation by the 100 artists who made the first *PERFORMA* so extraordinary, it offers an exhilarating view into contemporary visual art performance and “performs” as a collective artists’ journal might. Vibrant photographs of each artist’s performance are accompanied by their scripts, sketches and storyboards, providing unique insight into process and upending conventions around archiving performance. Lively interviews with some of the most significant artists of our time—including Francis Alÿs, Tamy Ben-Tor, Jesper Just, Marina Abramovic, Gelitin, Laurie Simmons and Mike Smith—appear alongside context-setting essays by some of our most inspired young curators. *PERFORMA* founder RoseLee Goldberg, who pioneered the study of performance art with her seminal book *Performance Art from Futurism to the Present* (1979), presents an authoritative introduction addressing the genre’s many forms—radio broadcast, dance, live installation, new technologies, film and video, music, historic reconstructions and lecture-as-performance among them. *PERFORMA* is not only an invaluable reference, it is a new kind of guide to cultural life, a time capsule of this very moment in New York’s eminent performance history, complete with profiles of the city’s nonprofit biennial venues that, like this book, give ephemeral art a physical place in which to persist.

Performa

1-4243-1498-4 / 978-1-4243-1498-0

Paperback, 7 x 9.5 in. / 384 pgs / 215 color / 50 b&w.

U.S. \$39.95 CDN \$48.00

June/Art



Into Me / Out of Me

Foreword by Alanna Heiss, Gabriele Horn.

Text by Klaus Biesenbach.

Editor and P.S. 1/MoMA curator Klaus Biesenbach credits the late Susan Sontag with sparking the idea for this survey of Body and Action art in the course of their conversations about artistic approaches that describe and question the human condition. *Into Me / Out of Me* gathers work focused on the imagined, descriptive and performative acts of passing into, through and out of the human body—explorations and visualizations of the wet and the dry, the inner and the outer—and the physical exchange of the body with the material world. Spanning over 40 years and featuring an international group of more than 130 artists, it addresses the primordial relationship between the internal and the external in three chapters: “Metabolism” (eating, drinking, excreting); “Reproduction” (intercourse, conception, birth); and “Violence” (shooting, impaling, perforation). Featured works range from Hannah Wilke’s unflinching selfportraits in illness to Matthew Barney’s performance-based installations to Kara Walker’s antebellum figures. Artists include Chris Burden, Valerie Export, Bruce Nauman, Carolee Schneemann, Kiki Smith, Andy Warhol, Vito Acconci, Patty Chang, Felix Gonzalez-Torres, Douglas Gordon, Mona Hatoum, Robert Mapplethorpe, Ana Mendieta, Paul McCarthy, John Miller, Frank Moore, Carolee Schneemann, Rirkrit Tiravanija, and Marina Abramovic, among many others.

Into Me / Out of Me

3-9804265-8-0 / 978-3-9804265-8-9

Paperback, 12 x 9.5 in. / 500 pgs / 220 color.

U.S. \$39.95 CDN \$48.00

April/Art

Marina Abramovic: Seven Easy Pieces

Interview by Nancy Spector.

Text by Marina Abramovic, Erika Fischer-Lichte, Sandra Umathum.

This new monograph documents seven consecutive, groundbreaking nights of monumental, solo, body-art performances by the internationally renowned artist, Marina Abramovic, during the Fall of 2005 in the famous rotunda of New York City's Guggenheim Museum. It includes a new piece created by Abramovic specifically for the project, as well as Abramovic's renditions of six other seminal works (by five other artists and herself) from the formative decade, 1965-1975. The works include reenactments of Vito Acconci's *Seedbed* (1972), in which the artist occupied the space under a false floor, masturbating and speaking through a microphone to visitors above; Valie Export's *Action Pants: Genital Panic* (1969) in which Export walked through a movie theater in crotchless pants, challenging the audience to turn from the images of women on the screen to a real female body; and Abramovic's own *Lips of Thomas* (1975), in which she ate a kilogram of honey and drank a liter of red wine before breaking her glass with her hand, incising a star in her stomach with a razor blade, whipping herself until she "no longer felt pain," then lying down on an ice cross while a space heater suspended above her caused her to bleed even more profusely. Also included, Bruce Nauman's *Body Pressure*, Gina Pane's *The Conditioning*, and Joseph Beuys's critical exploration, *How To Explain Pictures of a Dead Hare*. In this important series, Abramovic gives us the opportunity to recall, revive and preserve major historical performance pieces, all of which are inherently ephemeral, in a completely original way. With an interview by the esteemed Guggenheim curator, Nancy Spector.

Marina Abramovic pioneered the use of performance as a visual art form.

The body has always been both her subject and medium; exploring the physical and mental limits of her being, she has withstood pain, exhaustion and danger in the quest for transformation. Her career began in Belgrade during the early 1970s, and her work has since appeared at The Museum of Modern Art, P.S.1 Contemporary Art Center and The New Museum in New York; the Hirshhorn Museum in Washington, D.C., the High Museum of Art in Atlanta and many others. She has won a Bessie, as the New York Dance and Performance Award is called, and the Venice Biennale's Lion D'Or.

Marina Abramovic: Seven Easy Pieces

88-8158-626-6 / 978-88-8158-626-4

Paperback, 8.5 x 10.25 in. / 240 pgs

280 color / 26 b&w.

U.S. \$49.95 CDN \$60.00

February/Art



Marina Abramovic:
The House with the Ocean View
Hdcvr, U.S. \$45.00 CDN \$54.00
8881584360 / 9788888359168
Charta

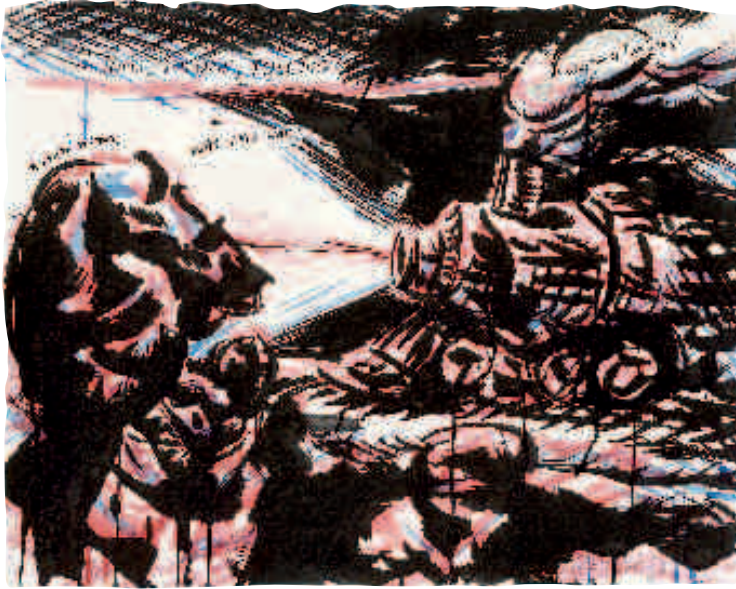


ALSO AVAILABLE:
Marina Abramovic: Public Body
Hdcvr, U.S. \$75.00 CDN \$90.00
8881582953 / 97888881582952
Charta



Marina Abramovic: Artist Body
Pbk, U.S. \$75.00 CDN \$90.00
8881581752 / 97888881582396
Charta





Raymond Pettibon: Whatever It Is You're Looking For, You Won't Find It Here

Interview by Rudolf Reust.

Text by Thomas Mießgang, Gerald Matt, Edward Dimendberg.

The by-now widely known cult artist Raymond Pettibon was first recognized outside of the art scene for creating flyers, concert posters and album covers for the independent record label SST, owned by his brother, Greg Ginn. But he soon distanced himself from the Californian hardcore punk scene and developed, sometimes in books, sometimes on single sheets, his "Tragédie humaine," which has continued to chip away at America's understanding of itself, deconstructing popular myths in a disturbing connection of image and text, for many decades now. Pettibon, whose work also includes several feature films and animation works, is a precise artistic observer of the American pop cultural milieux. He finds inspiration in the comic style of Milton Caniff and John Kirby, in 1930s and 40s design, and in the flower-power dreams of later decades, which he gleefully transforms into scenes of bloody massacre. His use of iconic superheroes and super-villains (Batman, Superman, Jesus, Stalin, Charles Manson) as well as several key recurring motifs (trains, penises, surfers, baseball players), in endless variation, creates a visual "remix" as it were. In these black-and-white drawings, which occasionally use red bullet wounds for contrast; in later, color-intensive work, he discovers an enigmatic, cannibalistic world, whose grotesque distortion reveals hidden truths about our own, without completely exposing its secrets. *Whatever It Is You're Looking For, You Won't Find It Here* includes more than 500 drawings and documentation of a 50-foot long mural, alongside an interview with the artist and two essays.

Raymond Pettibon, was born in 1957 in Tucson, but has been a resident of Los Angeles since childhood. He is best known for his comic-like illustrations, complete with captions, which have won a large following among fans of Pop Art. His extremely rare self-published books are highly sought after by collectors, and his work has been exhibited in recent years in solo shows at the Whitney Museum of American Art and David Zwirner Gallery in New York. He has also illustrated album covers for rock groups including Sonic Youth and Black Flag.

Raymond Pettibon: Whatever It Is You're Looking For, You Won't Find It Here
3-938821-90-6 / 978-3-938821-90-9

Hardcover, 8,5 x 11 in. / 228 pgs / illustrated throughout.

U.S. \$45.00 CDN \$54.00

March/Art



ALSO AVAILABLE:

Raymond Pettibon: A Reader

Pbk, U.S. \$24.95 CDN \$30.00

0876331207 / 9780878465941

Philadelphia Museum of Art

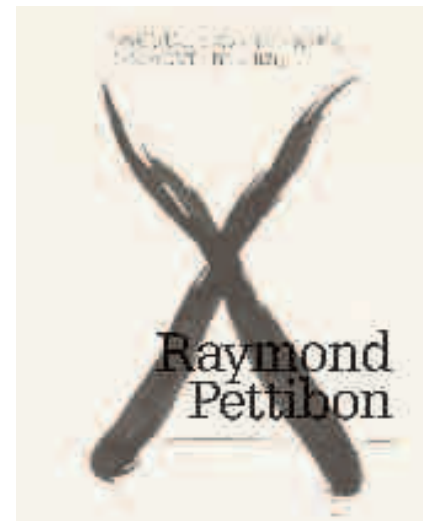


Raymond Pettibon

Hdcvr, U.S. \$37.00 CDN \$44.00 SDNR 30%

3931355268 / 9783931355265

Walther König



Neo Rauch: Neue Rollen Paintings 1993-2006

Foreword by Markus Bröderlin.

Text by Gottfried Boehm, Gernot Boehme, Wolfgang Büscher,
Holger Broeker, Markus Bröderlin, Harald Kunde, Donlad Kuspit.

In a lakeside scene, a man leans on a graphic of an arrow as if it were a rake handle in the garden; tentacles rise from the shoreline and rectangular speech bubbles hang empty in the yellow sky. In a Dali-esque interior, the corner of a comforter drips off a bed. This major new overview of the work of the Leipzig painter Neo Rauch makes, once again, the case that he is one of the most important artists of his generation. He remains committed to putting brush on canvas in an age when digital media are gaining ground, and among a crowd of similarly dedicated colleagues, he stands out at the forefront. While his work of the 1980s was influenced by Expressionism, his more recent portfolio revels in a new take on Socialist Realism, clearly shaped by the experience of growing up in the former East Germany. Rauch riffs on the oncemandated styles of his youth and on western abstraction from the second half of the twentieth century, all in coloration and figuration that directly allude to the Socialist past. Between cartoon styling and historic technique, he has found a distinctive style, palette and concept. These dreamlike sequences feel both timeless and deeply rooted: Rauch gathers figures from the past in surreal landscapes and interiors to tell enigmatic stories about the present.

Born in 1960 in Leipzig, **Neo Rauch** is a lifelong resident of Germany. He has shown his work at The Museum of Modern Art and the Guggenheim Museum in New York, the Centre Georges Pompidou, Paris and in the past year alone at venues in London, Prague, Montreal, Santa Fe and Osaka. His work has been covered by *The New York Times* and *The New York Times Magazine*, *The New Yorker* and *Artforum*, and is in the collections of both The Museum of Modern Art and the Guggenheim in New York.

Neo Rauch: Neue Rollen

3-8321-7742-6 / 978-3-8321-7742-3

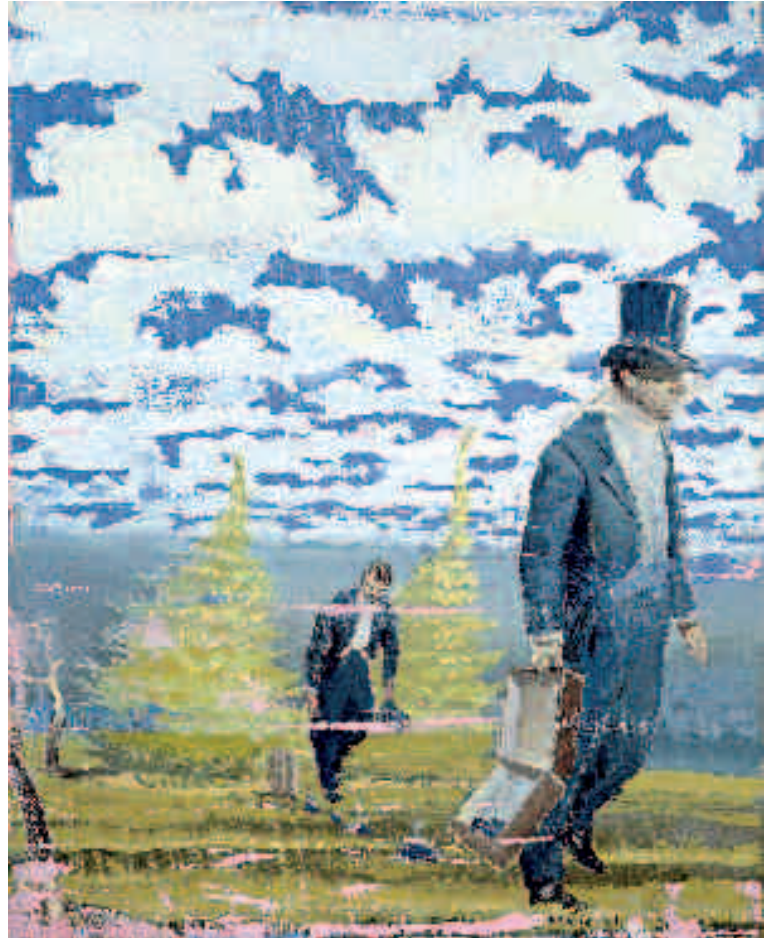
Hardcover, 10 x 12.25 in. / 192 pgs / 128 color.

U.S. \$50.00 CDN \$60.00

March/Art

Exhibition Schedule

New York: The Metropolitan Museum of Art, 05/22/07–09/23/07



This major overview of the work of Neo Rauch makes the case, once again, that he is one of the most important painters of his generation.



ALSO AVAILABLE:

Neo Rauch: Works on Paper 2003-2004

Hdcvr, U.S. \$39.95 CDN \$48.00

3775715010 / 9783775715010

Hatje Cantz

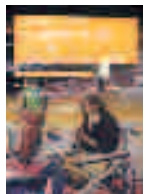


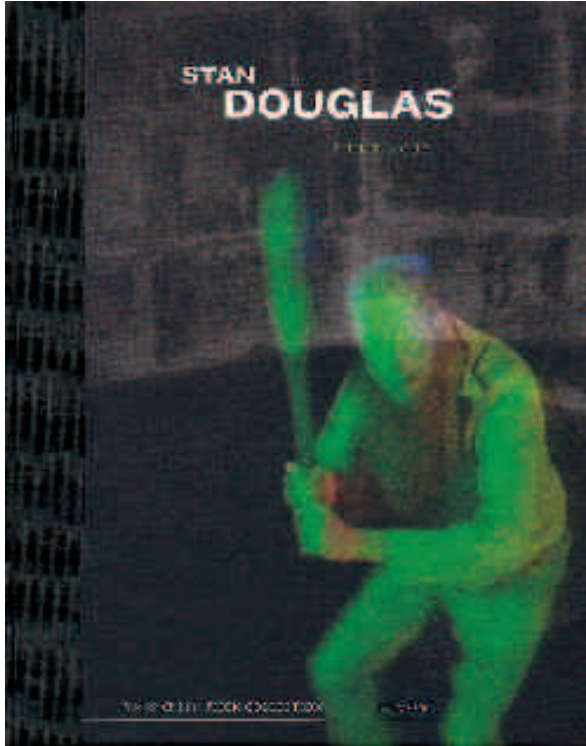
Life After Death: New Leipzig Paintings
from the Rubell Family Collection

Hdcvr, U.S. \$30.00 CDN \$36.00

0971634149 / 9780972592017

Rubell Family Collection/Mass MoCA





Stan Douglas

Text by Philip Monk.

Stan Douglas, born in Vancouver in 1960, is among a younger generation of artists that has come of age artistically around figures like Jeff Wall and Rodney Graham. His thorough photographic series and elaborate film and video installations, all technically meticulous, are the base for subtle societal criticisms and investigations of authorship and subjectivity. They are media machines, Automats of a sort, which involve the viewer in their mechanics; they reflect an era of transition from literally mechanical reproduction to electronic saturation. Douglas's widely appreciated work has appeared in the 1995 Whitney Biennial and three Venice Biennales; at Documenta 9, 10 and 11; at the Guggenheim Museums in New York and Bilbao; and at the Museums of Modern Art in San Francisco and New York. He has had solo exhibitions at the Dia Foundation for the Arts in New York, The Art Institute of Chicago and the Museum of Contemporary Art in Los Angeles, among others.

Stan Douglas

3-8321-7730-2 / 978-3-8321-7730-0

Hardcover, 9.25 x 11.25 in. / 184 pgs / 123 color.

U.S. \$39.90 CDN \$48.00

March/Art

Dumont

Franz West

Text by Veit Loers.

For 30 years now, Viennese artist Franz West has been in his own artistic territory, and for the last 20, he has been one of the most influential working sculptors, as confirmed by a solo exhibition at The Museum of Modern Art in 1997. Through his "Passstücke" (passport pieces or adapters) of the 1970s, his furniture assemblies of the 1980s and bright exterior sculptures of the 1990s, West regularly irritates viewers with parody and outlandishness, and impresses with surprising solutions to the old social utopia of art and life. The implied invitation to touch his works disrupts the museum dynamic of velvet rope and burglar alarm, and leads to different levels of engagement—bodily, linguistic, philosophical and psychological—in which the artist's sense of humor shines through. This introduction to West's oeuvre is accompanied by commentaries, interpretation and details about his most recent work, developed over the past few years.

Franz West was born in 1947 in Vienna, Austria, where he still lives and works. His art has been exhibited extensively in Europe and America, including at the Dia Center for the Arts, New York, capc Musée d'Art Contemporain, Bordeaux, France, the Museum of Contemporary Art, Los Angeles and Tate Modern, London.

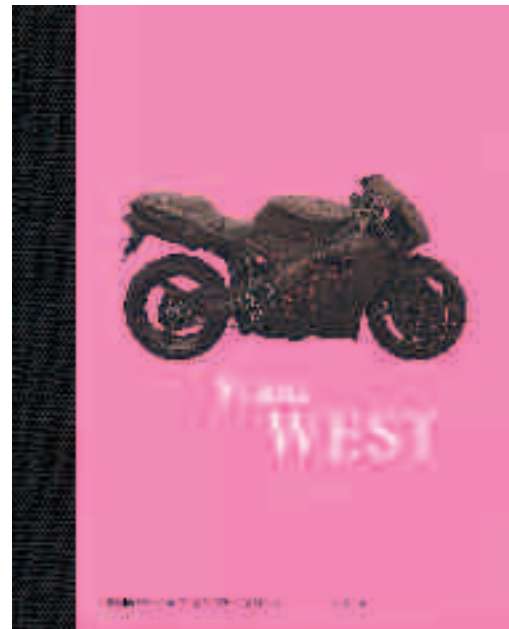
Franz West

3-8321-7651-9 / 978-3-8321-7651-8

Hardcover, 9.25 x 11.25 in. / 184 pgs / 80 color / 20 b&w.

U.S. \$39.90 CDN \$48.00

March/Art



Jeff Wall: Works and Collected Writings

Essay by Michael Newman.

Writings by Jeff Wall.

Some of the carefully staged and composed images here are digitally altered, and almost all of them were originally displayed in backlit boxes. If those strategies sound familiar, you can thank Jeff Wall, born in Vancouver in 1946 and widely recognized as one of the most adventurous and inventive artists of his generation. For more than 20 years, his outstanding pioneering work has contributed significantly to placing the medium of photography in the midst of contemporary art. He uses it to explore a wide range of social and political themes, including urban violence, racism, poverty, gender and class, history, memory and representation. His compositions in both color and black-and-white maintain a constant dialogue with nineteenth century genre painting, and truly make him, in Charles Baudelaire's expression, "a painter of modern life." This substantial monograph collects Wall's works alongside his writings in 300 pages featuring almost 150 illustrations.

Jeff Wall was born in 1946 in Vancouver, where he still lives and works. Though he has practiced photography since the 60s, his work has been most widely exhibited in the last two decades. Solo shows have been mounted in Frankfurt, Montreal, Basel, Los Angeles, London and Washington, D.C. The subject of many monographs, he is also the author of numerous critical texts.

Jeff Wall: Works and Collected Writings

84-343-1131-3 / 978-84-343-1131-2

Hardcover, 8.5 x 10.5 in. / 304 pgs / 148 color.

U.S. \$60.00 CDN \$72.00

March/Nonfiction & Criticism/Art



Steidl/Institute of Contemporary Art, Boston



Philip-Lorca diCorcia

Foreword by Jill Medvedow. Interview by Lynne Tillman. Text by Bennett Simpson.

Philip-Lorca diCorcia is among the most innovative and influential photographers working today. For nearly 30 years he has explored the intersection of documentary style with cinematic production, making contemporary work that perches uncannily between the fictional and the real. This survey of diCorcia's career, from the late-1970s to the present, draws from the artist's most acclaimed series, including *Hustlers*, *Streetworks*, *Heads*, *A Storybook Life*, and *Lucky 13*. In work from the 1980s, diCorcia shows friends and family in domestic tableaux tinged with an air of mystery, working from the subject matter of his life but eschewing romantic intimacy for studied detachment and pitch-perfect detail. In the 1990s, he turns to the great American tradition of street photography. That swiftly-changing environment might have seemed unlikely for diCorcia's meticulous style, but it provided some of his best-known images, including those of male prostitutes and anonymous crowds of urban pedestrians. In more recent work, he has photographed erotic pole dancers, their bodies caught in contorted and seductive free-fall. The accompanying texts here include a piece by the New York writer and critic Lynne Tillman, author of the acclaimed 2006 novel, *American Genius, A Comedy* and the collection *This is Not It*.

Exhibition Schedule

Boston: The Institute of Contemporary Art,
02/09/07–04/23/07

Philip-Lorca diCorcia

3-86521-385-5 / 978-3-86521-385-3

Hardcover, 8 x 11 in. / 128 pgs / 70 color.

U.S. \$40.00 CDN \$48.00

May/Photography



Laura Owens
Edited by Beatrix Ruf.
Text by Rod Mangham, Beatrix Ruf, Gloria Sutton.
Interviews by Alex Katz, Elizabeth Peyton, Mary Heilmann, Scott Rothkopf.

Laura Owens once said of more doctrinaire painters that “the weight of art history is what gets you . . . that crusty, stodgy feeling, when you look at a work of art and you feel that the person hasn’t stepped outside, hasn’t looked in other wings of the Met, hasn’t gone to a natural history museum.” There is no danger of that in her own good-natured and elegant works, which seem to emulate Rousseau, Grandma Moses and the aesthetics of the 1960s and of vintage decorative arts at once. Robots in the garden, lions, hunters, romance and war are some of the subjects parading through, under passing influences as wide ranging as Dada performance, Japanese prints and Hindu beliefs. Birds grow larger than the trees they perch on, cats sniff at a pair of skulls and monkeys exchange wary glances. Elsewhere, Owens has broken away from the fine arts to move into wallpaper and textiles. Beyond all this straightforward beauty is constant inquiry into her chosen media. She has rejected naturalism in favor of depiction, representation and an unashamed pleasure in ornamentation, which, with her delight in pictorial grace, affords decoration a new dignity. She combines the abstract with the representational in a highly personal vocabulary, from which she creates an elaborate, elegant and quietly exuberant whole. *Laura Owens* collects the artist’s complete works to date.

Laura Owens
3-905770-11-3 / 978-3-905770-11-7
Hardcover, 10 x 12.75 in. / 228 pgs / 160 color / 40 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

Steidl/Moderna Museet, Stockholm

Karin Mamma Andersson
Edited by Ann-Sofi Noring. Text by Charles Merewether, Ann-Sofi Noring.

The Swedish painter Karin Mamma Andersson works with dreams, fairy tales and the details of everyday life. Her passion for storytelling means that every dark maelstrom is scattered with structuring elements: a window, a television, someone looking at a painting. Her early works feature children in vast landscapes, forests, lakes and countryside that echo her own childhood in northern Sweden, (she was born in Luleå in 1962). In later pieces, this rural setting yields to the interiors of the art world—cluttered framers’ workshops, libraries and elegant salons. Most recently, these rooms have opened up towards new realms, where the finely ornamented objects from Andersson’s gallery scenes seem at home, dreamlike, in the wilderness, with paintings hanging from snowy mountains. Whatever her motifs, the atmosphere is always one of serenity and wonder, a moment of appreciation between finding and forgetting. Today, Andersson is one of Sweden’s most internationally recognized artists, with recent solo exhibitions at David Zwirner Gallery, New York, Stephen Friedman Gallery, London, and the Carnegie Museum of Art, Pittsburgh. She represented her country at the Venice Biennale in 2003, and was also featured at the 2004 Berlin Biennial and the Sydney Biennial, 2006.

Karin Mamma Andersson
3-86521-399-5 / 978-3-86521-399-0
Hardcover, 11 x 8.5 in. / 160 pgs / illustrated throughout.
U.S. \$80.00 CDN \$96.00
August/Art



Marilyn Minter**Interviews by Mary Heilmann, Matthew Higgs.****Text by Johanna Burton.**

This first major book to focus on the highly respected and influential contemporary artist Marilyn Minter features work from every period of her career, spanning nearly 40 years. Minter's perennially-expanding reputation was already well established by the 1980s, secured by work that engaged formal aspects of painting with the unexpected subject matter that remains central to her practice. Today her paintings—and, increasingly, her photography, which also exposes the ultimate failure of fashion and glamour to hide either our flaws or the dirty underside of human beauty—are recognized as significant influences on several generations of artists, including many emerging stars. One of her glittery color images recently appeared at the 2006 Whitney Biennial and on the cover of its catalogue, and more of them in a recent solo show at the San Francisco Museum of Modern Art. This comprehensive monograph reproduces in full color nearly every painting Minter has made, along with a wide selection of her painterly photographs. It also includes the early, haunting *Coral Ridge Towers* series of black-and-white photos of the artist's mother. A major and substantial new text about Minter's work by noted art historian Johanna Burton is complemented by lively, informative and insightful interviews, a rare opportunity to hear Minter in her own words. A lengthy conversation with painter Mary Heilmann is augmented by "20 Questions for Marilyn Minter," which were assembled by Matthew Higgs from those posed by a wide range of artists, curators and friends.

Marilyn Minter**0-9743648-6-X / 978-0-9743648-6-5**

Hardcover, 8.5 x 11 in. / 216 pgs / 120 color / 60 b&w.

U.S. \$60.00 CDN \$72.00

May/Art



Bard College

**Witness to Her Art: Art and Writings by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell and Eau de Cologne****Edited by Rhea Anastas, Michael Brenson. Foreword by Tom Eccles.****Text by Adrian Piper, Kara Walker, Daniela Rossell, Mona Hatoum, Cady Noland, Jenny Holzer, Monika Sprüth, Rhea Anastas, Michael Brenson, Norton Batkin, Johanna Burton, Aruna D'Souza, Pamela Franks, Janet Kraynak, David Levi Strauss, Cuauhtémoc Medina, Ann Reynolds, Hamza Walker.**

This radical new study aims to change the way that some of the most influential artists of the past 40 years are seen—all of them women. Emphasizing questions of autonomy, critical intelligence and artistic intention, *Witness to Her Art* presents works by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell and *Eau de Cologne*, a magazine published by gallerist Monika Sprüth. The artworks are accompanied by original writings by the artists, contemporaneous criticism and newly commissioned essays by Pamela Franks, Aruna D'Souza, Johanna Burton, David Levi Strauss, Hamza Walker and Cuauhtémoc Medina. The ambitious works presented and interpreted herein invite us to consider the impact of the feminist revolution across generations while rendering obsolete any stigma associated with shows or catalogues limited to women artists. Taking its lead from Conceptualism, feminism, and from its included artists, *Witness to Her Art* reaches for art history's capacity as a medium of world-making.

Witness to Her Art**1-931493-55-3 / 978-1-931493-55-0**

Paperback, 8 x 10 in. / 336 pgs / 240 color / 76 b&w.

U.S. \$40.00 CDN \$48.00

March/Nonfiction & Criticism/Art/Feminist Studies





Jean Dubuffet: Works, Writings, Interviews

Text by Valérie Da Costa, Fabrice Hergott.

As an enemy of culture and of the art of museums, Jean Dubuffet (1901-1985) was also an anarchist, an atheist, anti-military and unpatriotic. He was an explosive force, a rebel who rejected labels and categories, resolute in his quest for freedom from all constraints, and not incidentally one of the most remarkable artists of the twentieth century. Over an extraordinarily productive career from 1942 to 1985, Dubuffet found himself drawn to the art of children and madmen, which he endowed with legitimacy and credibility as *Art Brut*. This in turn inclined him towards extreme forms and the expressive scrawls and scribbles of graffiti, and prompted him to begin experimenting with materials such as bitumen, sand and plant fibers, which made him one of the earliest and most prominent Matter artists. As a prolific writer, and sometimes a cruel polemicist, Dubuffet left a storehouse of written work that offers invaluable insight into his vision of art.

Jean Dubuffet: Works, Writings, Interviews

84-343-0949-1 / 978-84-343-0949-4

Hardcover, 8,5 x 11 in. / 160 pgs / 125 color / 20 b&w.

U.S. \$45.00 CDN \$54.00

March/Art

Poligrafa

Antoni Tàpies: Works, Writings, Interviews

Text by Youssef Ishaghpour.

Antoni Tàpies was born in 1923 to a Barcelona family of publishers and booksellers. He began drawing and painting as a young man, during a convalescence, and in the end gave up studying law to concentrate on art. By the 1940s, in his 20s, Tàpies was already exhibiting widely. As an early Matter painter, he added dirt and other solids to his canvases, transmuting them into art and reminding viewers of the earth to which they would return. Later, in the era of Arte Povera, he worked in foam rubber and spray, varnishes and, for creating objects or sculptures, refractory clay and bronze. Coming from a bookish family, he also produced a number of artist's books and editions, working with collaborators such as Joseph Brodsky and José Saramago. This collection of the artist's writings is available here for the first time in English. An interview with Manuel Borja-Villel, Director of the MACBA in Spain, completes the volume.

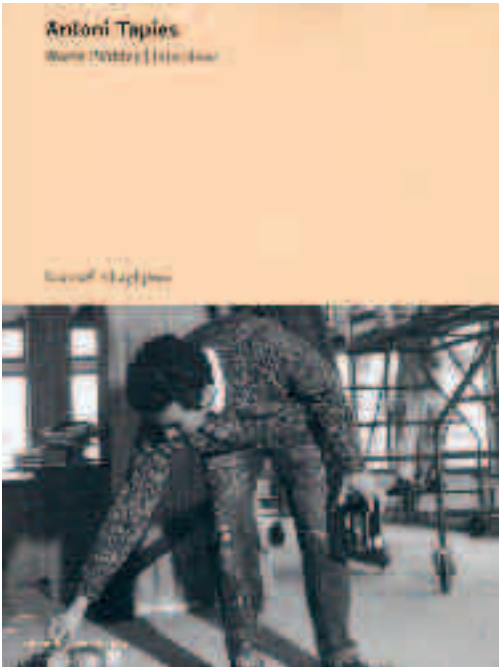
Antoni Tàpies: Works, Writings, Interviews

84-343-1124-0 / 978-84-343-1124-4

Hardcover, 8,5 x 11 in. / 160 pgs / 120 color / 20 b&w.

U.S. \$45.00 CDN \$54.00

March/Art



Robert Rauschenberg: Works, Writing, Interviews

Text by Sam Hunter.

Throughout his career, the American Pop artist Robert Rauschenberg has consistently challenged the prevailing ideologies and techniques of the art world, and can even be said to have changed the course of art history. In the 1950s, Rauschenberg redefined the very materials that art could be made of, rebelling against the predominant Abstract Expressionism of the time with the impeccable logic that, "I think a painting is more like the real world if it's made out of the real world." His boldness in pushing technical and aesthetic frontiers as well as his influential dissemination of photography, film, and television in his own work altered both painting and art at large. Rauschenberg's seminal works—from his Combines (urban trash on painted surfaces) to his silk screens—are reproduced here in full color; and more recent projects—including ROCI, Rauschenberg's own exhibition organization, which showcases artists from all over the world—are also highlighted by author Sam Hunter of Princeton University. This essential volume includes important interviews with the artist by Alain Sayag and Richard Kostelanetz, as well as a key selection of Rauschenberg's own writings.

Robert Rauschenberg was born in Port Arthur, Texas in 1925. After studying in Paris on the GI Bill in his twenties, he returned to the U.S., pausing only to investigate the Black Mountain College art scene before taking on—and swiftly conquering—New York. He had his first solo show at Leo Castelli Gallery in his early thirties, and quickly went on to become one of the most important artists of the twentieth century. Rauschenberg is represented in every major museum collection, and many retrospective exhibitions of his work have toured the globe—including a major one at The Metropolitan Museum of Art in 2005. In 1970, he moved to Captiva Island, off the Gulf Coast of Florida, where he still lives and works.

Robert Rauschenberg: Works, Writing, Interviews

84-343-1123-2 / 978-84-343-1123-7

Hardcover, 8.5 x 11 in. / 160 pgs / 125 color / 20 b&w.

U.S. \$45.00 CDN \$54.00

March/Art



Poligrafa



Alberto Giacometti: Works, Writing, Interviews

Text by Ángel González.

Alberto Giacometti's early Surrealist and Cubist forms, compact volumes inspired by Africa and the Cyclades, eventually led this seminal twentieth-century Swiss artist to acknowledge a formal void that he would spend the balance of his career filling with the human figure. In the mid-1930s, influenced by the terrible social and political changes that were taking place across Europe, Giacometti began to develop heads and nudes in a signature style—they were universally elongated, skeletal, haunting, solitary and above all, transcendent. Giacometti's written testimony and reflections on his change of perspective, and on his artistic ideas and goals, are remarkable for their aptness and poetic quality. In his writings, gathered here, the artist pours out his doubts, his suffering and his creative hopes as very few artists have been capable of doing before or since.

Alberto Giacometti: Works, Writing, Interviews

84-343-0950-5 / 978-84-343-0950-0

Hardcover, 8.5 x 11 in. / 160 pgs / 125 color / 20 b&w.

U.S. \$45.00 CDN \$54.00

March/Art



Rebecca Horn: Drawings, Sculptures, Installations 1964-2006

Text by Armin Zweite, Katharina Schmidt, Doris von Drathen.

"Drawing has always been supremely important to me," Rebecca Horn said in an interview a few years ago, likely surprising many readers. *Rebecca Horn: Drawings, Sculptures, Installations, Films 1964-2006* brings together a wide-ranging collection of the artist's works on paper, many produced in conjunction with her early performances. Along with props, they reveal the intense physical and mental work that went into the aesthetics of those pieces. A selection of diagrammatic representations also illustrates Horn's strategies in placing machines and equipment from films in exhibitions, where they took on a life of their own. The book also includes scores, technical designs and evidently spontaneous drawings, many of which are enriched with collaged objects, printed words and lines of poetry. This first publication devoted to a previously largely overlooked group of works provides an excellent survey of Horn's graphic art. German artist **Rebecca Horn** works in film, installation and performance. Her work has been exhibited in museums throughout the world, including the Museum of Contemporary Art, Los Angeles; the Dia Center for the Arts; and the Guggenheim Museum in New York. She is represented by Marian Goodman Gallery in New York.

Rebecca Horn: Drawings, Sculptures, Installations 1964-2006

3-7757-1891-5 / 978-3-7757-1891-2

Hardcover, 9.5 x 11 in. / 320 pgs / 151 color / 54 b&w.
U.S. \$55.00 CDN \$66.00

January/Art



Tony Cragg: In and Out of Material

Interview by John Wood.

Text by Tony Cragg, Christoph Brockhaus, Robert Kudielka, Christian Schneegass.

"The future of sculpture has only just begun. Its potential is greater now than ever before, and its possibilities are just starting. Its language and its forms are just beginning to evolve." So says Tony Cragg, a believer not just in sculpture, but in freestanding, made-from-scratch abstraction. Cragg refuses to accept the domination of installation and the ready-made. His dedication to the form as he works in it—to its complexities, to its ability to interrogate the world and heighten our sensitivity—and his consistent espousal of that dedication, have given him an intriguing and unusual role in contemporary art. Cragg is a promoter of his medium in an age of anxiety about medium-based definitions, an age of crossover. There are plenty of words here, in an interview and three essays, but it's the sketches, watercolors, installation views, studio photographs and the sculptures themselves that make up the bulk of this new volume.

Tony Cragg: In and Out of Material

3-86560-130-8 / 978-3-86560-130-8

Hardcover, 6.75 x 9.5 in. / 288 pgs / 408 color.

U.S. \$54.00 CDN \$65.00

March/Art



Kiki Smith: The Venice Story

Text by Vivien Bittencourt, Vincent Katz, Kiki Smith.

Vincent Katz and Vivien Bittencourt's book, produced in concert with their video of the same title, traces Kiki Smith's preparations for her eight-room installation at the Fondazione Querini Stampalia in Venice, which coincided with the 2005 Venice Biennale. It places readers in the midst of the puzzling but effective *modus operandi* of a highly sophisticated visual artist: Smith works at home, surrounded by books, a pet bird and tiny kitchenette, and moves easily between drawing, collaging, photographing, printing, painting plaster casts and creating furniture fashioned from liquor boxes. Following her to Venice, Katz and Bittencourt observe the complex installation of this work, which proves to be an integral part of its conceptual whole. The book features fascinating and revealing transcripts of the artist's spoken words—spontaneous reflections on her life as an artist among a family of artists.

Kiki Smith: The Venice Story

88-8158-627-4 / 978-88-8158-627-1

Paperback, 5.75 x 8.25 in. / 132 pgs / 221 color.

U.S. \$34.95 CDN \$42.00

February/Art

Martin Creed: Complete Works

This long-overdue survey of the London-based, 2001 Turner Prize-winner's work—the first comprehensive look at his career—makes up for that delay by reproducing each and every one of his more than 500 works, a total that's easy to track because each piece has a number in lieu of a title. Creed's sculptures, installations and drawings come from the objects, works and sounds of everyday life. Constantly searching for the essential nature of things, he uses the simplest materials to create a world in which obsessions and fantasies radically alter reality and transform it into a catalogue of rigid rules and unexpected exceptions. His work is simultaneously spectacular and subtle, playful and severe, at times almost cruel in its stark dryness. Creed's pieces are characterized by their economy of means and site specificity. This awareness of context and the role of the viewer leads to a variety of unexpected artistic propositions: a protrusion from the wall, a sheet of paper crumpled into a ball, a door opening and closing, the lights going on and off, or a soundtrack inside a moving elevator.

Martin Creed, born in Wakefield, U.K. in 1968, was awarded the Turner Prize in 2001 for his *Work No. 227: The lights are going on and off*. He has exhibited in numerous important institutions, including the Musée National d'Art Moderne, Paris, Museum Boijmans Van Beuningen, Rotterdam and the Institute for Contemporary Art, San Francisco. Creed took part in last year's Lyon Biennale and his work is included in the collections of Tate Modern, London and The Museum of Modern Art, New York. He lives in London.



Martin Creed: Complete Works

3-86521-408-8 / 978-3-86521-408-9

Paperback, 6.75 x 9 in. / 600 pgs / 500 color.

U.S. \$65.00 CDN \$78.00

August/Art

SteidlMACK

Previously Announced

Antony Gormley

Edited by Michael Mack. Text by Richard Noble.

Over the past 20 years, sculptor Antony Gormley has created some of the most memorable and controversial public art installations in Britain, the United States, Germany, Denmark, Norway, Mexico, Australia and China. His work has focused on the human figure and each piece is either cast directly from his own body or one of his volunteer models. He is best known for large-scale landscape interventions, such as *Another Place*, where 100 castiron figures are installed facing the horizon on the coastal mud-flats at Cuxhaven, Germany and *Inside Australia*, where 51 sculptures were cast from the inhabitants of Menzies in western Australia and set in 10 square kilometers of a dried lake. Gormley has also created many collaborative works in major public museum sites, such as the 190,000 figures in *Asian Field* and the 250 *Domain* sculptures made of stainless-steel bars commissioned by the Baltic Art Center in Gateshead, England. This book is the definitive guide to Gormley's career. An extensive, large-format publication, it is the first major retrospective of his most significant works. Each chapter considers one of 25 projects in a comprehensive visual essay and a text written by the artist, explaining the genesis, creation, and installation of the work. An extended illustrated essay by the renowned political philosopher and writer Richard Noble will consider the development of Gormley's work, its place in the context of late twentieth-century sculpture, and the problematic use of his own body as a model for sculptural forms, as well as offering the first analysis of the political nature of his collaborative works.

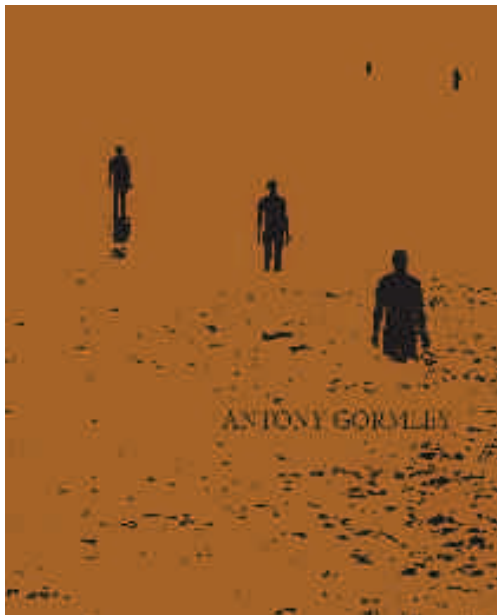
Antony Gormley

3-86521-029-5 / 978-3-86521-029-6

Hardcover, 9.75 x 11.75 in. / 400 pgs / illustrated throughout.

U.S. \$85.00 CDN \$102.00

July/Art





Roni Horn: Weather Reports You **Introduction by Roni Horn.**

"Everyone has a story about the weather. This may be the single thing each of us holds in common. And though the weather varies greatly from here to there, it is, ultimately, one weather that we share. Small talk everywhere has occasioned the popular distribution of the weather. Some say talking about the weather is talking about oneself. And with each passing day, the weather increasingly becomes ours, if not us. *Weather Reports You* is one beginning of a collective self-portrait." Over the past two years Roni Horn has been working with a small team in the southwest of Iceland gathering personal testimonies from people talking about the weather. These "weather reports" include descriptions, reflections, memories and stories based on experiences of the weather that range from the matter-of-fact to the marvelous. The different nuances and usages of language suggest that the weather is not just a matter of meteorological conditions but is, in Horn's words, "a metaphor for the physical, metaphysical, political, social and moral energy of a person and a place."

Roni Horn was born in 1955 in New York, where she continues to live and work. Since earning her MFA from Yale University in 1978, she has shown her sculptures, installations and photographs extensively throughout the world.

Roni Horn: Weather Reports You
3-86521-388-X / 978-3-86521-388-4

Clothbound, 5.75 x 8 in. / 320 pgs / 100 color.
U.S. \$42.00 CDN \$50.00
July/Artist's Book



Richard Serra: Rolled and Forged

In this volume, four distinct works by the important American sculptor Richard Serra are linked by a common theme: each is based on the relationship between the viewer and a horizontal or planar elevation on eye level. *Elevations, Repetitions* is a complex of 16 elements of different heights; *Equal Weights and Measures* is composed of six equal blocks of forged steel, rotated such that it's difficult to confirm that sameness. *No Relief* consists of two 60-foot, six-inch-thick horizontal slabs flush to the wall on opposite sides of a narrow room, compressing the elongated space. And *Round* is a forged steel work with a diameter of 84 inches and a weight of 50 tons, set on an unnerving slope. Serra's other recent projects include an eight-part permanent installation at the Guggenheim Museum, Bilbao and a Spring 2007 survey at The Museum of Modern Art.

Richard Serra was born in San Francisco in 1939 and received his BFA and MFA at Yale University. He has exhibited extensively in major museums and exhibitions throughout the world, and has created site-specific sculptures for both public and private venues in North America and Europe.

Richard Serra: Rolled and Forged

3-86521-384-7 / 978-3-86521-384-6
Clothbound, 9.5 x 11 in. / 76 pgs / 54 tritone.
U.S. \$40.00 CDN \$48.00
July/Art



Ellsworth Kelly: Sketchbook 23 1954

This reproduction of Ellsworth Kelly's 1954 *Sketchbook 23* offers a rare glimpse into the celebrated artist's rigorous exploration of line, form and composition. Drawn into a blank book and forming a single continuous gesture over 25 pages as the artist saw and captured the changing fall of shadows while riding on a bus in Paris, Kelly's line pursues a path of eccentric discovery and distillation through subtle variations and bold transformations.

Ellsworth Kelly was born in Newburgh, New York in 1923. His first one-person exhibition was held in 1951 in Paris, where he was studying on the G.I. Bill following World War II. Kelly returned to the United States in 1954, renting a studio in downtown New York, and his position among America's most esteemed painters began to take form. Since that time, the artist's work has been the subject of numerous major retrospectives worldwide and is presently included in all of the most important public collections of contemporary art. The drawings reproduced in this volume were on view at Matthew Marks Gallery in November, 2006, accompanying a major exhibition of new paintings and sculpture. Kelly currently lives and works in upstate New York.

Ellsworth Kelly: Sketchbook 23 1954

3-86521-415-0 / 978-3-86521-415-7
Clthbnd, 7.5 x 10 in. / 48 pgs. / illust. throughout.
U.S. \$30.00 CDN \$36.00
January/Art



**Günter Grass: Catalogue Raisonné:
Vol. 1: Prints/Etchings**

Vol. 2: Prints/Lithographs

Foreword by Günter Grass.

He comes to grips with the enormous task of reviewing contemporary history by recalling the disavowed and the forgotten. —The Swedish Academy, awarding the Nobel Prize for Literature, 1999

Before Günter Grass achieved worldwide fame as a novelist, the future author of *The Tin Drum* studied sculpture at the art academies of Düsseldorf and Berlin. Over the past 60 years of artistic life, he has created not only novels, poems, stories and plays, but an extensive body of artworks in a diverse array of media. His writings are inconceivable without their visual counterpart for reasons both private and public. As a matter of method, during the slow, intimate process of painting, drawing and modeling, Grass develops the ideas for new novels. After he has finished a book, he moves back to his studio and his drawing table. As a matter of aesthetics, he created the dust jacket illustrations for each of his first editions, which has lent his literary works a distinctive unified style. These first installments of a five-volume *Catalogue Raisonné* encompass Grass's most graphic and best-known work—fish, cockerels, rats, portraits and self-portraits, Oscar and the tin-drum player. The complete five-volume *Catalogue Raisonné* will include his complete etchings, lithographs, watercolors, drawings and sculptures. Readers of Grass's novels will discover a new dimension of his world, which, he once wrote, is "of the same ink" as his writing; others will simply discover an accomplished, unexpected artist.

Günter Grass was born in Danzig, Germany in 1927, and was awarded the Nobel Prize for Literature in 1999. His novels include *The Tin Drum* and *The Flounder*.

Günter Grass: Catalogue Raisonné:

Vol. 1: Prints/Etchings, Vol. 2: Prints/Lithographs

3-86521-369-3 / 978-3-86521-369-3

Leatherbound, 9.5 x 11.5 in. / 560 pgs / 300 color.

U.S. \$250.00 CDN \$300.00 **SDNR 40%**

August/Art



L'Odysée de Jim Dine

A Survey of Printed Works from 1985–2006

Text by Caroline Joubert.

Jim Dine, among whose earliest major successes were late 1950s Happenings (on which he worked with Claes Oldenburg and John Cage, among others), has been associated with Pop, Neo-Dada and other mischievous movements of his era, and has survived them all. His visual work in mixed-media assemblages, to which he attached emotion-tugging souvenirs including clothing, shoes, rope and tools, led into what has become a remarkable, continually evolving corpus of paintings, sculpture, photographs, and, increasingly importantly, prints. Working not just from his own studios in Vermont, New York and London, but with production houses in Los Angeles, Vienna, Rome and Paris to name but a few, he has been creating editions that push the limits of their media in size and scope, full of persistent icons and themes, lately more often from nature than around the house. Owls, hands, trees, apes and ravens have taken their places alongside his hearts and palettes and bathrobes. This important survey brings together more than 200 works covering a fertile 20-year period in the thick of Dine's printmaking, and during a time when printmaking has been in the thick of his artistic practice. It includes original etchings, lithographs, woodcuts and limited edition artists' books, and several particularly important series, such as the 12 large woodcuts, *Winter Dream (for V.)*, *55 Portraits* and his latest lithographs, which reflect an ongoing obsession with Pinocchio.

Jim Dine was born in Cincinnati in 1935 and made his entrance into the art world in late 1950s and early 60s New York. His paintings, drawings, photographs and sculpture have since been shown at the Walker Art Center, Minneapolis and the Whitney Museum of American Art and the Guggenheim Museum, New York. Dine has taught art at Yale, Oberlin and Cornell, and currently lives in New York and London.

L'Odysée de Jim Dine

3-86521-370-7 / 978-3-86521-370-9

Clothbound, 11.75 x 12.5 in. / 192 pgs / illustrated throughout.

U.S. \$75.00 CDN \$90.00

May/Art



Come Alive! The Spirited Art of Sister Corita

Text by Julie Ault, Daniel Berrigan.

At 18, Corita Kent (1918-1986) entered the Roman Catholic order of Sisters of the Immaculate Heart of Mary in Los Angeles, where she taught art and eventually ran the art department. After more than 30 years, at the end of the 1960s, she left the order to devote herself to making her own work. Over a 35 year career she made watercolors, posters, books and banners—and most of all, serigraphs—in an accessible and dynamic style that appropriated techniques from advertising, consumerism and graffiti. The earliest of it, which she began showing in 1951, borrowed phrases and depicted images from the Bible; by the 1960s, she was using song lyrics and publicity slogans as raw material. Eschewing convention, she produced cheap, readily available multiples, including a postage stamp. Her work was popular but largely neglected by the art establishment—though it was always embraced by such design luminaries as Charles and Ray Eames, Buckminster Fuller and Saul Bass. More recently, she has been increasingly recognized as one of the most innovative and unusual Pop artists of the 1960s, battling the political and religious establishments, revolutionizing graphic design and making some of the most striking—and joyful—American art of her era, all while living and practicing as a Catholic nun. This first study of her work, organized by Julie Ault on the twentieth anniversary of Kent's death, with essays by Ault and Daniel Berrigan, is the first to examine this important American outsider artist's life and career, and contains more than 90 illustrations, many of which are reproduced for the first time, in vibrant, and occasionally Day-Glo, color.

Come Alive! The Spirited Art of Sister Corita

0-9545025-2-3 / 978-0-9545025-2-2

Paperback, 9.75 x 11.25 in. / 128 pgs / 100 color / 5 b&w.

U.S. \$29.95 CDN \$36.00

March/Design & Decorative Arts

La Marca Editora

Speechless: A Dictionary of Argentine Gestures

Edited by Guido Indij.

If you've ever given anyone two thumbs up—or the finger, reminded them of the time by touching your wrist, or called them crazy by twirling a finger next to your ear, you'll appreciate the wealth of information in these small daily mimes. If you've ever watched a foreign-language acquisition course, you'll know that while an unfamiliar gesture might be useful, it's often more ludicrous, and that the personality of whoever's expressing it can overwhelm the information quite quickly. This *Visual Dictionary of Gestures* catalogues the international language in demonstration by Argentine models, who scowl, pucker, squint and roll their eyes in the line of duty—it's useful if you're traveling, or if you just want to laugh.

Speechless: A Dictionary of Argentine Gestures

950-889-151-3 / 978-950-889-151-8

Paperback, 6 x 6 in. / 240 pgs / 300 b&w.

U.S. \$25.00 CDN \$30.00

March/Design & Decorative Arts



Left Wing Political Graphics

Edited by Guido Indij.

Text by Guido Indij, Horacio Tarcus, Norberto Chávez.

This outstanding collection of vivid political graphics from Argentina's Left Wing spans decades of political struggle—from woodcuts to desktop publishing. Flags are raised, workers are lionized, headlines blare from *La Favilla*, *L'Agigatore*, *L'Amico del Popolo*, *La Questione Sociale*, *L'Allarme*, *Umanita Nova*, *Mundo Nuevo*, *El Burro*, and *Einstein*, and a lion roars from the logo of *La Protesta*. The yellowed sheet music for a "Himno al 10 de Mayo" is preserved, as are a flier for Sacco and Vanzetti, a pileup of anarchy logos, many moving examples of homespun graffiti, and a collection of political cartoons, including one in which Labor pushes the pedals while Capital rides on the handlebars—with a champagne bucket. This chunky and cheeky volume is a must-have for anyone interested in graphic design, as well as left-wing politics.

Left Wing Political Graphics

950-889-150-5 / 978-950-889-150-1

Paperback, 6 x 6 in. / 240 pgs / 500 color.

U.S. \$25.00 CDN \$30.00

March/Design & Decorative Arts



La Marca Editora



Peron Willing!

Classic Peronist Graphics

Edited by Guido Indij.

Text by Guido Indij, Horacio González, Eduardo López, Daniel Santoro.

Eva Peron, born in 1919, was the First Lady of Argentina from 1946 until her death in 1952. Often referred to as "Evita," she was never an officially elected political figure, but by her husband's second term as President, she had become the most powerful woman in the history of her nation. By the 1960s, Evita was an international pop-culture icon; in the 1970s, Andrew Lloyd Webber and Tim Rice wrote the blockbuster musical *Evita* about her; and in the mid-90s, the musical was adapted to a movie starring Madonna. This small, chunky paperback features all manner of vintage graphic treatments from the era of Evita—from candid portraits with her husband and two poodles to futuristic airplane designs to children's books which used the letters of her name to teach spelling. As Jorge Luis Borges once said, "Peronists are neither good nor bad, they are incorrigible."

Peron Willing!

950-889-136-X / 978-950-889-136-5

Paperback, 6 x 6 in. / 240 pgs / 700 color.

U.S. \$25.00 CDN \$30.00

March/Design & Decorative Arts



Paper Rad: Cartoon Workshop Pig Tales Digest

Foreword by Donald Baechler.

This follow-up to the Paper Rad collective's recent hit, *Paper Rad, B.J. and da Dogs*, is both a return to form and a move forward. Comic strips, psychedelic imagery and the group's trademark lo-fi digital wizardry lend *Pig Tales Digest* a feeling of an old-school variety show. Bounding from stories, to suites of gag cartoons, to drawings of Alf, Miss Piggy and other pixillated creatures, this book literally ricochets between silly humor and serious satire, raising the house style of exuberant digital Neo-Primitivism to new heights. This well-priced, accessible sampler, featuring an introduction by the artist Donald Baechler, is sure to reach a wide audience.

Paper Rad is Jessica Ciocchi, her brother Jacob, and Ben Jones, who were all born in the late 1970s in Massachusetts. They emerged out of the vibrant art scene in Providence, Rhode Island in 2000 and, since then, have created a massive catalogue of self published and self-distributed comics and magazines, videos, audiocassette tapes, hand-painted T-shirts, stuffed sewn dolls, CD-ROMs and records. They have collaborated in different formations with a number of other collectives including Beige, Paper Rodeo and Forcefield, and their cutting-edge work has been exhibited at The Contemporary Museum, Honolulu, the Museum of Contemporary Art, Chicago, Deitch Projects in New York and many other places.

Paper Rad: Cartoon Workshop Pig Tales Digest

0-9789722-0-1 / 978-0-9789722-0-2

Paperback, 4.25 x 6.25 in. / 96 pgs / 200 color.

U.S. \$14.95 CDN \$18.00

April/Art

Buenaventura Press

Previously Announced

Private Stash: A Pinup-Girl Portfolio by 20 Cartoonists

Edited by Alvin Buenaventura.

Girls, Girls, Girls! Step right up and don't be shy. This intimate, accordion-folded and concertina-bound portfolio of 20 never-before-seen "Pinup Girl" portraits from the world's most respected cartoonists opens up to reveal more than 10 feet of original and subversively erotic "girly" comics. Featuring R. Crumb's "Lela," a robust vision of overflowing femininity, Dan Clowes' "Doris," the last girl on earth, Adrian Tomine's "Yuki," a young woman captured in a serene domestic moment, and Gary Panter's "Cave Girl," a menacing yet alluring female amid raptors and pterodactyls, this highly collectible volume is not simply a collection of traditional pinups, but a string of 20 "mini-narratives" set in environments as disparate as the bedroom and the bowling alley, the circus or the Cenozoic. Includes work by Rick Altergott, Peter Bagge, Johnathan Bennett, Ivan Brunetti, Charles Burns, Robert Crumb, Daniel Clowes, Kim Deitch, Sammy Harkham, Tim Hensley, Gilbert Hernandez, Jaime Hernandez, Tony Millionaire, Mitch O'Connell, Gary Panter, Archer Prewitt, Ron Regé, Jr., Richard Sala, Adrian Tomine and Dan Zettwoch. The portfolio comes in a transparent plastic box.

Private Stash: A Pinup-Girl Portfolio by 20 Cartoonists

0-9766848-4-5 / 978-0-9766848-4-8

Paperback, 7 x 7 in. / 20 pgs / 21 color.

U.S. \$24.95 CDN \$30.00

Available/Popular Culture



Designers Are Wankers

By Lee McCormack.

Interviews with Neville Brody, Karim Rashid, Piers Roberts, Paul Smith.

The opening chapter of Lee McCormack's extremely engaging manifesto/how-to book on becoming an industrial designer begins, "Don't be a wanker! Embrace what it means to be a professional designer. Making the transition from design student to successful creative often involves a lot of reassessment, adaptation and resignation—just when you thought you'd cracked it and got that qualification, you realize that your actual education starts here . . ."

Written in plain and often playful English, and featuring chapter headings like, "How to relate to the business mind," "Clients, they write the cheques," "Manufacturers are a different breed," "Protecting your ideas," and "Identifying the sharks," this must-have bible for any aspiring designer also contains substantial interviews with Neville Brody, Jason Kirk, Karim Rashid, Piers Roberts and Paul Smith.

Lee McCormack is a designer/entrepreneur known for creating the "Oculus," a product that improves an individual's experience of sound and vision—as seen on the BBC and CNN.

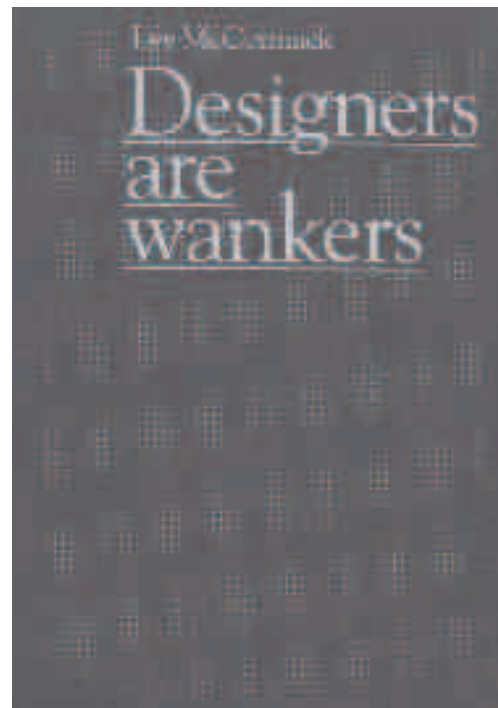
Designers Are Wankers

0-9550968-0-4 / 978-0-9550968-0-8

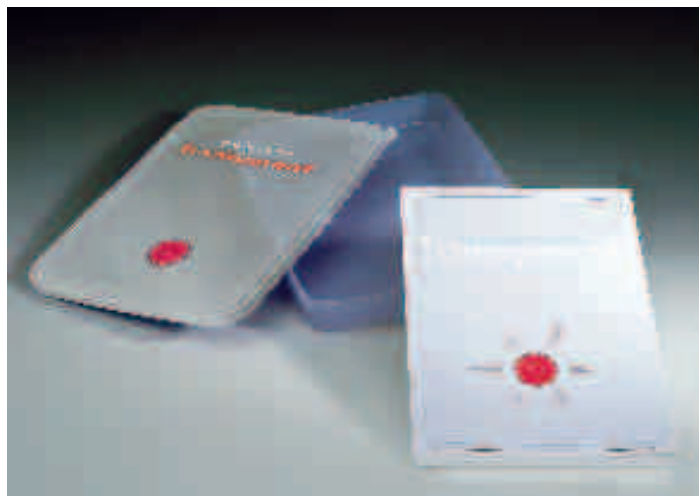
Paperback, 6.5 x 8.5 in. / 220 pgs / 24 color.

U.S. \$25.00 CDN \$30.00

March/Design & Decorative Arts



Stichting Kunstboek



Tupperware: Transparent

90-5856-184-4 / 978-90-5856-184-8

Boxed, 7.5 x 10.75 in. / 192 pgs / 950 color.

U.S. \$50.00 CDN \$60.00

Available/Design & Decorative Arts

Previously Announced

Tupperware: Transparent

Introduction by Lieven Daenen. Text by Moniek Bucquoye, Vic Cautereels, Sylvia Katz, Peter Scholliers, Frédéric Wolters, Peter Zec.

New edition, finally available! In 1942, driven by natural curiosity and a shortage of industrial materials during the war years, Earl Silas Tupper, an American dreamer and amateur inventor, produced his first injectionmolded plastic cup, the Bell Tumbler, which was followed soon after by his stackable plastic Wonderlier Bowl—neither of which found much success in the American marketplace. In 1949, inspired by the lid of a humble paint can, Tupper introduced the Tupper seal, a flexible, "burpable" lid for his bowls. It was that innovation, coupled with Tupper's pragmatic 1950s aesthetic and the extraordinary vision of one Brownie Wise, a 40-year-old housewife (and later the Vice President of the company) who convinced Tupper to distribute his products exclusively through home parties, that made Tupperware one of the most iconic, collectible and beloved industrial products of all time, both in America and overseas. *Tupperware: Transparent* is the complete catalogue raisonne of 45 years of Tupperware in America and Europe. Featuring more than 900 photographs—from vintage advertisements, to product shots, to candid photographs from early Tupperware parties—it also includes chapters on the history of the company, product design, Tupperware as museum object, the Tupperware Party and more. Perhaps most important of all, this jam-packed, extremely engaging publication actually comes in a custom Tupperware container produced exclusively for the book.



Between the Lines: A Coloring Book of Drawings by Contemporary Artists

What if an ordinary little coloring book were to be upgraded with a set of 54 energetic line drawings by some of today's best-known contemporary artists instead of the usual dumbed-down pedagogical renderings? And what if the proceeds from the sale of this high-art coloring book were to go to a worthy charitable organization that seeks to install upbeat, original contemporary artworks in participating hospitals? Well, then you would have *Between the Lines*, this lively new collection of work by Vito Acconci, Rita Ackermann, John Baldessari, Jeremy Blake, Will Cotton, R. Crumb, Keith Haring, Sol LeWitt, Robert Longo, John Lurie, Robert Mapplethorpe, Jason Middlebrook, Julian Opie, Laura Owens, Alexis Rockman, Kenny Scharf, William Wegman and John Wesley among others. And what if this same coloring book were to include four vibrant pages of original stickers by Assume Vivid Astro Focus and Ryan McGinness? Well, then you would have a collector's item.

Between the Lines: A Coloring Book of Drawings by Contemporary Artists
0-9787013-0-5 / 978-0-9787013-0-7
 Paperback, 8 x 10.75 in. / 112 pgs.
 U.S. \$17.00 CDN \$20.00
 February/Popular Culture



Enthoven Associates Simplicity Versus Complexity **Text by Moniek E Bucquoye, Alain Denis.**

Custom wheel rims for Mercedes Benz, double-decker train cars for the Belgian railway system, pots and pans for Tupperware and ice coolers for Coca-Cola are but a few of the 1500 sleekly designed products that the Belgian firm Enthoven Associates has created for its impressive roster of international clients over the past 30 years. This well-edited compendium illustrates how the role of product design has evolved within the firm over the past three decades, moving from the vision of an individual designer, Axel Enthoven, to the combined expertise of a team that has expanded to include Alain Denis and Jean-Pierre Geelen. Through images, interviews and essays, it traces the development of the firm's designs, from early aesthetic objects to current projects that combine design with technology, ethics and marketing concepts.

Enthoven Associates
90-5856-133-X / 978-90-5856-133-6
 Hardcover, 10 x 12.5 in. / 144 pgs
 520 color.
 U.S. \$55.00 CDN \$66.00
 March/Design & Decorative Arts



The Aesthetics of the Surface Original Resopal **Edited by Ingeborg Flagge, Roma Schneider.**

Since their invention in the early twentieth century, plastic laminates have left their mark in international design. Like Formica in the U.S., the brand name Resopal is practically synonymous with the entire field of laminates in Germany. This study of the material investigates the history of Resopal from its invention (it was trademarked in 1930) up through the latest innovations in plastic surface finishing. Even 75 years after its conception, Resopal continues to offer almost unlimited possibilities for savvy designers—an endless diversity of tactile-aesthetic surfaces usable in almost any context.

The Aesthetics of the Surface
3-939633-04-6 / 978-3-939633-04-4
 Paperback, 9.25 x 12 in. / 200 pgs
 220 color.
 U.S. \$50.00 CDN \$60.00
 April/Design & Decorative Arts



75B 10 x 10

The independent Rotterdam-based graphic design firm 75B started out in the 1990s with projects relating to youth and music culture. Over the past 10 years, the partners in this “quirky, unpredictable and powerful three-headed design monster,” who met and began working together when still in design school—Robert Beckand, Rens Muis and Pieter Vos—have designed everything from Nike posters to museum logos to books, magazines, flyers, cards, exhibitions and full-scale architectural interventions. Their work is masterful and playful at the same time, always careful to send the message that the creative team behind 75B takes design very seriously, but not themselves.

75B
90-8690-021-6 / 978-90-8690-021-3
 Hardcover, 6.5 x 6.5 in. / 144 pgs.
 U.S. \$25.00 CDN \$32.00
 March/Design & Decorative Arts



Aeki
Experimental Design and Functional Art
 Introduction and text by Dingeman Kuilman, Dennis Elbers.

Who hasn't wished they could play with or at least reach out and touch the display items when visiting a design exhibition? *Aeki* (that's Ikea spelled backwards) collects all of the experimental design objects featured at a recent Dutch exhibition wherein the works were explicitly *not* off limits to the public, as well as dynamic and playful installation shots of the objects in their much homier-than-usual setting—a customized museum romper room. The design of the book itself is universally charming, and the objects are both humorous and outstanding. For example, there is an arm chair made from a recycled metal shopping cart; a toilet built for two; an undulating Ping-Pong table; a coat rack made from a garden rake; and an automatic-rifle-esque ketchup dispenser attachment. At the end of the book is a guide to all of the participating designers and design firms with complete contact information.

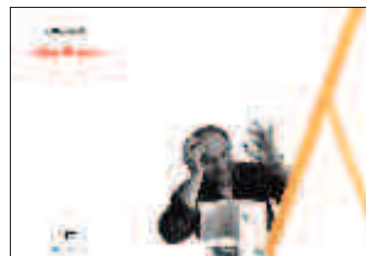
Aeki
 90-8690-038-0 / 978-90-8690-038-1
 Paperback, 6.75 x 8.75 in. / 112 pgs
 illustrated throughout.
 U.S. \$25.00 CDN \$32.00
 March/Design & Decorative Arts



Eugenio Carmi:
Three Billion Zeros
 Introduction by Furio Colombo.
 Text by Martina Carganati,
 Eugenio Carmi.

Eugenio Carmi, born in Genoa in 1920, calls himself a “manufacturer of images.” Others call him one of the most quietly significant forces in twentieth-century Italian art. He studied under Felice Casorati and worked his way up through the graphic art world, which still influences his fine art. From 1958 to 1965, he was responsible for Italsider's corporate image; in 1966 he participated in the Venice Biennale; in 1973, he created a 25-minute experimental program—completely abstract—for the RAI television network. He may be best known for the illustrations he has created for Umberto Eco's stories, published alongside them in Italy and in many other countries. His geometric compositions and careful but confident use of color make him a bellwether of Italian taste.

Eugenio Carmi: Three Billion Zeros
 88-8158-623-1 / 978-88-8158-623-3
 Hardcover, 8.25 x 11 in. / 176 pgs
 150 color / 30 b&w.
 U.S. \$60.00 CDN \$72.00
 April/Art



Albe Steiner
 Text by Anna Steiner.
 Contributions by Lica Steiner.

The career of Milanese graphic designer Albe Steiner was a continual exercise in resisting academic conceptions and refining design to its bare essentials. In 1940, Steiner founded the studio *graphica foto* with his soon-to-be wife, Lica, in which they pioneered darkroom techniques many eras before digital manipulation, restricting their color use to red, yellow and blue. Alongside the rise of Fascism, and leading up to World War II, Steiner's graphic work became increasingly political, and is exemplary in conveying the urgency of what he referred to as “preventative cultural communication”—especially his work in the weekly paper of the Resistance, *Il Politecnico*. Following the war, Steiner and his wife moved to Mexico, where he designed furniture and worked with Hannes Meyer, the former head of the Bauhaus. Over the course of his career, Steiner has designed for Domus, Agfa and Pirelli, among others. This catalogue collects work from the course of his career.

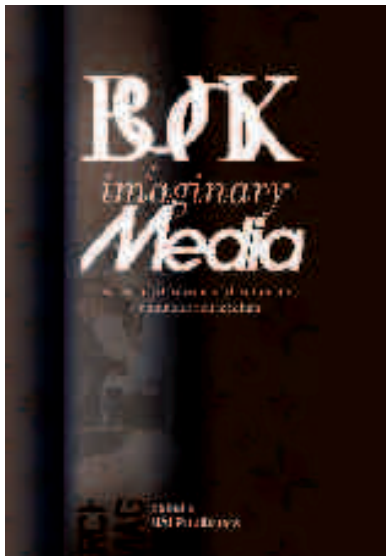
Albe Steiner
 88-7570-056-7 / 978-88-7570-056-0
 Paperback, 8 x 5.5 in. / 158 pgs
 152 color / 56 b&w.
 U.S. \$34.00 CDN \$41.00
 March/Design & Decorative Arts



A Trip Through Italian Design
 Text by Franca Santi Gualtieri.

In the 1950s, when contemporary industrial design was just beginning to take off in Italy, Franca Santi Gualtieri was invited to join the editorial team of the fledgling *Stile Industria*, an offshoot of the influential design magazine, *Domus*. Written as a personal history of the birth of contemporary Italian industrial design, this charming and engaging paperback maps out the story of Gualtieri's experience at the magazine from the years 1954 to 1963, as well as his close collaboration with the famed, contemporaneous *Abitare* magazine. Contributors to both magazines made their careers as designers during the era, and are today among the most famous in the world—including Ettore Sottsass, Bruno Munari, Vico Magistretti, Albe Steiner and many others. *Stile Industria* was a landmark publication that wielded tremendous influence over its 10 years of existence. It defined the design standard during an era when Italy led the way for the rest of the world.

A Trip Through Italian Design
 88-87942-31-5 / 978-88-87942-31-6
 Paperback, 7.75 x 7.75 in. / 136 pgs
 250 color / 30 b&w.
 U.S. \$36.00 CDN \$43.00
 March/Design & Decorative Arts



**The Book of Imaginary Media:
Excavating the Dream of the Ultimate
Communication Medium**

Edited by Eric Kluitenberg.

**Text by Eric Kluitenberg, Siegfried Zielinsky,
Bruce Sterling, Erkki Huhtamo, Edwin Carels,
Zoe Beloff, Timothy Druckery, John Akomfrah.**

Have you ever wondered if one day Windows 2028 might just know what you're thinking and type it? In this collection of essays, a selection of today's top media and sci-fi theorists weigh in. *The Book of Imaginary Media* explores the persistent idea that technology may one day succeed where no human has, not only in space or in nature, but also in interpersonal communication. Building on insights from media archeology, Siegfried Zielinski, Bruce Sterling, Erkki Huhtamo and Timothy Druckery spin a web of associations between the fantasy machines of Athanasius Kircher, the mania of stereoscopy and "dead" media. Edwin Carels and Zoe Beloff descend into the cinematographic caverns of spiritualism and the iconography of death, and renowned cartoonists including Ben Katchor depict their own visionary media fantasies. On the enclosed DVD, artist Peter Blegvad provides hilarious commentary in a *son et lumière* version of his *On Imaginary Media*.

**The Book of Imaginary Media: Excavating the
Dream of the Ultimate Communication Medium**
90-5662-539-X / 978-90-5662-539-9

Paperback, 6.75 x 9.5 in. / 292 pgs / 50 b&w
with DVD.

U.S. \$39.95 CDN \$48.00

March/Nonfiction & Criticism



**Organized Networks: Media Theory,
Collective Labour, New Institutions**
By Ned Rossiter.

The celebration of network cultures as open, decentralized and horizontal all too easily overshadows their political dimensions. In *Organized Networks*, Ned Rossiter, the author of *Politics of a Digital Present* and *Refashioning Pop Music in Asia: Cosmopolitan Flows, Political Tempos and Aesthetic Industries*, sets out to upend these myths by tracking the antagonisms lurking within Internet governance debates, the exploitation of labor in creative industries, and the aesthetics of global capital. Rossiter cuts across the fields of media theory, political philosophy and cultural critique to diagnose some of the key issues facing network cultures, questions central to their survival in a post-dot-com era. His work grows from his experience participating in and facilitating network cultures. His explanation of their current transformation into semi-autonomous political and cultural "networks of networks" is virtuosic. And his proposals are radical. A book of the future-present.

**Organized Networks: Media Theory,
Collective Labour, New Institutions**
90-5662-526-8 / 978-90-5662-526-9
Paperback, 6.5 x 9.25 in. / 240 pgs.
U.S. \$29.95 CDN \$36.00
March/Nonfiction & Criticism



Surface Tension Supplement No.2

Edited by Brandon LaBelle, Ken Ehrlich.

**Text by Ava Bromberg, Mathias Heyden,
Jesko Fezer, Fabianne Balvedi, Jennifer Gabrys.**

Continuing the work initiated in *Surface Tension: Problematics of Site*, this second in the *Supplement* series engages questions of location and performative interventionist practices through essays and creative projects. Probing the intersection of art and architecture, *Surface Tension No. 2* offers a critical glance at recent urban planning policies in China and a history of "participatory" architecture. It includes temporary architectural work by the Tijuana-based consortium of artists, designers and musicians known as Torolab, as well as a study of Nis Roemer's innovative Hot Summer urban farming project in Copenhagen. With essays digital culture in Brazil, electronic waste and camouflage as creative strategy, this volume offers fresh reading on the specifics of site.

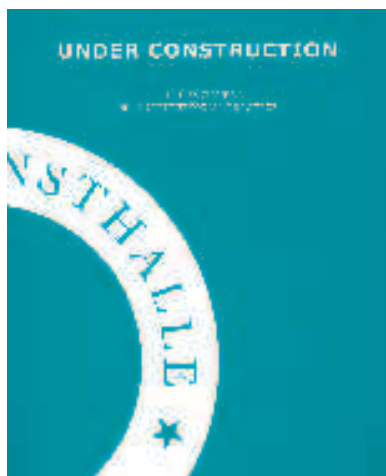
Surface Tension Supplement No.2

0-9772594-3-9 / 978-0-9772594-3-4

Paperback, 6 x 9 in. / 104 pgs / 12 color / 25 b&w.

U.S. \$20.00 CDN \$24.00

July/Art



Under Construction
Perspectives on Institutional Practice
 Edited by Vanessa Joan Müller,
 Nicolaus Schafhausen.

Museums, galleries, foundations, collectors, artists, viewers—how do they all come together? How is that changing? This collection of essays and some photographs from a Cologne working group called European Kunsthalle tackles the fundamental issues facing new initiatives and institutions for contemporary art. It is divided into five topics: The Problem of Location, The Process of Societal Transformation, Cultural Economies, Curatorial Concepts, and, most ambitiously of all, The Way in Which the Art System Operates. Articles and discussion transcripts include “The Crisis of the Audience,” “The Cultural Politics of Institutions,” “Smuggling: A Curatorial Model,” “The Power and Powerlessness of the Private Collector” and Liam Gillick’s “Revised Construction of One.”

Under Construction
3-86560-119-7 / 978-386560119-3
 Paperback, 7.75 x 9.5 in. / 250 pgs / 36 color.
 U.S. \$26.00 CDN \$31.00
 March/Nonfiction & Criticism

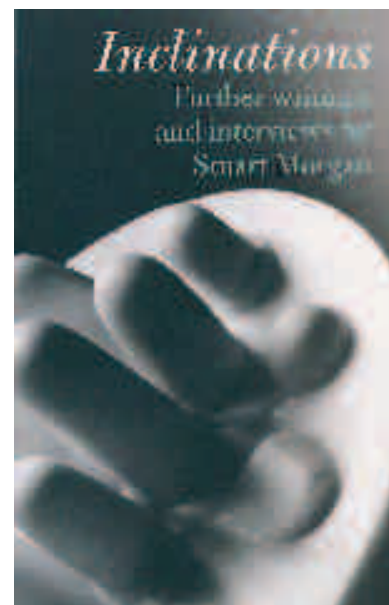


Real Life Magazine
Selected Writing and Projects 1979-1994
 By Miriam Katzeff, Thomas Lawson, Susan
 Morgan. Introductions by Thomas Lawson,
 Susan Morgan, Matthew Higgs.

This long-overdue volume highlights a selection of writings and artists’ projects from *Real Life* magazine, a seminal 1980s periodical edited by the artist, writer and curator Thomas Lawson and writer Susan Morgan. Published in 23 intermittent black-and-white issues from 1979-1994, *Real Life* was devoted to providing an outlet for a circle of artists who did not feel properly represented in the mainstream art world at the time—many of whom are now grouped with the Pictures and Post-Pictures artists. The anthology features both artists and art historians writing on art, media and popular culture—oftentimes infusing a new kind of humor into their cultural critiques—as well as original pictorial contributions. It includes writings by and about Eric Bogosian, Kim Gordon, Dan Graham, Barbara Kruger, Thomas Lawson, Allan McCollum, John Miller, Matt Mullican, Richard Prince, David Robbins, Michael Smith, Ed Ruscha, Jeff Wall and Lawrence Weiner, to name a few, as well as visual projects by Sherrie Levine, James Welling, Felix Gonzalez-Torres and Group Material, among others.

Real Life Magazine
0-9788697-0-2 / 978-0-9788697-0-0
 Paperback, 8.25 x 11 in. / 288 pgs / 184 b&w.
 U.S. \$30.00 CDN \$36.00
 June/Nonfiction & Criticism

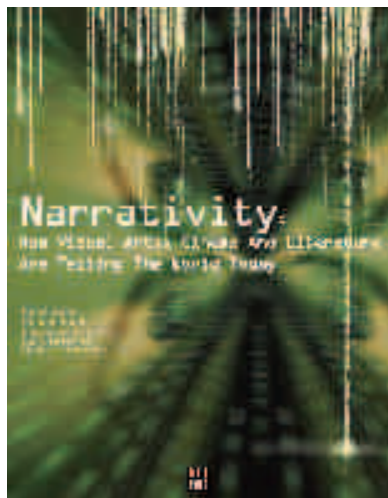
Exhibition Schedule
 New York: Artist Space, 03/29/07–05/16/07



Inclinations
Further Writing and Interviews
 By Stuart Morgan.
 Edited by Ian Hunt.

When Stuart Morgan died at age 54 in 2002, London’s *Guardian* newspaper wrote, “Stuart Morgan became known during the 1980s in Europe and the United States as the most significant British writer on contemporary art. When he started writing in the 1970s, he knew that, in a country not receptive to contemporary art, the mediating role of criticism needed defending, and he brought to it refinement and audacity. His cadences moved through Sir Arthur Conan Doyle, Max Miller, Nathanael West and his beloved William Empson, often in the same essay. The liveliness he brought to his work endeared him to students and those artists whose inner lives he fathomed.” This new collection of Morgan’s sometimes-diaristic and always illuminating writings and exceptionally well-edited interviews covers artists ranging from Francis Bacon to Joseph Beuys, Pina Bausch, Jeff Koons, Damien Hirst, Richard Prince, Matthew Barney and Tracey Emin.

Inclinations
0-9527414-8-2 / 978-0-95274148-0
 Paperback, 6 x 9.25 in. / 448 pgs.
 U.S. \$27.00 CDN \$32.00
 March/Nonfiction & Criticism



Narrativity

How Visual Arts, Cinema and Literature Are Telling the World Today

Edited by Daniele Riviere.

Text by Renè Audet, Claude Romano, Laurence Dreyfus, Carl Therrien, Hugues Marchal.

Traditional narrative structure hit a wall—or rather it hit the glass of a kaleidoscope—in the 1990s, when art began to function as a kind of editing table on which daily reality could be remixed and recreated. *Narrativity* considers the importance of new narrative modes, looking not only at the visual arts but at contemporary literature and film, and the mutual influences between them. It tackles the question of narration—its ruptures and mutations—in an age of media culture and video games, where the ludic and interactive principle is an important element. Through reflections on time, duration and temporal protocols, which have taken on major aesthetic stakes, it seeks to reaffirm that the work of art is an “event” before being a monument or a mere testimony—an event which constitutes an experience. And, not least, it considers the artistic games and gambles allowed and forced by all this change.

Narrativity

2-914563-30-2 / 978-2-914563-30-7

Paperback, 6.5 x 8.5 in. / 128 pgs / 50 b&w.

U.S. \$35.00 CDN \$42.00

April/Nonfiction & Criticism



Variantology 1

On Deep Time Relations of Arts, Sciences and Technologies

Edited by Siegfried Zielinski, Silvia Wagnermaier.

On Deep Time Relations of Arts, Sciences and Technologies—this new journal's subtitle sounds intense, but its simple mandate is to study inexact copies wherever they appear—twins, photographs, memories, Warhol silkscreens, forwarded e-mails: what seems standard may vary more intensely than what appears to be original. In their introduction, the editors write, “The world—as it appears on the monitors of the globalized cultures—is colorful and scintillating. Beneath this beautiful and ugly surface of appearances, however, powerful paradigms operate that increase standardization. Violent conflicts, which we witness erupting daily at the beginning of this new century, are one form in which the resultant tensions are expressed. Anything that does not fit into the concepts of universalization must be isolated or eradicated. Such things are not part of civilization. That this primarily affects those cultures, which in the deep time of history were to a large extent responsible for laying the foundations of the contemporary hegemonial orders, is not even recognized as bitterly ironic.” In this issue, Mara Mills writes on “John Cage’s Mycology,” Arianna Borrelli writes on “Mathematical Notation as a Philosophical Instrument” and Timothy Druckery contributes a piece on “Re-Imagining Archeology,” among others.

Variantology 1

3-88375-914-7 / 978-3-88375-914-2

Paperback, 6.25 x 9.25 in. / 384 pgs.

U.S. \$45.00 CDN \$54.00

March/Nonfiction & Criticism



Variantology 2

On Deep Time Relations of Arts, Sciences and Technologies

Edited by Siegfried Zielinski, David Link.

What does a thirteenth-century Majorcan missionary have to do with logical machines? Were the astrolabes of the late Middle Ages really only used to calculate the orbits of stars and planets, or were they philosophical instruments? Was the first avant garde in Russia more interested in Jesuit affect theory or H.G. Wells’s time machine? Where do radar angels live? These excursions into the relationships between the arts, the sciences and technology lead neither to a revised history of art nor to a revised history of the media; they question our understanding of what we have defined as art and what we have seen as the media.

Variantology 2

3-86560-050-6 / 978-3-86560-050-9

Paperback, 6.25 x 9.25 in. / 350 pgs.

U.S. \$45.00 CDN \$54.00

March/Nonfiction & Criticism



The Best Surprise is No Surprise

Introduction by Daniel Birnbaum.

Edited by Anton Vidokle.

Interview by Hans-Ulrich Obrist.

Using an archive of electronic announcements distributed by e-flux, *The Best Surprise is No Surprise* documents significant recent developments in art-related media releases, which are now global, instantaneous and linked coming and going. Readers can track the dissemination of information about exhibitions, publications, events and symposia organized and selected by some of the most active international curators, artists, critics and art historians of our time. That information is accompanied by brilliant color images of the events themselves, so that the book becomes a resource documenting recent contemporary exhibitions as well as the evolution of their self-portrayal and promotion. With an introductory essay by Daniel Birnbaum, an interview by Hans Ulrich Obrist, and 250 e-flux announcements selected by Zdenka Badovinac, Ariane Beyn, Mircea Cantor, Binna Choi, Hedwig Fijen, Elena Filipovic, Liam Gillick, Jens Hoffmann, Eungie Joo, Samuel Keller, Francesco Manacorda, Viktor Misiano, Naeem Mohaiemen, Jessica Morgan, Molly Nesbit, Ernesto Neto, Hans Ulrich Obrist, Natasa Petresin, Brian Sholis, Nancy Spector, Christine Tohme, Tirdad Zolghadr and many more.

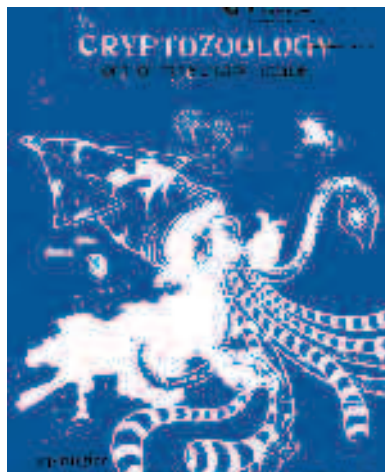
The Best Surprise is No Surprise

3-905770-05-9 / 978-3-905770-05-6

Paperback, 8.5 x 11 in. / 296 pgs / 296 color.

U.S. \$39.95 CDN \$48.00

March/Art



Cryptozoology

Out of Time Place Scale

Edited by Marc Bessire, Raechell Smith. Text by Loren Coleman, Loring Danforth, Dave Filipi, Sean Foley, Chris Thompson, Nato Thompson.

Some, like the Tasmanian tiger, are considered extinct—yet sightings are still reported. Some, like the giant squid, existed only as rumors until hard evidence finally appeared. And then there are the others, who roam a shadowy realm between myth, hucksterism and science—for example, Bigfoot and the Loch Ness Monster. *Cryptozoology: Out of Time Place Scale* is the quest for unidentified and elusive species, and as such is often treated as a marginalized science more akin to farcical adventure. However, the subject makes for a perfectly fascinating zone of inquiry for contemporary artists interested in the fertile edges of the history of science and museums, taxonomy, myth, spectacle and fraud. *Cryptozoology: Out of Time Place Scale* mines the theoretical and design terrains of the twenty-first-century graphic novel and the medieval curio cabinet or *Wunderkammer*, exploring cryptozoology in art and popular culture. Originally exhibited at Maine's Bates College Museum of Art, it begins with Mark Dion's installation of a bureaucratic government agency, and features drawings, paintings, dioramas, taxidermy and performative photos by artists Rachel Berwick, Sarina Brewer, Walmar Correa, Ellen Lesperance, Robert Marbury, Jill Miller, Vic Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Jeffrey Vallance and Jamie Wyeth.

Cryptozoology

3-905770-07-5 / 978-3-905770-07-0

Paperback, 8 x 9.5 in. / 168 pgs / 40 color / 60 b&w.

U.S. \$29.95 CDN \$36.00

February/Art

Previously Announced



The Eighth Square

Gender, Life and Desire in Art Since 1960

Foreword by Frank Wagner, Kasper König.

Text by Judith Butler, Douglas Crimp, Diedrich Diederichsen, Harald Fricke, Julia Friedrich, Hanne Loreck, Cristina Nord, Thomas Meinecke, Eva Meyer, Marlene Steeruwitz, Frank Wagner.

In chess, when a pawn reaches the eighth square on the far side of the board, the player can swap it for a piece from his opponent's set. So the pawn—a lowly foot soldier—can transform into a queen, the least powerful figure can transform into the epitome of power, and a man can become a woman—just like *that*. Issues of sexuality are playing out around us all the time, quaking and transmuting under the surface of every family exchange and embedded in all of our popular media images. This scholarly and yet still erotic compendium examines, through works by more than 70 artists, historical and social developments in human sexuality, taking on all facets of drag, gender, queerness and transsexuality. Artists include Diane Arbus, Francis Bacon, Matthew Barney, Louise Bourgeois, Nan Goldin, Felix Gonzalez-Torres, David Hockney, Jasper Johns, Robert Mapplethorpe, Tracey Moffatt, Bruce Nauman, Robert Rauschenberg and Cindy Sherman.

The Eighth Square

3-7757-1829-X / 978-3-7757-1829-5

Pbk, 8.75 x 12 in. / 304 pgs / 200 color / 109 b&w.

U.S. \$55.00 CDN \$66.00

Available/Art



The Age of Discrepancies: Art and Visual Culture in Mexico, 1968-1997

Edited by Olivier Debroise.

Text by Olivier Debroise, Cuauhtémoc Medina, Alvaro Vazquez Mantecón.

This survey of artistic experimentation in late twentieth-century Mexico assesses fields as diverse as painting, photography, poster design, installation, performance, experimental theater, Super-8 film, video, music, poetry and popular culture. It also attempts—in what may be an experimental work itself—to recreate ephemeral works, insofar as possible, with the support of the artists. The three tumultuous decades between 1968 and 1997 saw the end of the PRI (Institutional Revolutionary Party) in a violent final phase that began with the 1968 Tlatelolco massacre—which brutally crushed the student movement of 1968—and ended with the crises that followed the 1994 Zapatista uprising in Chiapas. *The Age of Discrepancies, Art and Visual Culture in Mexico 1968-1997* is the first visual history to cover this exceptional period, and to propose a genealogy for the work that emerged from it, which is increasingly valued worldwide.

The Age of Discrepancies: Art and Visual Culture in Mexico, 1968-1997

968-9056-00-X / 978-968-9056-00-3

Flexibound, 8.5 x 11 in. / 484 pgs / 900 color.

U.S. \$65.00 CDN \$78.00

March/Art



Seduções: Valeska Soares, Cildo Meireles, Ernesto Neto

Installations

Interview by Hans Michael Herzog.

Text by Paulo Herenhoff, Rodrigo Moura, Víctor Zamudio-Taylor.

Seduções or *Seductions*, examines the variety, subtlety and ambiguity of recent Brazilian art. Cildo Meireles, Ernesto Neto and Valeska Soares could scarcely be more different in their choice of materials and formal vocabulary, but nonetheless their work is full of common interests and sensitivities. In "How to Build Cathedrals," Meireles assembles a treasure trove of riches and symbols, including 600,000 coins, 2,000 bones and 800 communion wafers. Neto's "Globiobabel nudelioname landmoonaiá," a biomorphic world made of stretchable stocking fabric, conveys intimacy and security. In contrast, Soares's rigorous, Minimalist "Vanishing Point," with its 15 steel tubs, quotes the domesticated nature of Baroque gardens. Conversations with the artists provide personal insights into each work, and explanatory essays put them into a larger context of informative cross-references.

Seduções: Valeska Soares, Cildo Meireles, Ernesto Neto

3-7757-1884-2 / 978-3-7757-1884-4

Hardcover, 9 x 11 in. / 200 pgs / 102 color.

U.S. \$55.00 CDN \$66.00 SDNR 40%

February/Art



Reality Bites: Making Avant-Garde Art in Post-Wall Germany

Edited by Sabine Eckmann.

Text by Diedrich Diederichsen, Sabine Eckmann, Beate Kemfert, Gertrud Koch, Lutz Koepnick, Iain Whyte.

The Berlin Wall fell almost 20 years ago, and since then a generation of artists has come of age in reunified Germany. *Reality Bites* investigates the effect of that historical context, identifying the new kinds of work that have grown out of it, full of strategies and materials borrowed from and referring back to one kind of recent German reality or another, aesthetic exploration of experience in which the themes of reality and history take on increased meaning. This representative selection of about 70 pieces created since 1989 includes work from Franz Ackermann, Kutlug Ataman, Sophie Calle, Tacita Dean, Thomas Demand, Sabine Hornig, Christian Jankowski, André Korpys, Markus Löffler, Via Lewandowsky, rude _architecture, Gregor Schneider, Collier Schorr, Wolfgang Tillmans. Among those less known to U.S. audiences are Cosima von Bonin, born in Kenya, who plays curator, critic, DJ and producer in the course of her sometimes risqué work; Rudolf Herz, whose *Lenin on tour* put busts of the great leader on the back of a flatbed and took them on the road; and Renata Stih and Frieder Schnock, whose "Places of Remembrance," in Berlin's Bavarian Quarter and "Bus Stop," Holocaust Memorial project build the city's history into its streetscape.

Reality Bites: Making Avant-Garde Art in Post-Wall Germany

3-7757-1906-7 / 978-3-7757-1906-3

Hardcover, 9.5 x 12 in. / 300 pgs / 140 color.

U.S. \$55.00 CDN \$66.00

May/Art

Previously Announced



Public Space, Two Audiences Works and Documents from the Herbert Collection

Text by Diedrich Diederichsen, Manuel Borja-Villel, Anton Herbert, Hans-Joachim Muller, Peter Pakesch, Anne Rorimer.

This beautiful, hefty catalogue of the most important works from one of the world's finest collections of Minimal, Arte Povera and Conceptual art includes work by Carl Andre, John Baldessari, Marcel Broodthaers, Hanne Darboven, Gilbert & George, Donald Judd, On Kawara, Mike Kelley, Martin Kippenberger, Joseph Kosuth, Sol LeWitt, Bruce Nauman, Gerhard Richter, Ed Ruscha, Robert Ryman, Robert Smithson and Lawrence Weiner, among others. In her essay, the esteemed independent curator and art historian Anne Rorimer writes, "Such is the breadth and depth of the Herbert Collection that an entire book on the art of the 1960s and 1970s could be written based on the many exemplary works included in it. As a group, works in the collection point to the revolutionary activity occurring at a time when long-held conventions associated with painting and sculpture were being questioned or overturned in the interest of aesthetic renewal. Each work, separately, speaks volumes about innovations in art production labeled by terms such as Minimal art, Arte Povera or Conceptual art. These terms, although by no means carved in stone, identify shared methods and goals pursued by artists on both sides of the Atlantic during the years leading up to and extending beyond 1968."

Public Space, Two Audiences

84-89771-20-0 / 978-84-89771-20-8

Hdcvr, 7 x 9.5 in. / 430 pgs / 222 color / 190 b&w.

U.S. \$50.00 CDN \$60.00 SDNR 40%

Available/Art



Archive in Motion: 50 Jahre/Years Documenta 1955–2005

Available for the first time outside of the 2005 two-volume set, *50 Years of Documenta 1955–2005*, this reprint of Volume One, *Archive in Motion*, has been much in demand on its own. In 1955 the German city of Kassel held the first Documenta, right alongside the National Garden Festival. No one imagined that the fair would develop into one of the most significant recurring global art exhibitions in the world. In the years since, each of Documenta's 11 iterations has been unique, with its own aims and atmosphere, and their combined record has come to reflect the last half-century's diverse artistic and curatorial approaches, philosophies and forms of presentation, as well as a broad array of political and social currents. In 2005, Steidl published the historically significant two-volume set, *50 Years of Documenta*. Volume one of the set, *Archive in Motion*, is reprinted here as its own record of the history and the phenomenon of Documenta. Its richly illustrated review of 50 years of art in Kassel, and of those works that made history, is accompanied by essays on each previous exhibition and young artists' responses to material from the Documenta archives.

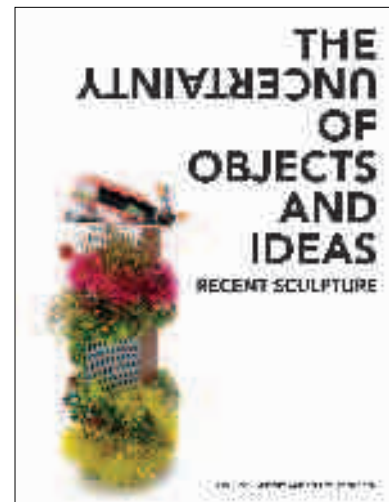
Archive in Motion: 50 Jahre/Years Documenta 1955–2005

3-86521-398-7 / 978-3-86521-398-3

Paperback, 8.25 x 11.75 in. / 424 pgs / 125 color.

U.S. \$25.00 CDN \$30.00

August/Art



The Uncertainty of Objects and Ideas Recent Sculpture

Introduction by Olga Viso.

Text by Anne Ellegood, Johanna Burton.

This thematic selection of recent work from nine established and emerging international sculptors—the eldest born in 1947 and the youngest in 1974—collects the ways they are giving shape to the fleeting, ephemeral, theoretical and difficult-to-explain. From Charles Long's delicate, poetic and personal debris assemblages to Björn Dahlem's quirky, elegant models of black holes and Andrea Cohen's styrofoam and packing-peanut networks, their works are inspired by and address the history of their medium, as they explore how it can continue to challenge and expand our ways of seeing. *The Uncertainty of Objects and Ideas* is not only a look at current trends, but a tool in placing this new work within the history of Modern sculpture. It notes responses to the formal and material concerns of groundbreaking twentieth-century experiments such as Cubist collage, Dada and Fluxus, from 1960s California's "junk" sculptures to Robert Rauschenberg's postmodern Combines. Includes work from Isa Genzken, Mark Handforth, Rachel Harrison, Evan Holloway, Mindy Shapero, Franz West, as well as Cohen, Dahlem and Long.

The Uncertainty of Objects and Ideas

0-9789063-0-6 / 978-0-9789063-0-6

Hardcover, 8 x 10.5 in. / 128 pgs / 95 color / 5 b&w.

U.S. \$38.00 CDN \$46.00

January/Art

Exhibition Schedule

Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 10/26/06–01/07/07



In/Visible Collection Productions

Edited by Béatrice Josse.

**Text by Béatrice Josse, Will Bradley,
Giovanni Carmine, Aneta Szylak.**

This reflection on the unlikely search for an invisible masterpiece takes on a nearimpossible quest. But not in vain—it provides an excuse to consider the very idea of collecting and its limits, while remaining open to doubt and pleasure. *In/Visible* brings together critical fictions looking at the “(almost) random paths” taken in attempts to circumscribe time, space, and history by artists including Marina Abramovic, Chantal Akerman, Lara Almarcegui, Monica Bonvicini, Marguerite Duras, Esther Ferrer, Andrea Fraser, Dora García, Ann Veronica Janssens, David Lamelas, Teresa Margolles, Tania Mouraud, Karin Sander, Joëlle Tuerlinckx and Rémy Zaugg.

In/Visible
2-940271-80-1 / 978-2-940271-80-1
Paperback, 6.5 x 9 in. / 336 pgs
100 b&w.
U.S. \$35.00 CDN \$42.00
March/Art



Six Feet Under Autopsy of Our Relationship to the Dead

**Text by Elisabeth Bronfen,
Bernhard Fibicher, Helga Lutz,
Thomas Macho, Regula Tschumi.**

Six Feet Under collects an international array of contemporary and historical artworks, some dating back to the sixteenth century, that take on the topic of death and decay. In art, death is a universal subject. In contemporary art, two extremes can be determined: art either reclaims the rituals of death—which have strayed from organized religion to professional service providers and the media—and then re-presents or reconstructs them; or, it repositions the unwelcome corpse back into our field of vision, reminding us in a direct way that our physical existence continues after death. Gathering work across continents and centuries, but focusing mainly on contemporary art, this volume focuses on key themes like the burial of children (from Albert Anker to Teresa Margolles); cadavers (from Félix Vallotton to Andres Serrano); the death of the artist (from Ferdinand to Gianni Motti); and coffins (from Ferdinand Hodler to Joe Scanlan).

Six Feet Under
3-86678-019-2 / 978-3-86678-019-4
Hardcover, 10.75 x 8.5 in. / 224 pgs
illustrated throughout.
U.S. \$66.00 CDN \$79.00
March/Art



Space Is The Place **Foreword by Judith Richards, Linda Shearer. Text by Alex Baker, Toby Kamps, Svetlana Boym.**

This catalogue for the traveling exhibition *Space Is the Place* (whose title refers to a movie about the super-experimental and influential jazz musician, Sun Ra) takes an inspired look at the theme of space exploration. Encompassing the concept of infinite potential, as well as historical outer-space successes and failures, it features installations, paintings, works on paper, and sound and video works made during the past 15 years by Laurie Anderson, Nina Katchadourian, Oleg Kulik, Julian LaVerdiere, Aleksandra Mir and Damian Ortega, among others, and investigates global attitudes from the time the Soviets launched Sputnik nearly 50 years ago to the era of the explosion of the *Columbia* space shuttle in 2003.

Space Is The Place
0-916365-74-3 / 978-0-916365-74-5
Paperback, 9 x 12 in. / 80 pgs
33 color / 3 b&w.
U.S. \$23.00 CDN \$28.00
January/Art

Exhibition Schedule
Bloomfield Hills: Cranbrook Art Museum, 11/18/06–01/14/07
Walnut Creek: Bedford Gallery, 03/04/07–05/27/07
Scottsdale: Museum of Contemporary Art, 06/16/07–09/02/07
Cincinnati: Contemporary Arts Center, 02/02/08–04/13/08
Yonkers: The Hudson River Museum, 06/21/08–09/07/08



No Reservations **Native American History and Culture in Contemporary Art**

**Text by Fergus Bordewich,
Richard Klein, Paul Chaat Smith.**

This collection of work by both Native and non-Native artists speaks of the complexity of Native American historical and cultural influences in contemporary culture. Rather than focusing on artists who attempt to maintain strict cultural practices, it brings together a group of artists who engage the larger contemporary art world and are not afraid to step beyond the bounds of tradition. Focusing on a group of 10 artists who came of age since the initial Native Rights movement of the 1960s and 70s, the book emphasizes art that does not so much “look Indian,” but incorporates Native content in surprising and innovative ways that defy easy categorization. The Native artists featured here focus on the evolution of cultural traditions. The non-Native artists focus primarily on the history of European colonization in America. Artists include Matthew Buckingham, Lewis deSoto, Peter Edlund, Nicholas Galanin, Jeffrey Gibson, Rigo 23, Duane Slick, Marie Watt, Edie Winograd and Yoram Wolberger.

No Reservations
1-888332-30-1 / 978-1-888332-30-8
Paperback, 11.75 x 8 in. / 96 pgs
40 color / 17 b&w.
U.S. \$29.95 CDN \$36.00
March/Art



Poetics of the Handmade

Text by Alma Ruiz, Henri Focillion, Maria Hummel, Cara Baldwin, Dianna Marisol Santillano, Elena Shtromberg.

While many of their contemporaries seem to be working in the post-studio vein with collaborators producing their work, the Latin American contemporary artists in *Poetics of the Handmade* explore the close relationship that exists between a person and his/her craft. Making use of common objects to create a sense of familiarity for the viewer, these artists' interest in transformation and process has led them to make works that are painstakingly handcrafted from a wide range of materials. They find poetry in the depiction of ordinary objects and powerful resonance in small actions. Featured artists include Máximo González of Argentina, Darío Escobar of Guatemala, Eduardo Abaroa of Mexico, Fernando Bryce of Peru and Magdalena Atria and Mónica Bengoa of Chile.

Poetics of the Handmade

1-933751-00-2 / 978-1-933751-00-9
Flexibound, 7 x 9.75 in. / 112 pgs
80 color.

U.S. \$35.00 CDN \$42.00
April/Art

Exhibition Schedule

Los Angeles: The Museum of Contemporary Art, 04/22/07–07/01/07



Re-Object

Edited and with foreword by Eckhard Schneider.

Text by Sebastian Egenhofer, John Gray, Herbert Molderings.

Urinals, vacuum cleaners, basketballs, glass sheets ... livestock? This study of key moments in the history of ready-made and object-based art features Damien Hirst (London), Gerhard Merz (Munich), Jeff Koons (New York) and their shared historical point of reference, Marcel Duchamp (Paris and New York, 1887-1968). Recently a poll of 500 British critics called Duchamp's 1917 *Fountain* the most influential Modern artwork ever created. Even more recently, a man assaulted it with a hammer at the Centre Pompidou, confirming that, nearly a century later, emotions are still running high. Object-based art, which grew into a major twentieth-century trend and continues today, took its cue from the ready-made, and *Re-Object* explores the continuation and transformation of both lines in contemporary artistic practice, via large-format photographs and analytical essays on the artists.

Re-Object

3-86560-181-2 / 978-3-86560-181-0
Hardcover, 9.75 x 11.25 in. / 160 pgs
120 color.

U.S. \$62.00 CDN \$73.00
June/Art



Imagination Becomes Reality: Part V Fantasy and Fiction

Introduction by Ingvild Goetz.

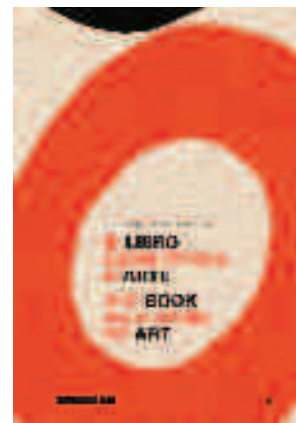
Text by Karsten Löckemann, Peter Eleey, Jan Seewald, Stephan Urbaschek, Katharina Vossenkühl.

This fifth installation from the world-renowned Goetz Collection showcases eight artists born between 1949 and 1976, including James Casebere, Barnaby Hosking, Zilla Leutenegger, Magnus Plessen, Wilhelm Sasnal, Dana Schutz, Laurie Simmons and Matthias Weischer. Casebere and Simmons are likely the best known to most readers; the third featured American artist, Dana Schutz, born in 1976, creates politically tinged fairytale figures and narratives in paint, like "the last man in the world." Among her European compatriots are Hosking, born in 1976, who makes video installations on how works of art are created, from paintings to bowls for Japanese tea ceremonies. Wilhelm Sasnal, born in 1972, began by studying architecture; his films use press photos, collages, videos, comics, old-master paintings and simple snapshots. This series' topic is broadly defined as contemporary painting, and its hallmark—as the genre's—may be that its canvases vary widely from the traditional cloth.

Imagination Becomes Reality: Part V

3-939894-02-8 / 978-3-939894-02-5
Clthbnd, 7 x 9.75 in. / 214 pgs / 110 col.
U.S. \$40.00 CDN \$48.00

March/Art



The Book As A Work of Art

Foreword by Maria Vittoria Marini Clarelli. Edited by Giorgio Maffei, Maura Picciau.

Text by Giorgio Maffei, Maura Picciau, Barbara Cinelli, Sara Guindani, Annalisa Rimmaudo.

This succinct catalogue features wonderful cover and interior spread reproductions of a selection of the most important and influential artist's books of the twentieth century. Beginning with Stéphane Mallarmé's 1914 *Un Coup de Dés Jamais N'Abolira le Hasard*, now yellowed and slightly frayed around the edges, it includes works by Kokoschka, Kandinsky, Marinetti and other Futurists, Constructivists like El Lissitzky and such Dadaists as Schwitters, Tzara, Ernst and Duchamp. Photo experimentation by Maholy-Nagy is followed by Matisse's *Jazz*. There are Fluxus books by aa.vv., Daniel Spoerri and George Maciunas, mid-60s offerings by Ettore Sottsass, Dieter Roth and Andy Warhol, and Minimalist and Conceptual works by Carl Andre, Lawrence Weiner, Allan Kaprow, Vito Acconci and Bruce Nauman, followed by Arte Povera books and others from the 80s and 90s. Includes a gem-like illustrated bibliographies for all genres of artist's books, from the Futurists to books on typography.

The Book As A Work of Art

88-7570-037-0 / 978-88-7570-037-9
Pbk, 7 x 9.5 in. / 160 pgs / 400 color.
U.S. \$48.00 CDN \$58.00

March/Artists' Books





The Sienese Shredder: Issue 1

Edited by Brice Brown and Trevor Winkfield.

A brand-new, high-powered and beautifully designed annual that brings together poetry, literature, critical writing, visual arts and other culturally significant material in a way that is exciting, contemporary and fresh, *The Sienese Shredder* includes work by emerging and established artists; unpublished rarities and oddball pieces; items by lesser-known artists who deserve recognition; and explorations of work by a well-chosen featured artist and/or poet each issue. Among other things, *Issue 1* contains never-before-seen postcard collages by Pulitzer Prize-winning poet John Ashbery; a special CD insert featuring the only American Oulipo writer, Harry Mathews, reading a selection of his never-before recorded poems dating from 1955-2005; dealer and historian Francis M. Naumann's attempt to unravel Marcel Duchamp's unsolvable chess problem; paintings by featured artist Jane Hammond, including works done in collaboration with John Ashbery; New Media artist, curator and proprietor of New York's vertexList gallery, Marcin Ramocki, discussing *8Bit*, his documentary about gaming culture; featured poet Ron Padgett's new long poems; artist Ron Morosan on the late drawings of the kooky outsider artist, Louis Eilshemius, made on his personal letterhead; and an interview with artist Richard Tuttle about the late Richard Bellamy, the great art dealer and advocate of the historically important Green Gallery. An extremely impressive debut and a guaranteed collector's item.

The Sienese Shredder: Issue 1

0-9787108-0-0 / 978-0-9787108-0-4

Paperback, 8 x 10 in. / 252 pgs / 87 color / 29 b&w 7 duotone / with CD.

U.S. \$25.00 CDN \$30.00

February/Literature



Conjunctions: 48, Faces of Desire

Text by Mary Gaitskill, Mei-mei Berssenbrugge, Mary Caponegro, Carole Maso, Brian Evenson, Robert Olen Butler, Donald Revell, H.G. Carrillo, Joyce Carol Oates, Will Self, David Shields, Frederic Tuten, Rikki Ducornet, Robert Kelly.

"Desire, for hire, would tire a shire," James Joyce wrote in *Finnegans Wake*, though *Conjunctions: 48* proposes the shire'd be tired even if the desire weren't hired. Desire informs everything we do, from the smallest gestures to the grandest concerns. When it establishes residence in the heart, it becomes a tireless engine, motivating good, and by turns evil. Yearning can be sexual or religious, charitable or greedy, thoughtful or callous, profound as belief or superficial as a whim. Is there any more formidable, defining emotion? Mary Gaitskill, Mei-mei Berssenbrugge, Mary Caponegro, Robert Kelly, Carole Maso, Brian Evenson, Robert Olen Butler, Joyce Carol Oates, Will Self, David Shields, Frederic Tuten and Rikki Ducornet, among others, explore its tricky terrain in never-before-published essays, memoirs, poetry and fiction. *Faces of Desire* is an exuberant look—now grim, now hilarious, now poignant—into one of the most mysterious and crucial forces of life.

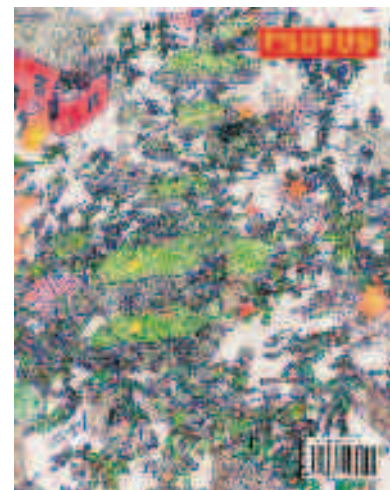
Conjunctions: 48, Faces of Desire

0-941964-64-7 / 978-0-941964-64-7

Paperback, 6 x 9 in. / 400 pgs.

U.S. \$15.00 CDN \$18.00

July/Journals



Esopus 7

Edited by Tod Lippy.

The seventh issue of this sophisticated and unpredictable biannual includes artists' projects by Frank Benson (a 15 x 27 inch poster), Kira Lynn Harris (removable inserts), and Gareth Jones, as well as a collaboration between Alex and Vincent Katz. It also features the battle drawings of 13-year-old Alex Brown, 100 frames from Thai filmmaker Apichatpong Weerasethakul's *Tropical Malady* (with commentary by Dennis Lim), David Greenberger's "Tiny Book of Smokes," Angus Trumble's "1727 in Retrospect," and new fiction by Vivien Shotwell. *Esopus 7* also inaugurates two new series: "Modern Artifacts," presented in partnership with The Museum of Modern Art, New York, and featuring never-before-published documents from MoMA's archives (in this case, a full set of Alfred H. Barr Jr.'s preparatory sketches for his iconic "Cubism and Modern Art" diagram) and "Guarded Opinions," in which museum and gallery guards are asked to offer their critical perspectives on the art they oversee. The issue closes with a piece by Tarcher Penguin Editor-in-Chief Mitch Horowitz examining the influence of Ouija on American culture. The seventh invitational CD takes "Ouija" as its theme. Participants include The Rosebuds, El Perro del Mar, Excepter, the Focus Group, the Earlies, Asobi Seksu and seven others.

Esopus 7

0-9761641-4-0 / 978-0-9761641-4-2

Pbk, 9 x 11.5 in. / 116 pgs / illust. throughout / with CD.

U.S. \$10.00 CDN \$12.00

Available/Journals

Esopus 8

0-9761641-5-9 / 978-0-9761641-5-9

Paperback, 9 x 11.5 in. / 136 pgs.

U.S. \$10.00 CDN \$12.00

June/Journals



Cabinet 24: Shadows

Edited by Sina Najafi. Text by Victor Stoichita, Kris Lee, Julia Bryan-Wilson, Trevor Paglen, George Pendle, Jocko Weyland, Tony Wood, Amelie Hastie, Daniel Handler.

The inherently contingent physics of shadows—never things in themselves but instead always “cast” signs of other things; tangible yet insubstantial—has long been a rich source of inspiration. From the Biblical valley where humanity is stalked by the “shadow of death” to the purported supernatural phenomenon of the shadow people, the idea has always suggested forces of the unseen, of the Other, its relational quality evoking a haunting sense a duality.

Cabinet 24 includes interviews with Michael Baxandall on the Enlightenment’s attitude toward shadows and with Victor Stoichita on the battle between light and dark, Kris Lee on Comte de Silhouette and the rise of phrenology, Julia Bryan-Wilson on the perpetually shaded Swiss town of Rattenberg, Trevor Paglen on the secret patches from clandestine divisions of the U.S. Armed Forces and George Pendle on Otto Neurath and his Everyman informational figures. Artist projects include a portfolio of shadow drawings and an unwitting contribution by a celebrated artist.

Cabinet 24: Shadows

1-932698-20-5 / 978-1-932698-20-6
Pbk, 7.75 x 9.75 in. / 112 pgs
illustrated throughout.
U.S. \$10.00 CDN \$12.00
February/Journals



Cabinet 25: Insects

Edited by Sina Najafi.

Text by J.B.S. Haldane, George Pendle, Margaret Wertheim, Victoria Tkaczyk, Steven Connor, Frances Richard, Sandy Zipp, Louis Kaplan, Joshua Glenn.

Scientists estimate that at any one time there are ten quintillion (10,000,000,000,000,000) individual insects alive on the earth, the group’s more than 900,000 different known types accounting for some 80 percent of the world’s total species. Yet despite the ubiquity of insects, our knowledge about their true character and extent is riddled with gaps—many experts believe that for every one insect species that has been described and cataloged by entomologists, as many as 30 others remain unidentified and unstudied.

Cabinet 25 includes interviews with Eugene Thacker on swarming and with Deborah Gordon on colony organization, J.B.S. Haldane on the reasons why insects are small, George Pendle on Virgil’s elaborate funeral for his pet house fly, Margaret Wertheim on insect vision, Viktoria Tkaczyk on Robert Hooke’s flea and Steven Connor on the cultural history of the fly. With contributions by Harold McGee, Frances Richard, Sina Najafi, Sandy Zipp, Louis Kaplan and Joshua Glenn.

Cabinet 25: Insects

1-932698-21-3 / 978-1-932698-21-3
Paperback, 7.75 x 9.75 in. / 112 pgs
illustrated throughout.
U.S. \$10.00 CDN \$12.00
June/Journals



Parkett No. 77: Trisha Donnelly, Carsten Holler, Rudolf Stingel

Parkett 77 features Trisha Donnelly, Carsten Höller and Rudolf Stingel. Donnelly’s videos, sound pieces, photographs and pencil drawings all possess a cunning Jasper Johnsian precision, blending whimsy, restraint and a certain preternatural gamesmanship, while her “live” interventions have a way of spreading into culture like folklore. Carsten Höller was a scientist prior to becoming an artist, and his work reflects the duality of both fields. His optical devices, flying machines, flashing lights and happiness pills all possess the jury-rigged inventiveness of lab experiments. Rudolf Stingel, speaking of his recent photo-realistic self-portraits—claims that “the only activity is self-doubt.” Writers include Bonami, Bruce Hainley, Jörg Heiser, Caoimhin Mac Giolla Léith, Chantal Mouffe, Cay Sophie Rabinowitz, Christian Rattemeyer, Beatrix Ruf, Ali Subotnick and Tirdad Zolghadr.

Parkett No. 77: Trisha Donnelly, Carsten Holler, Rudolf Stingel
3-907582-37-3 / 978-3-907582-37-4
Paperback, 8 x 10 in. / 300 pgs
illustrated throughout.
U.S. \$32.00 CDN \$38.00
Available/Art/Journals



Parkett No. 78: Ernesto Neto, Olaf Nicolai, Rebecca Warren

In this issue, Ernesto Neto’s drooping, opaque lycra installations envelop the viewer in a fog of fabric, a cushion for the gaze, their milky skins leaving children ecstatic and adults in a Fredric Jamesonian “Hyperspace.” Olaf Nicolai’s concept-driven art, like much avant-garde work of the last half-century, remains set on integrating art with daily life. We experience this “blurring” in his randomly arranged pre-fabricated Pantone colors and ornamental stones taken from a 1960s Dresden shopping mall. Rebecca Warren makes vulgar, lumpy plasticine figures that show the influence of Giacometti and R. Crumb alike. As Neal Brown writes, her figures are, “fingered and improperly squeezed into something that is compulsively-chaotic-masturbatory-fat-ugly-disfigured-repressed-incontinent-excretory-bestial-bulimic...” The issue also features Erwin Wurm, Andro Wekua and Vito Acconci, with texts by Yuko Hasegawa, Paulo Herkenhoff, Charles Esche, Vincent Pécoil, Catherine Lampert, Marjorie Perloff and Kate Fowle, among others.

Parkett No. 78: Ernesto Neto, Olaf Nicolai, Rebecca Warren
3-907582-38-1 / 978-3-907582-38-1
Paperback, 8 x 10 in. / 300 pgs
illustrated throughout.
U.S. \$32.00 CDN \$38.00
January/Art/Journals

Parkett No. 79
3-907582-39-X / 978-3-907582-39-8
Pbk, 8 x 10 in. / 300 pgs
illustrated throughout.
U.S. \$32.00 CDN \$38.00
May/Art/Journals





Walter Niedermayr, Kazuyo Sejima & Ryue Nishizawa (SANAA)

Text by Moritz Küng.

Walter Niedermayr is known for his photographs of alpine landscapes in blinding light, as well as his large-scale multi-panel works. The Tokyo architects SANAA (the team of Kazuyo Sejima and Ryue Nishizawa) are known for their Minimalist and even ephemeral-seeming buildings, a portfolio that includes Dior in Tokyo (2003), the Dépendance du Louvre in the French town of Lens (opening 2009), and the new New Museum of Contemporary Art on the Bowery in New York. In their respective disciplines, each pursues an abstract approach to the investigation of space; here they combine forces in Walter Niedermayr's photographs of SANAA's architecture, which avoid sensationalism and drama in favor of helping the viewer develop a sense of architecture's possibilities, the essentials of space and the relativity of the visible. Photographs alongside plans show how the monolithic and the fragmentary, the hermetic and the porous, the amorphous and the solid contribute to SANAA's ever-shifting atmospheres.

Walter Niedermayr, Kazuyo Sejima & Ryue Nishizawa (SANAA)

3-7757-1890-7 / 978-3-7757-1890-5

Hardcover, 12 x 12 in. / 128 pgs / 80 color.

U.S. \$55.00 CDN \$66.00

May/Photography/Architecture

NAi Publishers

Spectacular City Photographing the Future

Edited by Emiliano Gandolfi.

Text by Steven Jacobs, Jean-François Chevrier.

Spectacular City presents the work of some 30 leading photographers of the urban landscape, an international group with a particularly strong Dutch representation. Its artists find an almost extraterrestrial beauty in liminal urban spaces, sites in transition. And in recent years their work has offered a whole new way of seeing, among other subjects, ports and industrial zones: like some other Cinderellas featured here, these neighborhoods were once considered ugly but have now acquired such a fresh visual appeal that they have come to serve as inspiration for new public spaces and buildings. The diversity of the assembled work reveals the complexity and versatility of both the urban environment and the photographers, who include Olivo Barbieri, Oliver Boberg, Balthasar Burkhard, Vincenzo Castella, Edgar Cleijne, Stéphane Couturier, Thomas Demand, Andreas Gefeller, Geert Goiris, Andreas Gursky, Naoya Hatakeyama, Todd Hido, Dan Holdsworth, Francesco Jodice, Aglaia Konrad, Luisa Lambri, Ine Lamers, Ze Tsung Leong, Armin Linke, Taiji Matsue, Karin Apollonia Müller, Bas Princen, Thomas Ruff, Frank van der Salm, Heidi Specker, Jules Spinatsch, Thomas Struth, Michael Wesely and Edwin Zwakman.

Spectacular City

90-5662-518-7 / 978-90-5662-518-4

Hardcover, 9.75 x 12.25 in. / 192 pgs / 120 color.

U.S. \$59.95 CDN \$72.00

March/Photography/Architecture





ALSO AVAILABLE:
Atelier Van Lieshout: The Disciplinator
 Hdcvr, U.S. \$30.00 CDN \$36.00
 3851600681 / 9783865210081
 NAI Publishers

Atelier van Lieshout

Text by Jennifer Allen, Aaron Betsky, Rudi Laermans, Wouter Vanstiphout.

When Joep van Lieshout (b. 1963) founded the art and architecture studio that bears his name, he set in motion what has been described as “a new Dutch architectural style . . . dirty, delicious and direct.” Now Atelier van Lieshout is 10, and the first major monograph devoted to it, *A Manual* (1997), has been sold out for years. This new overview brings readers into AVL’s contrarian applied art via luxuriously appointed “mobile homes,” autonomous communes and surreal art projects, with equal time given to AVL-Ville (2001), a “free state” in Rotterdam’s port, complete with its own flag, its own constitution and its own currency, and the revealing minutia of AVL’s portfolio, from furniture to the “Bar Rectum,” a perverse take on the Oscar-Meyer Weiner Mobile. The idea of art that can be used for a self-sufficient and independent lifestyle hits a uniquely high point in AVL-Ville, a culmination of all the work AVL has done before. And it lives on: After a successful and tumultuous year of work, AVL has recently located its first AVL-Ville export product in Park Middelheim in Antwerp: the AVL Franchise Unit. This richly illustrated survey tracks AVL’s serious and often provocative portfolio through a crucial period in its growth and development.

The Dutch artist’s studio/collective/mini-utopia, **Atelier van Lieshout**, (AVL) was established in 1995 by Joep van Lieshout (b. 1963). Over its first decade, AVL’s work has appeared solo at New York venues including Jack Tilton Gallery, Tanya Bonakdar Gallery and P.S. 1. Its work has been featured in group exhibitions at The Museum of Modern Art, New York and the Walker Art Center, Minneapolis and at biennials in Korea, Montenegro, Sydney and São Paulo. AVL pieces have been acquired by the Prada Foundation, the Walker Art Center, Minneapolis and The Museum of Modern Art, New York, and covered by *Artforum*, *Metropolis*, *Wallpaper* and *Marie Claire*.

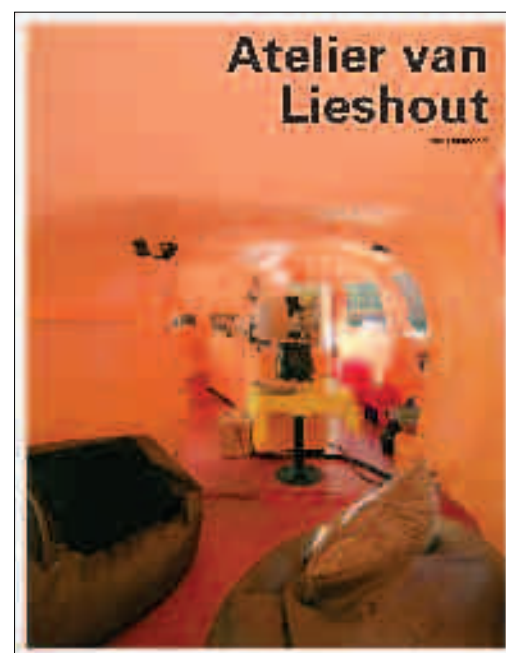
Atelier van Lieshout

90-5662-482-2 / 978-90-5662-482-8

Paperback, 8.5 x 10.5 in. / 272 pgs / 350 color.

U.S. \$55.00 CDN \$66.00

March/Art/Architecture





Garden and Landscape Architects of France

Introduction by Michel Racine.

This series has documented the contemporary landscape architecture of Belgium, the Netherlands, Germany and England. Now at last comes France, that historic force in formality (Versailles), fauvism (Fontainebleau) and egalitarianism (public parks), and a recent force in contemporary landscape architecture. The most accomplished projects of 20 renowned French landscape architects are presented—figures like Michel Corajoud, Jacques Coulon, Allain Provost, Pascal Cribier, Gilles Clément, Jacques Simon and Michel Desvigne—alongside the work of their up-and-coming younger colleagues—Louis Benech, Anne-Sylvie Bruel & Christophe Delmar, Cathérine Mosbach, Christine & Michel Péna and many others. These inviting public parks, breathtaking castle gardens and gigantic sculpted surfaces surprise and please in 250 color photographs.

Garden and Landscape Architects of France

90-5856-145-3 / 978-90-5856-145-9
Hdcvr, 9.75 x 13 in. / 176 pgs / 250 color.
U.S. \$60.00 CDN \$72.00
March/Architecture & Urban Studies



Jacques Simon: Articulture

The French landscape architect Jacques Simon's love for nature first developed on his father's tree farm and then deepened when he traveled as a young man to Sweden and then Canada, where he attended art school in Montreal while working as a lumberjack. Between 1957 and 1959, Simon studied at the école Nationale de Horticulture. He has since become an important link in the renewal of French landscape architecture, combining the Anglo-Saxon and Scandinavian garden cultures he absorbed in his travels with classic Latin structures. He works as often as possible in situ, and does not shy away from driving the tractor himself. Since the 1980s, Simon has also been creating transitory landscapes—patterns in cultivated fields and on snowy grounds. His projects range from the design of a 15,000-acre park in Normandy to a giant Eiffel Tower built from bales of hay.

Jacques Simon: Articulture

90-5856-194-1 / 978-90-5856-194-7
Paperback, 9.5 x 11.5 in. / 128 pgs
200 color.
U.S. \$49.95 CDN \$60.00
March/Architecture & Urban Studies



Conix Architecten

The Belgian architecture firm Conix was founded in 1979 and has, in nearly three decades led by Christine Conix, architect Sylvie Bruyninckx and interior designer An Steylaerts, grown to a staff of 55. No other firm is as widely represented along the quays of Antwerp, but that accomplishment doesn't convey the exceptional diversity of their projects, both residential and business. In recent years, Conix has received a great deal of international attention for one project in particular: the just-completed renovation of the midcentury design landmark, the Atomium, in Brussels, a replica of an atom that stands more than 300 feet high, with a different space in each 60-foot sphere, from a children's museum to a restaurant. *Conix Architecten* features an exceptionally sleek interior design and the book's pages are even edged in silver. With special emphasis on the Atomium, it features a selection of outstanding recent projects in 200 illustrations.

Conix Architecten

90-5856-217-4 / 978-90-5856-217-3
Hardcover, 9.75 x 9.75 in. / 240 pgs
illustrated throughout.
U.S. \$69.95 CDN \$84.00
March/Architecture & Urban Studies



Structure Systems Edited by Heino Engel.

Back in print—the standard work on Heino Engel's structure systems. The hundreds of drawings and photographs reproduced in this hardback volume offer almost endless variations on the many structural systems that can keep buildings together: within a few pages of one another, tents, domes and cubes are shown supported by poles, cables, ribs, rafters and beams. Engel's presentation and explanation of this highly complex material differs fundamentally from others' work on the subject in that he focuses entirely upon the functions and design effects of these mechanisms, without regard for technical details: More than an engineering text, this is a catalogue of ideas and forms for architects and dreamers, a David Macaulay book for adults. *Structure Systems* skips over more commonly treated special designs and completed buildings for typical, representative and surprising shapes. As a reference work or daydream material, it is an indispensable repertoire of forms.

Structure Systems

3-7757-1876-1 / 978-3-7757-1876-9
Hardcover, 9 x 11.75 in. / 352 pgs
1000 b&w.
U.S. \$55.00 CDN \$66.00
February/Architecture

Manuel de Solà-Morales:**A Matter of Things****Text by Manuel de Solà-Morales,
Kenneth Frampton, Adriaan Geuze.**

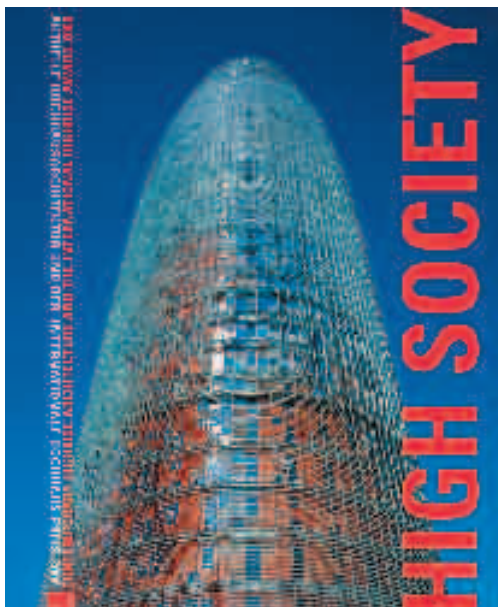
The Spanish architect and urban planner Manuel de Solà-Morales has made successful interventions in urban landscapes from Antwerp to Trieste, Groningen to Porto, and from Barcelona to The Hague. For him a city does not consist of abstractions, but of concrete, tangible buildings and public spaces. By intervening—precisely and with great care—in this physical reality, with projects at the interface of architecture and urban planning, Solà-Morales effects changes in the city that transcend his work's physical or spatial dimensions. This monograph unites his oeuvre for the first time, documenting it extensively in word and image, with particular attention to larger and more important projects and realizations of his recent years. Alongside texts by Manuel de Solà-Morales himself, it includes a comprehensive essay by Columbia University's Kenneth Frampton.

Manuel de Solà-Morales: A Matter of Things**90-5662-520-9 / 978-90-5662-520-7**

Paperback, 6.75 x 9.5 in. / 208 pgs / 250 color.

U.S. \$50.00 CDN \$60.00

July/Architecture & Urban Studies

**Jovis****High Society****Contemporary Highrise Architecture and the International Highrise Award****Edited by Christina Gräwe and Peter Cachola Schmal.**

From the Tower of Babel to the Leaning Tower of Pisa, from European cathedrals to the Twin Towers and the currently scandalous Freedom Tower, highrises have always been a symbol of mankind's cultural aspirations and technological achievements. The biennial International Highrise Award specifies that an ideal contemporary tower should make exceptional use of aesthetics, design and technology, and show cost-effectiveness, sustainability and integration into town planning. This album of the 2006 contenders honors foremost the winners, Jean Nouvel and Fermin Vasquez, who designed the Torre Agbar building in Barcelona. The Agbar Tower's distinctive rounded crown had already earned it a nominee spot in *Cabinet Magazine's* Most Phallic Building in the World Contest. Here, the Highrise Award's more serious honor cites the building's "expressive shape," "pulsating dynamism" and "a multi-layer outer skin that generates its varied and exciting appearance." Runners-up include Santiago Calatrava's Turning Torso in Malmo, Sweden.

High Society**3-936314-77-2 / 978-3-936314-77-9**

Paperback, 8.5 x 10.75 in. / 160 pgs / 200 color / 50 b&w.

U.S. \$35.00 CDN \$42.00

April/Architecture & Urban Studies



Architecture Bulletin: Essays on the Designed Environment

Text by Paul Byard, Ralph Kamena, Martien de Vletter, Geert Palmaert, Jan Hoogstad, Mark Pimlott, Suzanne Mulder, Ellen Smit, Aaron Betsky.

Essays in text and image, subjective arguments, personal reflections about what's happening and isn't (but probably should)—the latest edition of this twice-yearly bulletin from the front tackles architecture's meanings and challenges; considers strategies for reconstruction (as in New Orleans); looks at the ideas of the influential European architectural fellowship Team 10; and considers the protection of our built heritage, however new it may be. The *Architecture Bulletin* is about the ways we reach judgements about architecture, whether we encounter it via by the media, framed for consumer enjoyment, or mainlined in a model to scale. It is also about the ways architecture can imbue our identities and behaviors with meaning, in metropolises like Hong Kong, in postcolonial nations like Indonesia, or at home, wherever that may be.

Architecture Bulletin: Essays on the Designed Environment

90-5662-544-6 / 978-90-5662-544-3
Paperback, 6 x 8 in. / 80 pgs
28 color / 54 b&w.

U.S. \$20.00 CDN \$24.00

March/Architecture & Urban Studies



Open 11: Hybrid Space

Edited by Eric Kluitenberg, Jorinde Seijdel, Liesbeth Melis.

Text by Howard Rheingold, Saskia Sassen, Frans Vogelaar, Elizabeth Sikiardi, Noortje Marres, Koen Brams, Dirk Pultau, Marion Hamm, Kristina Andersen, Ari Altena, Daniel Van Der Velden, Klaas Kuitenbrouwer, Max Bruinsma.

Laptops in the park, Bluetooth alerts at the bar, microchips under the dog's skin: wireless technologies like WiFi, GPS, and RFID are changing public space. The world is increasingly traversed by an electronic infrastructure and overlaid with the invisible lines of swiftly evolving alternative cultural and social domains. The traditional physical and social public domain is being supplemented by zones, places and subcultures that transcend the local to interlink with the translocal and the global. *Open 11: Hybrid Space* asks, "How can individuals and groups appropriate, liberate, or sculpt this hybrid, seemingly flexible space? Where is the 'public' now, and whose spatial, cultural and political strategies will shape it?"

Open 11: Hybrid Space

90-5662-563-5 / 978-90-5662-563-4
Paperback, 6.75 x 9.5 in. / 160 pgs
90 color.

U.S. \$30.00 CDN \$36.00

March/Architecture & Urban Studies



OASE No. 71: Urban Formation and Collective Spaces

Edited by Tom Avermaete, Fransje Hooimeijer, Lara Schrijver.

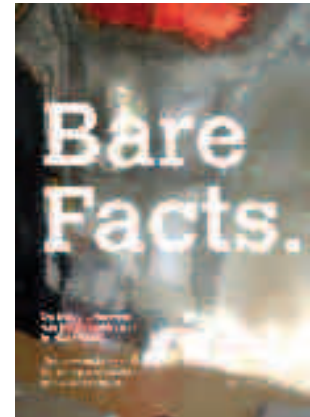
The Spanish architect Manuel de Solà-Morales once suggested in the pages of *OASE* that the civic and morphological richness of cities rests in collective spaces that are neither strictly public nor strictly private—public spaces used for private activities, private spaces that allow for collective use, and a whole spectrum in between. In recent years the design of these hybrid spaces has become a common intervention in the contemporary city. At the intersection between architecture and planning, the restricted and the shared, these buildings and projects blend private and public life. *OASE 71* focuses on their definition, their character and the roles they play. How are public and collective domains expressed, related and incorporated within a building and in the relationship between building and city? As landmarks and microcosms of the urban condition, how do those relationships define their cities?

OASE No. 71: Urban Formation and Collective Spaces

90-5662-522-5 / 978-90-5662-522-1
Paperback, 6.75 x 9.5 in. / 144 pgs
40 b&w.

U.S. \$25.00 CDN \$30.00

March/Architecture & Urban Studies



Bare Facts: The Best Buildings by Young Architects in the Netherlands

Edited by Saskia Van Stein.

Text by Aaron Betsky, Lara Schrijver, Lucas Verweij.

The AM NAI Prize for young Dutch architects provides a snapshot of the new generation working in Europe, and a barometer for the future of Dutch and EU architecture. *Bare Facts* documents 2006's five nominated projects in detail, and explores the context in which the buildings were created. Out of 75 projects submitted, the five finalists for the prize include: the CONO Cheese Factory, an "impressive composition of cubes" designed by Bastiaan Jongerius Architects; the colorful Rotterdam De Plussenburgh building by Arons & Gelauff; BAR's Brughuis building in Middelburg, called "a jewel balancing on the water"; the interior of Rotterdam's WORM building by 2012 Architects, which the jury appreciated both for its cultural program and its recycling of materials; and the KAP-KAR/TAW-BW-5860 building by Frank Havermans, which is described as "pure ideology." With photo documentation and contributions by critics and jury members, including Aaron Betsky, Lucas Verweij and Lara Schrijver.

Bare Facts: The Best Buildings by Young Architects in the Netherlands

90-5662-521-7 / 978-90-5662-521-4
Paperback, 6.5 x 9.25 in. / 128 pgs
40 color / 40 b&w.

U.S. \$29.95 CDN \$36.00

March/Architecture & Urban Studies



Rem Koolhaas & Hans-Ulrich Obrist:
The Conversation Series
Volume 4

In this traditional paperback, renowned critic and curator Hans Ulrich Obrist teams up with Dutch avant-garde architect and paradigm-shifting intellectual Rem Koolhaas for a discussion of Koolhaas's work in China, his designs for Prada, architecture as metaphor, and the development of urbanism in the slipstream of globalization.

Rem Koolhaas was born in Rotterdam in 1944. In 1975 he founded the Office for Metropolitan Architecture (OMA), which has become one of today's most renowned and radical architecture firms.

Hans-Ulrich Obrist was born 1968 in Zurich, Switzerland. In 1993, he founded the Museum Robert Walser and began to run the Migrateurs program at the Musée d'Art Moderne de la Ville de Paris where he served as a curator for contemporary art. He presently serves as the Co-Director of Exhibitions and Programs and Director of International Projects at the Serpentine Gallery, London.

Rem Koolhaas & Hans-Ulrich Obrist:
The Conversation Series

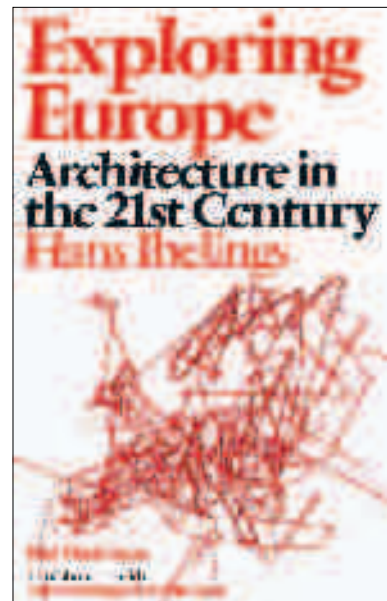
ISBN 3-86560-077-8 / 978-3-86560-077-6
 Paperback, 5.5 x 8 in. / 68 pgs / 16 b&w.
 U.S. \$17.95 CDN \$22.00
 March/Nonfiction & Criticism



The Air is Blue
 Introduction by Hans-Ulrich Obrist.
 Edited by Pedro Reyes.
 Text by Liam Gillick, Rem Koolhaas.

When architect Luis Barragán (1902-1988) won the Pritzker Prize in 1980, he marveled that "publications devoted to architecture have banished from their pages the words Beauty, Inspiration, Magic, Spellbound, Enchantment, as well as the concepts of Serenity, Silence, Intimacy and Amazement . . . though I am fully aware that I have not done them complete justice in my work, they have never ceased to be my guiding lights." Barragán's aesthetic makes him colossally relevant in an art world rediscovering beauty. Here critic and curator Hans Ulrich Obrist has gathered 30 of today's most interesting and relevant artists and architects to interpret Barragán's work from every angle: Contributors include Gilbert & George, Olafur Eliasson, Fischli & Weiss, Liam Gillick, Douglas Gordon, Roni Horn, Rem Koolhaas, Ed Ruscha and Rirkrit Tiravanija.

The Air is Blue
 1-933045-59-0 / 978-1-933045-59-7
 Flexibound, 6.5 x 9 in. / 228 pgs / 138 color.
 U.S. \$30.00 CDN \$36.00
 March/Art/Architecture



Exploring Europe: Architecture
in the 21st Century
 By Hans Ibelings.

The end of the Cold War, the lifting of the Iron Curtain and the expansion of the European Union have resulted in a new political, economic and cultural reality. European architecture is experiencing a swift, far-reaching wave of internationalization, and thus becoming more European—more pan-European—than ever before. Architecture critic Hans Ibelings, the author of *Supermodernism* and the founding publisher of *A10* magazine, charts the architecture of the New Europe from the Azores to the Ukraine, and from the Arctic Circle to Cyprus, by project, by movement, by artist. He calculates its significance based on a series of developments: from the introduction of the Euro to the political upheavals in Central and Eastern Europe, from the economic boom in Ireland to the Erasmus university exchange program, from a new cultural self-awareness in countries such as Portugal and Slovenia to the rise of budget airlines. And, crucially, he looks ahead to what's next.

Hans Ibelings is the author of the seminal *Supermodernism*, which places contemporary architecture in the context of globalization, and which he has recently revised and updated.

Exploring Europe: Architecture in the 21st Century
 90-5662-550-0 / 978-90-5662-550-4
 Paperback, 5.5 x 8.75 in. / 96 pgs / 16 color / 34 b&w.
 U.S. \$24.00 CDN \$29.00
 March/Architecture & Urban Studies



Architecture Interruptus

Foreword by Sherri Geldin.

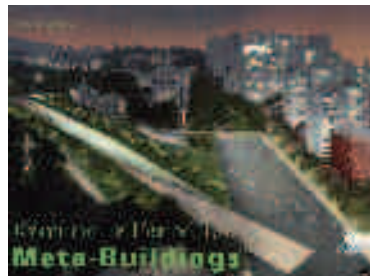
Introduction by Megan Cavanaugh Novak. Text by Jeffrey Kipnis, José Oubrière, Anthony Eardley.

Architecture Interruptus focuses on one single structure designed by influential twentieth-century architect Le Corbusier: the church of Saint-Pierre in the small town of Firminy, France. The project was commissioned in the 1960s and designed by Le Corbusier with a young associate, José Oubrière, who is now a professor at Ohio State University's Knowlton School of Architecture and is finally bringing the project to fruition after years of delays and interruptions. The book features documentation of the building during both its early and later phases and draws together two important areas of Le Corbusier's work: his Modernist interpretations of ecclesiastical architecture (though the building will no longer function as a church) and his approach to town planning. The catalogue seeks to convey the experience of visiting the structure while also examining the creative interplay of Le Corbusier's and Oubrière's ideas in its design.

Architecture Interruptus
1-881390-42-X / 978-1-881390-42-8
Paperback, 9 x 8.5 in. / 108 pgs.
32 color / 45 b&w
U.S. \$24.95 CDN \$30.00
March/Architecture & Urban Studies

Exhibition Schedule

Columbus: Wexner Center for the Arts, 01/26/07–04/15/07



Dominique Perrault:

Meta-Buildings

St. Petersburg, Madrid, Seoul, Vienna

Edited by Andreas Ruby.

Dominique Perrault, the force behind the four colossal projects showcased here, defines a meta-building as "a structure that exceeds the customary dimensions of a building to encompass a landscape or a city, both physically and conceptually." She continues, "I believe the future of our towns lies in meta-buildings, for reasons of energy consumption, social relations, transportation and urbanity. Buildings of this type almost act in an urban manner. In a sense they're a kind of city in themselves." That thesis might be controversial, but it's hard to debate the power of Perrault's projects, the prismatically-shaped Marinsky II Theater, on a canal in historic St. Petersburg, the winged Olympic Tennis Stadium in Madrid, the high-rise Donau-City Gate in Vienna, and the lawn-covered Ewha Women's University Campus Center in Seoul. Perrault, who has won the World Architecture Award and the Mies van der Rohe Award, is best known for Paris's Bibliothèque Nationale.

Dominique Perrault: Meta-Buildings
3-86560-108-1 / 978-3-86560-108-7
Paperback, 9.75 x 6.75 in. / 98 pgs
103 color.
U.S. \$38.00 CDN \$46.00
March/Architecture & Urban Studies



Gerber Architects: Urban Spaces Loci Architecture

Edited by Kurt Wettengl.

Text by Dieter Bartetzko, Gert Kähler, Klaus Weiss, Frank Werner, Gonni Egel.

This collection of 40 years of plans, photos and perspectives from Eckhard Gerber and his namesake German firm shows evolution on the one hand and continuity on the other. This volume represents some 70 distinct projects, ranging from residential buildings to colleges and libraries, and from sports facilities to offices, from a concert hall in Leipzig to the national library in Riyadh, Saudi Arabia. Their characteristic features and motifs, in addition to intuitive attention to functionality, are interior and exterior rooms that encourage social exchange and interpersonal communication, and inspired solutions to creating landscape space in densely populated urban areas. With four introductory essays.

Gerber Architects: Urban Spaces Loci Architecture
3-8030-0666-X / 978-3-8030-0666-0
Hardcover, 9.5 x 12.25 in. / 252 pgs
365 color.
U.S. \$65.00 CDN \$78.00
March/Architecture & Urban Studies



Re-Use

Power Plant Elbe Vockerode, Hans Heinrich Müller Award 2006
Edited by Hans Achim Grube.

The gigantic Elbe Vockerode power plant, built in the garden realm of Dessau-Wörlitz during Germany's tumultuous and tragic 1930s, has now been closed since 1994, but it remains—next to the Magdeburg cathedral—the biggest landmark travelers encounter in the State of Saxony-Anhalt. The power plant was first used as a cultural space in connection with Expo 2000, when more than 120,000 visitors came to exhibits and events there. Since then, interest in the plant's re-use has only increased. The most recent Hans Heinrich Müller Award for up-and-coming architects, urban planners and preservationists solicited ideas from ten top schools. Their innovative visions underline the vast space's potential and show how it could be developed into a center with a wide sphere of influence.

Re-Use
3-939633-00-3 / 978-3-939633-00-6
Paperback, 6.5 x 9.5 in. / 128 pgs
305 color / 14 b&w.
U.S. \$32.00 CDN \$38.00
March/Architecture & Urban Studies



O. M. Ungers: Cosmos of Architecture

Edited by Oliver Elser, Andres Lepik.

Text by Martin Kieren, Wilfried Kühn, Andres Lepik, Wallis Miller, Stephanie Tasch.

Oswald Mathias Ungers (born in 1926) is one of Germany's most influential architects and one of the twentieth century's most important architectural theorists. He argues that his field thrives in close relationship to the visual arts: "Art and architecture have the same roots, are inscribed with the same codes and systems. Separating them would mean destroying their value, eradicating them." His built work, particularly museum buildings in cities like Hamburg and Cologne, always embodies Ungers' emphatic commitment to architecture as pure art. *Cosmos of Architecture* features work from Ungers' art collection, his architectural models, finished buildings and library, investigating connections among them.

O. M. Ungers: Cosmos of Architecture

3-7757-1881-8 / 978-3-7757-1881-3

Hardcover, 9.5 x 11 in. / 112 pgs / 101 color.

U.S. \$35.00 CDN \$42.00

February/Architecture



Barcelona Pavilion: Mies van der Rohe & Kolbe Architecture and Sculpture

Edited by Ursel Berger, Thomas Pavel.

Mies van der Rohe's famous and often-reproduced Barcelona Pavilion, built for the 1928 World's Fair—then demolished in 1930 and reconstructed as a permanent installation in 1986—was an important building in the history of modern architecture. Known for its simple form and extravagant materials, such as marble and travertine, the Pavilion stood on a large podium alongside a pool. With its perpendicular planes that seemed to shoot out into three-dimensional space, it was considered an instant milestone for both architecture and design. (Mies created his famous Barcelona Chair to go inside of it.) According to the architect, the Pavilion also represented an equally important milestone in the joining of art and architecture, for its open plan, "flowing space" provided the ideal environment for the display of the artwork by sculptor Georg Kolbe. The outcome of this collaboration was monumental for both artists, who went on to work together again, as well as with other collaborators in both fields.

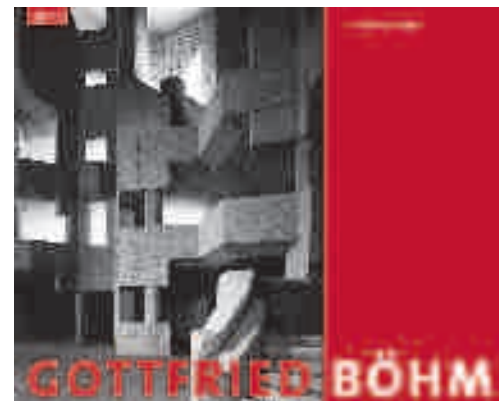
Barcelona Pavilion: Mies van der Rohe & Kolbe

3-939633-06-2 / 978-3-939633-06-8

Hardcover, 8 x 9 in. / 192 pgs / 21 color / 106 b&w.

U.S. \$29.95 CDN \$36.00

March/Architecture & Urban Studies



Gottfried Böhm

Edited by Wolfgang Voigt.

Text by Wolfgang Voigt, Gabriele Wiesemann, Wolfgang Pehnt, Manfred Speidel, Ingeborg Flagge, Ulrich Krings, Georg Feinhals, Karl Kiem.

In 1986, when Gottfried Böhm won the Pritzker Prize, the award was only a few years old, but it was already regarded as the greatest international accolade in architecture. Böhm, the first and only German ever to receive the prize, was honored by the Pritzker committee in part for his work from the 1950s and 60s, which was almost exclusively devoted to the construction and reconstruction of churches. Böhm's Pilgrimage Church in Neviges, Germany (1964-68), for example, is a crystalline ecclesiastical building modeled in exposed concrete, and a beautiful example of Böhm's virtuosity. In Böhm's work of this era, the utopian ideas of Expressionist architects, who had dreamed of massive buildings that would generate a sense of community, found a late and surprising outlet in the bosom of the Catholic Church. In later years, Böhm put new and equally surprising accents into home construction, a good example being his work in the Chorweiler district of Cologne (1969-75), as well as public buildings such as the City Hall in Bensberg (1967), which was installed on the remains of a medieval castle. *Gottfried Böhm* compares and contrasts this influential architect's masterly sketches with photographs of finished buildings. Its essays outline Böhm's career and his larger oeuvre, and a detailed index of works makes it an essential reference.

Gottfried Böhm

3-936314-19-5 / 978-3-936314-19-9

Hardcover, 12 x 9 in. / 272 pgs / 400 color.

U.S. \$60.00 CDN \$72.00

March/Architecture & Urban Studies



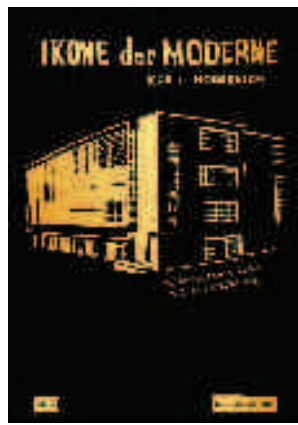
**Archaeology of Modernism:
Bauhaus Dessau**
Edition Bauhaus Vol. 23
Renovation

Edited by Monika Marugrauf.

In the process of renovating Walter Gropius's seminal 1926 Bauhaus building in Dessau, Germany, which was added to UNESCO's World Heritage list in 1996, architectural plans were unearthed among sheaves of long-forgotten paperwork, door handles discovered in the basement and original windows found in a greenhouse. This icon of Modernism and brick-and-mortar manifesto of Bauhaus ideas has always been regarded as a revolution in twentieth century architecture—not merely as the formal, architectonic expression of Modernist ideals, but as a laboratory for the technical innovations in building materials and methods that helped to drive that design. *Archaeology of Modernism* explores the design school's construction in light of early twentieth-century culture and society and its renovation today, recording the detective work that went into its restoration, and offering up surprising rediscovered details, including its original paint colors.

**Archaeology of Modernism:
Bauhaus Dessau**

3-936314-83-7 / 978-3-936314-83-0
Paperback, 6.5 x 9 in. / 256 pgs / 40 color / 40 b&w.
U.S. \$35.00 CDN \$42.00
April/Architecture & Urban Studies



**Icon of Modernism: The
Bauhaus Building Dessau**
Edition Bauhaus Vol. 24
Edited by Walter Prigge.

The Bauhaus building in Dessau, Germany, is not just an *Icon of Modernism* but an international media star: ever since December 4, 1926, when Walter Gropius dedicated this building for his world-famous school of design, hundreds of magazines, books, postcards and even advertising campaigns have imprinted its image in people's minds. Of late the Bauhaus building has come to be seen as somewhat of an aging star, but on this, its 80th anniversary, its long restoration process has finally come to an end. This volume discusses the building's undiminished capacity to fascinate across three chapters—Architecture, Images and Monument—exploiting recent findings in the history and theory of architecture as well as outcomes from the renovation of the complex. Another section deals with the impact of the Bauhaus building's iconic image, while a flip-book gives a tour of the edifice.

**Icon of Modernism:
The Bauhaus Building Dessau**
3-936314-84-5 / 978-3-936314-84-7
Pbk, 6.5 x 9 in. / 144 pgs / 70 b&w.
U.S. \$29.95 CDN \$36.00
April/Architecture & Urban Studies



Transnational Spaces
Edition Bauhaus Vol. 25
Edited by Regina Bittner,
Wilfred Hackenbroich, Kai Vöckler.

In this era of economic globalization, multimedia communication and cross-border migration, cities increasingly consist of parallel worlds. Different urban cultures and practices immediately confront each other. Call centers, informal markets, sprawling communities, new diaspora and transitory lifestyles represent trans-national spaces in urban centers whose cultural, economic and social activities are no longer confined to their localities. How do planning and architecture react when their central point of reference loses its clear nature and thus its identity? Using concrete examples, this volume, culled from the 2004-2005 Bauhaus Program, examines the unique spatial configurations that emerge from the tensions and conflicts of the trans-national city, and attempts to work out strategies for solving the problems of urban development. Specific subjects, considered in terms of design, architecture and art, include call centers in Calcutta, refugee dormitories in Berlin, markets in Istanbul, a drilling rig in the North Sea and Frankfurt's International airport, among others.

Transnational Spaces
3-936314-85-3 / 978-3-936314-85-4
Paperback, 6.5 x 9.5 in. / 176 pgs
32 color / 32 b&w.
U.S. \$29.95 CDN \$36.00
April/Architecture & Urban Studies



**The Other Cities Vol. 5
Instruments**

Los Angeles and New York are ever more crammed with domestic and international migrants; Hartford, St. Louis, Gary, Baltimore and Flint are ever lonelier. This pattern of growth in urban supercenters and flight from midland cities is not just an American phenomenon. The pioneering German project "IBA Urban Redevelopment 2010" begins from the premise that our present methods of urban planning will prove inadequate for the long-term demands of shrinking cities. How can new instruments be developed? What disciplines should be involved? The fifth IBA title on this topic presents the current tools of planning for urban redevelopment—political, developmental and public-private—and suggests new ground; from new methods of information exchange and cooperation to broad interdisciplinary approaches and practical new forms of project communication and quality management.

The Other Cities Vol. 5
3-93631486-1 / 978-3-93631486-1
Pbk, 6.5 x 9 in. / 224 pgs / 64 color.
U.S. \$35.00 CDN \$42.00
April/Architecture & Urban Studies



Along Amsterdam's Waterfront

Exploring the Architecture of the Southern IJ Bank

Edited by Sabine Lebesque.

Text by Sabine Lebesque, Yttje Feddes, Maarten Kloos, Ernest Kurpershoek, Mercel Ligtelijn, Marinus Oostenbrink, Ingrid Oosterheerd, Evert Verhagen, et al.

In New York, it's Williamsburg and the Meatpacking District; in London and Barcelona it's the docklands.

Everywhere you look, the light and space created for heavy industry are being repurposed for residential life and services: where once coffee was shipped, coffee is served. A two-decade makeover of the southern bank of Amsterdam's IJ inlet has seen disused shipping wharfs, dockside warehouses and industrial estates replaced by a new urban zone, nestled into the historic city center. Densely stacked apartment blocks, offices and businesses have been joined by cultural institutions, restaurants and schools, in a combination of new and old building stock. This architectural guide is the first full survey of development in areas historically connected with the harbor. Its texts on housing typologies, infrastructure, gentrification and recreation are accompanied by eight architectural routes documented in photographs, drawings and texts, which take in more than 200 projects.

Along Amsterdam's Waterfront

90-78088-10-9 / 978-90-78088-10-3

Paperback, 4.25 x 6.75 in. / 352 pgs
400 color / 100 b&w.

U.S. \$30.00 CDN \$36.00

April/Architecture & Urban Studies



Follydock

Forty-five Designs for Heijplaat, Rotterdam

Introduction and text by Lowieke Duran, Carla Feijen.

In 2005, the Dutch artist Lowieke Duran announced an international contest to design an architectural folly—a visually provocative, poetic structure without a specific function—for the Heijplaat district, a once flourishing, now down-and-out industrial dockland area of Rotterdam where there has recently been some promising new development. The 45 winners are collected in this joyful catalogue of experiments. Some standouts include an adobe-style mini-lookout tower, built with Dutch earth; a recycled aluminum "Snake Table" that winds in and out of a series of trees and can seat dozens of neighborhood acquaintances; a concrete-and-mortar oracle; and a giant seesaw the size of a city park.

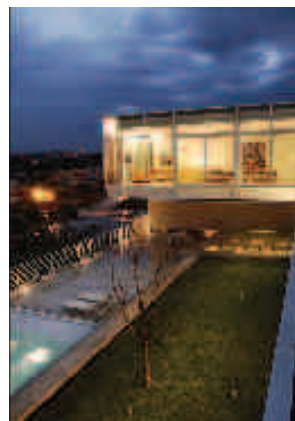
Follydock

90-8690-032-1 / 978-90-8690-032-9

Paperback, 9.5 x 11.5 in. / 128 pgs.

U.S. \$38.00 CDN \$45.00

March/Architecture & Urban Studies



Bernardo Gómez Pimienta: Casa GDL

Text by Yoshio Futagawa, Dominique Perrault, Carlos Jiménez, Miquel Adrià.

In this solo project by the founder of Mexico City's TEN Architects, Minimalist rigor finds expression in the exquisite design of a railing, the steps, a glass floor. "The most obvious column is the one that isn't there... and the most spectacular place is the one that can't be traversed." Currently based in Mexico City, **Bernardo Gómez-Pimienta** was born in Brussels in 1961. He received his Master's Degree from Columbia University in 1987 and co-founded the Mexico City firm TEN Arquitectos with Enrique Norten in 1985. In 2003, he founded BGP Arquitectura, his own architecture and design studio. Called "the most important Mexican architect of his generation" by *Time Magazine*, he is the Dean of the School of Architecture at the Universidad Anáhuac in Mexico City and the author of more than 100 projects in his country and abroad, including the Boston Children's Museum and the Brooklyn Public Library in the U.S.

Bernardo Gómez Pimienta: Casa GDL

968-5208-72-7 / 978-968-5208-72-7

Paperback, 10 x 6 in. / 72 pgs
85 color.

U.S. \$20.00 CDN \$24.00

March/Architecture & Urban Studies



Biblioteca Vasconcelos Library

Edited by Miquel Adrià.

Text by Miquel Adrià, Felipe Garrido, Marco Bassols, Pablo Frost.

The most important public works project of the decade in Mexico, the Biblioteca Vasconcelos, came out of the country's first international architecture competition in more than a century—the first since the never-finished Legislative Palace project in 1896. This introduction to the recently completed site offers a tour in color and black-and-white images, details of the Gabriel Orozco work built into the site, and architect Alberto Kalach's design in sketches, renderings and plans. An historical text placing the Biblioteca in the context of Mexico's most significant libraries over the years analyzes those precedents not only as containers of books, but as cultural concepts, because the Biblioteca's power lies not only in its quality of design and its contribution to the urban landscape, but also in the cultural policy it represents and fosters. Alberto Kalach has often been referred to as the leading Mexican architect of his generation.

Biblioteca Vasconcelos Library

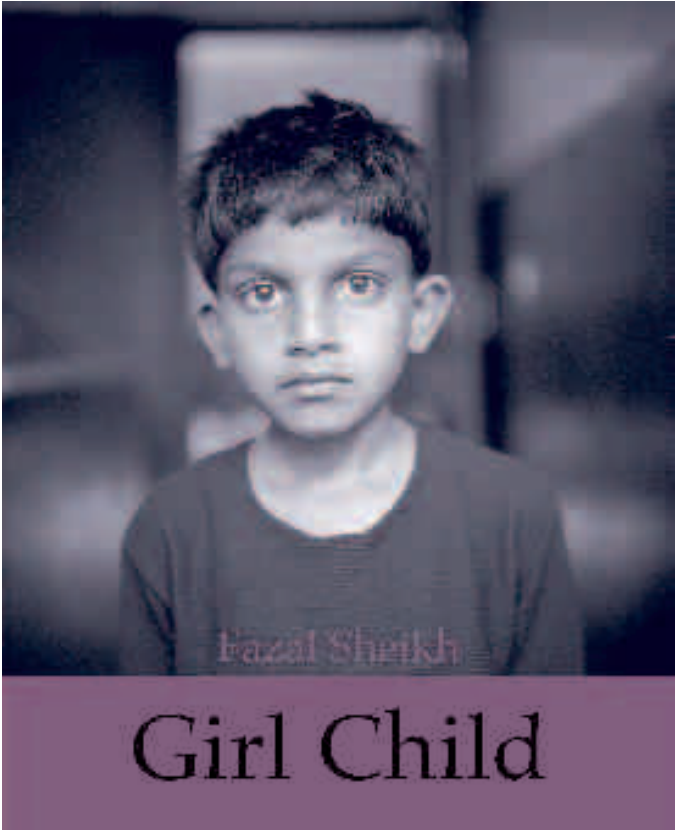
968-5208-77-8 / 978-968-5208-77-2

Hardcover, 8.75 x 11 in. / 160 pgs
50 color / 32 b&w.

U.S. \$29.00 CDN \$35.00

March/Architecture & Urban Studies





Fazal Sheikh: Girl Child

In India it costs a poor family 50 rupees to hire a midwife to oversee the birth of a child. For an additional 10 rupees, the parents are assured that the birth of a girl will be met with an act of infanticide by the midwife. The alternative for many is an institution like the Delhi orphanage, in which Fazal Sheikh’s work on the predicament of the girl-child in India begins—and 99 percent of that orphanage’s population are girls. *Girl Child* follows on the heels of Sheikh’s 2005 *Moksha*, which documented the plight of the Indian widow, and for which, in combination with this companion volume, the Fondation Henri Cartier-Bresson granted Sheikh its 2005 HCB Award.

Fazal Sheikh was born in 1965 in New York City. Since graduating from Princeton University, he has collaborated with displaced communities across East Africa, in Pakistan, Afghanistan, Brazil, Cuba and India. His awards include the Infinity Award from the International Center of Photography, the Prix d’Arles and the Leica Medal of Excellence. He has received fellowships from the Fulbright Foundation and the National Endowment for the Arts. Exhibitions of his work have been presented at Tate Modern, London; the International Center of Photography and the United Nations, New York. His photographs are in the permanent collections of The Metropolitan Museum of Art, New York, the George Eastman House, Rochester, and the San Francisco Museum of Modern Art. He is represented by Pace/MacGill Gallery in New York City. The Fondation Henri Cartier-Bresson in Paris awarded Sheikh the HCB Award 2005 for his companion projects on Indian women: *Moksha* and *Girl Child*.

Fazal Sheikh: Girl Child
3-86521-381-2 / 978-3-86521-381-5
Clothbound, 10.5 x 13 in. / 140 pgs / 70 tritone.
U.S. \$30.00 CDN \$36.00
July/Photography

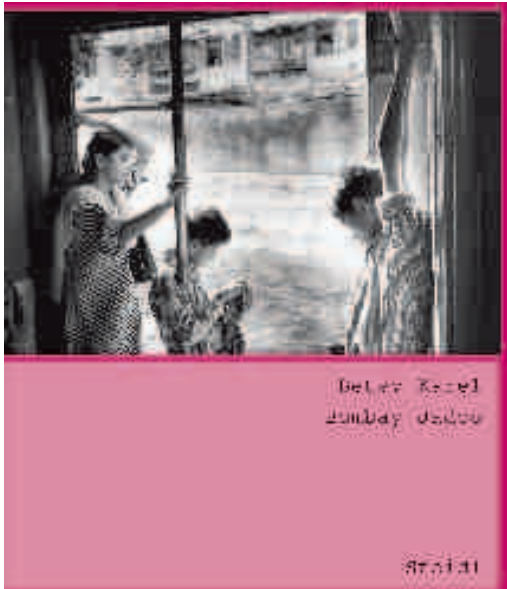
Steidl

Betsy Karel: Bombay Jadoo

Text by Suketu Mehta.

Inspired by contemporary Indian authors, Betsy Karel went to Bombay seeking visual equivalents for the humanity, humor, mystery and psychological energy of their stories. Unlike many photographers drawn to the cacophony of urban India, she focuses, often in an intensely personal way, on individuals going about their everyday street lives. She waits patiently in the bustle of Bombay, then as individuals transform public spaces into private places, forging islands of intimacy, she captures a poignant lyricism in the familiar, and the true *jadoo* (magic) of the city. Karel, born in New York City in 1946, was an award-winning photojournalist in the 1970s and early 80s, then returned to photography in the late 1990s. Here she collaborates with acclaimed writer Suketu Mehta, who has written a companion piece about his boyhood in Bombay.

Betsy Karel: Bombay Jadoo
3-86521-376-6 / 978-3-86521-376-1
Clothbound, 9.25 x 10.75 in. / 192 pgs / 120 tritone.
U.S. \$40.00 CDN \$48.00
August/Photography

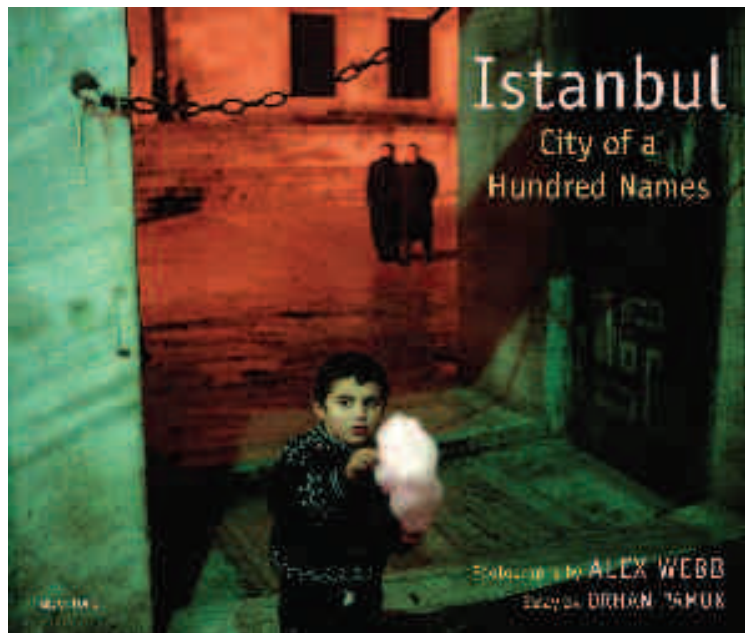


Alex Webb: Istanbul City of a Hundred Names

Text by Orhan Pamuk.

In *Istanbul: City of a Hundred Names*, Magnum photographer Alex Webb displays his particular ability to distill gesture, color and contrasting cultural tensions into a single, beguiling frame. He presents a vision of Istanbul as an urban cultural center, rich with the incandescence of its past—a city of minarets and pigeons rising to the heavens during the early morning call to Muslim prayers—yet also a city riddled with ATM machines and clothed in designer jeans. Webb began photographing Istanbul in 1998, and became instantly enthralled: by the people, the layers of culture and history, the richness of street life. But what particularly drew him in was a sense of Istanbul as a border city, lying between Europe and Asia. “For 30-some years as a photographer, I have been intrigued by borders, places where cultures come together, sometimes easily, sometimes roughly.” The resulting body of work, some of Webb’s strongest to date, conveys the frisson of a culture in transition, yet firmly rooted in a complex history. With essay by the Nobel Prize winning novelist, Orhan Pamuk.

Alex Webb was born in San Francisco in 1952. His photographs have been featured in *The New York Times Magazine*, *Life*, *Stern*, and *National Geographic* and exhibited at the Walker Art Center, Minneapolis and the International Center of Photography and Whitney Museum of American Art in New York. He is a recipient of the Leica Medal of Excellence (2000) and a member of Magnum Photos.



Alex Webb: Istanbul
1-59711-034-5 / 978-1-59711-034-1
Hardcover, 11.75 x 10 in. / 136 pgs / 77 color.
U.S. \$50.00 CDN \$60.00
May/Photography

Aperture

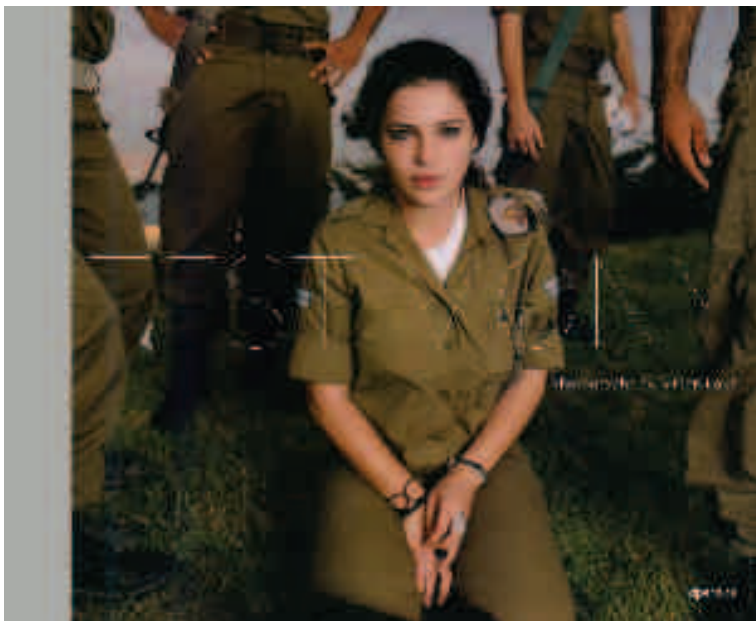


Now in Paperback Things as They Are Photojournalism in Context Since 1955

Text by Christian Caujolle, Mary Panzer.

This paperback edition of the bestselling and award-winning survey, *Things as They Are* presents the story of photojournalism over 50 years, from 1955 until today. It takes us from the golden era of the illustrated press—the heyday of *Life* and *Picture Post* magazines and the moment of The Museum of Modern Art’s defining *Family of Man* exhibition—to the explosion of digital media in the twenty-first century. This history is told through the presentation of 125 photojournalistic features shot and published around the world. The stories are presented in context—reproduced from the pages of the newspapers and magazines where they originally appeared, as their contemporary public would have experienced them. In this way, *Things as They Are* reveals how the events of the world, the fine art of photography, and the interests of publishers and the press converged on the printed page. It traces how photojournalism has developed over time alongside changing technology, media, fashions in photography—and a changing world. Includes landmark photo-essays by W. Eugene Smith, Sebastião Salgado, Mary Ellen Mark and James Nachtwey, among others, each accompanied by expert commentary.

Things as They Are
1-59711-036-1 / 978-1-59711-036-5
Paperback, 9 x 11.75 in. / 384 pgs / 500 color.
U.S. \$39.95 CDN \$48.00
June/Photography


Gillian Laub: Testimony
1-59711-012-4 / 978-1-59711-012-9

Hardcover, 11.5 x 9.25 in. / 96 pgs / 55 color.

U.S. \$40.00 CDN \$48.00

May/Photography

Gillian Laub: Testimony
Text by Ariella Azoulay, Raef Zreik.

For the past four years, photographer Gillian Laub has worked in Israel and Palestine, producing portraits of the inhabitants of Jerusalem, Haifa, Tel Aviv, Ramallah, Nablus and other locations in the region. This volume contains 50 of her portraits of Israeli Jews, Israeli Arabs, displaced Lebanese families and Palestinians—each personally affected by the geopolitical context in which they live, and each unveiling one more essential element in the puzzle of peace for the Middle East. In some of Laub's photographs, the traces of conflict are immediately observable—teenage boys without limbs; a young woman enveloped in scar tissue and a burn-recovery suit. Others are seemingly free from the disfigurements of violence. Yet in the interviews that accompany each portrait, a common thread of survival is revealed. Resilience, pride, defiance, vulnerability—and most astonishing of all, optimism—emerge from one statement to the next. The esteemed author, journalist and policy analyst, David Rieff, has said of Laub's work, "To consider [these] images is to be reminded not just of human cruelty and human stupidity but also of human tenacity." Two essays, one by the Palestinian-Israeli civil rights lawyer Raef Zreik, and one by the distinguished Israeli author Ariella Azoulay, underline the complexity of the work and the dialogue that Laub intends it to spark.

Gillian Laub's portraits have appeared in *The New York Times Magazine*, *Newsweek*, *Time* and the *New Yorker*. Laub graduated from the University of Wisconsin, Madison with a degree in Comparative Literature before studying photography at the International Center of Photography. She is represented by Bonni Benrubi Gallery, New York.

Walther König
Ahlam Shibli
Edited by Adam Szymczyk. Text by Adam Szymczyk, John Berger, Jean- Françoise Chévrier, Okwui Enwezor, Rhoda Kannaaneh.

From January to July of 2005, photographer Ahlam Shibli, born in Palestine in 1970, followed the young Palestinians of the Israeli army, soldiers of Bedouin descent deployed in tracking units at borders and in the occupied territories. The banal and unheroic moments she recorded, while the men were resting or waiting for something to happen, are set alongside images of destroyed houses and decayed infrastructure, cemeteries where Palestinians who died fighting against Israel are buried beside those who fought on its behalf, and the villages from which the men come and to which they will return. Shibli's portraits are understanding and her subjects forcefully portrayed, but their loyalty to the state of Israel touches a sore spot, and highlights certain divisive questions about how the Palestinian community can move forward. What might it mean for these young men to serve in the Israeli army? In Shibli's words, what is "the price a minority is forced to pay to the majority to be accepted?"

Ahlam Shibli
3-86560-169-3 / 978-3-86560-169-8

Clothbound, 10 x 11.25 in. / 170 pgs / 120 color.

U.S. \$49.00 CDN \$59.00

March/Photography





Amos Gitai: News From Home

The film *News From Home*, the final piece of Amos Gitai's *House* trilogy, concludes a cycle that began with the eponymous *House*, in 1980. In the meantime, Gitai has made more than 40 features and documentaries, and has become a unique and controversial chronicler of Israeli social and political life. This collection of letters, essays, conversations and stills explores not only the title work but Gitai's latest internationally distributed features, including *Kadosh*, *Kippur*, *Promised Land* and *Free Zone*. As a body of work, they interrogate exile, migration, war and geopolitics alongside mythologies, religion and the idea of utopia. *News From Home* includes a detailed filmography, running from Gitai's first Super-8 to the present.

Amos Gitai: News From Home
3-86560-059-X / 978-3-86560-059-2
Paperback, 6.5 x 8.75 in. / 500 pages
illustrated throughout.
U.S. \$49.00 CDN \$59.00
March/Film & Video



Out of Beirut

Edited by Suzanne Cotter.
Text by Simon Harvey, Kaelen Wilson-Goldie, Stephen Wright.

Beirut had been a renowned resort and a center of culture and style for hundreds of years, when, in the late twentieth century, it became the site of terrible violence and trauma. More than 15 years after the official end of Lebanon's civil war in 1990, political instability, bombings and assassinations still dominate the international headlines, obscuring years of swift change. In that time, Beirut became fertile ground for radical and innovative art-making and critical thought. *Out of Beirut* introduces new and recent work by artists who have been at the forefront of that activity, and who, in this new time of turmoil and change, will be watching Beirut's fate closely, chronicling it, and perhaps by their responses, changing it. With work by Fadi Abdallah, Gilbert Hage, Heartland, Bernard Khoury, Rabib Mroué, Walid Raad, Walid Sadek, Jalal Toufic, Paola Yacoub and Michel Lasserre and Akram Zaatar, among others.

Out of Beirut
3-905701-90-1 / 978-3-905701-90-6
Paperback, 7 x 9 in. / 112 pgs
51 color / 7 b&w.
U.S. \$27.00 CDN \$32.00
March/Art

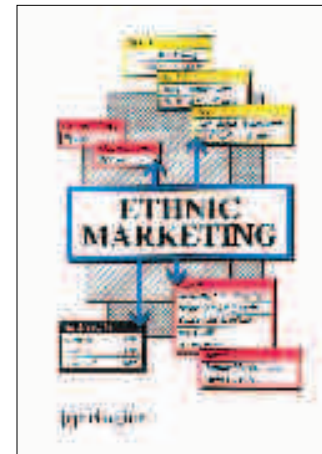


Walid Raad: The Atlas Group 1989-2004

**Text by Cassandra Nakas,
Britta Schmitz.**

Walid Raad founded the Atlas Group in 1989 to (ostensibly) document the contemporary history of Lebanon, particularly its civil war of 1975-1990. This archive brings together found and produced photographic, audio-visual and written records, including snapshots from the private albums of the (fictional) Lebanese historian Dr. Fadl Fakhouri and the videotapes of Souheil Bachar, who was (allegedly) a hostage in Beirut in 1985. Raad's works are characterized by an aura of the documentary, all the better to fracture their credibility; to question the authenticity of the written, pictorial and audiovisual document; and to ask how history—in particular history marked by the trauma and the contradictory narratives of civil war—can be represented. Raad was born in 1967 in Chbanieh, and lives in New York and Beirut. *The Atlas Group* includes 11 photographic and video works from the last 10 years and two new photo series.

Walid Raad:
The Atlas Group 1989-2004
3-86560-145-6 / 978-3-86560-145-2
Paperback, 8.5 x 11.25 in. / 128 pgs
100 color.
U.S. \$43.00 CDN \$52.00
March/Art



Ethnic Marketing

Edited by Tirdad Zolghadr.
**Text by Tirdad Zolghadr,
Charlotte Bydler, Michaela Kehr.**

How to assess the vicissitudes of the gradually "globalizing" art circuit without repeating recent curatorial clichés? Having watched one example of critical internationalism after another reduce itself to post-colonial platitude or self-congratulating adventurism, the participants in this book and its accompanying exhibition took on that tricky subject with an inquiry into Euro-American xenophilia. Rather than trying to build the proverbial Third World "platform," "forum," or "bridge," they asked, what makes bridging so attractive in the first place? Who stands to gain from searing critiques of the North and Northwest, and upholding the aims of the East and South? This project was organized by Tirdad Zolghadar, born in California, raised in Iran, England and Switzerland, and recently co-curator of the 2005 Sharjah Biennale. Participating artists include the Atlas Group, Shirin Aliabadi and Farhad Moshiri, Jens Haaning, Lisl Ponger, Shahrzad and Erik van Lieshout.

Ethnic Marketing
3-905701-88-X / 978-3-905701-88-3
Paperback, 5.5 x 8 in. / 112 pgs / 42
color / 12 b&w.
U.S. \$19.00 CDN \$24.00
March/Art



Cindy Sherman: A Play of Selves

Preface by Cindy Sherman.

It was in the mid-70s that Cindy Sherman began making her earliest works, in which she explored various manipulations of her own persona. She began by experimenting with makeup and costumes, getting dressed up for parties and surprising her friends. She then moved on to photograph herself in the various personas she had created, producing highly inventive but somewhat more primitive versions of the seminal work for which she would later become known, the *Untitled Film Stills* series. It was during this early period that Sherman created *A Play of Selves*—a visual tale of a young woman overwhelmed by various alter egos that compete inside of her, and her final conquering of self-doubt. Acted out with 16 separate characters, these 72 photographic assemblages mark Sherman's earliest explorations of herself-as-subject in a series of staged photographs. Published here for the first time, these photographs include hundreds of shots of the artist costumed as various characters in dozens of poses. Organized in a four-act "play" with an elaborate, handwritten script, the individual images were cut by the artist from original black-and-white prints. Preface by the artist.

Cindy Sherman was born in 1954. She began her seminal *Film Stills* series at the age of 23, gaining early recognition, and has followed it with remarkable experiments in color photography. Her art has won her wide recognition and praise, and been collected and exhibited by major museums throughout the world since 1980—key early shows included a first survey at the Stedelijk Museum, Amsterdam, in 1982 and a retrospective at the Whitney Museum of American Art in New York in 1987. The Museum of Modern Art purchased a complete set of *Film Stills* for \$1,00,000, and Sherman's first feature film, *Office Killer*, was released in theaters. Sherman is the recipient of a MacArthur Foundation "genius" award, a John Simon Guggenheim Memorial Fellowship and the Guild Hall Academy of the Arts Lifetime Achievement Award for Visual Arts.

Cindy Sherman: A Play of Selves

3-7757-1942-3 / 978-3-7757-1942-1

Hardcover, 6 x 9 in. / 128 pgs / 72 duotone / 10 b&w.

U.S. \$35.00 CDN \$42.00

February/Photography

Fraenkel Gallery

Previously Announced

Lee Friedlander: Cherry Blossom Time in Japan The Complete Works

"I first went to Japan in 1977 and found the whole country ablaze with blossom. I went again in 1979, 1981 and 1984, always at cherry-blossom time. As far as I knew, Japan was always abloom." So says the legendary American photographer Lee Friedlander, whose newest publication presents, for the first time, the complete set of 73 images that the artist made during his four trips to Japan. The groundbreaking black-and-white images—first seen as 25 photogravures in a 1986 portfolio, and long out of print—appear as examples of radical picturemaking even 20 years later. Few serious photographers would have dared to photograph cherry blossoms with anything other than color film. The result is a new kind of beauty, with many of the compositions bordering on visual chaos. The images collected here serve as a precursor for much of Friedlander's late landscape work, which was exhibited to great acclaim in his 2005 Museum of Modern Art retrospective. Printed by the laborious dry-trap process, the amazingly sensuous reproductions closely approximate the original prints. This book was produced entirely in collaboration with the artist.

Lee Friedlander: Cherry Blossom Time in Japan

ISBN 1-881337-20-0 / 978-1-881337-20-1

Hardcover, 8 x 11 in. / 156 pgs / 73 b&w.

U.S. \$65.00 CDN \$78.00

Available/Photography



Christian Marclay: Shuffle

Text by Christian Marclay.

Christian Marclay is known for using a range of media—video, sculpture, installation and performance—in his artwork to address the ways that music and sound impact our experience of the world. While he frequently uses photographs and found images in his work, most people don't realize the extent to which photography has become a tool of choice for this subtle but influential artist. For this project, a limited-edition boxed card set, *Shuffle*, Marclay photographed the appearance of musical notation in his everyday wanderings—finding examples on shop awnings, chocolate tins, T-shirts, underwear and other unexpected places. This body of work reveals Marclay to be an obsessive photographic note-taker with a flair for uncovering musical “clues” hidden in the landscape and adorning our world—musical notes just waiting to be called into action. Each of the 75 images collected here is presented on an oversized playing card, and the entire deck is enclosed in a distinctive package. Part Fluxus box, part John Cage-ian “chance operation” or *Eames House of Cards*, this highly collectible edition offers a compelling, serendipity-driven visual experience, as well as the components for a spontaneous musical score: a player need only shuffle the deck and let the cards fall where they may in order to produce a unique, experimental sequence. With text and instructions by Marclay.

Christian Marclay: Shuffle

1-59711-038-8 / 978-1-59711-038-9

Boxed Set of 75 Cards, 7 x 4.75 in. / 75 pgs / 75 color / Edition of 1,500.

U.S. \$29.95 CDN \$36.00 SDNR 40%

June/Photography



Aperture

Marco Breuer: Early Recordings

Text by Mark Alice Durant.

Early Recordings presents the first comprehensive look at the work of the respected, conceptually driven artist, Marco Breuer. Boldly experimental, Breuer uses an extensive and continually evolving range of processes to extract abstract and visually compelling images from photographic paper. Whether it involves placing burning coals on the photographic paper, repeatedly slicing into it or sanding away at the emulsion until holes appear, Breuer's work eviscerates the usual expectations of the camera-less image. The Minimalistic end results are surprisingly exquisite, and this oversized volume reproduces them with attention to every slice, abrasion and color shift. The images function as “recordings” of the artist's actions, so that only the trace of impact and Breuer's expended energy remain. The revered photography critic Vince Aletti describes Breuer's work as having “the intelligence and wit of the midcentury Modernist avant-garde and the anything-goes audacity of photography's earliest innovators.”

Marco Breuer was born in Landshut, Germany in 1966. Exhibited widely, his work is in the collections of the Fogg Art Museum, Cambridge, The Museum of Modern Art, New York and the San Francisco Museum of Modern Art. He is represented by the Von Lintel Gallery, New York, and he lives in upstate New York.

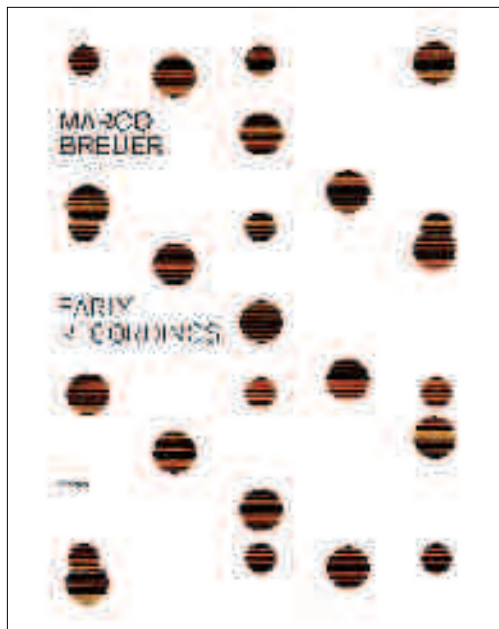
Marco Breuer: Early Recordings

1-59711-033-7 / 978-1-59711-033-4

Hardcover, 10.5 x 13.25 in. / 96 pgs / 50 color.

U.S. \$65.00 CDN \$78.00

April/Photography





Joachim Brohm: Ruhr

Text by Heinz Liesbrock, Barbara Steiner.

Joachim Brohm's *Ruhr* documents the industrial decline of the West German valley from which it takes its name—an area that was once home to Germany's coal mining and steel production centers, as well as other heavy and light manufacturing, and later became famous for its high degree of air pollution. This work, made between the late 1970s and the mid- 80s, made Brohm one of the first German photographers to engage with the issues raised by American landscape photography—both that of the nineteenth century and the topographical work being done from 1970 onwards—and to transport it into the European context in which it has since thrived. *Ruhr* is an integral link between U.S. and European photography, whose significance is confirmed with its first complete publication here.

Joachim Brohm, born in Dülken, Germany in 1955, studied visual communication and photography at the University of Essen and at Ohio State University in Columbus, Ohio. He has had one-man shows at galleries and museums in Bremen, Hanover, Essen, Munich and Düsseldorf. Brohm lives in Essen and Leipzig.

Joachim Brohm: Ruhr
3-86521-389-8 / 978-3-86521-389-1
Clothbound, 11.5 x 12.5 in. / 160 pgs / 50 color.
U.S. \$65.00 CDN \$78.00
August/Photography

Steidl/SK Stiftung Kultur, Cologne

Petra Wittmar: Medebach

Epilogue by Susanne Lange, Gabriele Conrath-Scholl.

Text by Hubertus von Amelnunxen.

Petra Wittmar was born in the central German village of this book's title in 1955. This photographic inventory of her hometown from 1979 to 1983 analyzes its architecture and topography as a way of disclosing the structures of local life. Wittmar's interest was sparked by drastic changes in the 1970s, which saw parts of the village replaced with increasingly interchangeable, standardized architecture, and by extension perhaps standardized culture and lifestyle. As that new construction and new taste was taking hold, a contrasting yearning for "home" arose, which *Medebach* explores. Wittmar's renunciation of inflammatory moments and her largely formal stringency distinguish these images, which can also be read as a German reaction to the American New Topographics movement of the late 1970s.

Petra Wittmar was born in Medebach, Germany in 1955. She studied photography at the University of Essen from 1977 to 1983. Since then she has worked as a freelance photographer on projects about European architecture of the early twentieth century and on subjects related to urban and suburban space. She lives in Essen.

Petra Wittmar: Medebach
3-86521-280-8 / 978-3-86521-280-1
Hardcover, 11 x 10 in. / 110 pgs. / 50 tritone.
U.S. \$40.00 CDN \$48.00
April/Photography



Henry Wessel

Edited by Thomas Zander. Text by Sandra Phillips.

This retrospective look at the career of Henry Wessel, one of the late twentieth century's most original and dryly funny photographers, tracks his contribution to the New Topographics movement of the 1970s and continues through more than 30 years of incisive observations on the American social landscape. In 133 photographs, it offers up a range of work from the earliest in the 1960s to a recent series on Las Vegas, made between 2000 and 2004. Throughout, Wessel not only chronicles the idiosyncrasies and anomalies of Southern California and the American West, but demonstrates over and over that photography can surpass its documentary role to speculate and to suggest narratives within and beyond the frame. Ultimately, he challenges not only our expectations of his medium, but our ways of seeing and our preconceptions about the familiar. Sandra Phillips, Curator of Photography at the San Francisco Museum of Modern Art, writes of his emergence from the era's pack, "Wessel's remarkable work, witty, evocative and inventive, is distinctive and at the same time a component part of the great development of photography which flourished in the 1970s. The pictures continue to grow and evolve and the work is now regarded as an individual and important contribution to twentieth-century American photography." Born in New Jersey in 1942, **Henry Wessel** has photographs in the permanent collections of the major museums of America, Europe and Asia. His work has been widely exhibited, including in solo exhibitions at The Museum of Modern Art, New York and the Museum of Contemporary Art in Los Angeles.

Henry Wessel

3-86521-391-X / 978-3-86521-391-4

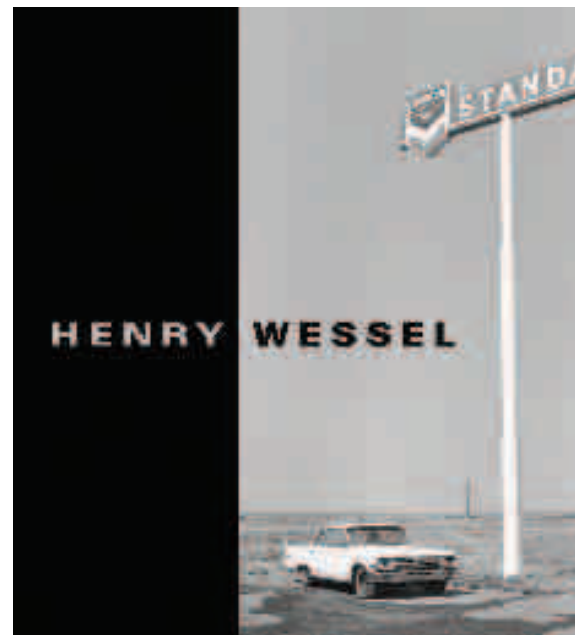
Clothbound, 12 x 11 in. / 184 pgs / 14 color / 118 tritone.

U.S. \$60.00 CDN \$72.00

April/Photography

Exhibition Schedule

San Francisco: Museum of Modern Art, 01/27/07–04/22/07



ALSO AVAILABLE:

Henry Wessel: Five Books

Boxed, U.S. \$88.00 CDN \$105.60

386521133X / 9783865211330

Steidl

Hatje Cantz



Frank Thiel: A Berlin Decade 1995-2005

Frank Thiel's photographs are unique reflections upon the urban landscape of Berlin, that twentieth-century patchwork of architecture and intellect. Thiel, born in 1966 in Kleinmachnow, near Berlin, describes a type of architecture in transition, the formation of a new political space within urban structures, but his real subject matter is the incomplete: he prefers the process of construction over the end result, and persistently pursues the aesthetics of temporality and change. Thiel's photographs seem to refer to a larger narrative context, yet they also explore the relationship of photography to painting and sculpture. Thiel's special ability to inscribe the dialectic relationship between ideology and aesthetics in his photographs also prevents any appearance of sentimentality. This extensive monograph is the first to feature all of Thiel's important photographic series on this theme.

Frank Thiel: A Berlin Decade 1995-2005

3-7757-1864-8 / 978-3-7757-1864-6

Hardcover, 11.75 x 9.75 in. / 260 pgs / 153 color.

U.S. \$65.00 CDN \$78.00

January/Photography



Exhibition Schedule

New York: Charles Cowles Gallery, 03/01/07–04/07/07
 Los Angeles: Fahey-Klein Gallery, 04/09/07–04/14/07
 Atlanta: Jackson Fine Art, 03/15/07–04/21/07
 San Francisco: Scott Nichols Gallery, 04/26/07–05/02/07
 Seattle: G/Gibson Gallery, 05/03/07–06/02/07
 Santa Fe: PhotoEye Gallery, 06/14/07–08/31/07

Mona Kuhn: Evidence

Short Story by Frederic Tuten. Essay by Gordon Baldwin.

Critics have observed that Mona Kuhn's subjects seem "nude but not naked Completely relaxed before the camera, they give the impression that nothing could clothe them better than their own skin." Kuhn, who photographs in the naturist or nudist community, often in domestic interiors, weaves together gestures from the traditional iconography of nude studies with the comfortable body language of her subjects, creating a visual patois at once classical and contemporary. And beneath the mellow surfaces of her photographs lies an explosive energy: the artist's controlled play with the power of sensuality. Tension and uneasiness coexist with all that sunlight and soft flesh. The subjects and their gestures are suggestive but ultimately ambiguous. Tenuously held planes of focus provoke the imagination. Kuhn works very close to her subjects, often with a depth of field of only a few inches. Real world and image world seem to blend together as her figures unite the reality of human complexity with the blissful essence of nature. With only sparse reference to physical surroundings, they appear to float in an idyllic picture space, part of a dreamlike narrative just beyond the viewer's comprehension. These exceptional photographs exist in a space created by the artist and subject alone—the viewer is given a single fascinating glimpse, suspended in time, and then an enduring sense of the resilience and vulnerability of the human body.

Mona Kuhn was born in 1969, grew up in Brazil and currently lives in Los Angeles. All the work in this second monograph, following *Mona Kuhn Photographs* was made in France. Solo exhibitions of her work have been held in Paris, Berlin, Munich, Hamburg, Los Angeles and New York.

Mona Kuhn: Evidence

3-86521-372-3 / 978-3-86521-372-3
 Clothbound, 11.5 x 12.25 in. / 88 pgs / 54 color.
 U.S. \$50.00 CDN \$60.00
 May/Photography

T. Adler Books/The Surfer's Journal

Ron Church: California to Hawaii 1960 to 1965

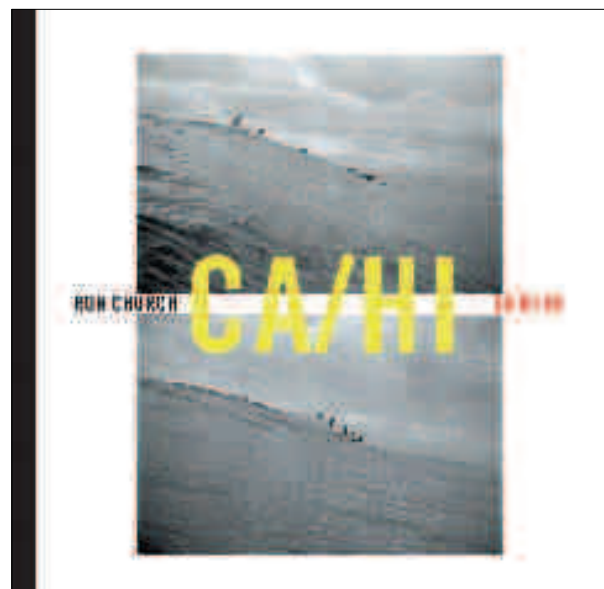
Foreword by Steve Pezman. Introduction by Brad Barrett. Edited by Tom Adler.

Text by Steve Pezman, Brad Barrett, Ron Church.

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

Ron Church: California to Hawaii 1960 to 1965

0-9663771-8-4 / 978-0-9663771-8-7
 Clothbound, 12 x 12 in. / 180 pgs / 4 color / 177 b&w.
 U.S. \$65.00 CDN \$78.00 SDNR 40%
 March/Popular Culture/Photography



Exhibition Schedule

New York: Danizger Projects, Summer 2007

Taryn Simon**An American Index of the Hidden and Unfamiliar****Foreword by Salman Rushdie. Commentary by Ronald Dworkin.****Essay by Elisabeth Sussman, Christina Kukielski.**

In *An American Index of the Hidden and Unfamiliar*, Taryn Simon documents spaces that are integral to America's foundation, mythology and daily functioning, but remain inaccessible or unknown to a public audience. She has photographed rarely seen sites from domains including: science, government, medicine, entertainment, nature, security and religion. This index examines subjects that, while provocative or controversial, are currently legal. The work responds to a desire to discover unknown territories, to see everything.

Simon makes use of the annotated-photograph's capacity to engage and inform the public. Transforming that which is off-limits or under-the-radar into a visible and intelligible form, she confronts the divide between the privileged access of the few and the limited access of the public. Photographed with a large format view camera (except when prohibited), the 70 color plates gathered here form a seductive collection that reflects and reveals a national identity.

Taryn Simon was born in New York in 1975. She is a graduate of Brown University and a Guggenheim Fellow. Her highly acclaimed and influential work, *The Innocents*, documents cases of wrongful conviction in the United States and investigates photography's role in that process. Simon's photographs have been exhibited nationally and internationally, and featured in numerous publications and broadcasts including *The New York Times Magazine*, the *New Yorker*, CNN, BBC, *Frontline*, and NPR. She works with Gagolian Gallery.

Taryn Simon: An American Index of the Hidden and Unfamiliar**3-86521-380-4 / 978-3-86521-380-8**

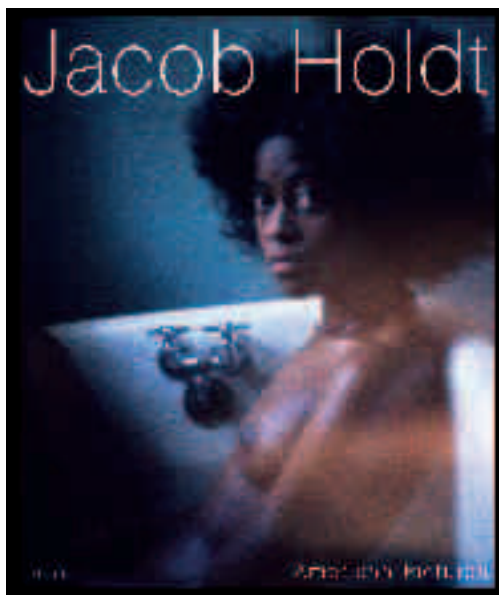
Hardcover, 10 x 13.5 in. / 70 pgs / illustrated throughout.

U.S. \$75.00 CDN \$90.00

June/Photography



Avian Quarantine Facility: All birds legally imported or illegally smuggled into the U.S. are quarantined for 30 days and tested for Avian Influenza and Exotic Newcastle Disease.

Exhibition Schedule**New York: Whitney Museum of American Art, 03/07–07/07****Steidl/Folkwang Museum, Essen****Jacob Holdt: American Pictures**

In the early 1970s, Jacob Holdt left his native Denmark and arrived in the U.S. with 40 dollars in his pocket. He meant to zip through the country on his way to South America, but he was so shocked and fascinated by what he saw here that he decided to stay a while. When his family was skeptical about the poverty he described in letters home, his father shipped over a cheap amateur camera, asking for proof, and Holdt began to create this portrait of America and its underclass. In the end, he spent five years as a vagabond, selling his blood twice a week and hitch-hiking over 100,000 miles. He befriended whoever offered him a ride, and a ride frequently became an offer to stay a few days. He never said no, and in the end visited more than 350 homes, where he photographed the people he lived with: poor families, millionaires, junkies, members of the Ku Klux Klan. His images echo the work of the WPA, and have inspired Lars Van Trier among others. More recently, Holdt, who was born 1947 in Copenhagen, has been working in third-world countries, documenting the lives of those in poverty there.

Jacob Holdt, born in 1947 in Copenhagen, Denmark, arrived in America in the 1970s, and spent several years hitchhiking across the country. Since 1991, he has worked as a volunteer for CARE in several third-world countries. He has continued to document the lives of those in poverty while working for CARE. His most recent projects have also focused on white supremacist hate groups. Holdt spent time living with leaders of the Ku Klux Klan and photographing their daily lives.

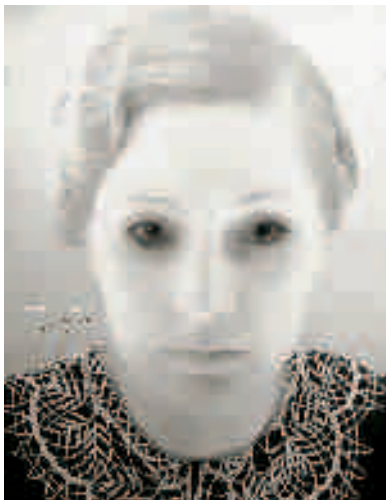
Jacob Holdt: American Pictures**3-86521-393-6 / 978-3-86521-393-8**

Paperback, 8.25 x 10 in. / 272 pgs / illustrated throughout.

U.S. \$40.00 CDN \$48.00

June/Photography





Erwin Blumenfeld: His Dutch Years 1918-1936

**Contributions by Henry Blumenfeld.
Text by Wim van Sinderen,
Fleur Rosa de Carvalho, Helen Adkins.**

In the 1940s Erwin Blumenfeld (1897-1969) became one of America's top fashion photographers, and eventually the highest paid photographer in the world. His work for *Vogue* and *Harper's Bazaar* remains influential. But before he arrived in New York—fleeing Nazi-occupied Paris via Morocco in 1941—he spent his twenties in Amsterdam. This first major book to focus on Blumenfeld's early work picks up all the elements that drove his later fame. As a failing shop owner who made portraits of his clients for extra money while also experimenting with Dadaist photcollage, Blumenfeld already had a playful, improvisational style—the beginnings of the slightly surreal lighting and styling that would one day earn him comparisons to Cecil Beaton and Man Ray. Of his shop's 1935 bankruptcy, he later wrote "And so, when there was really no way out, I became a *photographer*." These are the roots of that fortuitous second career.

Erwin Blumenfeld: His Dutch Years 1918-1936
90-8690-033-X / 978-90-8690-033-6
Hardcover, 8.5 x 11.25 in. / 160 pgs / 100 color.
U.S. \$50.00 CDN \$60.00
March/Photography



Raymond Depardon: Cities

Paris, Moscow, Rio de Janeiro, Tokyo, Addis Ababa, Buenos Aires, Shanghai, Cairo, Johannesburg, Dubai, Berlin and New York: world-renowned French photojournalist and documentarian Raymond Depardon has captured daily life in the streets of a dozen world-class cities in as many five-minute short films. *Cities* includes a series of stills from each and a personal essay on his travels. Depardon, born in 1942, is co-founder of Gamma, a member of Magnum, and a winner of the Pulitzer Prize for his still photography. He has directed 16 films since he made his first in 1969, and has received the Robert Capa Gold Medal, the César for Best Documentary and a nomination for an Academy Award.

Raymond Depardon: Cities
3-86521-292-1 / 978-3-86521-292-4
Hardcover, 16.5 x 11.75 in. / 130 pgs
illustrated throughout.
U.S. \$45.00 CDN \$54.00
May/Photography



One of a Kind: Portraits from the LaSalle Bank Photography Collection

**Foreword by Thomas C. Heagy.
Text by Carol Ehlers.**

Brought to you by the publishers of *Rineke Dijkstra: Beach Portraits* and *Chicago Photographs*, *One of a Kind* features 48 magnificently reproduced portraits from some of the greatest image-makers in the history of modern photography. Culled from the renowned archives of Chicago's LaSalle Bank, *One of a Kind* begins inside the studio, with work by such greats as Edward Weston, Richard Avedon and Julia Margaret Cameron. Outside of the studio, there are energetic and sometimes lonely street scenes by William Klein, Rineke Dijkstra and Gordon Parks. Next, there are intimate family photographs by Roy DeCarava, Larry Sultan, Tina Barney and Thomas Struth. Other artists include: August Sander, Walker Evans, Mike Disfarmer, Cindy Sherman, Meridel Rubenstein, David Hilliard, Carrie Mae Weems, Diane Arbus, Stephen Shore, David Hockney, Dawoud Bey, Philip-Lorca diCorcia, Henri Cartier-Bresson, Manuel Alvarez Bravo, Edward Steichen, Man Ray and Seydou Keitā.

**One of a Kind: Portraits from the LaSalle Bank
Photography Collection**
0-9702452-4-6 / 978-0-9702452-4-3
Clothbound, 11.25 x 10.5 in. / 120 pgs / 22 color
40 tritones.
U.S. \$65.00 CDN \$78.00
March/Photography

Americans

The Social Landscape From 1940 until 2006

Text by Peter Weiermair. Contribution by Gerald Matt.

A baker's dozen of the best photographers of the past hundred years, from Helen Levitt and Gordon Parks to Nan Goldin and Ryan McGinley, are brought together here in a series of portfolios expanding on Robert Frank's *Americans*. Together they consider generations of social upheavals, crises, and shifts in U.S. society, responding to societal problems with attitudes from concerned to ecstatic. Helen Levitt's East Village and Bruce Davidson's are the same, and yet nothing alike, as are Richard Avedon's Texas and Rosalind Solomon's New Orleans, Diane Arbus's periphery and Lee Friedlander's loneliness at the center of the world, Peter Hujar's transsexuals and Larry Clark's boys. While the "concerned photography" of the mid twentieth century can seem to demand the acceptance of the nonconformist behavior it tracks, and the recognition of social ills, the most recent contributions here avoid those moral undertones, documenting the hedonistic cult of youth, its promiscuity and ideology of fun. They do not judge but may provoke viewers into their own judgments, and always to thought.

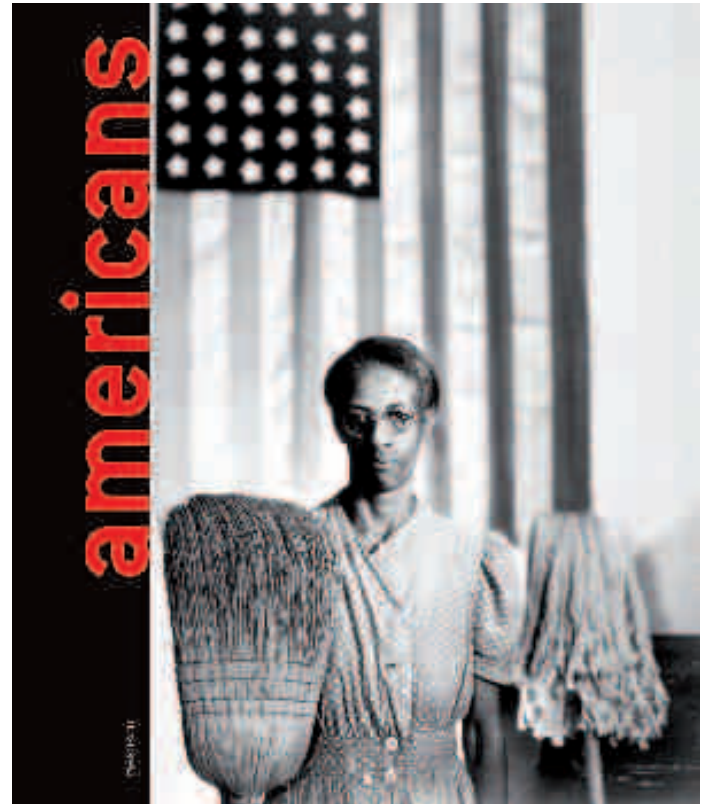
Americans

88-89431-68-7 / 978-88-89431-68-9

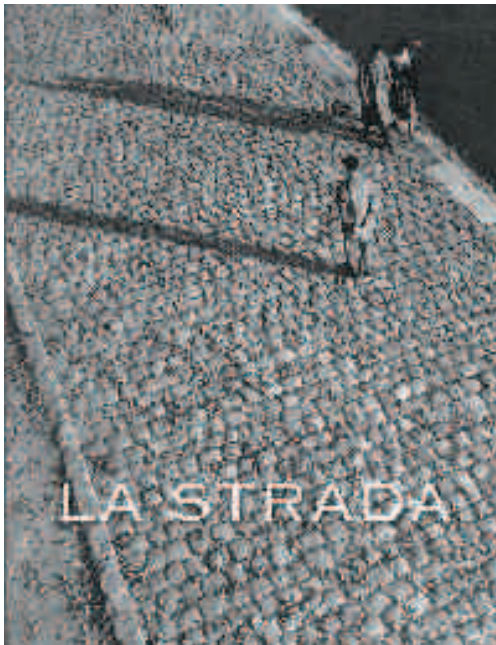
Hardcover, 9.5 x 11 in. / 200 pgs / 15 color / 113 b&w.

U.S. \$50.00 CDN \$60.00

March/Photography



Damiani



La Strada

Text by Vicki Goldberg, Keith De Lellis.

La Strada captures the life and drama of Italy's streets from World War II through the 1970s. Its exquisite photographs, made by some of the most deeply skilled artists of the midtwentieth century, are imbued with the essence of Neo-Realism, the aesthetic that produced some of the most influential Italian film and literature of the same era. The American gallerist and curator Keith de Lellis's selection of more than 200 pictures, some previously unpublished, by more than 60 masters—including Mario Giacomelli, Nino Migliori, and Mario De Biasi—reveals the touching, the humorous, and the tragic in the day-to-day lives of the Italian people, liberated from the grips of Fascism. A treasure trove, and a case for the continuing recognition of this inspired group of picture-makers.

La Strada

88-89431-71-7 / 978-88-89431-71-9

Hardcover, 9.5 x 12.75 in. / 200 pgs / 150 b&w.

U.S. \$50.00 CDN \$60.00

March/Photography

Exhibition Schedule

New York: Keith De Lellis Gallery, 03/07



Bridget Smith: Society

From the Kurdish Community Centre to the Masons, the Fabian Society, The Indian Workers Association and the National Association of Flower Arrangers, Bridget Smith's portraits of London's private clubs, fraternal orders and ethnic societies reveal rich, hidden worlds within the city, spaces where communities are forged. Smith has an ongoing interest in architecture and the public realm, and an international reputation for photographing sites of public leisure (cinema auditoria) and private fantasy (themed hotel rooms, glamour studios). Her interiors always offer resonant and evocative portraits, but *Society* sees a shift in attention towards subject matter that some would argue is more resonant—community, the expression of identity, and the creation, in artifact and architecture, of homes-away-from-home.

Bridget Smith was born in 1966 in Essex, UK and currently lives and works in London. In 2000 she was awarded the Tate Tokyo Residency. Her work is in the permanent collection of the Victoria and Albert Museum, London, among others.

Bridget Smith: Society

3-86521-405-3 / 978-3-86521-405-8

Hardcover, 11.75 x 10 in. / 96 pgs / 45 color.

U.S. \$45.00 CDN \$54.00

August/Photography



Clare Richardson: Beyond the Forest

The name Transylvania translates literally from the Hungarian into Clare Richardson's title, "beyond the forest." Richardson uses photography to enter into the world of a small farming community there, a historical region high on a plateau, believed to be the home of the descendants of the children who were led out of Hamlyn. The community relies on hard work and patience to survive in a land where weather and crop cycles set the pace, and where the landscape, not coincidentally, looks not just like Hamlyn's fairy tale scenes might have, but like pre-industrial, pre-enclosure England. Since her first publication, *Harlemville*, Richardson's contemporary pastoral work, including the related Romanian series *Sylvan*, has been shown in London and Canada.

Clare Richardson was born in London in 1973 and lives and works in East Sussex, England. Her work has been exhibited at White Cube, the National Portrait Gallery and The Victoria and Albert Museum in London, and it was featured in *Regarding Landscape*, a major 2002 exhibition that traveled to The Art Gallery of York University and The Museum of Contemporary Canadian Art in Toronto and the Saidye Bronfman Centre for the Arts in Montreal.

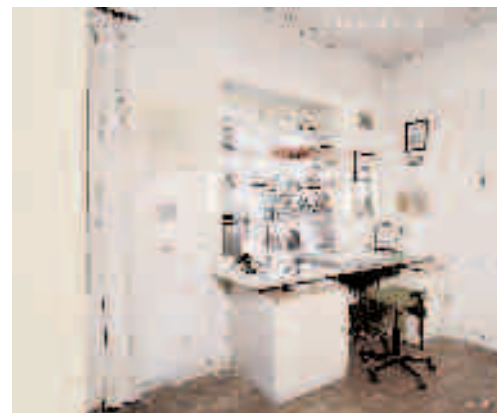
Clare Richardson: Beyond the Forest

3-86521-404-5 / 978-3-86521-404-1

Clothbound, 10 x 8 in. / 40 pgs / 17 color.

U.S. \$40.00 CDN \$48.00

August/Photography



Matthias Petrus Schaller: The Mill

Text by Thomas Weski.

Andreas Beyer says of artists' workplaces, "Places where important works were created have always been fascinating . . . one is immediately on the hunt for clues of the persona and the greatness of what has been made there, trying to locate them on the desk, the walls, the chairs, even in the curtains." *The Mill* documents the living and working spaces of Hilla and Bernd Becher, a former paper mill in Düsseldorf where the couple lived from 1961 to 2003. Matthias Petrus Schaller, (who was born in 1965, well after the Bechers first moved into this space) made these photographs in their last years there, between February 2001 and September 2002.

Matthias Petrus Schaller was born in Dillingen, Germany in 1965. He lives in Venice, Italy and studied Cultural Anthropology in Hamburg, Göttingen and Siena. His work has been exhibited in New York at the Goethe Institut, as well as the Architectural Biennale in Venice.

Matthias Petrus Schaller: The Mill

3-86521-378-2 / 978-3-86521-378-5

Hardcover, 11.5 x 9.25 in. / 120 pgs / 55 color.

U.S. \$65.00 CDN \$78.00

August/Photography



Timm Rautert: When We Don't See You You Don't See Us Either

Timm Rautert has been an experimental photographer, a photojournalist, a portraitist and, since 1993, a professor. Following his 1974 book, *Deutsche in Uniform*, recently reissued, he has continued to photograph his countrymen, devoting much of his time to extensive series, including one from the Frankfurt Stock Exchange in 2000. *When We Don't See You You Don't See Us Either* refers in title to the portraitist's vocation of seeing and being seen, and offers Rautert's career for the same defining scrutiny, a portrait of its own. This definitive portfolio spans more than 35 years of distinguished work, much of which has never before been published for English-language audiences.

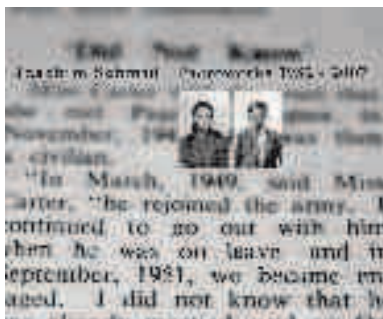
Timm Rautert studied photography with Otto Steinert at the Folkwang School of Design in Essen, Germany, where he still lives and works. For many years, he was a successful international photojournalist, and since 1993 he has been Professor of Photography at the famous Hochschule f r Grafik und Buchkunst art academy in Leipzig.

Timm Rautert: When We Don't See You You Don't See Us Either

3-86521-395-2 / 978-3-86521-395-2
Clothbound, 9.5 x 11 in. / 280 pgs / 48 color
250 tritone.

U.S. \$65.00 CDN \$78.00

August/Photography



Joachim Schmid: Photoworks 1982-2007

Introduction by John Weber.

Text by Joan Fontcuberta, Frits Gierstberg,
Val Williams.

Joachim Schmid began his career as a critic, arguing passionately against prevailing notions of "art photography" and in favor of a broad, encompassing view of the medium as a form of cultural practice. In the late 80s, he shifted his focus to making those arguments in his own art, which is based primarily on found photography. At the time, Schmid lived near one of the largest flea markets in Berlin, and his broad collection of vernacular photography formed the raw material for many of the works included here. His oeuvre reflects a close observation of photographic history and a fascination with the images themselves, in all their bizarre and conventionalized aspects, but its fundamental richness—along with the sardonic wit he so often displays—derails any attempt to read it as academic.

Joachim Schmid is based in Berlin, Germany. He has exhibited his work at the Museum of Contemporary Photography in Chicago, among other venues, and his work is held in the collections of many major international institutions.

Joachim Schmid: Photoworks 1982-2007

3-86521-394-4 / 978-3-86521-394-5
Clothbound, 10.25 x 8.25 in. / 288 pgs
illustrated throughout.
U.S. \$55.00 CDN \$66.00
May/Photography

Exhibition Schedule

Saratoga Springs: Tang Teaching Museum and Art
Gallery at Skidmore College, 02/03/07–04/29/07



Harry Gruyaert: Story TV Shots

Text by Jean-Philippe Toussaint.

Harry Gruyaert, born in Belgium in 1941, began his career as a Director of Photography in television production, but by the early 1970s he had moved over to still photography. He picked up editorial assignments from *National Geographic*, *Fortune* and *Vogue*, among others, and his total immersion in the color and landscapes of Morocco earned him the 1976 Kodak Prize. Gruyaert's break from television wasn't all peaceful, though: his first serious body of work contained photographs of distorted TV images. By following events such as the 1972 Munich Olympics from home, he created a distressed parody of the current-affairs photostory. The work caused controversy, both for its disrespectful assault on the culture of television and for its radical challenge (both formally and in terms of content) to the conventions of press photography. Gruyaert views it as the closest thing to journalistic photography he has ever made.

Harry Gruyaert was born in Antwerp, Belgium in 1941. After working as a director of photography for Flemish television, he took up photography, working for a host of international magazines as well as clients like Renault, Audi, Ford and Lavazza. The author of six previous photography books, he joined the Magnum agency in 1981.

Harry Gruyaert: Story

3-86521-375-8 / 978-3-86521-375-4
Hdcvr, 8.5 x 11 in. / 240 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
August/Photography

Previously Announced

**Michael Reisch**

Foreword by Ulrich Pohlmann.

Text by Rolf Hengesbach,
Martin Hochleitner.

The lush and subtly disturbing landscape photographs of Michael Reisch cannot clearly be defined as depicting either reality or simulation. Using a large-format camera, the artist, who was once a student of Bernd Becher's, photographs long green landscapes, industrial complexes and other strangely energized buildings. Then he digitizes his images and manipulates them on the computer—removing all traces of specific place, time or human intervention—until he has created “invented” areas of the landscape that feel “more real” than the actual landscape, while the “real” landscape takes on a simulated tone that can almost call to mind *The Lord of the Rings*—in a very good way. This monograph is the first to offer a concentrated look at this young Düsseldorf-based artist.

Michael Reisch**3-7757-1848-6 / 978-3-7757-1848-6**Hardcover, 11.75 x 9.5 in. / 124 pgs
52 color.

U.S. \$50.00 CDN \$60.00

Available/Photography

Previously Announced

**Peter Schlör**

Edited by Bernhard Knaus.

Text by Dorothee Baer-Bogenschütz,
Harald Kraemer, Daniel Spanke.

“Lunar landscapes as far as the eye can see. Hills a gesture of abstraction. Rhythms full of emptiness. The melancholy of De Chirico. The loneliness of Friedrich. The yearning of Adams. The dead cities of Schiele. The timelessness of Cooper. Black squares, black beaches, black holes and, again and again, black sky.” This is how essayist Harald Kraemer describes the German photographer Peter Schlör's stark, monumental images. Marked by powerful and austere compositions, the strongly contrasted black-and-white photographs do achieve a remarkable tension, as if to suggest that the viewer might be the last person on earth. Featuring work from 1986 to the present, *Deep Black* is the first monograph devoted to the artist's work.

Peter Schlör**3-7757-1851-6 / 978-3-7757-1851-6**Hardcover, 11.75 x 9 in. / 128 pgs
103 duotone.

U.S. \$50.00 CDN \$60.00

Available/Photography

**John Pilson: Interregna**

Text by Jeffrey Anderson.

These photographs of eerily empty white-collar industrial space document a pre-9/11 moment—the officescape of a 24/7 investment bank at the height of the dot-com bubble, where John Pilson worked as a computer graphics operator on the graveyard shift. Using the opportunities provided by that “dead time,” late at night and early in the morning, Pilson undertook to explore his workspace in still photography and video. All the familiar elements are present, and newly prominent under his eye: cubicles, fluorescent light, smeared gray carpet, beige boxes. The title of this book is translated, “between the reigns,” and refers to that period when authority is suspended and abandoned structures must do their best to enforce the norms, as Pilson's spaces implacably do. Pilson's troubling record of our inability to understand and therefore control the powers of technology and work in our lives has appeared at the Contemporary Arts Center in Cincinnati and the Centre Georges Pompidou, Paris.

John Pilson: Interregna**3-7757-1898-2 / 978-3-7757-1898-1**Hardcover, 10.75 x 9.75 in. / 128 pages
59 duotone.

U.S. \$50.00 CDN \$60.00

February/Photography

Exhibition ScheduleCincinnati: Contemporary Art Center,
03/07**Florian Böhm: Wait for Walk**Text by Ronald Jones,
Ulrich Pohlmann.

Florian Böhm's recent *Endcommerical/Reading the City* demonstrated his infallible eye for the narrative details of city life with a study of what urbanists call “street furniture”—construction barriers, traffic signs and other sidewalk presences. This follow-up, *Wait for Walk*, turns the same cataloging eye to the humans navigating around those urban buoys. Böhm photographs passersby standing before traffic signals: motionless or fidgeting, lost in thought or deep in conversation, staring at nothing or sidetracked by a cell phone, chosen for him and posed for him by chance. Whether New Yorkers or tourists, rich or poor, their shared circumstance, a momentary pause, draws attention to the astonishing wealth of information each projects in posture, expression, clothing and possessions, wearing their identities on their sleeves. Böhm was born in Germany in 1969 and lives in New York.

Florian Böhm: Wait for Walk**3-7757-1907-5 / 978-3-7757-1907-0**Hardcover, 12.25 x 9.75 in. / 128 pgs
60 color.

U.S. \$55.00 CDN \$66.00

June/Photography



David Goldblatt: Photographs
Hasselblad Award 2006

Introduction by Gunilla Knapé.
Text by Michael Godby.

When David Goldblatt received the world-renowned Hasselblad Award in 2006, he had been making photographs of the South African landscape and culture for more than 50 years. Born in 1930 in a gold-mining town near Johannesburg, his parents were Jewish refugees from Lithuania, and they raised him with an emphasis on tolerance and antiracism. In 1975, at the height of apartheid, Goldblatt explored white nationalist culture in *Some Afrikaners Photographed*, and in the 80s he observed workers on the Kwandebele-Pretoria bus, many of whom traveled eight hours every day to work and back. His late-90s solo show at New York's Museum of Modern Art focused on architectural work, and showed off Goldblatt's uncanny ability to discover a society through its buildings and landscapes. His photographs of architectural structures revealed the ways that ideology had defined his home country's landscape.

David Goldblatt: Photographs
3-7757-1917-2 / 978-3-7757-1917-9
Hardcover, 12 x 10.75 in. / 84 pgs
45 color.
U.S. \$40.00 CDN \$48.00
March/Photography



Victor Burgin: Voyage to Italy
Epilogue by Hubertus von Amelunxen. Edited by Hubertus von Amelunxen, Thomas Zander.

Over the past 30 years, Victor Burgin (born in 1941) has become both a highly influential artist and a renowned theorist of the still and moving image, with work in the collections of The Museum of Modern Art, New York and Tate Modern in London. Burgin rose to prominence in the late 1960s as an originator of Conceptual art. In the 1970s he worked in large framed photographic sequences, in which printed texts were either juxtaposed with or superimposed on the images. In the 1990s he turned towards digital video. The historian and critic Stephen Bann has written that Burgin's "exploitation of new technologies is itself fairly uninteresting compared with the remarkable consistency of the underlying themes and propositions of his work," among them narrative, memory and fantasy. These duotones refute all that uninteresting technology to offer Burgin's reflections on Pompeii, gleaned through his research of nineteenth-century photographs.

Victor Burgin: Voyage to Italy
3-7757-1886-9 / 978-3-7757-1886-8
Hardcover, 11.25 x 9.75 in. / 104 pgs
67 duotone.
U.S. \$40.00 CDN \$48.00 SDNR 40%
January/Photography

Exhibition Schedule
Montréal: Canadian Center for
Architecture, 12/07/06–03/25/07

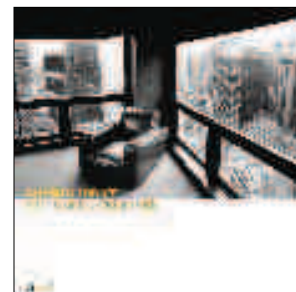


Gregory Crewdson: Fireflies
Text by Gregory Crewdson.

In the summer of 1996, Gregory Crewdson spent two solitary months at his family's cabin in Becket, Massachusetts. Using both small- and medium-format cameras, he obsessively photographed the fireflies that came alive at dusk each evening. Crewdson was drawn to the flickering lights, in part, by the underlying impossibility of capturing their elusive beauty in pictures. This luxurious volume, featuring 61 full-page tritone reproductions, calls to mind many of the hallmarks of Crewdson's oeuvre, from the sense of wonder in the nocturnal landscape, to the focus on light as a narrative event, to the fascination with nature as a psychological mystery. Although consistent in terms of their subject matter, these photographs demonstrate a wide scope of visual expression ranging from almost pure abstraction to more idyllic representations of the natural landscape.

Gregory Crewdson is represented in New York by Lühring Augustine Gallery. He has exhibited his photographs at museums and galleries around the world and had many books published on his work. He teaches photography at Yale University in New Haven and lives in New York City.

Gregory Crewdson: Fireflies
0-9709090-5-5 / 978-0-9709090-5-3
Clothbound, 12 x 9 in. / 128 pgs
61 tritone
U.S. \$25.00 CDN \$30.00
February/Photography



Mimmo Jodice: Visible Cities
Text by Benedetto Gravagnuolo, Stefano Boeri, Mimmo Jodice, Hans-Ulrich Obrist.

Born in 1934 in Naples—where he still lives and works—Mimmo Jodice has been at the top of his profession, one of the great Italian masters of photography, for more than 45 years. This volume celebrates Jodice's architectural work, uniting his portraits of eight world capitals into a kind of self-portrait. Four of the cities have been the subjects of previous titles: *Paris: City of Light*; *Inlands: A Vision of Boston*; *São Paulo* and *La città invisibile: Nuove vedute di Napoli*; and four are new to print, including Rome, Moscow, Tokyo and New York. When Jodice's *Mediterranean* appeared, which includes some Rome images, the architecture critic Herbert Muschamp observed of it in *The New York Times* that "Mr. Jodice depicts a mythical place . . . a romantic intertwining of wholeness and solitude: the oceanic sensation of merger between a self and its surroundings." That impression of unity is as strong—if not as relaxing—in his contemporary urban landscapes as in his ancient ones. With text from Stefano Boeri of *Domus* magazine and an interview with Hans-Ulrich Obrist. Jodice's previous books, in addition to those above, include *Light*, *Eden* and *Tempo Interiore*.

Mimmo Jodice: Visible Cities
88-8158-628-2 / 978-88-8158-628-8
Hardcover, 11 x 11 in. / 144 pgs
62 duotone / 2 b&w.
U.S. \$60.00 CDN \$72.00
February/Photography



Giuseppe Ripa: Tibet

Text by Roberto Mutti,
Giuseppe Ripa.

Tibet is no longer “the only mystery the nineteenth century left for the twentieth century to explore,” but it remains astonishing. *Tibet* depicts this country's untamed natural beauty and documents the customs of its proud people, who are struggling to maintain their Buddhist practices and cultural traditions under persecution by Chinese authorities. Tibetan civilization, with its uncommon spirituality, offers an inspiring antithesis to contemporary consumerism, and Giuseppe Ripa's images argue convincingly that these remarkable people, who write prayers on flags so that the wind may recite them, deserve a different fate than the repression they have endured for over half a century. Ripa, born in Ragusa, Italy in 1962, has been traveling the globe with camera in hand since the 1980s. His study of religious and spiritual sites around the world, *Anima Mundi* was published by Charta in 2005.

Giuseppe Ripa: Tibet

88-8158-614-2 / 978-88-8158-614-1
Paperback, 12 x 9.5 in. / 192 pgs
85 duotone.
U.S. \$59.95 CDN \$72.00
January/Photography



Giuseppe Ripa: Memories of Stone

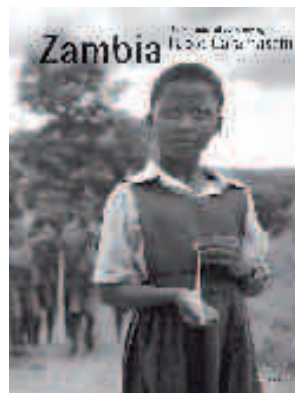
A Journey Among the Ruins of Angkor

Text by Roberto Mutti,
Giuseppe Ripa.

Italian photographer Giuseppe Ripa's 2005 *Anima Mundi* tracked the artist's 10-year photographic exploration of natural and spiritual sites around the world, reflecting on the universal impulse to the transcendent from Tibet to Guatemala and Iceland to the Sahara. This new portfolio on the Buddhist ruins of Angkor, Cambodia gives readers the feeling that they are confronting not just stones but presences. There is an intense vitality preserved in the tree roots that are sinking into these abandoned temples, and the fragments of columns that block one path seem to suggest another, all beneath the many faces of Buddha, who looks on with an enigmatic smile from stone bas reliefs. This world has kept its mystery for centuries, waiting to reveal itself to the patient visitor, one ready to wait, ready to reflect; Ripa is just such an observer.

Giuseppe Ripa: Memories of Stone

88-8158-620-7 / 978-88-8158-620-2
Paperback, 9 x 11 in. / 104 pgs
45 duotone.
U.S. \$39.95 CDN \$48.00
April/Photography



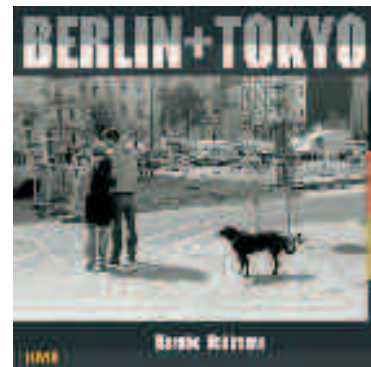
Zambia: A Story by Fabio Caramaschi

Foreword by Roberto Mutti.

Fabio Caramaschi lives and works in Rome, but he leaves as often as he can, traveling and telling, in words and images, the stories of the people he meets: “I no longer know if I take photographs in order to travel, or if I travel in order to take photographs.” This voyage in words and images along the Zambesi River—all the way to the lost valley of the Tonga—suggests the ancestral memory of a different life, one in which time is measured in the rhythms of nature, in which the wisdom of the elderly is authoritative and over which magic presides. Caramaschi's intense, delicate, respectful work offers glimpses of an Africa that might have been, and describes the beauty and dignity with which those contemporary Africans he encountered respond to injustice, misery and disease.

Zambia: A Story by Fabio Caramaschi
88-8158-613-4 / 978-88-8158-613-4
Paperback, 8.25 x 11 in. / 144 pgs
91 duotone.

U.S. \$39.95 CDN \$48.00
February/Photography



Kosuke Uchimura: Berlin & Tokyo

Two metropolises on opposite sides of the globe, two cities that could hardly be more different ... or so one might think. The Japanese photographer Kosuke Uchimura, who also grew up in London and Ottawa, compares and contrasts street life in both of these major international cities and succeeds not only in finding impressive, often humorous insights into the everyday in each, but also surprising parallels. Uchimura's juxtapositions are so well-matched that they seem to create someplace entirely new, a city of the mind, where Berlin and Tokyo melt together to become a single, completely new metropolitan area. Uchimura first visited Berlin in 1987, and did not return again until 2005, after having trained and worked as a photographer for 15 years in Tokyo.

Kosuke Uchimura: Berlin & Tokyo
3-939633-05-4 / 978-3-939633-05-1
Hdcvr, 8 x 8 in. / 112 pgs / 80 color.
U.S. \$29.95 CDN \$36.00
March/Photography

Previously Announced

**Graciela Iturbide: Images of the Spirit**

Preface by Roberto Tejada.

Epilogue by Alfredo Lopez Austin.

In *The New York Times Book Review*, Christine Schwartz Hartley wrote of the hardcover edition of *Images of the Spirit*, "Ms. Iturbide's definition of beauty is complex—in turn violent, spiritual, joyous, tense or tender—and it always has to do with dignity, the dignity of a ritual performed, a bond asserted, an identity worn with pride." Now available in a new paperback edition, this subtle yet powerful book of photographs blends evocative scenes from the many subcultures of Iturbide's native Mexico with the artist's own deeply personal, and oftentimes Surrealistic, vision. Iturbide's work mixes history, lyricism and portraiture, boldly calling to mind Mexico's photographic master, Manuel Alvarez Bravo, with whom she apprenticed in the 1970s. Iturbide was born in 1942. She continues to live and work in Mexico.

Graciela Iturbide: Images of the Spirit

0-89381-832-1 / 978-0-89381-832-6

Paperback, 11.75 x 9.75 in. / 128 pgs illustrated throughout.

U.S. \$29.95 CDN \$36.00

Available/Photography

**Dayanita Singh**

When photographer Dayanita Singh goes to India, she takes pictures like any tourist. When she gets home, she creates a small photo journal for each trip, always with someone in mind, whether a traveling companion or a friend she'd been thinking of along the way. Each visit is distilled into an accordion fold of no more than 28 pages, produced in an edition of two; one to remain with her (she calls this her kitchen museum), and the other a gift for the friend to whom it is dedicated. The five examples gathered here, two of which were recently on show at the Isabella Stewart Gardner Museum in Boston, are a miniature library of exhibitions in a box. Singh was born in 1961 in New Delhi. She studied documentary photography at the International Center of Photography in New York and has had several solo shows. However, her passion is making books—among them, *Privacy* (2003) and *Chairs* (2005).

Dayanita Singh was born in 1961 in New Delhi, India, where she continues to live and work. Singh showed works as part of a billboard project in Boston and Hartford, Connecticut in the Fall of 2006. Her work has been featured in recent group shows at The Asia Society and Queens Museum of Art in New York and at Tate Modern in London. Her solo project, "Chairs," was exhibited at the Isabella Stewart Gardner Museum, Boston in 2005.

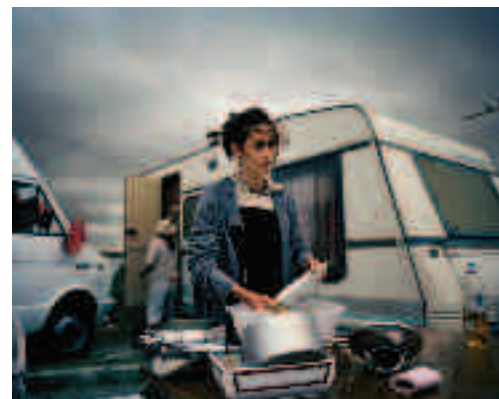
Dayanita Singh

3-86521-386-3 / 978-3-86521-386-0

Slipcased, 4 x 6 in. / 160 pgs / illustrated throughout.

U.S. \$50.00 CDN \$60.00

March/Photography

**Joakim Eskildsen: The Roma Journeys**
India, Greece, Romania, Hungary, France, Russia, Finland

Foreword by Günter Grass.

Text by Cia Rinne.

Music compiled by Sebastian Eskildsen.

Roma, Sinti, Calé—whatever they'd prefer to be called, the scattered members of the largest minority in Europe are most widely known as Gypsies. Throughout their history, the Roma have been subjected to persecution, expulsion, slavery, prohibitions on the use of the Romany language and other creative attempts to assimilate, misuse or extinguish their peoples. Throughout Europe, attitudes towards them remain at least suspicious, and many still face direct discrimination. Cia Rinne and Joakim Eskildsen have visited Roma in seven different countries between 2000 and 2006, often staying with families in order to photograph and write about their lives, their culture and their situation. In *The Roma Journeys* they document these encounters with Eskildsen's moody color images and Rinne's sympathetic essays, and offer a rare view into a little-known life. Includes a foreword from Günter Grass and an enclosed CD with field recordings and music recorded on the authors' journeys.

Joakim Eskildsen: The Roma Journeys

3-86521-371-5 / 978-3-86521-371-6

Hdcvr, 9.25 x 10.5 in. / 396 pgs / 329 color / with CD.

U.S. \$75.00 CDN \$90.00

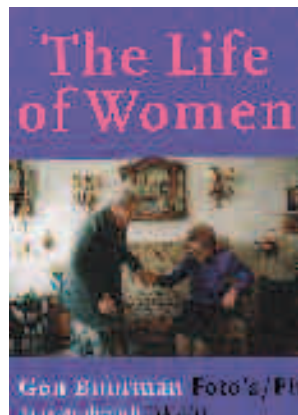
August/Photography



Ari Marcopoulos: Flow
 Edited by Angelique Spaninks.
 Text by Angelique Spaninks,
 Jeremy Sigler, Will Bradley.

Whether photographing his wife and two young sons—sometimes sleeping tenderly together in a sun-drenched bed, other times spacing out by the pool or in the car, the international snowboarding scene, from Japan to Iran, or his peers in the world of dissenting, outsider creativity (filmmaker Harmony Korine and his grandmother, well before the release of *Kids*; the late monologist Spalding Gray, who died of suicidal drowning in 2004, eerily photographed floating underwater in 1987), Ari Marcopoulos brings us all the way to the inside of an insider's world. This tight collection of sexy documentary portraits bites off exactly as much as it wants to chew, and features original writing by Will Bradley, Jeremy Sigler and Angelique Spaninks. Born in the Netherlands in 1957, **Ari Marcopoulos** has work in the current international traveling exhibition *Beautiful Losers*, and has recently had solo exhibitions at the Yerba Buena Center for the Arts in California and at P.S.1 in New York. His photographs are regularly featured in *The New York Times Magazine*.

Ari Marcopoulos: Flow
 90-8690-005-4 / 978-90-8690-005-3
 Pbk, 6 x 8 in. / 184 pgs / 60 color.
 U.S. \$32.00 CDN \$38.00
 March/Photography



Gon Buurman: The Life of Women
 Text by Anja Meulenbelt.

This collection of photographs by Gon Buurman features portraits of epic, superemancipated heroines—in other words, common, everyday women, girls and mothers-to-be. Gay, straight, old, young, silly, smart, able, disabled, eccentric and just plain cool, the women gathered here represent the complete range of Buurman's encounters with women. In her introduction, Anja Meulenbelt writes, "The woman in that photo was me, and also the woman I wanted to be. I learned later that many of the women Gon has photographed have felt exactly the same way: 'Yes, that's who I am and who I want to be.' In these seemingly simple portraits—of women who are posing or whom the camera has caught while they're getting dressed for their wedding, putting on their makeup, stepping out of a swimming pool or sitting in the bath—something in those portraits captures an essence. It's a different image from the women we've seen in films and ladies' magazines. Perhaps that makes it a bit feminist after all."

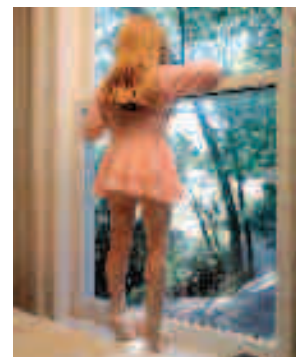
Gon Buurman: The Life of Women
 90-8690-037-2 / 978-90-8690-037-4
 Hardcover, 8.5 x 11.5 in. / 104 pgs.
 U.S. \$44.00 CDN \$53.00
 March/Photography



Charles Fréger: Lux
 Contributions by Stephane Bern-Schlanger, Didier Mouchel.

This straightforward collection of portraits by Charles Fréger continues this brilliant young French photographer's study of European youth and social uniforms. Made over a period of three years in the tiny country of Luxembourg, *Lux* contains absolutely riveting, if deadpan, portraits of schoolchildren and adolescents in their various vocational and recreational costumes—including soccer uniforms, ballet leotards, chorale society outfits, military fatigues and work clothes. Fréger closes out this volume with a series of equestrians in formal and western wear, and a knockout study of burgeoning competitive swimmers. It is hard to imagine a set of more touchingly awkward portraits than the ones of the youngest of these girls in their metal nose clips, bathing caps and goggles.

Charles Fréger: Lux
 2-919923-13-7 / 978-2-919923-13-7
 Paperback, 9 x 10.75 in. / 152 pgs
 83 color.
 U.S. \$48.00 CDN \$58.00
 March/Photography



Angela Strassheim: Left Behind

Introduction and edited
 by Daniel Strong.
 Text by Jean Dykstra.

An old woman with pink skin and suit, lying in a pink coffin; a family saying Grace in a McDonald's; a little girl in her ballet costume, standing in a windowsill . . . This first monograph on the rising photographer, Angela Strassheim, whose work was noted at last year's Whitney Biennial, features a concise selection of recent photographs which center around her born-again Christian family and other domestic narratives inspired by her odd childhood and even more unusual adult life. (Strassheim received her MFA in photography from Yale University in 2003, but she is also a certified forensic and biomedical photographer who has worked as a crimescene and autopsy photographer in Miami, New York and Richmond, Virginia.) As essayist Jean Dykstra writes, Strassheim's photographs are characterized by a steady, unwavering gaze, which can be as unexpectedly intimate as it is unnerving. "They are so carefully observed, and so fantastically inconclusive, that they keep us looking too."

Angela Strassheim: Left Behind
 0-9776779-4-X / 978-0-9776779-4-8
 Hdcvr, 9.75 x 11.75 in. / 60 pgs / 27 color.
 U.S. \$30.00 CDN \$36.00
 March/Photography

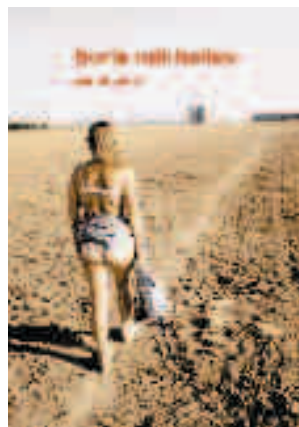


Roswitha Hecke: *Pigalle*

Text by Joachim Sartorius.

When the Hamburg photographer Roswitha Hecke moved to Paris, she rented a room in Pigalle with an eye to photographing the neighborhood's prostitutes. She had presumed her subjects would be women, but she found herself living on a block known for its transsexuals. She stayed for months, settling in, making friends, getting closer to her unexpected subjects. Their comfort in her presence is clear in these uncannily intimate portraits. Back at home she returned to a career in film photography, where her collaborators have included Rainer Werner Fassbinder and Werner Schroeter, and in artist portraits, where her subjects have included William S. Burroughs, Paul Bowles and Ian McEwan. Hecke brings a matter-of-fact clarity, and a special kind of intimacy, to both stardom and the underworld.

Roswitha Hecke: *Pigalle*
3-86560-162-6 / 978-3-86560-162-9
 Paperback, 5.75 x 8.5 in. / 120 pgs
 65 color.
 U.S. \$32.00 CDN \$38.00
 March/Photography



Boris Mikhailov: *Suzi et Cetera*

In the early 1980s, before Glasnost and Perestroika, Boris Mikhailov made this series of photographs in his home town of Charkow in Ukraine. Mikhailov is best known for his ruthlessly honest documentation of the problems of Soviet and Russian daily life; this work, which has never been published before, is sometimes gentler.

Boris Mikhailov was born in 1938 in Kharkov, Ukraine and still lives in his hometown when not teaching at Harvard. His work has been widely shown throughout Europe and the United States, including at The Museum of Modern Art, New York, the Carnegie International, Pittsburgh, the Institute of Contemporary Art, Philadelphia and the MIT List Center, Cambridge. Mikhailov was recently honored with the Coutts Contemporary Art Award, the Hasselblad Award and the Citibank Photography prize.

Boris Mikhailov: *Suzi et Cetera*
3-86560-113-8 / 978-3-86560-113-1
 Paperback, 5.25 x 7.5 in. / 208 pgs
 100 color.
 U.S. \$40.00 CDN \$48.00
 March/Photography



Bernhard Fuchs: *Autos*

Alone on dirt roads, at city curbs and in vast parking lots, the subjects of Bernhard Fuchs's color portraits wait and rust. He writes of them, "On my bicycle tours, time and again, I saw passenger cars, buses and trucks that just stood around. I think my first reaction was to look for the absent owners. Since I hardly ever saw anyone, I stayed alone with the situation, and a relationship to these vehicles began to develop as I would not have expected it. The cars in the landscape had an impact on me, similar to the impact of actors on a stage, and I began to collect their wit and their tragedy." Fuchs gives the 40 vehicles photographed here—an Opel, a Volvo, a Skoda, Fiat, Mercedes, Ford, Mazda, VW bus—a moment in the spotlight and a good-sized stage at almost 12 x 17 inches.

Bernhard Fuchs was born in 1971 in Haslach, Austria. He is represented in New York by Thomas Erben Gallery. His work has been included in exhibitions at Marianne Boesky Gallery, New York, among others, and is in the permanent collection of the National Gallery of Canada, Ottawa.

Bernhard Fuchs: *Autos*
3-86560-112-x / 978-3-86560-112-4
 Hardcover, 16.5 x 12 in. / 48 pgs
 41 color.
 U.S. \$96.00 CDN \$113.00
 March/Photography



Spessi: *Location*

Text by Stephanie Cash.

In her catalogue essay to this remarkable new collection of photographs of the Icelandic landscape and other abandoned or emptied-out environments there, *Art in America's* Stephanie Cash writes, "There is a sense of comforting ordinariness that pervades the work of Icelandic artist Spessi. His subjects aren't grandly majestic or fashionably downtrodden. They just *are*. In various series. . . Spessi has photographed Icelandic sites or people. But his are not the iconic images of tourist postcards. Instead, he captures the largely overlooked scenery you might pass on the way to the tourist hotspots—gas stations, construction sites, empty landscapes with snow-capped mountains in the distance. Printed on a large scale, the works imbue their subjects with a grandiosity that belies their ordinariness." Whether capturing a lone tree in a barren landscape, an empty kitchen or a humble office building, all of Spessi's work infers "the presence of humans, whether in memory or in anticipation."

Spessi: *Location*
9979-70-202-8 / 978-9979-70-202-3
 Hardcover, 9.5 x 11 inches / 244 pages
 210 color
 U.S. \$55.00 CDN \$66.00
 March / Photography





Xu Yong: Backdrops and Backdrops

Edited by He Hao.

Interviews by Britta Erickson, Pi Li.

The work that first brought the contemporary Chinese photographer Xu Yong to the attention of the international art world was *101 Hutong Portraits*, a book-length collection of traditional Beijing street scenes. In *Backdrop*, Xu Yong collects two bodies of "souvenir" photographs—one taken in Tiananmen Square and the other in front of Shanghai's super-modern Oriental Pearl Tower. Because of the way that Xu Yong lights and frames his photographs, at first glance one can hardly tell if the cultural landmark in the background of each picture is an actual architectural monument or a backdrop screen from a commercial photography studio. Indeed the settings are real. And the people that this rising star captures—including children, teenagers, young sweethearts, married couples, mothers and sons, middleaged tourists, multi-generational families and groups—offer riveting psychological and sociological studies of modern Chinese culture. Often enigmatic, they have a rare, magnetic pull that keeps you looking.

Xu Yong: Backdrops and Backdrops
988-99015-1-X / 978-988-99015-1-6
 Pbk, 9.5 x 9 in. / 236 pgs / 60 color.
 U.S. \$30.00 CDN \$36.00
 April/Photography/Asian Art



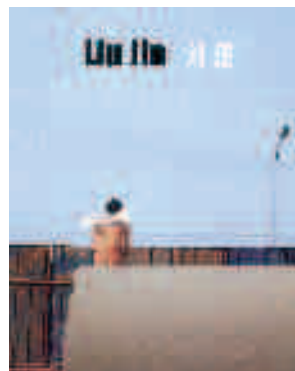
Yang Yong

Edited by Yang Yong, Huang Yang, Fei Yuenong.

Interviews by Tong Chen, Eleanor Heartney, Hanru Hou, Karen Smith, Martina Keoppel Yang.

At first glance, one might compare the young Chinese photographer Yang Yong to Nan Goldin or Larry Clark, for he, too creates sexy/abject pictures of marginal urban youth. However, when one examines Yang Yong's work more closely, one connects it with its larger context, the "model" city of Shenzhen. In this light, Yang Yong's work can be seen as a kind of photo-roman that exposes the specific state of being that is shared by his generation, who have immigrated from all over China to reinvent themselves in this artificially created "Special Economic Zone" that is supposed to be a testing ground for China's new urbanization and modernization. Yang Yong is a sensitive and accurate observer of his generation, though his work is by no means documentary: The scenes he depicts are all directed and set up by the artist himself. Perhaps this is why Yang Yong's work always radiates a certain cinematic flair.

Yang Yong
988-99015-8-7 / 978-988-99015-8-5
 Paperback, 7.75 x 10 in. / 200 pgs
 60 color.
 U.S. \$40.00 CDN \$48.00
 April/Art/Asian Art



Liu Jin

Edited by Chen Weiqing. Interviews by Jun Wei, Zhang Zhaohui, Qi Zhu.

This comprehensive new monograph on the emerging Chinese Conceptualist, Liu Jin, features work from 1995 to the present. Most of the work touches, in some way or another, on human cruelty, especially when interfacing with youth culture from the 1970s and onward. There are strangely touching naturalistic studies of young men and women in their own environments, doctored official documents, staged exercises in cross-dressing, graphic nude bondage photographs, and, most compelling of all, restaged photographs of our culture's most classic and brutal photojournalistic moments, particularly from the Vietnam "conflict." The book closes out with the Liu Jin's most recent work, haunting photographs of partially clothed, and sometimes bleeding, "angels" in degraded landscape settings, and performance pieces in which the artist challenges consumer culture in sometimes humiliating, sometimes hilarious settings.

Liu Jin
988-99015-9-5 / 978-988-99015-9-2
 Paperback, 9.5 x 11.75 in. / 191 pgs
 100 color.
 U.S. \$50.00 CDN \$60.00
 April/Photography/Asian Art

Previously Announced



Wang Qingsong

Text by Zoe Butt.

Wang Qingsong, born in 1966, the enfant terrible of contemporary Chinese art photography, stages grand, kitschy tableaux that call to mind traditional Chinese scrolls, allegorical Renaissance paintings, Socialist public sculptures and more. Sexy, ironic and always over the top, the photographs critique China's new consumer culture, its growing materialism and wastefulness, while simultaneously revelling in its newfound decadence. Many of Qingsong's best works are amusing self-portraits, in which the artist positions himself in such a way as to force the viewer to question the direction in which our collective culture is turning.

Wang Qingsong
3-7757-1869-9 / 978-3-7757-1869-1
 Hardcover, 11 x 11 in. / 136 pgs
 83 color.
 U.S. \$55.00 CDN \$66.00
 Available/Photography/Asian Art



Dutch Dare: Contemporary Photography from the Netherlands

Text by Frits Gierstberg.

Tulips, cheese and clogs are put on notice in this survey of contemporary Dutch photography. Gerco de Ruijter hangs his camera on a kite to make strange, abstract landscapes. Marnix Goosens entangles the viewer's gaze in thickets and blocks it with tree trunks rather than presenting the flat panoramas of his Flemish predecessors. Roy Villevoe investigates the colonial past in stills, films and installations on the people of New Guinea. A magazine, *Useful Photography*, earns its place among artists by lovingly cataloguing vernacular and commercial images. *Dutch Dare* also includes work by Hans van der Meer, Elspeth Diederix, Gertjan Kocken, Julika Rudelius, Jaap Scheren, Anouk Kruithof, Martine Stig, Viviane Sassen and Marike Schuurman.

**Dutch Dare: Contemporary
Photography from the Netherlands**
90-5662-548-9 / 978-90-5662-548-1
Paperback, 8.5 x 10.75 in. / 136 pgs
70 color.

U.S. \$24.00 CDN \$29.00
March/Photography

Previously Announced



In Our Own Image The Coming Revolution in Photography

By Fred Ritchin.

From the birth of photojournalism and the rise of the picture press, beginning with seminal international periodicals like *Vu* and *Life*, to the sci-fi setting of MIT's Media Lab and the possibility of a "hyper-photography" that would capture our dreams and thoughts, *In Our Own Image* is a classic account of technology's impact on what we see (and believe) about the world. A seminal text that has shaped the debate about digital imaging since its initial publication in 1990, this edition has been updated throughout to reflect recent changes in technology—for example, the exponential growth of the World Wide Web—and includes a substantial new foreword by the author.

Fred Ritchin was Picture Editor of *The New York Times Magazine*, Executive Editor of *Camera Arts* magazine, and Founding Director of the Photojournalism and Documentary Photography Program at the International Center of Photography. He is now a Professor at New York University's Tisch School of the Arts and a new media consultant to many news and photo organizations.

In Our Own Image
0-89381-856-9 / 978-0-89381-856-2
Hardcover, 7 x 9.5 in. / 142 pgs
100 duotone.
U.S. \$24.95 CDN \$30.00
Available/Photography



The Image to Come

**Text by Diane Dufour,
Serge Toubiana.**

Magnum Photos and the Cinémathèque Française send 10 photographers to the movies and asked them to create original work in response to the oeuvre of a film director who has influenced their vision. In carrying out the assignment, Abbas, Antoine D'Agata, Bruce Gilden, Harry Gruyaert, Gueorgui Pinkhassov, Gilles Peress, Mark Power, Alec Soth, Donovan Wylie and Patrick Zachmann have set out to absorb all the mixed media that differentiates the moving image from their own intensely distilled single frames: Beyond prints, projections and film stills, they consider audio-visual material, written notes, soundtracks, and publications, each in his own way exploring the domain of the visible. Among their subjects: Pinkhassov looks at Andrei Tarkovski, Gruyaert at Michelangelo Antonioni, Abbas at Roberto Rossellini, Power at Krzysztof Kieslowski, Soth at Wim Wenders and Gilden more broadly at film noir from the 40s and 50s.

The Image to Come
3-86521-396-0 / 978-3-86521-396-9
Hardcover, 6.75 x 9.25 in. / 208 pgs
illustrated throughout.
U.S. \$45.00 CDN \$54.00
July/Photography



The Helsinki School: New Photography by TaiK. Volume 2

Text by Timothy Pearson.

This second installment of *The Helsinki School* approaches conceptual photography through the dialogue between one generation and another, among artists who have taught at and attended photography programs at the close-knit University of Art and Design Helsinki, Finland, TaiK. Among the mentors are Aino Kannisto, whose somber young women look out from staged scenes with visual echoes of reportage and snapshots; Janne Lehtinen, whose winged subjects, would-be Icaruses, are clearly never going to leave the ground; and Pentti Sammallahti, whose landscapes are bathed in the calm of classic black-and-white. Among their proteges, color and pattern predominate, and the influence of German peers is leavened with a little Scandinavian absurdity. Includes work by Riitta Päiväläinen and Jyrki Parantainen, among others.

**The Helsinki School:
New Photography by TaiK. Volume 2**
3-7757-1888-5 / 978-3-7757-1888-2
Hardcover, 11.75 x 9.75 in. / 240 pgs
200 color.
U.S. \$50.00 CDN \$60.00
May/Photography



Ola Kolehmainen
Fraction Abstraction Recreation

Helsinki School photographer Ola Kolehmainen's work centers on the basic structures of contemporary architecture, and the series of strict geometric forms that characterize them—he photographs the grids of curtain glass facades as both Minimalist compositions and canvases for the altered landscapes that they reflect back to the world. In creating these nearly abstract images he describes himself as eliminating “visual noise,” yet Kolehmainen remains welcoming to the elements that undermine the cleanest view—he lets tree branches wave into the frame, or puffy white clouds break chaotically over the sky-blue squares of a façade. Kolehmainen was born in 1964 and studied at the University of Arts and Design, Helsinki; *Fraction Abstraction Recreation* collects his unpublished works of the past two years.

Ola Kolehmainen
3-7757-1902-4 / 978-3-7757-1902-5
 Hardcover, 12.5 x 11 in. / 128 pgs
 75 color.
 U.S. \$80.00 CDN \$96.00
 June/Photography



Ville Lenkkeri:
Reality in the Making
Text by Robert Enoch.

Early in his career, Ville Lenkkeri studied film, and film remains a strong influence. In one series titled *Movies*, the young Helsinki School photographer (born in 1972) investigated the relationship between cinema and photography; his latest, *The World As We Know It*, employs a cinematic strategy. Here, he photographs paintings and scenes-within-a-scene, from murals in waiting rooms to three-dimensional dioramas in natural science museums, trompe-l'oeil art in settings he describes as “public places to which people do not have intimate relationships, but still a relationship . . . often the people in pictures have worked in these places for a long time.” The presence of such a figure, a museum guard or a visitor, heightens the ambivalence the artist is looking for, keeping readers in the disturbing, unfocused zone between reality and fiction.

Ville Lenkkeri: Reality in the Making
3-7757-1880-X / 978-3-7757-1880-6
 Hardcover, 11.75 x 9 in. / 144 pgs
 74 color.
 U.S. \$40.00 CDN \$48.00
 January/Photography



Jyrki Parantainen
Text by Ritva Röminger-Czako, Kaarina Gould, Andreas Vowinkel.

This selection of Jyrki Parantainen's photography from 2003 to 2006 is full of surreal work firmly rooted in everyday realities. Pieces combining image and text collage in layers of information that examine the balance between dreams and disappointments, fear and strength. Though these are not portraits, Parantainen places human subjects firmly at the center of his work, both visually and theoretically—even an image of a dark, hulking skyscraper, crisscrossed with lines and type, points to one floor (and the implied humans on it) as “happy.” Parantainen, whose work appeared in the 2005 collection, *The Helsinki School* and in several exhibits linked to it, lives and works in Finland.

Jyrki Parantainen
88-88359-20-6 / 978-88-88359-20-5
 Hardcover, 12 x 10 in. / 72 pgs
 28 color.
 U.S. \$60.00 CDN \$72.00
 June/Photography



Riitta Päiväläinen

Helsinki School photographer Riitta Päiväläinen's pictures inquire about presence, absence and personhood by looking at abandoned garments that show the signs of passing time in faded colors and torn fabric, and seem to show some of the history of the person who wore them. Päiväläinen, born in 1969 in Finland, places her cloth subjects in Finnish or English landscapes in order to cast them in a kind of performance; she often soaks them in water and puts them outside in winter to freeze stiff, seeming in their solidity to embody an absent wearer. The intimacy with which these garments have been known, the swiftness with which they have become scrap when cast off, and the three-dimensional sculptural qualities she imbues them with evoke related connections between nature, time and the human body.

Riitta Päiväläinen
88-88359-23-0 / 978-88-88359-23-6
 Hardcover, 12 x 10 in. / 88 pgs
 53 color.
 U.S. \$60.00 CDN \$72.00
 July/Photography

Mikael Jansson: *Speed of Life*

Edited by Mikael Jansson, Greger Ulf Nilson.

Mikael Jansson photographs Formula 1—the cars, drivers, mechanics, race tracks, pit lanes and spectators. Behind the colorful surface, the glistening bodywork, the noisy engines and the smell of burning rubber lies a fundamental concern with power, both on the track and on the page. Jansson, who was once Richard Avedon's assistant, has been one of the most respected photographers in the fashion world for some 20 years, and his work has been included in museum and gallery shows around the world, as well as in Italian, American, French, British and Japanese *Vogue*, among many other magazines. Every photo in *Speed of Life*—from passing cars to the reflections on drivers' visors, from the dust of the opening lap to the rubber particles flying from deteriorating tires at the end of the race—brims with movement and action.

Mikael Jansson: *Speed of Life*

3-86521-411-8 / 978-3-86521-411-9

Hardcover, 16.75 x 11 in. / 200 pgs / 160 color.

U.S. \$95.00 CDN \$114.00

July/Photography/Sports



Steidl The Masters

David Bailey: *Pictures that Mark Can Do*

"Mark is good-natured. He finds the best in most things. To explain more would be too much. These are just pictures that Mark can do." Photographer David Bailey is famously a bit more mercurial than the assistant of his title—a massive social force in the 1960s world of Twiggy, Catherine Deneuve, the Beatles and the Who, and a model for the lead in *Blow Up*. But while he is a master in his medium, he readily accepts that photography is technologically-driven and democratic, and that many family compositions have been taken millions of times, varying only in the identities of their subjects. Bailey also takes such snapshots, images with unusual ease and freedom for him but unusual weight for their ilk. In compiling them, he observed that they seem so easy that even Mark, his assistant, could make them, and the quip became his title. Which is not to say that he doesn't value these photos very highly: Asked to name his best picture in a recent interview, he answered, "Snaps of my kids."

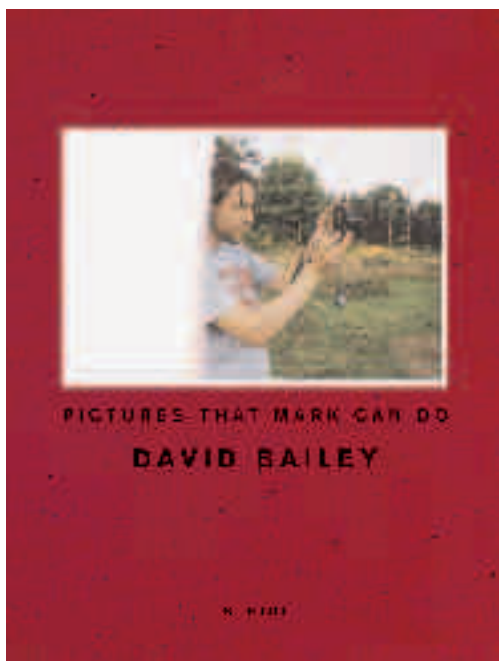
David Bailey: *Pictures that Mark Can Do*

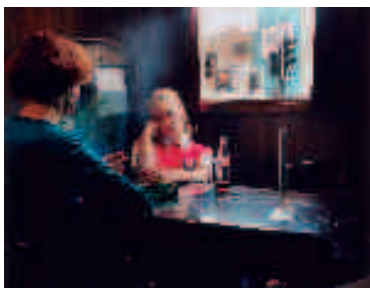
3-86521-367-7 / 978-3-86521-367-9

Clothbound, 10.25 x 13 in. / 176 pgs / 164 color.

U.S. \$55.00 CDN \$66.00

May/Photography





Hannah Starkey: One

**Edited by Isabella Kullmann,
Liz Jobey.**

Text by Iwona Blazwick.

Since 1997, Hannah Starkey has been producing photographic meditations on contemporary life. The first were staged scenarios based on the experiences of young women living in the city, meticulously constructed, with cinematic suggestions of a narrative artificially suspended in time. Her more recent work, both technically and compositionally more advanced, sets up tension between the real and the imaginary, and draws attention to the banality and dehumanizing effects of the constructed environments in which we lead so much of our lives. Her close observation of the urban landscape can make surfaces—a wall, an air-conditioning duct, a runway—relevant subjects in themselves. Her development has played off of some swift, subtle shifts in contemporary photography in the past decade. This book, her first, covers 10 years' work.

Hannah Starkey: One

3-86521-373-1 / 978-3-86521-373-0
Clothbound, 14.25 x 11 in. / 124 pgs
45 color.

U.S. \$95.00 CDN \$114.00
August/Photography



Maja Forslund: Akt

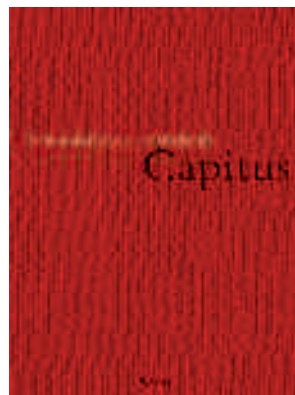
Edited by Greger Ulf Nilson.

At art school in Paris Maja Forslund spent a lot of time seated before croquis models, sketching their swiftly-moving poses every day for months. Those sessions have been the raw material of painters' careers for hundreds of years, teaching them to interpret and shape the human form, but when Forslund returned to the subject matter as a photographer, she broke new ground. The camera adds another dimension. Details that would be elided by the nature and speed of a sketch stick indelibly to her compositions, creating Surreal and often tragic portraits. Props seem to become the models' belongings—a pair of slippers, a fan and some spots of paint accrue meaning—and the circumstance of being naked in a crowd is revealed as bizarre. A man in the midst of easels and scattered stools recalls a survivor on a battlefield. Forslund was born in Stockholm in 1975, and this is her first book.

Maja Forslund: Akt

3-86521-410-X / 978-3-86521-410-2
Hardcover, 9.25 x 11.5 in. / 80 pgs
40 duotone.

U.S. \$45.00 CDN \$54.00
July/Photography



Alejandra Figueroa: Capitus

Who has their first major solo show at the Louvre? A contemporary photographer reinterpreting classical sculpture and painting in intimate portraits: a nun's clasped hands, a nude's shielded torso. Mexican-born Alejandra Figueroa lives in Paris, and photographs the city's art as though taking particularly elegant snapshots of particularly elegant friends. Following her unusual debut, the work included here has been exhibited at high-powered venues including the Musée d'Orsay. And the Vatican. Most meta-art (think Sherrie Levine) wouldn't make it past the Pope's guards, but Figueroa's is, as Philippe Sollers writes, "white magic." At 368 pages, this small but monumental publication traces a line back through civilization via the physiognomy of over 330 lively subjects in stone, wood, metal and paint—all in magnificent tritone printing.

Alejandra Figueroa: Capitus

3-86521-377-4 / 978-3-86521-377-8
Pbk, 5.25 x 6.5 in. / 368 pgs
348 tritone.

U.S. \$35.00 CDN \$42.00
August/Photography



Tomás Casademunt: Mitla

This book of photographs, the first to appear in English by Tomás Casademunt—author of *Son de Cuba* and *Fábrica de Santos*—looks at the famous Zapotec ruins near the Mexican city of Oaxaca. After a period of patient field work, Casademunt chose 13 nocturnal views without concession to the idyllic or the picturesque—and produced 13 impeccably framed images that depict an archetypal landscape whose emblematic nature was transfigured by a vision that sought to penetrate their timeless mysteries in stone and sign. The edition is limited to 1000 copies, 100 of which include an original print signed by the photographer. Both are prefaced by a series of fragments by nineteenth- and twentieth-century archaeologists and travelers. Meticulously printed and produced, this volume will appeal to connoisseurs of architecture, anthropology and photography alike.

Tomás Casademunt: Mitla

968-5208-62-X / 978-968-5208-62-8
Hdcvr, 6 x 9.75 in. / 52 pgs / 13 duotone.
U.S. \$45.00 CDN \$54.00
March/Photography

**Tomás Casademunt:
Mitla, Limited Edition**

968-5208-79-4 / 978-968-5208-79-6
Hrdcvr, 6 x 9.75 in. / 52 pgs / 13 duotone
1 photographic print.
Edition of 100 copies.
U.S. \$125.00 CDN \$150.00 SDNR 40%
March/Photography



RES: The Useless Truth

Edited by Guido Indij.

Text by Valeria González.

The artist known as RES, born Raúl Stolkner in Argentina in 1957, studied both photography and economics, which influences his work through the idea of an economics of ideas. This first critical anthology of his career gathers nine series of photographs—*Where Are They & Magnets, Pardiez! (By God!)*, *Pretty Little Plastic Thingy*, *DNSCTTH*, *On Jorge L. Borges*, *Me-Cactus*, *Between is Nothing*, *Hernán Cortés' Route*, and his latest, *Conatus*. That most recent and perhaps most intense entry recreates—in detailed costume, makeup, lighting and composition—iconic pieces of western art, widely acknowledged masterpieces by painters such as Velázquez, da Vinci and Picasso. Each portfolio is introduced by a short text key to its interpretation. And how to interpret the title? *The Useless Truth* refers to art's ability to highlight the irrelevance of information, a truth RES points out is just as useless as any other while it remains locked away in the autonomous field of art.

RES: The Useless Truth

950-889-115-7 / 978-950-889-115-0
Paperback, 9 x 12 in. / 228 pgs
150 color.

U.S. \$50.00 CDN \$60.00
March/Photography



Marco Signorini: Echo

Text by Valtorta Roberta.

Marco Signorini's warmly colored, coolly observed color photographs center around the hospital and the beach. On the sand, families and fun-seekers walk arm-in-arm or clamber on boulders, waves smack the rocks and the sun breaks through thick clouds. In the hospital, a nurse holds back the curtain before a vinyl-covered examination table, X-rays glow on light boxes and doctors look up from their desks and stare directly forward. While the two settings might at first seem incompatible, both bring ideas about care and mortality to the fore, and Signorini's grainy, sepia-tinted color prints manage to make both look a bit like heaven.

Marco Signorini: Echo

88-89431-66-0 / 978-88-89431-66-5
Hardcover, 9 x 11.5 in. / 96 pgs
80 color.

U.S. \$40.00 CDN \$48.00
March/Photography



Andrea Garuti: Views

Contribution by Andrea Salvatici.

Photographer Andrea Garuti has worked in fashion and advertising in her native Italy, but it's contemporary city landscapes that capture her heart as an artist. A visible enchantment with their combination of architecture, signage and faces, of crowds and loners, intensifies these grainy, low-color studies from major cosmopolitan cities around the world. In Moscow, she captures a harried woman rushing along an oversized concrete sidewalk, shading her eyes with a pamphlet; in Hong Kong, a super sci-fi-seeming urban landscape. In Paris, Garuti catches a businessman crossing the street with his briefcase carried gingerly in front of him. In Shanghai, it's a gleaming, impenetrable corporate park.

Andrea Garuti: Views

88-89431-69-5 / 978-88-89431-69-6
Hardcover, 13.5 x 9.5 in. / 102 pgs
15 color / 195 b&w.

U.S. \$45.00 CDN \$54.00
March/Photography



Marcelo Brodsky:

Buena Memoria

Photographs by Marcelo Brodsky.

Edited by Guido Indij.

Text by Juan Gelman,

José Feinmann, Martín Caparrós.

The photographs of Argentina in *Buena Memoria* present the opposite of the book's cheery title: they require us to turn our eyes to a painful moment in history, a time of repression, disappearance and resistance. The exhibition from which this book springs is perhaps the most popular ever by an Argentinian artist. Over the last decade it has traveled to more than 100 museums, galleries, universities, schools and cultural spaces in 20 countries. The original edition of this book, which was recently included in the second volume of *Photobook*, Martin Parr's history of photography through its most influential titles, has been published in Spanish, English, Italian and German. In the words of the author, his project is disseminating information, "telling young people a story of violence and absence through emotion, so that they experience it firsthand and can act to prevent it being repeated when the moment comes to do so."

Marcelo Brodsky: Buena Memoria

950-889-148-3 / 978-950-889-148-8
Paperback, 9.5 x 6.5 in. / 96 pgs.

U.S. \$23.00 CDN \$28.00
March/Photography



Candida Höfer: Dresden

This pocket-sized volume showcases, ironically, some of the most monumental recent work by the German photographer, Candida Höfer. It features 52 stunning architectural interiors and hushed details from some of the most important historical public institutions in the city of Dresden, including museums, libraries, archives and performing arts centers.

Candida Höfer was born in 1944 in Germany, and was a graduate of the Becher class at the Dusseldorf Art Academy.

Candida Höfer: Dresden

3-88375-858-2 / 978-388375-858-9

Paperback, 5 x 6.5 in. / 128 pgs / 52 color.

U.S. \$29.95 CDN \$36.00

March/Photography

Previously Announced



Hans-Peter Feldman: Birgit

This artist's book by the influential but deliberately elusive Düsseldorf Conceptual photographer features a series of pictures of a woman putting on her makeup. A peer of Gerhard Richter, Joseph Beuys and Bernd and Hilla Becher, Feldman helped pave the way for artists like Richard Prince, Sherrie Levine and Christopher Williams.

Hans-Peter Feldman: Birgit

0-920751-95-4 / 978-0-920751-95-4

Paperback, 6.75 x 9.5 in. / 96 pgs / 80 color.

U.S. \$30.00 CDN \$36.00 SDNR 40%

Available/Photography

Previously Announced



Thomas Demand: Klaus

Edited by Andreas Bee.

Contributions by Dieter Dath, Christian Demand, Joachim Valentin, Udo Kittelmann.

In this small, tight board book, Demand documents his most recent project: a series of five photographs that respond to the "degenerate" mid-century painter Max Beckmann's recently discovered lithograph series, *Apocalypse*. In Demand's interpretation, the horrifying incident is not Biblical; instead he recreates the environment of a provincial German pub where a recent child abuse and murder scandal took place.

Thomas Demand: Klaus

3-86560-082-4 / 978-3-86560-082-0

Hardcover, 6.25 x 8 in. / 104 pgs / 52 color.

U.S. \$35.00 CDN \$42.00

Available/Photography



Johannes Wohnseifer: The K Collection (Cologne, Miami, Oslo)

Edited by Johannes Wohnseifer, Richard Massey.

The rising German Conceptualist offers up a wild and provocative collection of things that contain the letter "K." This small but solid artist's book includes photographs of Immanuel Kant, karate, Buster Keaton, J.F. Kennedy, Kermit the Frog, ketchup, the Ku Klux Klan and Klint(!) Eastwood.

Johannes Wohnseifer: The K Collection

3-86560-123-5 / 978-3-86560-123-0

Paperback, 6 x 7.25 in. / 260 pgs / 250 color.

U.S. \$43.00 CDN \$52.00

March/Photography



Emmanuelle Antille: Tornadoes of My Heart

Edited by Christoph Keller.

A series of photographic portraits of the tribe of teenagers who acted in Antille's feature length film, this collection investigates the group's rituals and isolated moments. Located between fiction and documentary, it studies adolescent codes and languages within a generic, abject suburbia.

Emmanuelle Antille: Tornadoes of My Heart

3-905770-16-4 / 978-3-905770-16-2

Hardcover, 6.5 x 9.25 in. / 112 pgs.

U.S. \$29.00 CDN \$35.00

March/Photography



Seamus Nicolson: Works 96-06

Text by Rick Vercauteren, Ulco Mes.

This young London artist is known for his nocturnal photographs of everyday street scenes, where real characters are captured in the streets or in shops, often in areas with large immigrant communities. In 2004, he photographed Vivienne Westwood's Spring/Summer collection, and placed his models within his trademark *tableaux vivants*.

Seamus Nicolson: Works 96-06

3-938025-72-7 / 978-3-938025-72-7

Paperback, 8.5 x 10 in. / 52 pgs / 28 color.

U.S. \$20.00 CDN \$24.00

March/Photography



Ari Marcopoulos: The Cat Terje Haakonsen

Amsterdam-born photographer and filmmaker Ari Marcopoulos has become a familiar name to skaters and rockers (*Pass the Mic*), as well as to artists and scenesters (*Out and About*). *The Cat* features his work in the world of snowboarding: it is a portrait of the Norwegian boarder Terje Haakonsen, filled with years of photographs not just of “the Cat” at work but of his life, his family, his friends, his home. Haakonsen (born in 1974) is widely considered one of the most influential snowboarders of all time. He was one of the sport’s early icons, and was half-pipe world champion three years in a row not long after that contest was established. This is the first book of a series of Marcopoulos portraits of subjects in the context of their home lives.

Ari Marcopoulos: The Cat
3-905714-15-9 / 978-3-905714-15-9
Paperback, 6.5 x 9 in. / 32 pgs
32 b&w.
U.S. \$20.00 CDN \$24.00
March/Photography



Barbara Probst: Exposures

Snap, click, whirr: the sounds of the highbrow paparazzi. Barbara Probst likes to arrange for several photographers to record the same subject at precisely the same moment, with various cameras and films, from different angles and distances. In one grouping, a vibrant image of a woman in a crosswalk is accompanied by the same moment inscribed in grainy black-and-white, from above, through a window. One suggests voyeurism, another incorporates the slipshod framing of a snapshot, and the first, on reconsideration, more closely resembles a runway shot of a model on the move. These multiple exposures are more than a meditation on the event being recorded—the diversity of images points out the ways photographers direct and classify their images in the making, and brings to light the viewer’s active role in reading them. Probst, born in Munich in 1964, divides her time between Germany and New York, where she was recently included in *New Photography 2006* at The Museum of Modern Art.

Barbara Probst: Exposures
3-86521-392-8 / 978-3-86521-392-1
Hardcover, 8 x 10 in. / 108 pgs
illustrated throughout.
U.S. \$50.00 CDN \$60.00
June/Photography

Exhibition Schedule
Chicago: Museum of Contemporary
Photography, 04/06/07–06/02/07

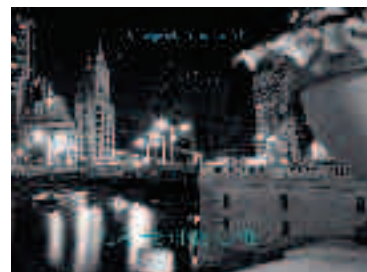


Frank Breuer: Poles Edited by Daniel Strong. Text by Marcus Verhagen.

As much influence as Bernd and Hilla Becher have had over the years, as founders of the Düsseldorf School and mentors to artists including Andreas Gursky, Candida Höfer, Thomas Ruff and Thomas Struth, among others, few of their progeny have worked in their most favorite form, the taxonomic study. Frank Breuer’s portfolios of logos, warehouses, shipping containers and now, utility poles, are not just a tribute to his teachers. Critics have called them “distinctive and deeply relevant.” *The London Independent* observed that “Breuer’s classically restrained photographs . . . give the corporate logos of our consumerist society a strange, sculptural dignity.” These utility poles, a series he began as an artist-in-residence at Harvard and continued in the midwest, represent his first American series.

Frank Breuer: Poles
0-9776779-2-3 / 978-0-9776779-2-4
Hardcover, 8.5 x 11.25 in. / 68 pgs
25 color.
U.S. \$25.00 CDN \$30.00
March/Photography

Previously Announced



Catherine Opie: Chicago (American Cities) Foreword by Robert Fitzpatrick. Text by Elizabeth Smith.

This group of 18 darkly radiant images of Chicago is the latest in the Los Angeles-based artist Catherine Opie’s photographic series, *American Cities*, ongoing since 1997. Seeking to uncover aspects of each city’s psychic and physical identity and sense of community, Opie’s series has taken on Minneapolis, St. Louis, Los Angeles, New York and now Chicago—the American “City of Architecture.” This newest body of work consists of a group of 14 nocturnal black-and-white photographs of Chicago’s architectural landscape alongside a set of four deep, four-color “portrait” views of Lake Michigan at different seasons of the year. At only \$12, the book itself is small enough to serve as the perfect sophisticated souvenir, and yet monumental in every way.

**Catherine Opie:
Chicago (American Cities)**
0-933856-86-5 / 978-0-933856-86-8
Hardcover, 7 x 5 in. / 48 pgs / 7 color
19 duotone.
U.S. \$12.00 CDN \$14.00
Available/Photography



Clare Rojas:
Hope Springs Eternal
 Foreword by Michael Rush.
 Edited by Raphaela Platow. Text by
 Raphaela Platow, Suzanne Snider.

Women of all ages and colors in simple, patterned dresses fill Rojas's works, full of confidence and big smiles. And men with soft, slumped bodies are often depicted naked in simple, flowing lines. The compassion and humor in these reversals, along with the exuberance of Rojas's creative power in a barrage of media—among them vibrant gouache-on-panel painting, installation, film, print-making, quilting and banjo—have brought her increasing attention. *The New York Times's* Roberta Smith wrote in a 2004 review that Rojas's work "brims with promise." *Hope Springs Eternal*, the artist's first book, is not just an in-depth selection of images but an object in itself, its soft cover embossed with a quilted motif. Rojas studied at the Rhode Island School of Design and the Art Institute of Chicago, she is represented by Deitch Projects in New York and her work has appeared in the traveling show, *Beautiful Losers*, among others.

Clare Rojas: Hope Springs Eternal
 0-9761593-5-X / 978-0-9761593-5-3
 Pbk, 7 x 10 in. / 128 pgs / 120 color.
 U.S. \$25.00 CDN \$30.00
 March/Art

Exhibition Schedule

Waltham: The Rose Art Museum,
 10/21/06–04/01/07



Matt Greene: Surrender!
 Text by Benjamin Weissman,
 Trinie Dalton.

The Los Angeles-based artist Matt Greene is becoming known for his ethereal landscapes of fleshy fungi and bushy bombshells, paintings that explore his favorite shelves in the library: vintage pornography, fairy tales, horticulture, horror films, nineteenth-century Symbolist art, and, of course, the history of Modernism. Greene's canvases unite those disparate and sometimes deliberately kitschy interests—and the weighty themes of gender, sexuality and epistemology that accompany them—in his distinctly serious and polished practice, creating a compelling tension between the two aesthetics. In this case, that tension is a bit higher than usual, as the artist shifts his attention from vintage to contemporary pornography. This new suite of paintings, the heart of his recent first solo show at Deitch Projects, is inspired by video erotica and uses its screen images to address highbrow concerns such as surface, color and space.

Matt Greene: Surrender!
 0-9753243-9-X / 978-0-9753243-9-4
 Clothbound, 12 x 9.25 in. / 56 pgs
 14 color.
 U.S. \$20.00 CDN \$24.00
 March/Art

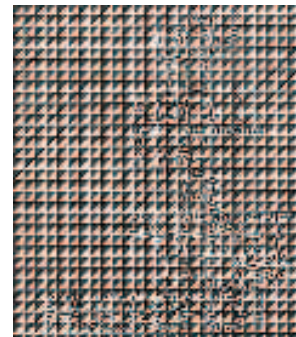
Previously Announced



After the Reality
 Text by Kentaro Ichihara.

This slim but explosive glossy-magazine-sized paperback, designed by the talented Japanese art collective, Enlightenment, and edited by the Tokyo-based curator and gallerist, Hiromi Yoshii, collects new work by a small and tightly interrelated group of Japan's most exciting new artists, all of whom are involved in portraying what could be described as a 'postreality world.' Brought together by Yoshii for the exhibition, *After the Reality*, at New York's Deitch Projects this past summer, the works present a blend of fantasy and reality, fears and emotions, all set amidst an optimistic embrace of life and a foreboding of death. Featuring works on canvas by Yoshitaka Azuma, C-prints by Enlightenment, watercolors by Koichi Enomoto, video collages and drawings by Taro Izumi, drawings and installation work by Soichiro Matsubara and more drawings and video clips from Aya Ohki, it's a skinny, sexy glimpse into what's happening in Japanese contemporary art right now.

After the Reality
 0-9753243-8-1 / 978-0-9753243-8-7
 Paperback, 9.5 x 11.75 in. / 52 pgs
 52 color.
 U.S. \$20.00 CDN \$24.00
 Available/Art



Tauba Auerbach:
How To Spell the Alphabet
 Text by Tauba Auerbach.

How arbitrary are the marks, analog and digital, used to express language, and where do they begin to muck it all up? This first book from Tauba Auerbach, *Yes and Not Yes* features over 20 new paintings and drawings that spring from those questions. They offer an excellent if roundabout answer: while letters are largely arbitrary, they are rich with abstract beauty and conceptual depth. In razor-sharp execution—which reveals her training as a sign painter—Auerbach's works on panel and paper update the abstract conceptual tradition, while retaining its intellectual rigor. *Uppercase Insides* and *Numeral Insides* recall Russian Suprematism, and, upon further contemplation, turn out to be just what their titles call them. Works based on signal flags and the Ugaritic Alphabet—an extinct language from Syria, 1300 B.C.—confirm that puzzlement is part of the desired effect here. Where direct exchange between sign and meaning is impossible, the beauty of the symbol comes to the fore.

Tauba Auerbach:
How To Spell the Alphabet
 0-9778686-0-5 / 978-0-9778686-0-5
 Hardcover, 8.5 x 9.75 in. / 112 pgs
 50 color.
 U.S. \$30.00 CDN \$36.00
 March/Art

Chris Johanson: Please Listen I Have Something to Tell You About What Is

Text by Aaron Rose.

For more than a decade, Chris Johanson has been transforming day-to-day subject matter into simple stories in paintings that make bright, flat reference to illustration or folk art: *The New York Times* called their look "a down-on-its-luck, cheerfully abject cartoon style . . . reminiscent of artists like William Wegman, Raymond Pettibon and Sue Williams." The same primary palette and angular compositions make Johanson's abstract works, which often take the form of geometric patterns or starbursts, into gleeful but sophisticated takes on Modernism. This, the artist's first major monograph, is also only the second title from Alleged Press, created by Aaron Rose of the influential Alleged gallery (1992-2002) and organizer of the groundbreaking traveling exhibition and accompanying catalogue, *Beautiful Losers*, in which Johanson featured prominently alongside artists such as Barry McGee, Margaret Kilgallen, Phil Frost, Spike Jonze and Harmony Korine. *Please listen I have something to tell you about what is* assembles Johanson's complete works to date, as well as several new pieces that have appeared nowhere else. Each spins a world from small, diffuse details: these are scenes where nude dancers, distracted pedestrians, forests, abstract rainbows and "good vibes" exist next to one another, on a sinister, comic edge that, even in its apparent brightness, can reflect the darkest places of human experience.

The self-taught San Francisco-based artist **Chris Johanson** was born in 1968. His work has appeared at the San Francisco Museum of Modern Art and in the 2002 Whitney Biennial in New York, and he has had solo shows at SITE Santa Fe, the UCLA Hammer Museum, the Jack Hanley Gallery in San Francisco and Deitch Projects in New York. His work has been covered in the *New York* and *Los Angeles Times*, *Vice*, *Black Book*, *Tokion*, *Paper*, *Interview* and the *New Yorker*.

Chris Johanson: Please Listen I Have Something to Tell You About What Is

88-89431-45-8 / 978-88-89431-45-0

Hardcover, 9.5 x 12.5 in. / 192 pgs / 100 color / 80 duotone.

U.S. \$50.00 CDN \$60.00

March/Art



ALSO AVAILABLE:

Beautiful Losers

Pbk, U.S. \$39.95 CDN \$48.00

1933045302 / 9781933045306

D.A.P./Iconoclast

Charta/Deitch Projects



Brad Kahlhamer

Text by Din Sobal.

Brad Kahlhamer fuses exuberant Expressionist painting with the visionary tradition of Native American art, resulting in what the critic Michael Cohen describes as "a new narrative of how the West was won that allows the original inhabitants to live to tell the tale." Kahlhamer draws in part from visual sources in the country western and Native American rock-music scenes, and his landscapes swirl with an atavistic energy; they seem to have a sound that accompanies their visual rhythm. Their unruly cast of characters, dead and alive, from the artist's life and from his imagination, are visited by the great American bald eagle, who sweeps through the frame as the artist's surrogate. Kahlhamer's immersion into his personal American landscape finds him mixing representations of the real into what he calls a visionary "third place," counted out from the "first place" of his Native American heritage, and the "second place" of his more conventional American upbringing with his adoptive parents. This, his own personal third America, gleefully mingles the real and the imaginary. This volume is the first complete survey of Kahlhamer's work to date, covering more than 10 years of material.

Brad Kahlhamer

88-8158-629-0 / 978-88-8158-629-5

Paperback, 9.5 x 11 in. / 240 pgs / 150 color.

U.S. \$59.95 CDN \$72.00

March/Art



**John Baldessari: Films
Transferred to Video 1972-1977**
Edited by Nicolas Trembley.

Title (1972), *4 Short Films* (1971), and *6 Colorful Inside Jobs* (1977), three seminal but rarely seen films by the groundbreaking west coast Conceptualist John Baldessari, are assembled here for the first time on DVD. The films are built around the same principles as the artist's photographic work, and Baldessari's obsession with the non-link, with fragmentation and gaps, is all the more striking in moving pictures. His images do not arrive in a narrative progression, but appear as a succession of near-still, suspended moments, autonomous but integrated, for which it is up to the spectator to build a structure. *Title* is one of Baldessari's most radical projects, a juxtaposition of minimal images without hierarchy or direction, whose subject is a conventional film, broken into its component parts. *Six Colorful Inside Jobs* shows a room being painted in six different colors, and *4 Short Films* is the product of a similar ironic twist, a free and absurd association between time, matter and objects. An essential document.

John Baldessari:
Films Transferred to Video 1972-1977
3-905770-09-1 / 978-3-905770-09-4
DVD video, 5,5 x 7,5 in.
U.S. \$45.00 CDN \$54.00
March/Art



David Lamelas:
Films 1969-1972/2004
Edited by Nicolas Trembley.

This DVD brings together, for the first time, nine films produced between 1969 and 1972 by David Lamelas, a pioneer in Conceptual cinema and art. The Buenos Aires-born and Los Angeles-based artist introduced the notion of real-time information in the gallery with the 1968 Venice Biennale installation, *Office of Information About the Vietnam War*. His films include *A Study of Relationships Between Inner and Outer Space* (1969), which explores the organization of cinematic production within the exhibition space, expanding out to take in views of the city and then current events: in another kind of space, men had recently landed on the moon. Altogether, this collection clarifies the value of Lamelas' work—which has recently appeared at the UCLA Hammer Museum in Los Angeles and the Walker Art Center in Minneapolis—as an incisive analysis of the information age and a forbear of contemporary video and multimedia work. Includes notes on every film and an interview with the artist.

David Lamelas: Films 1969-1972/2004
3-905701-95-2 / 978-3-905701-95-1
DVD video, 5,5 x 7,5 in.
U.S. \$45.00 CDN \$54.00
March/Film & Video



**Rodney Graham: The Rodney
Graham Songbook**
Edited by Christoph Keller,
Kathy Slade.

Rodney Graham is internationally acclaimed for his literary and conceptual artworks, cinematic installations, costume dramas and as a singer-songwriter. Over the years, he has blurred the line between visual art and music with works such as *How I Became a Ramblin' Man*, *Zabriskie Point* and *The Phonokinetoscope*. In *This Is the Only Living I've Got, Don't Take It Away From Me* he compiles 37 songs from his CDs and records and transcribes them into sheet music with notations for piano, guitar tablature and lyrics. The form is that of a popular songbook, featuring images of the artist, his band and new artwork. The material includes "The Bed Bug," "Love Buzz, And Other Short Songs in the Popular Idiom," "Getting it Together in the Country," "Rock is Hard," and "Never Tell a Pal A Hard Luck Story." With a CD of rare covers and two brand new tracks.

**Rodney Graham: The Rodney
Graham Songbook**
3-905770-02-4 / 978-3-905770-02-5
Hardcover, 9,5 x 11,75 in. / 172 pgs
40 color / 15 b&w / with CD.
U.S. \$39.00 CDN \$47.00
March/Artists' Books



**Yang Fudong: No Snow
on the Broken Bridge**
Film and Video Installations
Edited by Ziba de Weck.
Text by Hans-Ulrich Obrist.

Though he trained as a painter at the China Academy of Fine Arts, Yang Fudong, one of the most interesting and influential young artists emerging from China today, has always preferred film. His videos and photographs combine and accumulate perspectives, investigating identity through ancient mythology, personal memory and lived experience. His subjects, often in their late 20s and early 30s, seem confused and appear to be hovering between the past and present, or perhaps China's past and present. That split gives them an expectant quality, as if something is going to happen that never quite does. Yang Fudong seeks, through vignettes, a poetics of place and people as an alternative to the politics of power. *No Snow on the Broken Bridge* includes in-depth coverage of the recent title piece and an overview of his oeuvre to date. Texts by Ziba de Weck and Hans-Ulrich Obrist.

Yang Fudong:
No Snow on the Broken Bridge
3-905701-85-5 / 978-3-905701-85-2
Paperback, 7,5 x 10 in. / 180 pgs
70 color / 20 b&w.
U.S. \$35.00 CDN \$42.00
March/Art



T.J. Wilcox: Films

Text by Hilton Als, Johanna Burton.

This comprehensive monograph illuminates Wilcox's work in collaged movie and television footage and handmade animation—mythical romantic mini-narratives—with essays from Johanna Burton and *New Yorker* critic Hilton Als. Wilcox shoots in Super 8, both original footage and preexisting film from a video monitor, transfers his work to video for editing, and then to 16 millimeter for presentation. When it is shown, the sound of the projector dominates the gallery space, while the silence of the film itself indexes the impossibility of hearing the silent voices. There is no illusion of transparency, of believing one might share any kind of simple present with the characters on the screen. Instead, the transfers between formats give the collected imagery a sort of patina, suggesting not only temporal distance—the weight of history—but also a shift in the equilibrium of the senses. As seen at The Museum of Modern Art and the 2004 Whitney Biennial in New York.

T.J. Wilcox: Films

3-905701-96-0 / 978-3-905701-96-8
Paperback, 9.5 x 11 in. / 160 pgs
130 color.
U.S. \$45.00 CDN \$54.00
March/Art

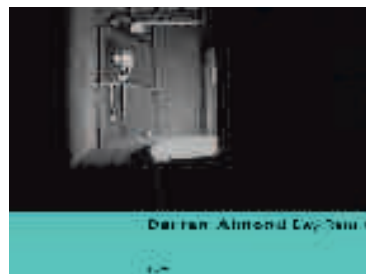


Candice Breitz: Multiple Exposure

Text by Octavio Zaya, Jessica Morgan.

Over the last decade, Candice Breitz has been remixing and editing the entertainment industry's visual language, making photographic montages and video installations that interrogate footage borrowed from mainstream cinema, television and music video. She isolates and aggressively redirects her raw material away from its characteristically narrative and anesthetic functions; by removing it from the grammar and syntax of the originals, she creates work at once puzzling and familiar. In one sense, these media-scapes expose the machinery of the mainstream media industry and tease out its values. In another, they reflect on the very real effects that pop culture is able to generate and sustain; projections and identifications more complex than they may seem at first. This broad selection, including the *Soliloquy Trilogy*, *Becoming* and *Mother + Father* demonstrates why Breitz has become a central figure in the artistic territory between culture and consumerism, experience and language.

Candice Breitz: Multiple Exposure
88-8158-622-3 / 978-88-8158-622-6
Hardcover, 11 x 11 in. / 252 pgs
67 color / 47 doutone.
U.S. \$75.00 CDN \$90.00
March/Art



Darren Almond: Day Return

One of the most significant British artists of the past decade and the youngest of the YBA *Sensation* artists, Darren Almond has worked with film, photography, live satellite broadcast, sculpture and drawing to establish a richly complex, emotive and flexible practice that centers on time and history, often focusing on the dark traces of industrialization. Raised in the coal-mining heartland and transport hub of northwest England, Almond became a keen trainspotter as a youth and has since made numerous works involving railways. His most ambitious project to date, *Day Return*, centers on a trilogy of films devoted to remarkable railroads. The first, *Schwebebahn* (1995) was shot in Germany, upside-down, on the first monorail, while *Geisterbahn* (1997) was filmed in Vienna on an old-fashioned ghost train. The last was shot in 2006 on the highest railway in the world, between Beijing and Tibet. Substantial selections of images from all three films are included here.

Darren Almond: Day Return
3-86521-383-9 / 978-3-86521-383-9
Hardcover, 13.5 x 11 in. / 160 pgs
illustrated throughout.
U.S. \$65.00 CDN \$78.00
April/Photography

Previously Announced

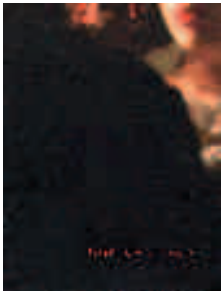


Isaac Julien: True North Fantôme Afrique

Foreword by Vert Görner.
Text by Christina Albu, Eveline Bernasconi, Lisa Bloom, Mark Nash.

This book documents the two most recent works by the critically acclaimed British artist and filmmaker, Isaac Julien, both of which continue his investigation of issues of race and global politics. *True North*, shot in the spectacular landscapes of Iceland and Northern Sweden, is conceived around the expedition writings of the African-American explorer Matthew Henson, one of the key members of Robert E. Peary's 1909 Arctic expedition, and arguably the first person to reach the North Pole. *True North's* diametric counterpart, *Fantôme Afrique*, weaves cinematic and architectural references through the rich imagery of urban Ouagadougou, Africa's cinematic center, and the arid spaces of rural Burkina Faso. The film is punctuated by archival footage from early colonial expeditions and landmark moments in African history.

Isaac Julien:
True North Fantôme Afrique
3-7757-1867-2 / 978-3-7757-1867-7
Hdcvr, 12 x 12 in. / 100 pgs / 53 color.
U.S. \$50.00 CDN \$60.00
Available/Art



Eve Sussman & Rufus Corporation: 89 Seconds at Alcázar

Edited by Karen Young.

Text by Eve Sussman. Photography by Bobby Neel Adams, Benedikt Partenheimer. Contributions by Claudia de Serpa Soares.

A tightly choreographed high-definition video inspired by Velasquez's seventeenth century masterpiece, *Las Meninas*. Includes video stills, photo documentation, notes and an essay by Sussman.

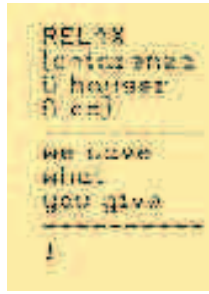
Eve Sussman & Rufus Corporation:
89 Seconds at Alcázar

0-9785933-0-8 / 978-0-9785933-0-8

Paperback, 8.5 x 10.5 in. / 138 pgs / 107 color.

U.S. \$45.00 CDN \$54.00

February/Art



Chiarenza & Hauser & Co.: Relax We Save What You Give

Text by Irene Müller, Ilka Ruby, Andreas Ruby, Emanuel Tschumi, Susann Wintsch.

The art team RELAX is Marie-Antoinette Chiarenza and Daniel Hauser, and the "Co." includes their shifting partners. This 21-year oeuvre asks inconvenient questions about societal, political, theoretical and social connections and mores via photography, installation, drawing, video and performance.

A two-hour DVD, four essays, and 500 illustrations illuminate 150 works.

Chiarenza & Hauser & Co.: Relax

3-938821-56-6 / 978-3-938821-56-5

Hardcover, 11.75 x 8 in. / 408 pgs / 1100 color

Two volumes / with DVD.

U.S. \$65.00 CDN \$78.00 SDNR 40%

March/Art



Clemens von Wedemeyer: Films

Edited by Kathrin Rhomberg.

Contributions by Beatrice von Bismark, Ekaterina Degot, Alexander Koch.

How to put a young German film and video artist's work on paper? In this case, in rich color production stills that look like Crewdson verité. A poster that unfolds to eight times the size of the slipcase helps convey scale.

Clemens von Wedemeyer: Films

3-86560-104-9 / 978-3-86560-104-9

Slipcased, 8.25 x 10 in. / 127 pgs / 42 color / 22 b&w.

U.S. \$43.00 CDN \$52.00

March/Art

Louisiana Museum of Modern Art



Sip My Ocean Video from the Louisiana Collection

Foreword by Poul Erik Tøjner.

Edited by Michael Holm, Anders Kold.

Denmark's esteemed Louisiana Museum of Modern Art includes work by Nam June Paik, Paul McCarthy, Sam Taylor-Wood, Bill Viola, Aernout Mik, Candice Breitz, Doug Aitken and Pipilotti Rist, after whose seminal work this book was aptly named.

Sip My Ocean

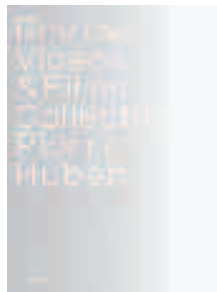
87-91607-28-0 / 978-87-91607-28-8

Hardcover, 11 x 8.5 in. / 128 pgs / 120 color.

U.S. \$40.00 CDN \$48.00

July/Art

JRP Ringier/Le Magasin-CNAC



Review

Videos & Films Collection Pierre Huber

Edited by Yves Aupetitallot.

The visionary Geneva gallerist Pierre Huber, whose broader collection was recently the subject of *Private View 1980-2000* here offers a more closely defined—and more recent—cache, his video art. With works by Nam June Paik, Annika Larson, Shirin Neshat, Kader Attia and Yoshua Okon.

Review

2-940271-79-8 / 978-2-940271-79-5

Hardcover, 10 x 13 in. / 96 pgs / 96 color.

U.S. \$35.00 CDN \$42.00

March/Film & Video

Charta



Collateral

When Art Looks At Cinema

Edited by Adelina von Fürstenberg.

Text by Anna Daneri, Andrea Lissoni.

This evaluation of recent artistic practice connected to the moving image uses 15 emblematic international artists—and Steve McQueen—to understand where this kind of work stands and what's next.

Collateral

88-8158-621-5 / 978-88-8158-621-9

Paperback, 6 x 8.25 in. / 128 pgs / 80 color.

U.S. \$34.95 CDN \$42.00

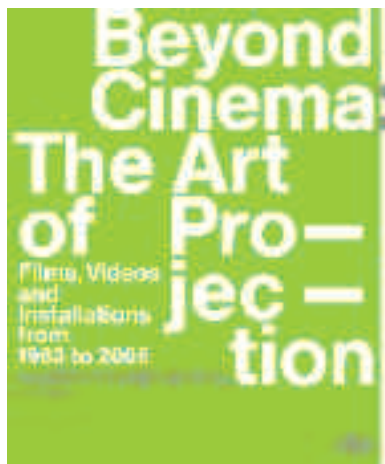
June/Art



Prime Mover: Five Exhibitions from the Pamela and Richard Kramlich Collection
By Christopher Eamon. Foreword by Nicholas Serota, Glenn Lowry, Neal Benezra.

An excellent private screening in clothbound book form: since the late 1980s, Pamela and Richard Kramlich have been buying widely in the field of time-based, or moving-image art, amassing contemporary and historical works by Marina Abramovic, Bruce Nauman, Matthew Barney, James Coleman and Eija-Liisa Ahtila. Their groundbreaking collection has evolved during an unprecedented surge in the use of film and video by artists, and *Prime Mover* is thus not only a record of their bold and influential choices, but a guide to the time-based art of the last half century. With in-depth entries on each work of art, over 300 installation shots, stills and frame enlargements, an index by artwork and artist, and a complete bibliography on the collection, this volume expands our understanding of both the art of the past and today's engagements with film and video.

Prime Mover: Five Exhibitions from the Pamela and Richard Kramlich Collection
3-86521-397-9 / 978-3-86521-397-6
Clothbound, 9 x 11 in. / 244 pgs
illustrated throughout.
U.S. \$65.00 CDN \$78.00
August/Art



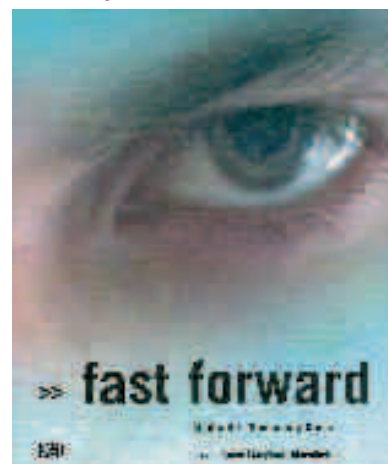
Beyond Cinema: The Art of Projection
Films, Videos and Installations
from 1965 to 2005

Edited by Anette Hüscher, Joachim Jäger,
Gabriele Knapstein.
Text by Christopher Eamon, Anette Hüscher,
Gabriele Knapstein, Joachim Jäger.

Wherever we go, we are surrounded by moving images. In art as in daily life, they have long since developed a life "beyond the cinema," scuttling the conventions of dark auditoriums for images projected onto walls, staged in specially-designed environments, and aggregated in multiples. *Beyond Cinema* centers around approximately 25 important film and video works, primarily the major installations of the 1990s, including the ravishing projections of Pipilotti Rist, the existentialist image of the body put forward by Bruce Nauman, the psychologically charged filmic spaces of Eija-Liisa Ahtila and the highly conceptual installations of Rodney Graham. Each elaborates on notions of the projected image that were developed in the 1960s, and groundbreaking works from Marcel Broodthaers, Dan Graham and Valie Export are presented to contextualize investigations of identity and body image, film cooperatives, representations of time and other topics.

Beyond Cinema: The Art of Projection
3-7757-1874-5 / 978-3-7757-1874-5
Hardcover, 9.5 x 12 in. / 152 pgs / 68 color / 37 b&w.
U.S. \$40.00 CDN \$48.00 SDNR 40%
February/Film & Video

Previously Announced

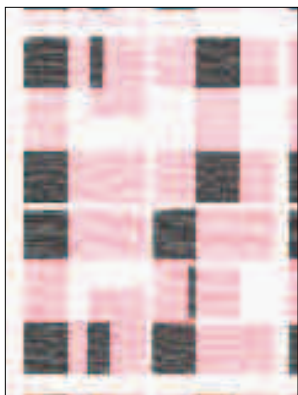


Fast Forward: Media Art

Edited by Stephan Urbaschek.
Text by Fernanda Arruda, Andrea Buddensieg,
Michael Clifton, Anne Erfle, Barbara Filser,
Peggy Gale, Ulrike Havemann, Sabine
Himmelsbach, Michael Hirsch, Anke Hoffmann,
Petra Kaiser, Katrin Kaschadt, Jorg Leupold,
Petra Meyer, Mark Nash, Margit Rosen, et al.

This comprehensive catalogue of the media art of the world-renowned Goetz Collection in Munich is back in print. Offering not only a survey of much of the most important film and video work to have been made over the last 15 years, but also a vision of how our habit of seeing and experiencing the world—in perpetual fast forward mode—has come out of our own cultural acceleration. The works brought together in this 532-page volume are at once an expression of and a reaction to the hyper-speed of our times. They span from the slow-motion images in David Claerbout's still life-like landscape portrait, *Ruurlo, Bocurloscheweg 1910*, to the rhythmic-dynamic disco tempo of Wolfgang Tillmans's *Lights (Body)*. This superb collection includes videos, video installations and films by Matthew Barney, Olaf Breuning, Tracey Emin, Fischli & Weiss, Rodney Graham, Mona Hatoum, Pierre Huyghe, Isaac Julien, Mike Kelley, Sharon Lockhart, Sarah Morris, Raymond Pettibon, Pipilotti Rist, Anri Sala, Ann-Sofi Sidén, Diana Thater and others.

Fast Forward: Media Art
3-7757-1865-6 / 978-3-7757-1865-3
Hardcover, 9.75 x 11.5 in. / 532 pgs / 1932 color.
U.S. \$100.00 CDN \$120.00
Available/Art



China International Gallery Exposition 2006

Edited by Wang Yihan.

At almost 450 pages, this big, bright cloth-covered paperback provides a complete index of the 108 galleries that came together for the China International Gallery Exposition in April of 2006—as well as a complete overview of what's happening in Asian, and particularly Chinese, art today. A major event in international art diplomacy, the 2006 Expo brought leading Asian galleries from Beijing, Shanghai, Seoul, Tokyo, and Hong Kong together with kindred spirits from cities as far-flung as Vienna and Toronto. Works by established artists stood side by side with new pieces from some of China's newest names, as well as other emerging artists from around the world. From Andy Warhol to Hong Hao to Nobuyoshi Araki, this catalogue provides not only a visually exciting survey of the latest in contemporary Chinese painting, video, sculpture and installation, but also an interesting overview of the current international art market.

China International Gallery Exposition 2006
988-99015-6-0 / 978-988-99015-6-1
Pbk, 8.5 x 11 in. / 429 pgs / 420 color.
U.S. \$46.00 CDN \$55.00
May/Art/Asian Art



Yue Minjun: Works 2004-2006 Reproduction Icons

Introduction by Yue Minjun.

Text by Karen Smith, Feng Boi.

The aggressively smiling faces of the noted Chinese Cynical Realist, Yue Minjun, are instantly recognizable to anyone even remotely interested in the burgeoning contemporary Chinese art scene—his work has set astronomical records at Sotheby's and Christies since it was first introduced, and has been reported upon in magazines ranging from *Variety* to the *Economist*. One of China's leading artists, the 44-year-old Beijing-based painter's works are instantly recognizable by the artist's trademark laughing figures—actually the artist himself in various guises. The idiotic laughing figures always have more teeth than one could possibly want, like empty fashion models advertising the latest whitening toothpaste. In this way, Yue transforms himself into an icon for the spiritual emptiness of the contemporary world: While Yue's trademark smile appears superficial, mindless and even ridiculous, it is also deeply revealing and compelling, combining basic elements of propaganda posters from the Cultural Revolution with those of modern advertising.

Yue Minjun: Works 2004-2006
0-9785764-0-3 / 978-0-9785764-0-0
Hdcvr, 8.5 x 11.75 in. / 128 pgs / 86 color.
U.S. \$40.00 CDN \$48.00
April/Art/Asian Art



Fancy Dreams: A Playground for Young Extravagant Chinese Artists

Text by Eleonora Battison, Zhu Tong.

Towering skyscrapers, manned space flights, the Olympics. . . From some angles, the new China is a country of dreams fulfilled, of glory and pride. But with new pleasures come new desires, new utopias to imagine just around the bend. These *Fancy Dreams* from 10 young artists, including Chen Ke, Feng Shu, Han Yajuan, Jiang Zhi, Liu Wei and Wang Qiang among others, ask, "What next?" The collective work, which recently showed in Beijing, merges into a multicolored playground: installations, videos, photographs and traditional forms entwine so that the barriers and the borders among them melt away. The spectator finds himself at a fun fair or an amusement park, where art becomes a relief from its own political questions, an aesthetic pleasure as much as an intriguing set of ideas.

Fancy Dreams: A Playground for Young Extravagant Chinese Artists
88-89431-67-9 / 978-88-89431-67-2
Hdcvr, 9.5 x 12 in. / 182 pgs / 130 color.
U.S. \$55.00 CDN \$66.00
March/Art/Asian Art



Wang Yin

Edited by Xie Wenye, Wang Xiaoyu.

Interviews by Wang Yin, Guo Xiaoli, Min'an Wang, Jiaxin Wang.

The contemporary Chinese painter, Wang Yin, makes evocative original artworks that borrow from early Chinese oil painting, as well as the Western cannon. He looks back upon, mimics and copies classic paintings, then inscribes his own marks, thereby stamping his own imprint on key representative, art historical, material or conceptual works. "My recent works, as always, are lacking in visual unity. They might seem original, but they exist, for the most part, outside of time—in particular without reference to the present. They give the impression of being worn out, coarse and messy, but they are neither assemblages of bric-a-brac, nor arbitrary haphazard compositions... What has always appealed to me in painting is simply the possibility of capturing a perception of painting when I am working, perception shaped by my life and my conception of painting."

Wang Yin
988-99264-0-7 / 978-988-99264-0-3
Pbk, 9 x 10.75 in. / 161 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
May/Art/Asian Art



The Road Map of Painting
Edited by Shu Yang.

This well-designed paperback features work by three of China's most sought-after contemporary painters: Li Dafang, who paints disturbing scenes of decay; Shi Xinning, who imagines a nuclear plume over Robert Smithson's *Spiral Jetty* and Chairman Mao shaking hands with Elvis Presley; and Zhang Xiaotao, who imbues used condoms, dead rats and rotting strawberries with an upbeat Pop sensibility. The artists, all in their mid-thirties, share a semi-apocalyptic, ironic point of view that illuminates the most frightening aspects of globalization. According to essayist Shu Yang, the artists "have made their works into a mirror that reflects contemporary life, and the longer you stare into this mirror, the more you see of the world it reflects."

The Road Map of Painting
988-99264-8-2 / 978-988-99264-8-9
 Paperback, 11.25 x 8.5 in. / 159 pgs
 60 color.
 U.S. \$30.00 CDN \$36.00
 April/Art/Asian Art



Ai Weiwei:
Fragments Beijing 2006
Edited by Ai Weiwei, Chen Weiqing.

This book covers a recent sculptural installation by the Chinese artist, architect and radical intellectual, Ai Weiwei—who is currently being watched the world over for his work on China's 2008 Olympic Stadium, designed in collaboration with the Swiss Architects, Herzog & de Meuron. *Fragments* depicts a mysterious large-scale sculpture that hybridizes architectural elements from several Chinese temples. "Each architectural element in a temple has a precise order. The fragments in my installation are from three or four temples, so everything is wrongly connected and misfit. They serve no purpose to each other, and the whole structure serves no purpose at all. At the beginning, many of my carpenters quit, despite the fact that I paid them a high salary and never rushed them. They quit because they didn't know what their job was for—why the table needed to be cut a certain way, or why the patina should be kept and joints hidden.

Ai Weiwei: Fragments Beijing 2006
988-99015-3-6 / 978-988-99015-3-0
 Boxed, 9.5 x 13 in. / 83 pgs.
 U.S. \$25.00 CDN \$30.00
 April/Art/Asian Art



Cai Guo-Qiang: Head On
Introduction by Friedhelm Hütte.
Text by Dan Cameron,
Nicholas Mirzoeff, Zhu Qingsheng,
Ariane Grigoteit.

Cai Guo-Qiang, born in Fujian Province in 1957, may be the most widely known Chinese artist of his generation. He is now based in New York, where his work has been presented at The Metropolitan Museum of Art, among other venues. He recently curated the Chinese Pavilion at the 51st Venice Biennale. And he conceived the works that appear in this book-within-a-book (a book inlaid inside a larger book, designed by Stefan Sagmeister) for the Deutsche Guggenheim. This project reflects both his own heritage and Berlin's, combining symbols of the Middle Kingdom with Western elements—notably gunpowder and fireworks with a stage set of a German house, which Cai blew sky high, videotaping the proceedings. Elsewhere a pack of 99 life-sized wolves barrels towards a glass wall: both bloodlust and transparency still seem topical half a century after World War II. Also includes a selection of earlier works.

Cai Guo-Qiang: Head On
3-7757-1862-1 / 978-3-7757-1862-2
 Hardcover, 11 x 14 in. / 160 pgs
 120 color.
 U.S. \$80.00 CDN \$96.00
 March/Art/Asian Art

Previously Announced



Cai Guo-Qiang:
Transparent Monument
Text by Gary Tinterow,
David A. Ross.

In the Spring of 2006, Cai Guo-Qiang, the Chinese-born, New York-based artist known for his ambitious explosion works and large, theatrical sculptures and installations—his most notorious work, commissioned by The Museum of Modern Art soon after 9/11, was a barrage of exploding fireworks that hovered over the city, showing that 'something used for destruction and terror can also be constructive, beautiful, and healing'—was invited by The Metropolitan Museum of Art to create a site-specific exhibition in the museum's roof garden. Those four works are featured in-depth here, including a tall glass sculpture surrounded by replicas of dead birds; a stone relief depicting post-9/11 vignettes; a pair of life-sized cast-resin crocodiles pierced with thousands of sharp objects confiscated at airport-security checkpoints; and "Clear Sky Black Cloud," an ephemeral work consisting of an actual black cloud that would hover over the roof garden and then burst into the sky at regular intervals, bleeding afterwards into nothingness.

Cai Guo-Qiang:
Transparent Monument
88-8158-617-7 / 978-88-8158-617-2
 Paperback, 9.5 x 11 in. / 96 pgs
 115 color.
 U.S. \$34.95 CDN \$42.00
 Available/Art/Asian Art



Giovanni Anselmo: Where The Stars Are Coming

Edited by Maraniello Gianfranco, Andrea Viliani. Text by Maraniello Gianfranco, Tacita Dean, Rosalind Krauss, Suzanne van de Ven.

Interview by Andrea Viliani.

One of the key members of the 1960s Arte Povera movement, Giovanni Anselmo remains one of the most respected and poetic artists working today. Since 1965, when he was suddenly struck by his relative size within the vast energy and structure of the universe, he has devoted himself to an ongoing investigation the very most finite and infinite concepts and forms, focusing on elemental laws and the forces of nature such as gravity, tension, magnetism and energy. Anselmo's conceptually taut yet lyrical work, which defies limitations and encompasses installation, painting, sculpture and architecture, brings together a wide range of organic and inorganic materials that manage to address the most universal, poignant and perplexing questions of the human condition and the natural world. This substantial new study includes essays by Rosalind Krauss and Tacita Dean among others. Anselmo is represented in New York by Marian Goodman Gallery.

Giovanni Anselmo:
Where The Stars Are Coming
88-7757-210-8 / 978-88-7757-210-3
Paperback, 8.25 x 11 in. / 256 pgs
82 color / 80 b&w.
U.S. \$65.00 CDN \$78.00
May/Art



Joseph Beuys: In the Mu Mok Collection

Text by Wolfgang Dreschler, Doris Leutgeber.

This sampler explores three Joseph Beuys works in three media: the collection of drawings, *Kölner Mappe* or *Cologne Portfolio*; the sculptural object "Tür," or "Door;" and an environment, "Basisraum Nasse Wäsche," literally "Basic Room Wet Laundry." The *Cologne Portfolio* is an unusually broad, privately assembled group of 64 Beuys drawings made between 1945 and 1973, put together by a Cologne collector and later brought to Vienna's Museum of Modern Art. "Tür," 1954-56, is a burnt door to which Beuys applied a heron's skull and a rabbit pelt. The installation piece, "Basisraum Nasse Wäsche," was created in 1979 for two Viennese exhibitions, and has traveled to several venues over the years. Documentary Photographs of its various presentations show how each exhibition space has impacted this important Beuys environment.

Joseph Beuys:
In the Mu Mok Collection
3-938821-72-8 / 978-3-938821-72-5
Pbk, 7 x 9.5 in. / 184 pgs / 71 color.
U.S. \$30.00 CDN \$36.00
March/Art



Marino Marini: Miracolo Sculptures, Works on Paper, Photographs

Edited by Cristina Inês Steingraber, Sibylle Luig. Text by Rolf Johannsen, Andreas Kaernbach, Sibylle Luig, Peter-Klaus Schuster, Cristina Inês Steingraber.

This homage to one of the twentieth century's most serious sculptors—often grouped with Alberto Giacometti and Henry Bogs—concentrates on Marini's greatest theme: horse and rider. For over 30 years, Marini has returned continuously to the subject of a figure falling from a horse—the *miracolo* of the title—exploring it in classically balanced sculpture and prints. Many people will know this artist's work from his iconic piece in the renowned Sculpture Garden at The Museum of Modern Art, New York. *Miracolo* not only pursues the thematic and artistic development of the horse-and-rider motif, but also tracks its variations around the world—beginning with *Miracolo: L'idea di un'immagine*, which was reinstalled in 2005 in the Bundestag quarter of downtown Berlin. With a photo series by Stefan Erfurt.

Marino Marini: Miracolo
3-7757-1875-3 / 978-3-7757-1875-2
Hardcover, 9.75 x 12.75 in. / 160 pgs
75 color.
U.S. \$55.00 CDN \$66.00 SDNR 40%
February/Art



Marie Raymond & Yves Klein

Edited by Beate Reifenscheid. Text by Robert Fleck.

In this substantial volume, the works of the infamous mid-century French visionary artist, Yves Klein—famed for having been photographed jumping off a wall, "into the void," with his arms outstretched as he moved rapidly towards the pavement, as well as for having claimed and patented his very own shade of the color blue—are presented alongside paintings by the artist whose work influenced him most profoundly: his mother, the bold abstract painter Marie Raymond (1908-1972). Presented here for the first time together, the works of mother and son testify to the intensity of the pair's filial relationship, as well as to the depth of their artistic exchange. Also features a selection of paintings by Klein's father, the Abstract Figurative painter Fred Klein, as well as documentary photographs from the 1920s through the 70s.

Marie Raymond & Yves Klein
3-938025-83-2 / 978-3-938025-83-3
Hardcover, 9 x 11.25 in. / 240 pgs
188 color / 91 b&w.
U.S. \$55.00 CDN \$66.00
March/Art



Claus Bury:
High Tide-Low Tide

Edited by Ingeborg Flagge.
Text by Martin Burckhardt, Christa Lichtenstein, Gerhard Kolberg, Birgit Möckel, Manfred Sack.

Claus Bury began his career as a jeweler, and the architectural sculpture he's been making since 1979 retains the rounded shapes, balance and smooth finish of his first trade. *High Tide, Low Tide* tracks Bury's most recent accomplishments, and, for the first time, includes excerpts from his sketchbooks and journals. Pages detailing his recent travels in Yucatan, Mexico appear alongside black-and-white photographs of Mayan temples. Photographs of Bury's farm works, made of bales of hay, show the influence of the Mayans' iconic geometric purity. Other materials illuminate the artist's latest curved and boned structures, many wooden, by comparing them to ships. And the production of his largest work to date, the 2006 "Bitterfeld Arch," a multi-story steel bridge to nowhere, is documented from the ground up—eight months from start to ribbon-cutting—and contrasted with the "Greenhouse for Thoughts," a 2005 wooden installation shaped like a house frame, with a forest of studs where the walls would be. Though Bury was trained in Germany and is based there, he has taught at RISD, won an NEA grant, and seen his work shown at The Metropolitan Museum of Art, New York.

Claus Bury: High Tide-Low Tide
3-7757-1887-7 / 978-3-7757-1887-5
Hdcvr, 12 x 9.5 in. / 272 pgs
50 color / 150 duotone.
U.S. \$55.00 CDN \$66.00
May/Art



Erik Bulatov:
Freedom is Freedom

Foreword by Veit Görner.
Edited by Caroline Käding.

Text by Erik Bulatov, Caroline Käding, Victor Misiano, Anne Prenzler.

Calling to mind the work of Ed Ruscha, Gerhard Richter and Alexander Rodchenko, all mixed into one, the politically laced paintings and drawings of the Russian-born, Paris-based artist Erik Bulatov generally begin with finely rendered landscapes, skies, and urban settings, sometimes populated by crowds or passersby, and end with powerful, graphic texts or symbols painted over and partially obscuring the original image. Born in 1933 in Sverdlovsk, now Ekaterinburg, in the Ural Mountains, Bulatov is one of a small but influential group of Russian artists, including Ilya Kabakov, who found a way to make independent artistic statements outside of the tightly controlled State system during the Communist era. His paintings, which play with the conventions of Social Realism, manage to convey a deep criticality and a sense of optimism at once. This volume features paintings from the late 80s to the present, a selection of heretofore unpublished drawings, and an original essay by the artist.

Erik Bulatov: Freedom is Freedom
3-938025-70-0 / 978-3-938025-70-3
Hdcvr, 9.25 x 11 in. / 96 pgs / 68 color.
U.S. \$44.00 CDN \$53.00
March/Art



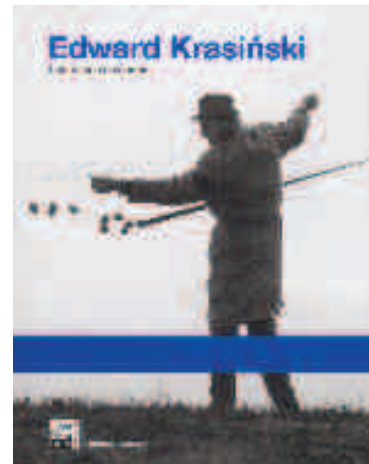
Jiri Kovanda: Actions & Installations 1975-2006

Edited by Vit Havranek.

Text by Hans-Ulrich Obrist, Pawel Polit, Georg Schöllhammer, Jiri Sevcik, Igor Zabel.

This first complete record of Prague artist Jiri Kovanda's actions, installations and interventions over the past 30 years replicates the European standard A4 pages (with photographs and typewritten texts attached) on which he documented his activities in the 1970s and 1980s. That first ephemeral work focused on the discoveries of new types of relationships, enacted with his friends and anonymous passersby in the streets. His installations from the 1980s were ironic responses to American Minimalism, set up in peripheral public spaces during the period of so-called "real socialism." *Actions and Installations 1975-2006* covers those evolving performances and interventions up through 2005 and situates Kovanda's work in the history of Conceptualism. Among its three interviews is a talk with the artist by Hans Ulrich Obrist. Kovanda has been invited to participate in Documenta 2007.

Jiri Kovanda: Actions & Installations
3-905701-74-X / 978-3-905701-74-6
Clothbound, 8.5 x 12 in. / 146 pgs
80 color.
U.S. \$29.00 CDN \$36.00
March/Art



Edward Krasinski:
Les Mises en Scène

Edited by Sabine Breitwieser.

Text by Sabine Breitwieser, Dietrich Karner, Pawel Polit, Adam Szymczyk.

Sculptor Edward Krasinski was a key member of Poland's neo-avant-garde of the 1960s and 70s. His work was rooted in Surrealism and Constructivism, but also deftly navigated between Minimalism and Conceptualism. This deeply satisfying and substantial monograph is published on the occasion of the first retrospective exhibition devoted to the artist's work since his death in 2004. It focuses on Krasinski's unique exhibition designs—grandiose settings for his works which completely transformed the original exhibition spaces—and features generous documentary portraits of Krasinski reproduced here for the first time. Special attention is paid to the legendary Foksal Gallery in Warsaw, which Krasinski helped to establish in 1966. Important exhibitions are investigated, including the artist's contribution to the 1970 Tokyo Biennial. Several long-lost and recently recovered works are featured here for the first time.

Edward Krasinski: Les Mises en Scène
3-86560-103-0 / 978-3-86560-103-2
Hdcvr, 7.75 x 10 in. / 350 pgs / 250 color.
U.S. \$63.00 CDN \$76.00
March/Art





A.R. Penck

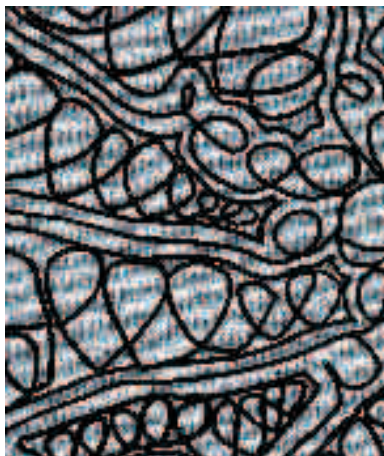
Text by Siegfried Gohr.

The important Neo-Expressionist painter, A.R. Penck, was born Ralf Winkler in Dresden, Germany, in 1939. As an adult, he was closely linked with other East-German exponents of the new figuration, including Jorg Immendorff and Georg Baselitz, all of whom were watched by the secret police and considered dissidents. In the late 1970s Penck's work was included in several shows in West Berlin, and he came to be seen as an important exponent of free speech in the East. Both the violence he witnessed in Dresden as a youth and the aggression and oppression of later twentieth-century politics have remained central themes in his work, which is known for its pictographic, Neo-Primitivist imagery of human figures and other totemic forms. This concise exhibition catalogue brings together works made from 1983 to 1989, so that key signature *Standart* figure paintings can be seen juxtaposed with some of the artist's less well known work. Essayist Siegfried Gohr writes, "Penck's dual gift, both intellectual and aesthetic, permits him to gaze fearlessly at phenomena from which others have long turned away, whether out of the inability to cope that leads to repression or out of the overconfidence that leads to hasty, noncommittal abstraction. Penck works against the illusions and delusions caused by the way things really are."

A.R. Penck

0-9749607-5-6 / 978-0-9749607-5-3

Paperback, 11.75 x 9 in. / 48 pgs / 13 color / 14 b&w.
U.S. \$35.00 CDN \$42.00
March/Art



Daniel Verbis:

Misojosentusojosderramandose

Text by Javier Hernando, Elena Vozmediano.

The work of Spanish painter Daniel Verbis challenges pictorial language the way his title challenges the written kind: it pushes the limits, and overruns ordinary frames.

Misojosentusojosderramándose, translated literally as "My Eyes Spilling Into Yours," encapsulates Verbis's desire to reach his audience, as well as his exuberance. In recent paintings incorporating circular designs that cover walls, ceilings and floors, as well as peephole features and engaging visual plays that call to mind Duchamp or Magritte, Verbis draws a response that is at once provocative and deeply inviting. This first major publication provides a panoramic and highly illustrative view of his remarkable career to date.

Daniel Verbis was born in León, Spain in 1968.

His work has been presented in solo exhibitions at numerous international venues including the Diana Lowenstein Gallery in Miami and Ace Gallery, New York.

Daniel Verbis: Misojosentusojosderramandose

84-7506-760-3 / 978-84-7506-760-5

Clothbound, 9.25 x 11.25 in. / 232 pgs / 140 color.

U.S. \$60.00 CDN \$72.00

March/Art



Marta Palau

Edited by Virginia Ruano.

Text by Ilda Rodríguez Prampolini,
Francisco Reyes Palma, Cuauhtémoc Medina,
Rita Eder, José Barrios, Renato Gonzales Mello.

Alongside colleagues like Francisco Toledo and Cecilia Vicuña, Mexican artist Marta Palau has broken ground in late-twentieth and early-twenty-first century multicultural work. This overview of her oeuvre from 1960 to the present tracks everything from textiles to installations, and analyzes her investigations of hot-button social, political, racial and cultural issues including women's bodies and migration. The book is an art object in itself, showcasing Palau's experimental and innovative techniques, materials and methodologies, all deployed in relation to their historical context. Palau studied painting and sculpture in Mexico City, printmaking in San Diego and fabric in Barcelona, Spain; beyond Mexico, she has shown her work in California, Atlanta, Washington, D.C. and at the Havana Biennial.

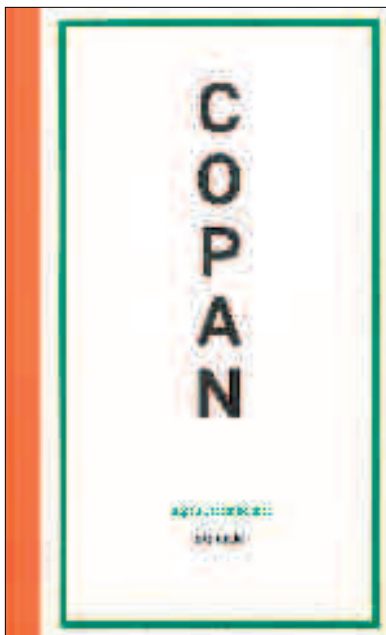
Marta Palau

968-9056-02-6 / 978-968-9056-02-7

Hardcover, 12.75 x 9.5 in. / 240 pgs / 120 color.

U.S. \$65.00 CDN \$78.00

March/Art



Jürgen Partenheimer: Copan São Paulo

In the spring of 2005, the respected German artist Jürgen Partenheimer spent almost a month in the huge Oskar Niemeyer-designed Copan building in São Paulo. He kept a diary, and in reflective, deeply honest and poetic language, used it to come to grips with the architecture, topography, climate and life of the city, disclosing not just his thoughts but many aspects of his artistic process. Entry one reads simply, "A pall of heavy sultry air, laden with petrol fumes, smothers the city." Entry 29, his last, finishes, "Time creeps by at breakneck speed, the desk waits patiently for the daily ritual, the prospect of endless repetition. I decide to quit. Clear up, leave the apartment, climb down from my raised hide on the 28th floor and leave town. Back to Europe. Two drawings lie on the floor next to the desk, begun in brave resistance to my planned departure."

Jürgen Partenheimer: Copan
3-937572-64-3 / 978-3-937572-64-2
Paperback, 5.5 x 9.25 in. / 128 pgs.
U.S. \$19.00 CDN \$23.00
March/Art



Jürgen Partenheimer: Roma-São Paulo Drawings

Edited and with foreword by Klaus Schrenk.
Text by Jürgen Partenheimer, Anne Bürger, Jan Thorn-Prikker, Laymert Garcia dos Santos.

Jürgen Partenheimer, born in Munich in 1947, is one of the most internationally renowned German artists of his generation. His Minimalist, abstract paintings, drawings and sculptural work reach out to a wide spectrum of worldly and theoretical associations and carry subtle emotional vibes. The cycle of drawings featured in this collection, produced in 2004 and 2005 during stays in Rome and São Paulo, are exceptionally strong, capturing in the form of a sketchbook diary the artist's graphic reactions to these new environments. Using decisive lines, brushstrokes and color planes, Partenheimer describes his state of mind as he adjusts to the rhythms of life in Italy and Brazil, particularly in his changing perception of time. According to the artist, "The drawing is a way of noting down thinking and feeling in pictures."

Jürgen Partenheimer was born in Munich, Germany in 1947. Since his participation in the Paris Biennale in 1980, Partenheimer's work has been shown at the Museum of Modern Art, New York and the Stedelijk Museum, Amsterdam among others.

Jürgen Partenheimer: Roma-São Paulo Drawings
3-937572-53-8 / 978-3-937572-53-6
Clothbound, 12 x 11 in. / 156 pgs / 92 color / 1 b&w.
U.S. \$60.00 CDN \$72.00
March/Art



Hans Haacke

Text by Hans Haacke, Benjamin Buchloh, Rosalyn Deutsche, Walter Grasskamp.

This beautifully produced retrospective catalogue features an assortment of works by the influential New York conceptualist, Hans Haacke, born in 1936 in Cologne, as well as a selection of the artist's writings. Haacke's early work focused on physical and biological systems and processes. Later works have fearlessly deconstructed sociopolitical structures and the politics of art. Regardless of subject, Haacke has always incited controversy. For example, his 1971 solo exhibition at the Solomon R. Guggenheim Museum, which was to include work that deconstructed the business and personal connections of the museum's trustees, was cancelled just before the opening. Haacke's 1990 painting, "Cowboy with Cigarette," turned Picasso's "Man with a Hat" (1912-13) into a cigarette advertisement—reacting to a Phillip Morris-sponsored Cubism exhibit at The Museum of Modern Art, New York. And a 2000 installation at the Reichstag in Berlin highlighted the recent increase in ethnic diversity in Germany.

Hans Haacke
3-937572-59-7 / 978-3-937572-59-8
Hardcover, 9 x 11.5 in. / 272 pgs / 180 color / 50 b&w.
U.S. \$60.00 CDN \$72.00
March/Art



Cecily Brown

Introduction by Jeff Fleming.

Edited by Ellen Feldman.

Text by Jeff Fleming,

Linda Nochlin, Linda Norden.

Known for her lush surfaces, vivid color, and energetic brushwork, Cecily Brown inhabits her torrid, atmospheric paintings with life forms that swim amongst swells of color and gesture. Often cast in sensual situations, her figures advance and recede into painterly abstraction. With her various references to art history—from the seventeenth-century French Classicism of Nicolas Poussin to the Baroque flamboyance of Peter Paul Rubens and the living gestures of Willem de Kooning, among other Abstract Expressionists—Brown reinvigorates twenty-first-century painting. Working alongside the traditions of the medium, and borrowing freely from them, Brown absorbs formerly male-dominated approaches to painting, unapologetically infusing a feminine viewpoint. This publication, which accompanies the first one-person museum survey of Brown's work in the United States, features three major new essays and a series of key color reproductions.

Cecily Brown

1-879003-44-9 / 978-1-879003-44-6
Pbk, 8 x 10 in. / 80 pgs / 19 color.

U.S. \$25.00 CDN \$30.00
March/Art



Sadie Benning: Suspended Animation

Foreword by Sherri Geldin.

Introduction by Jennifer Lange.

Text by Eileen Myles, Helen Molesworth, Aleksandar Hemon, Amy Sillman.

Sadie Benning is not only among the country's most respected and influential video artists, she also broke cultural ground as a founding member of the multimedia feminist band Le Tigre. *Suspended Animation*, the first monograph on the artist and the catalogue of her first U.S. museum exhibition, introduces Benning's paintings and *Play Pause*, an ambitious new two-channel video installation. Benning's videos, which she began to make in the late 1980s with a Fisher-Price Pixelvision 2000 "toy camera," are known for their explorations of loneliness, alienation, gender ambiguity and her own developing lesbian identity. Benning's recent paintings—flat, illustrative, exuberant—are playful, imaginary portraits that address similar themes. *Play Pause*, created entirely from hundreds of Benning's drawings, offers a rhythmic and affectionate view of contemporary life in a city's streets, parks and gay bars.

Sadie Benning: Suspended Animation

1-881390-41-1 / 978-1-881390-41-1
Hardcover, 8.25 x 9.5 in. / 84 pgs
33 color / 39 b&w.

U.S. \$24.95 CDN \$30.00
March/Art

Exhibition Schedule

Columbus: Wexner Center for the Arts, 01/26/07–04/15/07



Sabine Dehnell: Elsewhere Paintings and Photographs 2002-2006

Text by Bettina Högner,
Luminita Sabau, Barbara Auer.

For Sabine Dehnell, who was born in Germany in 1971 and studied in Los Angeles, there is no competition between painting and photography, just a mutual admiration society. Her work, often focused on a female subject, transforms at every stage, from snapshot to collage to painting to the "living picture," a constructed, temporary installation, before coming back to a c-print. The painting is thus returned to the photographic medium from which it arose. From this reconstruction, Dehnell develops installations, another generation removed, series of cropped images that either vary her subjects against unaltered backgrounds—one woman's skirt changes pattern over and over—or show them as frozen figures against changing environments. *Elsewhere* presents several series created between 2002 and 2006, stories poised both between media and between reality and fiction.

Sabine Dehnell: Elsewhere

3-7757-1830-3 / 978-3-7757-1830-1
Hdcvr, 12 x 9.5 in. / 128 pgs / 121 color.
U.S. \$50.00 CDN \$60.00
January/Art



Richard Phillips

Edited by Franck Gautherot.

Text by Liam Gillick, Kim Gordon, Karl Holmquist.

This new monograph features work by the admired New York painter, Richard Phillips, whose brash, often pornographic paintings borrow from fashion, art, the news and other graphic media. Equally apt to take his motifs from glossy magazines as from art historical or kitsch icons, he blends Pop art with a contemporary critique of the representation which emerged in the "Picture Group" generation of the 1980s. Richly illustrated, the book features recent work as well as essays by musician Kim Gordon and artist Liam Gillick.

Richard Phillips was born in Marblehead, Massachusetts in 1962. He received his MFA from Yale University School of Art in 1986. He lives and works in New York, where he is represented by Friedrich Petzel gallery. His work is in the permanent collections of the Albright-Knox Art Gallery, Buffalo, the Henry Art Gallery, Seattle, the Modern Art Museum of Fort Worth, the San Francisco Museum of Modern Art and the Whitney Museum of American Art, among others.

Richard Phillips

3-905770-28-8 / 978-3-905770-28-5
Hardcover, 8.25 x 11.5 in. / 128 pgs.
U.S. \$35.00 CDN \$42.00
March/Art



Jutta Koether

Text by Diedrich Diederichsen,
Isabelle Graw, Martin Prinzhorn.

Jutta Koether's translucent color fields, expressive brushstrokes and female subjects—as well as her use of poetry, art history and Mylar—can make her seem like a feminist answer to the Cologne art scene, a counterpart to artists like Martin Kippenberger, Sigmar Polke and Albert Oehlen. In fact, she is a central contemporary painter in her own right, as well as a performance artist, a musician and a critic. She collaborates musically with Sonic Youth's Kim Gordon and Television's Tom Verlaine, contributes regularly to *Artforum* and the respected German culture magazine *Spex*, and teaches in Bard College's MFA program—and has recently shown her work at Reema Spaulings Fine Art and Thomas Erben Gallery in New York. Koether's work, which *The New York Times* has called “vibrant” and “intriguing,” was a standout in the 2006 Whitney Biennial. This look back documents the artist's oeuvre from the mid-80s forward, with an extensive selection of images.

Jutta Koether

3-8321-7733-7 / 978-3-8321-7733-1
Hardcover, 6.5 x 9.25 in. / 183 pgs
120 color.
U.S. \$24.90 CDN \$30.00
March/Art



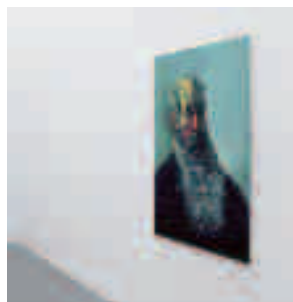
Olaf Breuning: Queen Mary

Most viewers will associate the Swiss artist Olaf Breuning with high-production-value film and photography projects, not low-tech, pointedly handmade work like these sketches. But on a recent trip from England to New York on board the ship *The Queen Mary II*, he sat down and made 73 direct, powerful and funny drawings. They combine memory with daydream, humor and subversion, and they concentrate the references to media, popular culture, and consumer dreams that appear in his multimedia work.

Anthropomorphized lipsticks smile out and cute little mushroom clouds swirl up. So do fireworks, and a “Comfort Dragon” uses his many arms to carry a cell phone, radio, coffee pot and plant. Breuning's solo exhibition venues have included the Swiss Institute and Metro Pictures in New York, as well as other international galleries and museums.

Olaf Breuning: Queen Mary

3-905701-94-4 / 978-3-905701-94-4
Paperback, 8.5 x 11 in. / 148 pgs
75 b&w.
U.S. \$23.00 CDN \$28.00
March/Art



Glenn Brown

Text by Tom Morton.

“I am a little bit like Doctor Frankenstein because I create my pictures with the remains and dead parts of other artists' works.” So says the rising London painter, Glenn Brown, while essayist Tom Morton likens Brown's canvases to a zombie comedy. Thus, “Theater” is a half-length portrait of a skeleton whose bones resemble a slimy organic mass of meat, paste and raspberry ice cream, while the sad mutant heads in “Asylums of Mars” and “The Hinterland” look as if they were bred in a mad geneticist's laboratory. In this monograph, six recent works are presented on deluxe tipped-in color plates, each accompanied by a detail that reveals Brown's technique: the artist fills his grounds with flowing whirlpools of shifting colors—but what initially look like thick brushstrokes are revealed upon closer examination to be very thin layers of paint that could almost be mistaken for photographs or digitally manipulated prints.

Glenn Brown

3-935567-35-9 / 978-3-935567-35-0
Hardcover, 11.75 x 12.25 in. / 40 pgs
14 color.
U.S. \$40.00 CDN \$48.00 **SDNR 40%**
March/Art

Previously Announced



George Condo: Existential Portraits

Interview by Ralph Rugoff.

This collection of bizarrely sensuous new paintings, drawings, and sculptures by the wellknown New York City artist is based mainly on a complex character named Jean Louis, whose multiple personalities include a chauffeur, a butler and a maid, as well as other assorted relatives. We also meet “Uncle Joe,” who's naked from the waist down and balancing a wine glass upon his raised foot, and a reclining female nude, clenching a cigarette between the fingers of an exceedingly hairy and Dr. Seuss-ish black glove. In this new, highly ironic body of work, much of which refers directly to Picasso, Condo aligns himself with a long line of art historical portraiture. His subjects are as elegant and alienating as they are absurd and comical; any notion of the classical is subverted through his outrageous morphology, as he enjoys the playful interweaving of high and low.

George Condo: Existential Portraits

3-935567-34-0 / 978-3-935567-34-3
Hardcover, 10.75 x 12.75 in. / 140 pgs
95 color.
U.S. \$60.00 CDN \$72.00 **SDNR 40%**
Available/Art



Andro Wekua:
If There Ever Was One
Edited by Andro Wekua.

Text by Dieter Schwarz, Rein Wolfs.

If There Ever Was One is full of collages, in the widest sense of the word: Andro Wekua assembles objects, old and new, discarded and valued, in installations, paintings, drawings, sculptures, videos and texts. His ominous tableaux of child-like figures lost in ceramic landscapes combine a sweet nostalgia for youth with an almost masochistic relish for history's decay. Those kid-doppel-gangers harbor a tragic fragility, often signaled by blindness or burns, evoking the displacement of the refugee and internalized angst of those growing up witness to national strife, as Wekua did in Soviet and post-Soviet Georgia. His soulful and enigmatic imagery recreates an abstracted vision of that history, and imagines a refuge. As seen at Barbara Gladstone Gallery, New York and in the Saatchi Gallery, London, the Rubbell Collection, Miami and the Centre Georges Pompidou, Paris.

Andro Wekua: If There Ever Was One
3-905701-86-3 / 978-3-905701-86-9
Clothbound, 10 x 11 in. / 208 pgs
80 color / 80 b&w.
U.S. \$50.00 CDN \$60.00
March/Art



Markus Muntean & Adi Rosenblum:
Make Death Listen

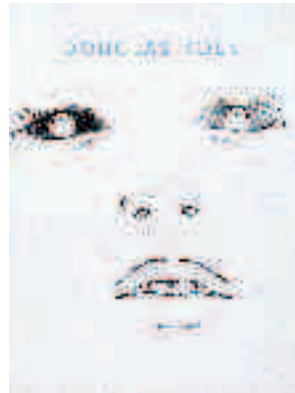
Edited by Rafael Doctor Roncero, Agustin Perez Rubio.

Text by Agustin Perez Rubio, Andrew Renton, Barbara Steiner.

The Austrian-born Markus Muntean and Israeli-born Adi Rosenblum have worked together since 1992, and shown at New York's Team Gallery and at the Saatchi Gallery in London. *Make Death Listen* looks at their work from 1998 forward, almost a decade of painting and drawing, with regular forays into other disciplines, including photography, video, installation and even performance. In works showcasing very traditional technique, classical arrangements of perspective and composition, and even religious iconography, Muntean and Rosenblum examine adolescence—the disorientation and identity crisis of the swift contemporary passage into maturity—in both the experience of youth culture and its marketing. This chronologically-arranged portfolio lets readers follow their stylistic and conceptual evolution, from more stylized and pop-influenced material through their most recent neo-baroque work.

Markus Muntean & Adi Rosenblum:
Make Death Listen
3-905701-98-7 / 978-3-905701-98-2
Paperback, 9.5 x 11 in. / 182 pgs
160 color.
U.S. \$45.00 CDN \$54.00
March/Art

Previously Announced



Douglas Kolk
Edited by Oliver Zybok.

Text by Oliver Zybok, Uwe Fleckner.

Fragmented and morbid, yet full of an inspiring, adolescent sensitivity, Douglas Kolk's drawings and collages feature seductive, abject figures who seem to be at odds with themselves and the world around them. Influenced by Pop art and contemporary media images, Kolk's delicate, confessional works have titles like *A Boy Named Deth*, *A Girl Named Sic*, and *Hi Sunflower!* and deal intensively with popular youth culture. Perhaps the artist's personal history lends some insight: born in Newark, New Jersey in 1963, Kolk grew up in a senior citizens' home led by his father, a Baptist preacher. After studying graphic design, he worked as an assistant to Robert Longo, and then as the curator of a corporate art collection. In the mid-90s, increasing artistic success brought enough pressure to cause Kolk to stop working for a while. He recently resumed drawing, and has had solo shows at Team and David Zwirner galleries in New York.

Douglas Kolk
3-7757-1833-8 / 978-3-7757-1833-2
Hardcover, 8.75 x 11.25 in. / 104 pgs
71 color / 30 b&w.
U.S. \$40.00 CDN \$48.00
Available/Art

Previously Announced



Marcel van Eeden: Celia
Edited by Stephan Berg.

Every day, the Dutch artist Marcel van Eeden, who was recently featured at the Fourth Berlin Biennale of Contemporary Art, sits down at his cluttered desk, surrounded by overflowing bins of archival materials, and he makes a drawing based on an image from one of his many historical documents—whether it be a topographical atlas, a newspaper, an old illustrated book or a magazine like *Life* or *Paris Match*. The only condition to which van Eeden holds himself is that the primary image must have been made at least one year before 1965, the year of his birth. So far, van Eeden has created thousands of these small-format, diaristic charcoal and pencil drawings, which he describes together as, “an encyclopedia of my death.” This substantial first monograph airs the mystery surrounding Celia, the protagonist of van Eeden's latest cycle of works, and also features a representative selection of early drawings.

Marcel van Eeden: Celia
3-7757-1849-4 / 978-3-7757-1849-3
Hardcover, 9.5 x 6.75 in. / 204 pgs
170 duotone.
U.S. \$35.00 CDN \$42.00
Available/Art

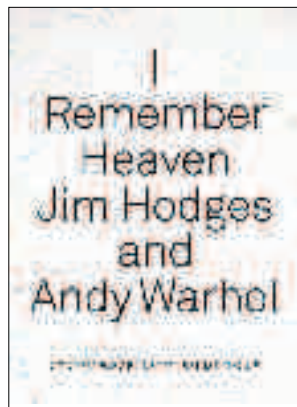


**Daniel Joseph Martinez:
The Fully Enlightened Earth
Radiates Disaster Triumphant
United States Pavilion 10th
International 2006 Cairo Biennale**
Edited by Gilbert Vicario.
Text by Gilbert Vicario.
Interview by Moukhtar Kocache.

This catalogue commemorates Daniel Joseph Martinez's selection as the U.S. representative at the 2006 Cairo Biennial. A post-Tactical media practitioner, Martinez employs mutation and schizophrenia in his artwork to investigate politics and radical beauty. Ongoing themes include contamination, history, nomadic power, cultural resistance, dissentience and systems of symbolic exchange.

Daniel Joseph Martinez was born in 1957. A Los Angeles native of Mexican descent, he is perhaps best known for his work in the 1993 Whitney Biennial: For the project, he altered the normal museum admission tags to say, "I can't imagine ever wanting to be white." Recently, his work has been exhibited in solo shows at Artpace, San Antonio and LAXART, Los Angeles. Martinez is Professor of Theory, Practice, and Meditation of Contemporary Art at the University of California, Irvine.

**Daniel Joseph Martinez:
The Fully Enlightened Earth
Radiates Disaster Triumphant**
0-89090-147-3 / 978-0-89090-147-2
Pbk, 6 x 9 in. / 96 pages / 95 color.
U.S. \$30.00 CDN \$36.00
March/Art

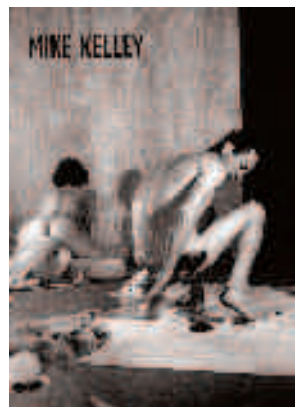


**Jim Hodges & Andy Warhol:
I Remember Heaven**
Foreword by Paul Ha. Edited and with
an introduction by Susan E. Cahan.
Text by Susan E. Cahan, José Muñoz.

I Remember Heaven explores shared affinities in the work of the Pop art superstar Andy Warhol, and contemporary artist Jim Hodges. This cross-generational study looks at both artists' work within a continuum of art production that finds history in everyday artifacts and uses aesthetic representation as a means to understand visibility and invisibility, sexuality, selfhood, love and death. Essayist Jose Esteban Muñoz discusses the artists' work in relation to queer aesthetics before and after Stonewall. Susan E. Cahan examines the personal and social aspects of collective grief, a subject which preoccupied both artists. *I Remember Heaven* captures a sense of the America of the 60s as not so different from today: Once again, the American public is fiercely divided over social issues; an unpopular war enters American homes via television; and American culture is experiencing an explosion of information—this time spawned by the Internet.

**Jim Hodges & Andy Warhol: I
Remember Heaven**
0-9777528-2-8 / 978-0-9777528-2-9
Pbk, 12 x 8.25 in. / 72 pgs / 50 color.
U.S. \$35.00 CDN \$42.00
April/Art

Exhibition Schedule
St. Louis: Contemporary Art Museum,
01/26/07–04/08/07



Mike Kelley: 1975-1994 Works
Edited by Richard Slovak.
Text by Justin Lieberman.

The Los Angeles artist Mike Kelley is widely considered among the most important of his generation. This mini-retrospective catalogue considers Kelley in an unusual light—not as the consummate Postmodern artist, as he is usually portrayed, but as a simultaneously devout Modernist. Essayist Justin Lieberman writes, "When we see the handmade stuffed animals and crocheted afghans in Kelley's Arenas, it is not his activities in this studio that come to mind, but the emotional histories that these objects carried with them before they even arrived there: their creation as gifts, their cherished status (or not) as tokens of love and affection, and their ultimate discarding into a yard-sale bin where he acquired them. Kelley's use of the conventions of Modernist sculpture in his deployment of these focal points of love and loss is violently at odds with their sentimental nature, and this highly engineered dichotomy is exactly what brings that nature to light."

Mike Kelley: 1975-1994 Works
2-9526517-3-6 / 978-2-9526517-3-8
Hardcover, 6.75 x 8.5 in. / 88 pgs
25 color and 24 b&w.
U.S. \$42.00 CDN \$50.00
March/Art



**Michael Smith: Drawings
Simple, Obscure and Obtuse**

This artist's book chronicles a lifetime of drawings by the performance/video/installation artist Michael Smith. Smith is best known for his alter ego, "Mike," whose blend of satisfaction and yearning, humor and pathos, makes him an all-American anti-hero. Smith's wide range of art activities in television, performance, stand-up and puppet shows, as well as installation, sculpture and video, have influenced a generation of young artists. This book is composed of mostly-unseen material from private notebooks: sketches, notations, diagrams and storyboards, as well as finished and childhood drawings, giving the reader a fly-on-the-wall view into Smith's mind and creative process. Smith's newest video work, created at the Center for Advanced Visual Studies at MIT, will show at P.S. 1/MoMA in February of 2007, and a traveling exhibition begins at the Blanton Museum in Austin, Texas in August of the same year.

Michael Smith: Drawings
0-9749037-7-9 / 978-0-9749037-7-4
Paperback, 9.5 x 7.25 in. / 144 pgs
143 color.
U.S. \$35.00 CDN \$42.00
April/Artist's Book

Previously Announced



Anselm Kiefer: Velimir Chlebnikov and the Sea
Edited by Harry Philbrick.

Born in Germany in 1945, Anselm Kiefer is one of Europe’s most esteemed expressionistic painters, known for his exploration of the deep, mythological currents that guide Western history. This catalogue reproduces what is perhaps the most significant project that Kiefer has presented in the United States in 20 years. Called “magnificent,” and “powerful” by London’s *Daily Telegraph*, *Velimir Chlebnikov* is a monumental suite of 30 new paintings housed inside a steel pavilion designed by the artist. Made in tribute to the visionary Russian avant-garde philosopher Velimir Chlebnikov (1885-1922), the works are inspired by Chlebnikov’s writings—in particular, his esoteric theories about the forces that cause human conflict. Featuring reproductions of the paintings, installation shots and an texts by Harry Philbrick of The Aldrich Museum, this publication is the definitive record of the *Chlebnikov* project, which is now housed in a private collection and unavailable to the public. Limited stock available.

Anselm Kiefer:
Velimir Chlebnikov and the Sea
1-888332-29-8 / 978-1-888332-29-2
Hardcover, 12 x 9 in. / 102 pgs
36 color / 15 b&w.
U.S. \$45.00 CDN \$54.00
Available/Art



Darren Waterston:
Representing The Invisible
Text by Dave Hickey, David Pagel.

Darren Waterston’s somber but sexy paintings layer curvy, organic forms over strong colors in alluring riffs on the language of landscape. As abstract works with a visceral physicality, they evoke a sense of place without geographic reference. Their night-sky blues, mist grays and blood reds are dotted with disorienting arrays of starry pinpoints, bubbles, ripples and rays. Perhaps because his work could offer a window to anywhere—deep space, your backyard, or your synapses—it works at any scale. His most recent mural project, *Was and Is Not and Is to Come*, for the San Jose Contemporary Art Center, was his largest to date, expanding over 150 feet and taking two weeks to execute. Waterston has exhibited internationally, is included in permanent collections at the Los Angeles County Museum of Art and the de Young Museum, and has been covered in *ArtNews*, *Art in America*, *GQ*, the *Los Angeles Times* and *The New York Times*.

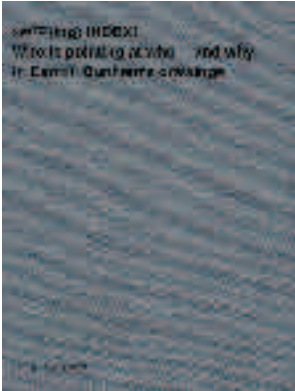
Darren Waterston:
Representing The Invisible
88-8158-624-X / 978-88-8158-624-0
Paperback, 8.25 x 11 in. / 128 pgs
80 color / 10 b&w.
U.S. \$39.95 CDN \$48.00
June/Art



Wade Guyton:
Color, Power & Style
Edited by Yilmaz Dziewior, Janneke de Vries. Interviews by Yilmaz Dziewior, Daniel Baumann, Scott Rothkopf, Janneke de Vries.

This first monograph on the prominent New York City artist, Wade Guyton, whose name has lately been appearing on the international art circuit with increasing regularity (often together with his sometimes-collaborator, Kelley Walker), features a selection of Guyton’s chromatically cool, large-format serial prints on canvas. These object-like, Minimalistic “paintings,” which sometimes connect directly to Bauhaus aesthetics, sometimes to Constructivism, Concrete, Appropriation or Conceptual art, convey a particular kind of humor and beauty, conjuring a re-formation and re-structuring of Modernist art and decor. Incorporating scanned pictures of flames, stripes, squares, points and holes drawn in the computer, as well as typed U’s and X’s, the works feel resolutely undefined and open to interpretation, even as the book’s title refers directly to the advertising slogan for Olympus digital cameras: “Color. Power. Style. Find your Verve.” Amen.

Wade Guyton: Color, Power & Style
3-86560-089-1 / 978-3-86560-089-9
Hardcover, 7.5 x 10.5 in. / 120 pgs
illustrated throughout.
U.S. \$50.00 CDN \$60.00
March/Art



Carroll Dunham: Index
Writing in *The New York Times*, critic Ken Johnson observed that over the years the New York painter Carroll Dunham “has evolved restlessly while steering by the lights of a constant constellation of concerns: primal instinct, civilization, modern painting and comedy.” (He also calls Dunham’s subjects “big-headed male and female troglydites.”) This comprehensive look at almost 15 years of small drawings finds Dunham’s exuberant fedoras, phallic symbols and anthropomorphized amoebae consistent through more than a decade-and-a-half of stylistic growth and change. Dunham’s work has appeared in, among other exhibitions, more than one Whitney Biennial and in a major 2002 retrospective at the New Museum of Contemporary Art, New York, and has been covered in *Artforum*, *Vogue*, *Newsweek* and the *New Yorker*. Dunham occasionally writes for *Artforum*, and he is represented by Barbara Gladstone in New York.

Carroll Dunham: Index
3-86560-070-0 / 978-3-86560-070-7
Clothbound, 7.25 x 9.25 in. / 315 pgs
illustrated throughout.
U.S. \$57.00 CDN \$68.00
March/Art



Lienhard von Monkiewitsch: Color and Space

Edited and with foreword by
Michael Schwarz.

Text by Michael Schwarz,
Elke Bippus, Ulrike Lehmann,
Heino Möller, Michael Stoeber,
Walter Vitt.

This substantial monograph on the respected German Concrete artist features a selection of floor and skirting-board paintings from the late 60s and 70s, large-scale and multi-media architectural paintings, furniture, abstract geometric oils and acrylics and sculptural wall-works. A serious study of post-Constructivist color and space. In a 1992 text, von Monkiewitsch wrote, "Since 1968, a single theme has characterized my work: space. Whereas I used to use interior spaces or structures to suggest space with the aid of perspective, since 1985 I have attempted to do so using surface and color."

Lienhard von Monkiewitsch:
Color and Space

3-938025-54-9 / 978-3-938025-54-3
Hardcover, 9.5 x 12 in. / 208 pgs
176 color / 24 b&w.

U.S. \$55.00 CDN \$66.00
March/Art

Previously Announced



David Schnell

Text by Ziba De Weck, Tina Schultz.

The up-and-coming Leipzig painter David Schnell (b. 1971) employs elements of landscape in all of his edgy, large-scale canvases, but he is by no means a traditional landscape painter. A younger contemporary of Neo Rauch and Tim Eitel, Schnell uses oils, tempera and acrylics to render obsessive spaces that often feel as if they might engulf the viewer. Relying on very strong linear perspective and vanishing points to create his idiosyncratic pictorial order, where even the trees are perfectly straight vertical forms, he often seems to counteract that very order with a subliminal, hyperactive energy that buzzes through the paintings—perhaps suggesting a critical stance towards our treatment of nature in contemporary society.

David Schnell is represented by Eigen + Art, an influential Leipzig gallery. His work has been included in shows at New York's Marianne Boesky Gallery and at Sandroni Rey in Venice, California.

David Schnell

3-7757-1868-0 / 978-3-7757-1868-4
Hardcover, 8.75 x 12 in. / 96 pgs
34 color.

U.S. \$40.00 CDN \$48.00
Available/Art



Eberhard Havekost Benutzeroberfläche

Edited by Heiner Bastian.

Text by Heiner Bastian,
Ulrich Look.

Benutzeroberfläche translates roughly as "graphical user interface," and in making it the title of this series, the German painter Eberhard Havekost (born in 1967) addresses directly the technical details of a style that German critics have called "Fotoshoprealismus." Havekost's work, which has been seen at the Walker Art Center, Minneapolis and London's Saatchi Gallery, processes motifs from his own photographs that have been computer-manipulated in serial variations. While, in the artist's own words, Havekost "makes a pretense of capturing things as they pass by," his closely cropped compositions distance and fictionalize their subjects. Each painting seems slightly out of focus and distorted, as in his nomadic motifs shot from passing cars, including tents, mobile homes, boxcars or junked vehicles. Gray shading gives his works a subdued, smeared and slightly flat look. In referring to the changes in our habits of perception caused by mobility and media, he suggests that it is no longer possible to portray reality.

Eberhard Havekost

3-7757-1901-6 / 978-3-7757-1901-8
Hardcover, 9.5 x 12 in. / 140 pgs
155 color.

U.S. \$55.00 CDN \$66.00
July/Art



Callum Innes: From Memory

Edited by Fiona Bradley.

Interview by Paul Bonaventura.

Text by Fiona Bradley,
Michael Auping, Eric de Chasse, Richard Cork.

Callum Innes's paintings are rhythmically meditative, the result of a process that involves the repeated removal of paint as well as its application. While calm and authoritative, they nevertheless bear the traces of the controlled chaos of their production, of the creative and destructive interaction of paint and turpentine. Combining extensive illustrations and analysis, *From Memory* brings together the major themes and pre-occupations of Innes's practice over the last 15 years. Paintings from his earliest *Cento* series join *Quotations*, *Agitated Verticals*, *Isolated Forms*, *Repetitions*, *Formed Paintings*, *Identified Forms*, *Monologues*, *Resonances* and *Shellac Paintings*. A substantial body of *Exposed Paintings*, from the earliest to the most recent, allow readers to trace the development of Innes's artistic language from one work to the next, over time and space, with works speaking to one another.

Callum Innes: From Memory

3-7757-1850-8 / 978-3-7757-1850-9
Hardcover, 10 x 11.5 in. / 256 pgs
122 color.

U.S. \$60.00 CDN \$72.00
January/Art

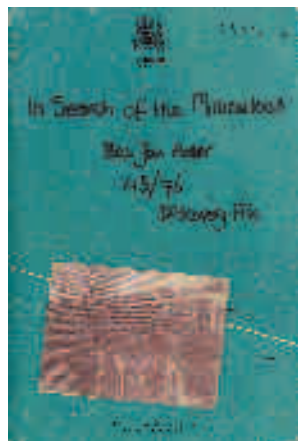


Bas Jan Ader: Ocean Wave

Text by Koos Dalstra,
Marion van Wijk.

In 1975, the 33-year-old Dutch artist Bas Jan Ader, who had been living in Los Angeles, disappeared while working on the second act of his transatlantic triptych, *In Search of the Miraculous*. Part two was a solo crossing from Cape Cod to the Netherlands in his four-and-a-half-meter-long boat, the *Ocean Wave*. Nine months after his departure, a Spanish fishing crew found the boat drifting, empty. Marion Van Wijk and Koos Dalstra became fascinated by Ader in the 1990s, finding him a transit-artist *avant la lettre*, a loner in the Conceptual art scene of his time, and an explorer building on the naval history of his native country. *Ocean Wave* is a sort of artistic biography, the result of 10 years of intensive research that revealed stunning new information, including a previously unseen Spanish naval report. It changes our understanding of Ader's life and work.

Bas Jan Ader: Ocean Wave
90-8690-022-4 / 978-90-8690-022-0
Pbk, 5.25 x 8.5 in. / 300 pgs / 100 color.
U.S. \$48.00 CDN \$58.00
March/Art

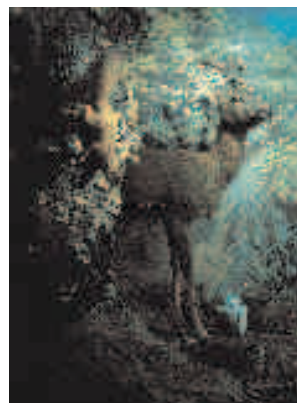


Bas Jan Ader: In Search of the Miraculous

Discovered File 143/76
Edited and text by Koos Dalstra,
Marion van Wijk.

When Bas Jan Ader's boat, "Ocean Wave," was found unmanned and partially submerged 150 miles off the coast of Ireland by a Spanish fishing vessel in 1976, it was taken to La Coruña for investigation. Days later, the boat was stolen and the cult of Ader, whose body was never recovered, and who was thought by many to have staged this incident, was truly cemented. In this volume, van Wijk and Dalstra, who spent 10 years investigating this unsolved mystery, reproduce the entire police report in facsimile. They also include eerie written documentation and transcriptions of interviews: "The report ... begins on April 27, 1976 and ends on February 1, 1977. It relates the history of the "Ocean Wave" from the moment Don Alferan speaks about his discovery to the authorities until nine months later, when the case is closed. The reason: the authorities cannot find the stolen boat that disappeared from San Diego harbor in Coruña between May 18 and June 7, 1976."

Bas Jan Ader:
In Search of the Miraculous
90-8690-011-9 / 978-90-8690-011-4
Paperback, 8.5 x 11.75 in. / 216 pgs
4 b&w.
U.S. \$50.00 CDN \$60.00
March/Art



Conrad Atkinson: Landscapes

Text by Conrad Atkinson,
Richard Cork, Anthony Hudek.

More than 30 years after his groundbreaking exhibition at London's Institute of Contemporary Arts, Conrad Atkinson is rightly regarded as one of Britain's most important living political artists. *Landscapes*, the first of a complete series on Atkinson's oeuvre, reviews work relating specifically to the land, and is published in response to the inclusion of Atkinson's early masterwork, "For Wordsworth, For West Cumbria," in the Tate Gallery's recent exhibition, *A Picture of Britain*, where the work was given central placement. The book includes an essay by Richard Cork, chief art critic of the *London Times*, an interview with Antony Hudek of the Courtauld Institute, and original writings by the artist. Represented in New York by the Ronald Feldman Gallery, Atkinson is also a Professor of Art at the University of California at Davis.

Conrad Atkinson: Landscapes
0-9772971-0-1 / 978-0-9772971-0-8
Pbk, 8.5 x 10.5 in. / 104 pgs / 55 color.
U.S. \$29.95 CDN \$36.00
March/Art



Olaf Nicolai: Works 2003-2006

Text by Olaf Nicolai.

While the Berlin-based Olaf Nicolai's work is always concerned with nature—his 2005 Venice Biennale piece *Welcome to the Tears of St. Lawrence* distributed publicity for a forthcoming meteor shower and information on where to watch it—his methods have been as roundabout as designing a new bus line and shelters, never implemented, for the city of Liverpool. This new catalogue is conceived as an artist's book, a working sketchbook or workbook, and as the conceptual continuation of his sold-out self-titled 2002 monograph. Among his central works since then, readers will find materials from *Welcome to the Tears of St. Lawrence*, here introduced to a wider audience for the first time, as well as 23 other works, each of which is introduced on a double-page spread with images and an informative text.

Olaf Nicolai: Works 2003-2006
3-938821-23-X / 978-3-938821-23-7
Paperback, 8.75 x 12 in. / 56 pgs
illustrated throughout.
U.S. \$30.00 CDN \$36.00
March/Artists' Books



Barbara Visser

Text by Jennifer Allen,
Jörg Heiser, Alexis Vaillant.

The title of this first comprehensive monograph on the respected Dutch conceptual artist comes from the outgoing message on Visser's answering machine. An online program translated the message as, "Barbara fisherman are not there." More realistically, it translates, "Barbara Visser ain't here." In any case, Visser's sometimes humorous, always vivid works are occupied with the uncertain relationship between registration and dramatization, between notions of the original and the copy, the natural versus the staged, and the tension between documentary and fiction. Spanning a wide variety of media and formats, including video, computer animation, photography and performance, Visser's takes an incisive look at "civilized" man and the objects he surrounds himself with—whether savaged Eames chairs or lonely, isolated wigs. Separated into two distinct sections, text and image, the book lends itself to multiple interpretations, allowing the reader to access his or her own memories and associations.

Barbara Visser
3-905770-25-3 / 978-3-905770-25-4
Hardcover, 8 x 11.25 in. / 200 pgs
illustrated throughout.
U.S. \$45.00 CDN \$54.00
March/Art



Via Lewandowsky: Paeninsular

Text by Durs Grünbein,
Joachim Jäger, Christoph Tannert,
Constanze von Marlin, Ivo Wessel,
Christoph Zuschlag.

Berlin-based artist Via Lewandowsky, born in 1963, came to international attention at Documenta IX, and more recently with a piece commissioned by the German Ministry of Defense, an aerial view of Berlin showing the devastation of World War II. *Paeninsular* presents his most recent works, devoted to overturning ordinary logic with visual and conceptual play. Lewandowsky's complicated installations are often determined, down to the smallest detail, by irony and deception, examining the idiosyncrasies of the German language and its visual interpretations. For example, the German word "schrankwand" (wall unit) becomes an object in which a wall and a cupboard penetrate one another such that a door in the wall stands half-open in the cupboard. His title, *Paeninsular*, which uses geography figuratively, suggests a world in which one is always slightly disoriented and can never be sure how to find (literally speaking) the mainland or (conceptually speaking) the final meaning of this teasing work.

Via Lewandowsky: Paeninsular
3-7757-1853-2 / 978-3-7757-1853-0
Paperback, 8.25 x 10.5 in. / 240 pgs
101 color / 60 b&w.
U.S. \$50.00 CDN \$60.00
January/Art



Barbara Kruger: Desire Exists Where Pleasure is Absent

Text by Veit Görner, Frank-Thorsten
Moll, Hilke Wagner.

Since the 1980s, Barbara Kruger has been widely considered one of the most important artists of her generation. A brilliant conceptualist who works with abrasive, large-format text and image collages, often installed to create overwhelming, all-encompassing propagandistic environments, she appropriates advertising imagery and other symbols of conspicuous consumption to question stereotypes and ask questions about identity and the cultural representation of power. This volume documents a 2006 graphic installation as well as the video installation, *Twelve*, both installed at kestnergesellschaft in Hannover. Kruger was awarded the Golden Lion Lifetime Achievement Award at the 2005 Venice Biennale. She is represented in New York by Mary Boone.

**Barbara Kruger: Desire Exists
Where Pleasure is Absent**
3-938025-95-6 / 978-3-938025-95-6
Hardcover, 8.5 x 11 in. / 104 pgs
42 color.
U.S. \$39.50 CDN \$47.00
March/Art

Previously Announced



Jenny Holzer: Redaction Paintings

Text by Robert Storr.

This elegant clothbound monograph gathers the most recent work by the seminal language-based installation artist, Jenny Holzer. Presented to great acclaim at New York's Cheim & Read gallery this past summer, the work consists of enlarged, colored silkscreen "paintings" of declassified and oftentimes heavily censored American military and intelligence documents that have recently been made available to the public through the Freedom of Information Act. Beautiful in their own right, the works are also haunting reminders of what really goes on behind the scenes in the American military/political power system. Documents address counterterrorism, prisoner abuse, and even the threat of Osama Bin Laden. Some of the documents are almost completely inked out, like Colin Powell's memo on Defense Intelligence Agency reorganization. Others are spotty enough to allow readers to try to fill in the blanks. As Roberta Smith wrote in *The New York Times*, these are "the hardest-hitting, least hypothetical texts of Holzer's career."

Jenny Holzer: Redaction Paintings
0-9753317-8-7 / 978-0-9753317-8-1
Hardcover, 9.25 x 11.75 in. / 112 pgs
95 color.
U.S. \$65.00 CDN \$78.00
Available/Art



Mathieu Mercier

Text by Michel Gauthier,
Jennifer Allen.

Mathieu Mercier employs common household and industrial materials to create his sculptural, photographic and wall-based works, which explore the relationship between those contemporary mass-produced consumer objects and their aesthetic origins in early-twentieth century art and design. One series of sculptures, titled "Drum and Bass," recreates classic Mondrian compositions out of black DIY shelving and primary-colored household objects—plastic bins, extension cables and stationery folders. In "Plastic Anchors Wall," Mercier again traces the use of primary colors from early Modernist art to their function as color-coding for differently sized screw anchors. This dialogue between utopian art and design icons and contemporary mass-produced objects highlights the evolution of the meaning of "modernity" from social project, in utopian movements such as De Stijl and Russian Constructivism, to capital gain.

Mathieu Mercier

3-905701-71-5 / 978-3-905701-71-5
Paperback 7.5 x 9.5 in. / 136 pgs
60 color / 70 b&w.
U.S. \$29.00 CDN \$35.00
March/Art



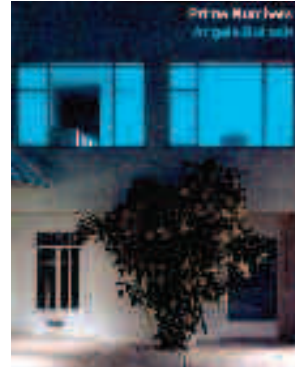
Erik Steinbrecher: Minimalist Kitsch

Edited by Dorothea Strauss.
Text by Jennifer Allen,
Hans-Joachim Muller.

Erik Steinbrecher, an artist who also has training as an architect, was born in 1963 in Basel, and currently works in Berlin. His oeuvre, which includes an archive of more than 20,000 photographs, as well as sculptures and installations based on those images, has been shown at Documenta X (on bus shelters), and at PS.1 (*Couch Park*). The title of this new monograph, which at first seems to be an ironic reply to the assumed purity of Minimalism, represents the very substance of Steinbrecher's work: *Minimalist Kitsch* signifies a productive contradiction between reduction and immoderation. *Minimalist Kitsch* offers readers some background on the artist's career, which has largely matured off of the American stage, and recent works, including several seen for the first time here.

Erik Steinbrecher: Minimalist Kitsch
3-905701-77-4 / 978-3-905701-77-7
Hardcover, 8.25 x 10.5 in. / 128 pgs
110 color.
U.S. \$35.00 CDN \$42.00
March/Art

Previously Announced



Angela Bulloch: Prime Numbers

This Canadian-born, Berlin-based Conceptual artist, often grouped with England's YBAs—she lived in the UK from 1977-1988, attended Goldsmiths College and was nominated for the 1997 Turner Prize—specializes in interactive sound and light sculpture. Her practice came to prominence in the 1990s with work that included lamps that dimmed or brightened in the presence of a viewer and "drawing machines" that were triggered by a viewer's touch, sound or movement. Since 2000, Bulloch has been creating increasingly ambitious installations based on the "pixel box," a highly innovative sculptural unit that combines a Minimalist cube with a programmable light system capable of illuminating almost 17,000,000 color permutations. Arranged in stacks, rows, or cinemascope screens, the boxes produce a sequence of changing colors and rhythms, creating space-altering environments that are captivatingly beautiful, while conceptually rigorous, referring to art history, film, music, TV and popular culture. This catalogue, which accompanied Bulloch's Fall 2006 exhibition at The Power Plant in Toronto, includes installation shots, essays, descriptive texts, interviews and a biography.

Angela Bulloch: Prime Numbers
3-86560-097-2 / 978-3-86560-097-4
Pbk, 8.5 x 11 in. / 288 pgs / 120 color.
U.S. \$60.00 CDN \$72.00
Available/Art



Berlinde de Bruyckere: Schmerzemann

Introduction by Gregor Muir.
Text by Ali Subotnick.

Belgian artist Berlinde de Bruyckere works in wax, wood, wool, horse skin and hair, among other materials, creating compelling forms that suggest distorted human and animal bodies. Her figures are often faceless and fragmentary, perched precariously on high stools or suspended from walls, ceilings or tall iron columns. Each of the eight works illustrated here is photographed from multiple views and approaches, offering the reader their intricate "skin" textures and presence at closer range than would be possible if one were standing in front of the works in a gallery. De Bruyckere was born in Ghent in 1964, and came to international attention at the 2003 Venice Biennale, and has since shown in Paris, Berlin and London.

**Berlinde de Bruyckere:
Schmerzemann**
3-86521-409-6 / 978-3-86521-409-6
Hdcvr, 15.75 x 11.5 in. / 64 pgs
50 color.
U.S. \$95.00 CDN \$114.00
March/Art



Francis Upritchard:
Human Problems
Interview by Hari Kunzru.

The rising London-based artist Francis Upritchard, born in 1976 in New Zealand, takes thriftstore pots and remakes them as canopic urns, ancient Egyptian repositories for the organs of the dead; converts old fur coats into stuffed monkeys and chimps; and makes striking necklaces, at once primitive and ultra-contemporary, out of materials like cigarette butts, wire and plastic straws. Perhaps these fragments shore the artist up against her own ruin. A gift from a relative, an unwanted wedding present or a generic tourist souvenir—even the tackiest ornament once played a small symbolic function in someone's life. Upritchard repurposes these materials to reveal their underlying purpose—to personalize and decorate our domestic spaces and to fabricate memories which can offset our knowledge of our own impending death. Francis Upritchard is represented by Andrea Rosen Gallery in New York.

Francis Upritchard: Human Problems
90-8690-030-5 / 978-90-8690-030-5
Hardcover, 7.5 x 10.25 in. / 80 pgs
illustrated throughout.
U.S. \$45.00 CDN \$54.00
March/Art



Folke Köbberling & Martin Kaltwasser:
City As a Resource
One Man's Trash Is Another Man's Treasure

Text by Martin Kaltwasser,
Folke Kåbberling.

Garbage dump or gold mine? The German artistic collaborators Folke Köbberling and Martin Kaltwasser see rubbish as a major resource. Their projects colonize public space in the name of recycling and design: Overnight, they can make pavilions, villages of huts and even whole houses appear. In installations, exhibitions and, most frequently, guerrilla architectural interventions, they question the conditions of urban life as determined by privatization. For example, in a 2004 project called "Hausbau," they built a house in front of West Berlin's infamous Gropius-designed, failed-utopia high-rise development, Gropiustadt, and moved their family into it for a one week stay; for 2005's "Kleinod," they built a bridge and a stairway between a local family's home and a nearby community garden. Here, they propose simple ways of livening up and re-appropriating the urban habitat with sly alternatives to conventional urban planning.

Folke Köbberling & Martin Kaltwasser:
City As a Resource
3-939633-07-0 / 978-3-939633-07-5
Paperback, 6.5 x 9 in. / 128 pgs
71 color / 101 b&w.
U.S. \$29.95 CDN \$36.00
March/Art



Duane Hanson: Sculptures
of the American Dream

Text by Lotte Sophie Lederballe,
Thomas Buchsteiner, Keith Hartley.

You may feel like you've seen them before, in a movie, at the gym, meandering through the mall or—more likely—on your trip to Florida. Hanson's life-sized fiberglass and polyester resin sculptures are the spitting images of real, breathing people; they illustrate modern consumer society with equal parts tenderness, humor and horror. This revised edition of Hatje Cantz's best-selling catalogue raisonné, featuring two new essays, documents all phases of Hanson's oeuvre, from his earliest carved wooden replica of Thomas Gainsborough's "The Blue Boy" to the last works produced before his death in 1996. Regardless of when the works were made, Hanson's remarkably lifelike sculptures will always be besieged by schoolchildren and jealously protected by museum guards, for they exude a uniquely magnetic force. Viewers who move in close are rewarded with details that could never be studied so candidly in real life: wrinkles, facial hair, imperfections. And yet Hanson's objective was never voyeurism, but access to those things we prefer to overlook—the ever-present intimation of mortality.

Duane Hanson: Sculptures
of the American Dream
3-7757-1885-0 / 978-3-7757-1885-1
Hardcover, 9.5 x 11.75 in. / 192 pgs
186 color.
U.S. \$40.00 CDN \$48.00
April/Art

Previously Announced



Christo & Jeanne-Claude:
Over the River
Project for Arkansas River, State of Colorado

In 1992, the environmental installation artists Christo and Jeanne-Claude took their first trip west in search of a site for a new temporary artwork—a stream of successive translucent fabric panels that would be suspended for two summer weeks across the banks of a Rocky Mountain river, high enough above the water to allow kayakers, rafters or pedestrians to drift along below it, and close enough to a road that the piece could be approached and enjoyed by car or bus. On subsequent trips they investigated 89 rivers in six states, traveling 14,000 miles, until they finally settled on a site in Colorado. Then they began the arduous process of getting permission from all of the necessary local bureaucracies and activist groups. This book documents the process from 1992 until 2005. (The project comes to fruition in 2010 at the earliest.) As with all previous projects, *Over the River* is financed entirely by Christo and Jeanne-Claude through the sale of preparatory work. These drawings, lithographs, collages and scale models are presented here, together with comprehensive documentary photographs.

Christo & Jeanne-Claude: Over the River
90-5349-621-1 / 978-90-5349-621-3
Hardcover, 10 x 11.75 in. / 144 pgs
70 color / 240 b&w.
U.S. \$50.00 CDN \$60.00
May/Art





Urs Fischer: Paris 1919

Edited by Urs Fischer.

Text by Rein Wolfs.

One of the most striking and remarked-upon pieces at the 2006 *Day For Night* Whitney Biennial was Urs Fischer's, and the curators gave it pride of place: on entry, the first walls that viewers encountered had been torn open. Those new gallery entrances led through to an outsized candelabra, composed of two detailed aluminum tree-branches suspended parallel to the floor, each with a lit candle at one end, spinning in slow motion and creating interlocking circles of wax drippings on the floor. Those who remember it will not be surprised to find, in this survey of recent works, that Fischer has long been disorienting viewers with materials such as mirror-lined walls and gigantic plush bears.

Urs Fischer: Paris 1919

3-905770-15-6 / 978-3-905770-15-5
Paperback, 12.25 x 15 .75 in. / 80 pgs
77 color.

U.S. \$29.00 CDN \$35.00
March/Art



Erwin Wurm: The Artist Who Swallowed the World

Text by Thierry Davila, Robert Fleck, Harald Kunde, Robert Pfaller, Roland Wäspse.

In his wonderfully ambiguous *One Minute Sculptures*, which are only humorous at first glance, the Vienna-based conceptualist, Erwin Wurm, takes a literal approach to sculpture while also taking the medium apart: anyone can be a piece of art for a minute by following his instructions. The non-human works by which he is best known, the overinflated and floppy *Fat Car* and *Fat House*, are likewise spirited, thoughtful critiques, in this case of consumer culture. Their strained poses, like those of his *One Minute* participants, raise immediate, simple questions concerning normality and the meaning or lack of it in both artistic conventions and human actions. Wurm's profoundly humane work is an eye-opener to social forces, and always playful. Those who know it look forward to each new piece. This informative monograph assembles many previously unpublished videos, sculptures, installations and performances.

Erwin Wurm: The Artist Who Swallowed the World

3-7757-1866-4 / 978-3-7757-1866-0
Hdcvr, 8.75 x 11 in. / 304 pgs / 732 color.
U.S. \$55.00 CDN \$66.00
January/Art



Jonathan Monk: Until Then....If Not Before

Edited and with text by Frédéric Paul.

Interviews and contributions by Pierre Bismuth, David Shrigley, Ed Ruscha, Ceal Floyer, Claude Closky, John Baldessari.

Jonathan Monk, born in the UK in 1969, is a dry-humored mischief-maker who explores 1960s influences in installations, photography, film, sculpture and performance. He has met with success—in 2006 his work appeared in *New Photography* at The Museum of Modern Art, New York, and at the Tate Triennial. Interviewed here, he tells the respected artist David Shrigley, "it is sometimes difficult to understand where it [art] all begins and ends . . . the unanswerable question keeps us all going." His work is just as quotable, including signs that read, "Meeting point" and "This painting should ideally be hung to the left of an Ed Ruscha." Not coincidentally, this volume includes contributions from influential supporters including Mr. Ruscha and John Baldessari.

Jonathan Monk: Until Then....If Not Before

2-906574-06-6 / 978-2-906574-06-9
Hardcover, 7 x 9.5 in. / 208 pgs
78 color / 14 b&w.
U.S. \$40.00 CDN \$48.00
March/Art



Liz Craft

Edited by Bettina Steinbruegge. Text by Bettina Steinbruegge, Bruce Hainley, Heike Munder.

If California is often characterized by the myth of the easy rider, by relaxed sexiness, fun and creative experimentation, Liz Craft, who was born in Mammoth and studied sculpture at UCLA, is in the right place. A Californian dream of sun, love, and peace with a sharp dose of critical awareness, her sculptures appear to be where they are by accident, as if borrowed from another age or last night's high. Her world of hallucinations, allusions and impressions is full of the folkloric and the bizarre—Watts Towers, hippie Venice Beach, unicorns, dwarves, witches and escapees from Disneyland. In this psychedelic habitat, the real develops into the surreal and the everyday becomes strange, pointing up the fleetingness of the moment and the uncertainty of being. As seen at Regen Projects in Los Angeles and Metro Pictures, Marianne Boesky and the 2004 Whitney Biennial in New York.

Liz Craft

3-905770-10-5 / 978-3-905770-10-0
Hardcover, 9 x 13 in. / 160 pgs
100 color / 20 b&w.
U.S. \$29.00 CDN \$35.00
March/Art



Katie Holten

Foreword by Paul Ha. Edited by Ivy Cooper. Text by Katie Holten, Shannon Fitzgerald, James Trainor, Elizabeth Kolbert, James Kunstler, A. M. Homes.

In her first museum exhibition in the United States, Irish artist Katie Holten joins the Contemporary Art Museum, St. Louis, as an artist-in-residence to create her largest and most ambitious work to date. The exhibition presents a new site-specific indoor installation comprised of sculpture, drawings and paintings and an outdoor performance that collectively explore global ecology and social gestures within moments of environmental crisis. Interested in our fragile ecology from an international perspective—while also considering local concerns—Holten's work is a relative, aesthetic proposition for community-friendly solutions. She renders nature essential, and in the process asks individuals and communities to ponder their natural environment, and to consider human fragility in an uncertain future. Holten collaborates with communities around the globe to raise awareness of environmental issues through a visual consideration of nature.

Katie Holten

0-9777528-3-6 / 978-0-9777528-3-6
Pbk, 6.25 x 8 in. / 48 pgs / 24 color.
U.S. \$20.00 CDN \$24.00
August/Art

Exhibition Schedule

St. Louis: Contemporary Art Museum,
04/27/07–08/05/07



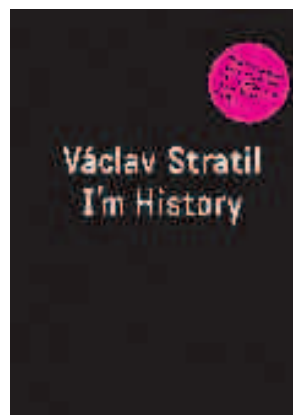
Brian Jungen

Edited by Solange De Boer.
Interview with Homi Bhabha by
Solange de Boer, Zoe Gray. Text
by Clint Burnham, Jessica Morgan,
Edgar Schmitz. Introduction by
Nicolaus Schafhausen.

Brian Jungen is perhaps best known for his *Prototypes for New Understanding* (1998-2005), a series of reproduction Northwest Coast Aboriginal masks made from disassembled athletic shoes. That ingenious mash-up of two seemingly disparate hot commodities—globally branded footwear and revered First Nations artwork—reflects the artist's own hybrid cultural identity, as both a member of the Doig River band, a tribe in British Columbia's Dunne-za Nation, and a fixture of Vancouver's thriving art scene, a position recently cemented by a show at Tate Modern in London. Other meldings of consumer goods and common materials through which Jungen has explored the exchange of goods, ideas and cultures include a basketball court made of sewing tables and a whale skeleton built from plastic lawn chairs. Includes an interview with the important postcolonial theorist Homi Bhabha.

Brian Jungen

90-73362-69-5 / 978-90-73362-69-7
Clthbnd, 5 x 8 in. / 128 pgs / 16 color.
U.S. \$15.00 CDN \$18.00
March/Art



Václav Stratil: I'm History

Edited by Jiri Skala, Vit Havranek.
Text by Jiri Patek, Karel Thein,
Jiri Skala.

Prague performer, photographer, musician and painter Václav Stratil, born in 1950, isn't a boyish Cindy Sherman—his costumes and production are way too nonchalant—but he's playing similar riffs. This first monograph, *I'm History* presents and comments on selections from seven of his photographic cycles. Most of the images it gathers, which date from 1991 to the present, were taken in public photo studios. They are distinguished by the constant, and often slight, transformation of the artist's identity through playful investigation or confrontation—through a leather jacket or a baleful look. A short overview of his career is accompanied by an essay from the philosopher Karel Thein on identity, image and the history of photographic documentation of the face.

Václav Stratil: I'm History

3-905701-75-8 / 978-3-905701-75-3
Hardcover, 6.25 x 8.25 in. / 238 pgs
85 color / 80 duotone.
U.S. \$29.00 CDN \$35.00
March/Art



Spencer Finch: What Time Is It on The Sun?

Text by Susan Cross, Daniel Birnbaum, Suzanne Hudson.

Housed in a unique slipcase of Finch's design, this first monograph is as visually stunning and thought-provoking as the work within. The confounding question of the title refers to Ludwig Wittgenstein's philosophical "propositions," and reflects the inquisitive nature of Finch's practice and his interests in the limits of thought and vision. *What Time is it on the Sun?* presents 120 color photographs and accompanying texts documenting 40 varied works, plus three essays on the literary, philosophical and scientific inspirations that drive Finch's intelligent and quixotic musings. A conceptual artist and a romantic, he examines the problems of representation through subjects as elusive as the Milky Way and wind, rendered in unexpected materials ranging from Tang to invisible ink. Working with light and color, Finch often focuses on historically charged locales as he explores the shifting terrain of desire and memory, highlighting the role subjectivity plays in shaping our perceptions.

Spencer Finch: What Time Is It on The Sun?

0-9764276-5-6 / 978-0-9764276-5-0
Slipcase, 9 x 10.75 in. / 192 pgs
120 color / 4 b&w.
U.S. \$48.00 CDN \$58.00
August/Art



Previously Announced

**John Lurie: Learn to Draw**

A book of funny, strange, enraged, grotesque, brilliant and affectionate drawings by jazz musician and actor John Lurie. Although Lurie has been making his naughty and often Surrealistic drawings for 20 years, it was not until 2004 that he began to exhibit them—and then to instant acclaim. In 2005, *The New York Times* critic Roberta Smith wrote, “music’s loss may turn out to be art’s gain.” In *Learn to Draw*, 65 black-and-white line drawings are printed across from enigmatically hilarious descriptive titles, such as “wolf serenading asses,” “three car salesmen think about the same cat,” or “Rose had a barn hat.” Born in Minneapolis, Minnesota in 1952, **John Lurie** remains a true American original. Throughout the 80s and 90s, Lurie led the jazz group The Lounge Lizards, recorded 22 albums and composed 20 film scores. Lurie also created Marvin Pontiac for his own label, Strange and Beautiful Music. He went on to write, direct and star in the television series *Fishing with John*. For over 30 years, Lurie has been drawing and painting, yet only recently has he chosen to exhibit his work. In Spring 2004, he had his first exhibition. His subsequent exhibitions at home and abroad, including his recent solo show at P.S. 1 Contemporary Art Center in New York, have fast attracted serious attention.

John Lurie: Learn to Draw
3-86560-087-5 / 978-3-86560-087-5
 Paperback, 9.5 x 6.75 in. / 136 pgs
 65 b&w.
 U.S. \$40.00 CDN \$48.00
 Available/Art

Previously Announced

**John Baldessari: Prima Facie Marilyn's Dress**

More than any other artist of his generation, the Los Angeles-based Conceptual artist John Baldessari explores the relationship between reading and seeing, between language and image. In this small, provocative artist's book, Baldessari presents 16 supposedly evocative colors along with the names that they were given by the American paint companies that produced them. Across from each solid colored left-hand page, the right page offers the color's title, creating a concrete poem in four parts. For example, in part one, “Organic Order” stands beside a mulchy green, “Creative Thinker” is paired with a deep purple, “Avant Garde” goes with mustard yellow, and “Abstract” is across from sea-green. Further on we learn that warm peachy-pink stands for “Love and Happiness,” while warm pinky-peach represents “Beautiful in My Eyes.” Source companies include Pratt & Lambert, Benjamin Moore and Pantone.

John Baldessari: Prima Facie
3-86560-088-3 / 978-3-86560-088-2
 Hardcover, 6.5 x 12.25 in. / 44 pgs
 16 color.
 U.S. \$35.00 CDN \$42.00
 Available/Art

Previously Announced

**Christopher Williams: Secession**

**Foreword by Matthias Hermann.
 Text by Christian Holler,
 Vanessa Muller.**

In late 2005, Vienna's Secession gallery exhibited work by the influential Los Angeles Conceptual artist and master of appropriated commercial imagery, Christopher Williams, alongside work by the Dutch collaborators Jeroen de Rijke and Willem de Rooij. The show was documented in two separate catalogues—one for each artist (or artist team)—and this volume presents the work of Williams only. It includes photographs of a model showcasing a shower door, cameras and camera parts, corncocks, car interiors, bicycles and other elements of the urban landscape. Viewers may be familiar with some of the work, which was featured in 2006 on the cover of *Artforum*. The de Rijke and de Rooij volume of this two-part catalogue is not available here.

Christopher Williams: Secession
3-86560-041-7 / 978-3-86560-041-7
 Paperback, 8.5 x 11.75 in. / 96 pgs
 10 color / 22 duotone.
 U.S. \$25.00 CDN \$30.00
 Available/Art



**Peter Fischli & David Weiss:
 Ausflüge, Arbeiten,
 Ausstellungen
 Ein Offener Index
 Interview by Renate Goldman.**

Since the late 1970s, the Swiss conceptualists Fischli & Weiss have worked collaboratively to produce surprising, witty and oftentimes devious works in a range of media including sculpture, film, photography and installation. This comprehensive black-and-white index of the artists' work from the 1970s till 2003 contains a complete exhibition history, bibliography and filmography. It is an invaluable resource, and brings together an oeuvre influenced by Pop and Conceptual art, Dada and Surrealism that has always managed to defy categorization even while making a superbly deep impression.

Text in German only.

Peter Fischli and David Weiss were both born in Zurich, Switzerland—Fischli in 1952 and Weiss in 1946. They began to work collaboratively in 1979 and had their first solo exhibition in 1981. They live and work in Zurich.

Peter Fischli & David Weiss:
Ausflüge, Arbeiten, Ausstellungen
3-86560-019-0 / 978-3-86560-019-6
 Pbk, 8.5 x 11.75 in. / 646 pgs
 639 color.
 U.S. \$72.00 CDN \$86.00
 March/Art

Peter Fischli & David Weiss: Equilibres

The Swiss collaborators Fischli & Weiss have said of this early series of color and black-and-white photographs, "Balance is most beautiful just shortly before it collapses." Indeed their tense arrangements of household miscellany often look on the verge of falling, or are caught in the process. The only texts included with them are associative titles, including *Natural Grace*, (a spatula on a plate on a wine bottle on an apple on a cup), *The Fart* (chairs on Coke bottles and aerosol cans), and *Invisible Power*, (showing one end of a paper construction held aloft by the breeze from a small fan). Many of the constructions appear under several titles, in several styles: *Completion*, when shot in grainy, starkly lit black-and-white, becomes *Honor*, *Courage*, *Confidence*, and in close-up, *Can I, May I, Do Anything?* On the page, these often elaborate and expansive objects acquire an incidental quality that makes them both more real and more transient. Ultimately, the only evidence of their existence is these images. While a small selection of these works appeared in the artist's book *Quiet Afternoon*, most have never before been published in any form.

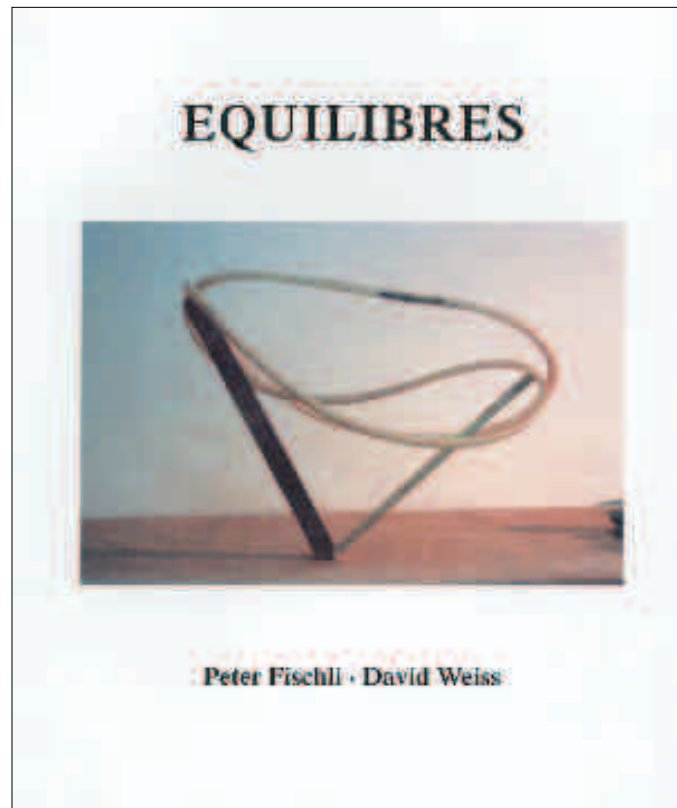
Peter Fischli & David Weiss: Equilibres

3-86560-150-2 / 978-3-86560-150-6

Hardcover, 7.75 x 9.5 in. / 168 pgs / 150 color / 50 b&w.

U.S. \$54.00 CDN \$65.00

March/Photography



Walther König



The Goose Lake Trail: A Road Conversation between Olafur Eliasson and Hans-Ulrich Obrist.

Foreword by Olafur Eliasson.

Interview by Hans-Ulrich Obrist.

The Goose Lake Trail through the remote highlands of Iceland winds across glaciers and moving sands. This deceptively delicate volume, with its cloth cover and topographic endpapers, documents a road trip there in Olafur Eliasson's "survival car," as Hans-Ulrich Obrist dubbed it in his journey-long interview with the artist. Eliasson writes of the drive: "At one point the ground under the car started to shift softly as if the whole area were made of jelly ... I said that this was not unusual at all, and that I do this every summer ... The image of the car sinking through the sand, carrying us into the underground glacial river hovered continually in the back of my head. Luckily Hans-Ulrich believed me. Turning to the window while looking at the surprising appearance of water shooting up everywhere around us, he calmly prepared the next question." Landscape photographs by Eliasson and text by Obrist.

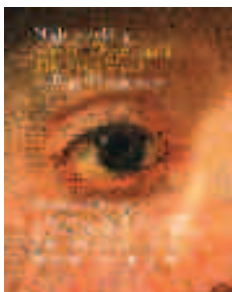
Olafur Eliasson: The Goose Lake Trail

3-86560-114-6 / 978-3-86560-114-8

Clothbound, 8.5 x 7 in. / 68 pgs / 20 color.

U.S. \$36.00 CDN \$43.00

March/Art



Peter Greenaway: Nightwatching
A View of Rembrandt's The Night Watch
 Edited and with text by Peter Greenaway.

In 2007, the renowned filmmaker Peter Greenaway will release *Nightwatching*, a feature-length study of the life and loves of the eighteenth-century Dutch painter, Rembrandt, via his controversial masterpiece, "The Night Watch." In this accompanying artist's book, Greenaway offers a glimpse into his artistic process, with written analyses of each of the characters in the painting, followed by a wealth of enlarged, close-up details in which brush marks practically jump from the page.

Peter Greenaway: Nightwatching
 90-8690-013-5 / 978-90-8690-013-8
 Paperback, 9 x 11.75 in. / 172 pgs / 172 color.
 U.S. \$32.00 CDN \$38.00
 March/Art

Veenman Publishers



Peter Greenaway: Fort Asperen Ark
 Edited by Peter Greenaway.

This tactile artist's book by acclaimed filmmaker Peter Greenaway tells the story of Noah's Ark through a series of unadulterated abstract drawings. Features special uncoated paper, exposed coptic-stitched spine and a circular die-cut hole that runs through the book from cover to cover.

Peter Greenaway: Fort Asperen Ark
 90-8690-014-3 / 978-90-8690-014-5
 Paperback, 9 x 11 in. / 92 pgs / 92 color.
 U.S. \$32.00 CDN \$38.00
 March/Art

Onestar Press/Galerie Laurent Godin



Aleksandra Mir: The Concorde Collages

This artist's book covers a single, hypnotic project by one of this decade's most interesting players, Aleksandra Mir, whose work has recently been seen in solo projects at P.S. 1, The Wrong Gallery and Gavin Brown's Enterprise in New York and the ICA Philadelphia to name a few. As explained in *The Believer* in 2004, "It's a tragically regressive time we live in. We just grounded the Concorde. Where's the future?... I'm very jealous of an era when people were inventing something as beautiful as the Concorde and thinking, 'That's the next step.'"

Aleksandra Mir: The Concorde Collage
 2-915359-20-2 / 978-2-915359-20-6
 Paperback, 9.5 x 11.75 in. / 112 pgs / 92 color.
 U.S. \$39.95 CDN \$48.00
 March/Artist's Books

Onestar Press/Galerie Laurent Godin



Vincent Olinet: Mon Chemin de Faire

This artist's book is a work unto itself, presenting all 96 of the text-drawings Olinet exhibited on the floor of a recent Paris gallery exhibition, reproduced as full-page bleeds on uncoated paper. Also features installation shots of crazy, ilting pastry structures, collapsed polyurethane and wool tables, and others.

Vincent Olinet: Mon Chemin de Faire
 2-915359-16-4 / 978-2-915359-16-9
 Paperback, 8.5 x 11.75 in. / 112 pgs / 112 color.
 U.S. \$39.95 CDN \$48.00
 March/Artist's Books

Onestar Press/Galerie Laurent Godin

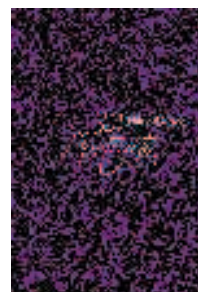


Liz Cohen: Bodywork
The Trabant Project 2002-2006, From An East German Trabant to a US El Camino

This limited edition artist's book, featuring rounded edges and nine blown-in photographic images, documents a recent project by Liz Cohen. In 2002, Cohen began the process of importing the Trabant, once the most common car in East Germany, to the U.S.. Upon their arrival, Cohen began converting the Trabants into supped-up hybrid American El Caminos. The process is documented here, with Cohen posing, scantily clad in stiletto heels, beside the finished works.

Liz Cohen: Bodywork
 2-915359-19-9 / 978-2-915359-19-0
 Hardcover, 8.5 x 11.75 in. / 48 pgs / 9 color / 48 b&w.
 U.S. \$39.95 CDN \$48.00 SDNR 40%
 March/Artist's Books

Onestar Press/Galerie Laurent Godin

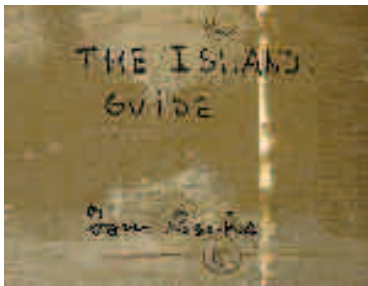


Hsia Fei Chang: 32 Portraits
Place du Tertre, Montmartre

During the year 2006, the artist Hsia Fei Chang had her portrait drawn by 32 street artists in the famously "arty" district of Montmartre, Paris. The results, published here, create a unique, conceptual self-portrait.

Hsia Fei Chang: 32 Portraits
 2-915359-15-6 / 978-2-915359-15-2
 Paperback, 8.5 x 11.75 in. / 64 pgs / 32 color.
 U.S. \$39.95 CDN \$48.00
 March/Artist's Books

Previously Announced

**Tom Sachs: The Island: Guide**

The owner's/operating manual for Tom Sachs' monumental new sculpture, "The Island," a modified working model of the radar tower of the USS Enterprise CVN-65, "The world's first and finest nuclear powered aircraft carrier." Sachs writes, "'The Island' is a process. There is nearly always something broken or in need of repair. This book is designed to help you cope with managing the many issues associated with ownership/operation of 'The Island.' It is helpful to get an understating of what 'The Island' needs, what it does, and what it can do; as a clubhouse it can provide a safe environment for good times—just add people. Of course people are messy and break things. So it's important to clean up and maintain systems and maintain supply levels. Just like the Enterprise of the U.S. Navy, whose painting crew paints continuously for 35 years of operation, there is always something that needs your attention on 'The Island.'"

Tom Sachs: The Island: Guide

0-9790499-0-3 / 978-0-9790499-0-3
Paperback, 11 x 8.5 in. / 56 pgs
161 color.
U.S. \$30.00 CDN \$36.00
March/Art

**Invisible Might
Works from 1965-1971
Edited by Tim Nye.**

Text by Adrian Dannatt.

A modern-day meditation on the beauty, rigor, luxury and understated power of high Minimalism. Featuring just one important and iconic piece each by Larry Bell, Craig Kauffman, John McCracken, Fred Sandback and James Turrell, and two by Robert Irwin, all made between 1965 and 1971, this 20-page exhibition catalogue delivers a condensed and *almost* invisible kind of optical dazzle that literally unfolds before the reader's eyes. Each artwork is magnificently reproduced on a gatefold page whose cover is die cut with the artist's name. Titles and descriptive texts are printed in pearlescent silver and white ink. The gossamer exposed coptic binding is sewn, with stitching exposed. And the texts, all by Adrian Dannatt, are insightful, original and highly poetic. Limited edition of 1500, each numbered with a hand stamp.

Invisible Might

1-891027-21-2 / 978-1-891027-21-5
Paperback, 9.25 x 12 in. / 20 pgs
7 color.
U.S. \$35.00 CDN \$42.00 SDNR 40%
Available/Art

**Serge Spitzer:
Round the Corner**

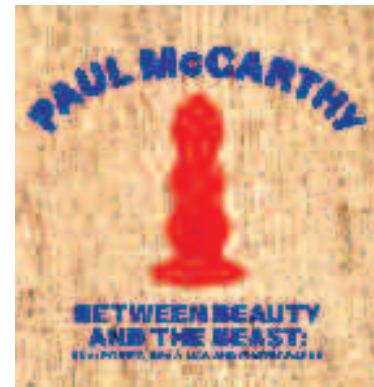
Edited by Tim Nye.

Text by Trevor Smith.

This limited-edition artist's book and exhibition catalogue documents the most recent work by the Romanian-born sculptural installation artist, Serge Spitzer, as seen at New York's Nyehaus/Foundation 20/21 in 2006. Taking typical office materials (and mail art) to a new level, the book is actually an ingenious, customized oversized accordion-bound partition folder containing a fastened-in essay by Trevor Smith; a dark-brown kraft cardboard pocket folder which houses a series of delicate, blueprint-esque line drawings; and another fastened-in retention folder containing a series of deluxe, oversized postcards printed with installation shots from the show. An instant collector's item, *Round the Corner* is numbered with tab labels and was designed to be sent through the mail in a special kraft envelope with string-and-button style closure.

Serge Spitzer: Round the Corner

1-891027-22-0 / 978-1-891027-22-2
Paperback, 10.5 x 14.75 in. / 33 pgs
16 color.
U.S. \$35.00 CDN \$42.00 SDNR 40%
February/Art

**Paul McCarthy: Between
Beauty and the Beast
Sculptures, Drawings and
Photographs**

Edited by Tim Nye.

Text by Sam Lipsyte.

Most artists would be sorry to hear that their work looked like a steaming plate of poop, but not Paul McCarthy. Because that's exactly what he's drawn. In a woodbound portfolio scribbled and annotated ("finger," "smeel my ass hul hole") in what looks like the handwriting of a teenage boy, everything that isn't scatological is phallic or violent. Photographs, including documentation of his sculptures, raise the production values and (sometimes) lower the NC-17 rating. And his commentaries on the work clarify his intentions: if Disney-esque model dwarves are "emissaries from multinational conglomerates come to colonize our dreams," McCarthy's mission must be, in part, recovering those dreams and restoring the taboo to our minds. Mission accomplished. This volume comes sealed in a black plastic garbage bag.

**Paul McCarthy: Between
Beauty and the Beast**

1-891027-23-9 / 978-1-891027-23-9
Hardcover, 9 x 9 in. / 56 pgs / 33 color.
U.S. \$45.00 CDN \$54.00 SDNR 40%
February/Art



Paulina Olowaska & Lucy McKenzie: Hold the Colour

Introduction by Ingvild Goetz.

Text by Stephan Urbaschek, Nicholas Mauss, Ken Okiishi, Katharina Vossenkuhl.

Lucy McKenzie works in her native Glasgow, but also shows regularly in London, where she lured the artist Paulina Olowaska from Poland for a collaborative performance called *Hold the Color*. The film of their performance, *Oblique Composition*, was later shown at Tate Modern. In both, the artists enact what the Tate calls, “the caricatured roles of ‘working women,’” with McKenzie playing an artist and Olowaska an architect. As McKenzie begins to draw a portrait of Olowaska, she changes the scene entirely, recreating Olowaska as an object and allowing the audience to watch and judge a developing work. Olowaska’s work has appeared at the 2003 Venice Biennale and in shows at Marc Fo in Los Angeles and the Sculpture Center in New York; McKenzie’s work has been shown at the Walker Art Center in Minneapolis and in solo shows at Metro Pictures, New York, and the ICA in Boston.

Paulina Olowaska & Lucy McKenzie: Hold the Colour

3-939894-00-1 / 978-3-939894-00-1

Clothbound, 7 x 9.75 in. / 170 pgs
40 color.

U.S. \$40.00 CDN \$48.00

May/Art



Mungo Thomson: Negative Space

Edited by Christoph Keller, Alessandro Rabottini.

What do black holes, distant galaxies, solar systems, nebulae and supernovas look like when seen in the negative, suddenly devoid of the color black? Mesmerizing, abstract, strangely familiar and yet hauntingly strange. This artist’s book collects a group of images from *National Geographic* magazine, which the artist also uses in an ongoing series of photographic murals which can be custom-sized for walls and architectural spaces and installed as wallpaper. The four-color images are in fact inverted photographs of outer space made by the Hubble Space Telescope. Conceived by the artist in collaboration with designer Connie Purlit, it is part of a series edited by Christoph Keller. It was launched at the 2006 Art Basel Miami.

Mungo Thomson: Negative Space

3-905770-27-X / 978-3-905770-27-8

Paperback, 7 x 10.25 in. / 160 pgs
100 color.

U.S. \$29.00 CDN \$35.00

March/Art



Sydney Hermant: Aunt Maud’s Scrap Book
Edited by Christoph Keller, Kathy Slade.

Aunt Maud is a tertiary character in Vladimir Nabokov’s 1962 novel *Pale Fire*, described as a mediocre painter and scrapbook artist. Sydney Hermant, a young Vancouver-based artist, writer, and curator whose work has been included in exhibitions across Canada and in Tokyo, brings Maud new life by materializing her scrapbook in the form of a cutting-edge artist’s book. The contents of its pages are guided by the novel’s narrative, by historical events that occurred during its writing, and by concurrent ones from Nabokov’s own biography—its fractured reimagining of Maud’s life winds through the Luddite rebellion, oil crises in the Middle East and a full-on merman formal ball.

Sydney Hermant:

Aunt Maud’s Scrap Book

3-905770-03-2 / 978-3-905770-03-2

Paperback, 7.5 x 10 in. / 112 pgs
112 color.

U.S. \$29.00 CDN \$35.00

March/Art



Felicidad Moreno

Felicidad Moreno’s abstract, pictorial meditations on color and shape have begun to garner attention outside her native Spain. Here, Moreno steps into a new arena with a series called *hipnÓtico*, captured brilliantly in this innovative concertina-folded book. Moreno’s giant digital prints and projections are revelatory. Transforming color and shape through technology, Moreno manipulates light and form along an outsized canvas, blending kaleidoscopic spirals, botanical shapes and animal-like figures to produce intimate discoveries among the play between light and dark. Through careful display of these entrancing works, this small, textless book brings readers what Rafael Doctor, director of the MUSAC in León, Spain, calls Moreno’s “life song sung through the energy of forms and the reflection on light as an expanded element.”

Felicidad Moreno

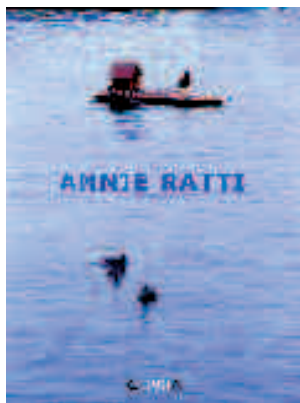
84-7506-761-1 / 978-84-7506-761-2

Hardcover, 9.5 x 12 in.

212 pgs / 105 color.

U.S. \$40.00 CDN \$48.00

March/Art



Annie Ratti

Interview by Cesare Pietroiusti.
Text by Giorgio Verzotti,
Iwona Blazwick, Eleanor Heartney,
Lea Vergine.

Annie Ratti creates environments that combine form and function, ethics and aesthetics, inviting the viewer into a space of politics and pleasure. She draws on the vernacular of domestic furniture to build sculptures for sitting or swinging in, reading in or sleeping on, and originally proposed to put a bridge into New York's White Box in Chelsea for the installation documented here. Instead she has transformed that gallery space, through a series of multimedia effects, into a pool—a space in which to reflect on the social complexity of urban life on the waterfront. Beyond the interactions of such universally known forms—the chair, the bed, the bridge—Ratti looks to specifics, geographical, historical and social, and transforms her private experience of the world into a public and participatory event. Ratti lives between her native Italy and France, Britain and America, and has exhibited in galleries and museums throughout Europe and America.

Annie Ratti

88-8158-630-4 / 978-88-8158-630-1
Paperback, 8.25 x 10.5 in. / 112 pgs
70 color.
U.S. \$34.95 CDN \$42.00
February/Art



Rachael Thomas Interviews Michael Craig-Martin

Foreword by Enrique Juncosa.

This book-length conversation, interspersed with images, explores Michael Craig-Martin's fascination with fundamental questions regarding the nature of art, representation, authorship and the role of the viewer. Craig-Martin, born in Dublin and educated at Yale, was a key figure in the first generation of British Conceptual artists. He became known for bright, flat paintings not unlike Roy Lichtenstein's, which are in the collections of The Museum of Modern Art, New York and Tate Modern, among other institutions. He also eventually began to teach at Goldsmiths College, where he helped to mold the minds of Tracey Emin and Damien Hirst, among other future Young British Artists. In discussing his style of detached Conceptualism, he reveals, among other things, his connections to Minimalism and the influence John Cage and Josef Albers on both his practice and his teaching.

Rachael Thomas Interviews Michael Craig-Martin

88-8158-586-3 / 978-88-8158-586-1
Paperback, 6 x 8.25 in. / 64 pgs
6 color / 7 b&w.
U.S. \$24.95 CDN \$30.00
January/Nonfiction & Criticism



Louis le Brocquy: The Head Image Notes on Painting and Awareness Foreword by Enrique Juncosa. Text by Louis le Brocquy.

The Irish artist Louis le Brocquy has been a friend to such writers as Samuel Beckett and Seamus Heaney, both of whom he collaborated with, and to painters including Francis Bacon. This meditation on le Brocquy's artistic practice, published on the occasion of the his goth birthday, consider mutual influence in le Brocquy's creative relationships and commonalities between poetry and painting—both in subject matter and intensity of experience. In le Brocquy's words, "Reality is stripped down to a deeper layer and the ordinary is seen to be marvelous." In this book-length essay, the artist seeks to elucidate for himself and readers how the act of rendering an object might create a parallel experience of the world. Le Brocquy, born in Dublin and self-taught, has been awarded the Venice Biennale's Premio Acquistito Internazionale, and his work has been shown in museums throughout the world.

Louis le Brocquy: The Head Image
88-8158-616-9 / 978-88-8158-616-5
Pbk, 6 x 8.25 in. / 56 pgs / 15 color.
U.S. \$19.95 CDN \$24.00
January/Nonfiction & Criticism



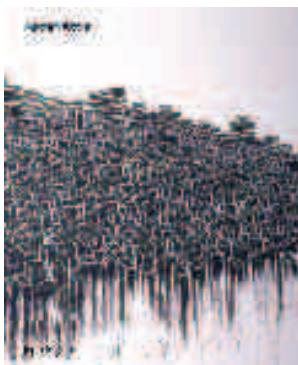
All Hawaii Entrées: Lunar Reggae

Foreword by Enrique Juncosa.
Edited by Philippe Parreno,
Rachael Thomas.

Text by Kurt Vonnegut,
Cory Doctorow, Grant Morrison,
Liam Gillick, Hans Pruijt,
Philippe Parreno, Rachael Thomas.

This crowd of artists, as exuberant as this collection's title, were recruited for a mini-survey of contemporary art based on the diversity of their approaches and practices, which the editors saw as representative. Their work in a variety of media from film and video to painting and installation is informed by everyday life, and addresses issues such as ecology, technology, popular culture and globalization. The pieces gathered here include a mix of key moments in conceptual art and newly commissioned works, sourced from the artists' studios and from international collections. Contributors include Liam Gillick, Carsten Höller, Douglas Gordon, Rirkrit Tiravanija, Dominique Gonzalez-Foerster, Jorge Pardo, Sarah Morris, Cerith Wyn Evans, Sarah Lucas, Anri Sala, Doug Aitken, Jim Lambie, Paola Pivi, Carles Congost and Eva Rothschild, and their work appears alongside pieces from the estates of Alighiero e Boetti and Bas Jan Ader. With texts from Liam Gillick and Kurt Vonnegut, among others.

All Hawaii Entrées: Lunar Reggae
88-8158-579-0 / 978-88-8158-579-3
Clothbound, 9.5 x 11 in. / 224 pgs
104 color / 7 b&w.
U.S. \$70.00 CDN \$84.00
February/Art



Kader Attia

Edited by Yves Aupetitallot, Thierry Prat. Text by Jean-Louis Pradel, Tami Katz-Freiman.

Kader Attia was born into the North African immigrant community of the banlieue, Paris's gritty suburbs. His work, which examines the tangle of identity conflicts that have contributed to recent political turmoil there, has been influenced by his European training, by two years in Congo, and by much beyond those two apparent extremes. It is rooted in the complex relations between East and West, and reflects their charged connections, where a scrambled home culture meets a seductive consumer culture. This first monograph includes his installations for the 2003 Venice Biennale and Art Basel Miami in 2004, along with video, photography and drawings. His most recent projects include the critically acclaimed "Flying Rats" of the Lyon Biennale 2005—a schoolyard enclosed in a cage, in which 45 children sculpted in grain were slowly eaten by 150 pigeons—and "Fortune Cookies," which saw an entire Chinese restaurant bought in Paris shipped back to its country of alleged origin.

Kader Attia

2-940271-81-X / 978-2-940271-81-8
Hdcvr, 8.5 x 10.5 in. / 112 pgs / 64 color.
U.S. \$29.00 CDN \$36.00
March/Art



Jonathan Meese: Mama Johnny

Edited by Robert Fleck.

Text by Yves Aupetitallot, Aeneas Bastian, Robert Fleck, Fabrice Hergott, Vibeke Knudsen, Veit Loers, Friedrich Meschede, Karel Schampers, Susanne Titz.

According to London's Saatchi Gallery, "Jonathan Meese is a self-proclaimed cultural exorcist. In his performances, sculptures and paintings he adopts a shamanistic role, channeling all manner of chaotic zeitgeist. His personal interests reverberate throughout his paintings: comic books, horror films, medieval crusades and outsider art merge into a compendium of morality and epic failure. In his paintings, clear-cut roles of good vs. evil are confused, ironic propaganda is served up with homebrew conviction and malevolent knaves become heroes of the disenfranchised." This collection of 150 works is the first comprehensive survey of Meese's recent incursions into the German art scene. In addition, it includes documentation of Meese's collaborations, including his stage sets for Frank Castorf's renowned experimental production of *Kokain* at the 2004 Salzburg Festival. Meese has shown at Tate Modern in London, Leo Koenig in New York and the Saatchi Gallery, London.

Jonathan Meese: Mama Johnny
3-86560-090-5 / 978-3-86560-090-5
Hardcover, 9.5 x 12.75 in. / 300 pgs.
U.S. \$54.00 CDN \$65.00
March/Art



Marco Papa: Dancing on the Verge

Text by Marco Papa, Giovanni Carmine, Milovan Farronato, Michele Robecchi, Carlo McCormick, Elena Volpato, Matteo Boetti.

Marco Papa's raw material is drama: When Harlem-born Gene Anthony Ray showed up to audition for the movie *Fame*, it didn't matter that he lacked training, education and money; raw talent distinguished him from 5000 other dancers and landed him the leading role. Later it was his talent that didn't matter, as Ray floundered in drugs, alcohol and promiscuity until a series of strokes ended his life prematurely. *Dancing on the Verge*, a portrait in video, installation, collage and oral history, transforms the complex story of Ray's decline into that of a triumphant icon. Like his life, it remains inconclusive. Marco Papa, whose investigations into new and mass media have marked him as one of the most sensitive, arresting artists to emerge from Italy in recent years, calls it "a work about the failure that every one of us fears and... about the innate talent that we all think or wish we possess."

Marco Papa: Dancing on the Verge

88-8158-591-X / 978-88-8158-591-5
Paperback, 6.75 x 9.5 in. / 120 pgs
165 color / 26 b&w.
U.S. \$34.95 CDN \$42.00
February/Art



Erik Schmidt: Hunting Grounds

Edited by Marta Herford, Esther Ruelfs.

Text by Sebastian Preuss, Niels Werber.

Erik Schmidt has hunting fever. This, his latest work, focuses on the sport as used in the aristocracy to stage-manage social image. Hunting is a social game, a fixed convention—and so the artist lay in wait, observed the codes, apparel and gestures, and was allowed to slip into character. The resulting works in film and painting pick up on the sport's classic visual theme, but Schmidt's plan of attack is conceptual: In taking on the role of the hunter, he reimagines the dialectic between hunter and hunted, perpetrator and victim. *Hunting Grounds* not only elucidates the sport's social and symbolic consequences and explores ideas of masculinity, but also reveals and engages our enduring fascination with this archaic, male-dominated world.

Erik Schmidt: Hunting Grounds

3-7757-1827-3 / 978-3-7757-1827-1
Hdcvr, 9 x 12.5 in. / 160 pgs / 120 color.
U.S. \$50.00 CDN \$60.00
March/Art



Thomas Bayrle: 40 Years Chinese Rock n' Roll

Edited and with text by
Daniel Birnbaum, Udo Kittelmann,
Hans-Ulrich Obrist.

Thomas Bayrle, born in 1937 in Berlin, has always been obsessed with Mao's China. He remembers seeing, as a young man, photographs of stadium-wide choreographed events there, where thousands of participants held up a sign on command, each sign a pixel in a giant picture. Of replicating that mass choreography in his early moving figurines—including Western figures who shaved or ate ice cream collectively—and of mixing Communist and capitalist elements in his work, he says, "irreconcilable ideological opposites thus become ever more similar—and down through the years become blurred—to the point of the global rock n' roll today." This volume drops viewers straight into Bayrle's prescient globalism through bright graphic works featuring repeating soldiers, Maos, chairs and chickens, in old-school silkscreen and recent digitized photographs. Softcover binding wraps all sides of the book, and pages are printed at full bleed, without text, except for the interview section.

Thomas Bayrle:
40 Years Chinese Rock n' Roll
3-86560-100-6 / 978-3-86560-100-1
Paperback, 8.5 x 11 in. / 320 pgs
180 color.
U.S. \$70.00 CDN \$84.00
March/Art



Wes Lang & Donald Baechler: Skulls and Shit

Edited by Martin Lilja,
Amy Giunta, Kristian Bengtsson.
Text by Fredrik Wenzel.

In the Spring of 2006, the influential Stockholm gallery and social space, Loyal, exhibited drawings, collages and paintings by the emerging New York City painter Wes Lang alongside works by his similarly skeletally-obsessed mentor and friend, Donald Baechler. The two artists have been friends since the early 1990s, and there are many overlaps, echoes and rhymes in their work. *Skulls and Shit* collects reproductions from the exhibition, where every piece featured a skull or skeleton, photo documentation and edited transcripts from free-wheeling conversations between the artists and their gallerists/publishers, as well as revealing anecdotal writings about the artists' everyday lives by the Swedish screenwriter and cinematographer, Fredrik Wenzel. Also includes documentation of Lang giving Baechler his first tattoo.

Wes Lang & Donald Baechler:
Skulls and Shit
91-976433-2-7 / 978-91-976433-2-0
Hardcover, 12 x 11 in. / 96 pgs
96 color.
U.S. \$39.95 CDN \$48.00
April/Art



Brian Belott: Wipe that Clock Off Your Face

Foreword by Donald Baechler.
Text by Taylor McKimens, Joe Grillo.

Brian Belott's first book is a compendium of all his disparate artistic practices—including collage, drawing, found photography and sound mixing—and it is also his first CD. The original CD/DVD included here offers the acclaimed *Found Images*, a digital slideshow of over 1000 photos pulled from eBay, with an exclusive full-length soundtrack of original sound collages. Assemblage permeates Belott's methods; he is a master of using cast-off and neglected ephemera to create new and surprising effects. *The New York Times* critic Holland Cotter calls the results "imaginatively inviting," and the *Times's* Roberta Smith calls them "radiant." The well-known painter Donald Baechler's foreword speaks to Belott's place in the realm of creation from found materials, and Belott's colleagues and collaborators Taylor McKimens and Joe (Dearraindrop) Grillo contribute personal takes on his work.

**Brian Belott: Wipe that
Clock Off Your Face**
0-9789722-1-X / 978-0-9789722-1-9
Paperback, 7.5 x 9.5 in. / 96 pgs
200 color / with CD/DVD.
U.S. \$29.95 CDN \$36.00
June/Art



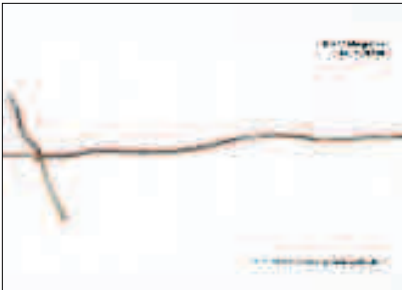
Assume Vivid Astro Focus: Open Call

Text by Gerald Matt, Angela Stief.

Assume vivid astro focus (avaf for short) is an artists' collective whose members prefer not to let the public know their names. Their multiple authorship both comments on and evades the cult of personality—it is ostensibly designed to set their art squarely in the public eye, without gossip biographical distractions, but it has received a lot of attention itself. The avaf works collected here are largely site-specific and in multiple media, including spatial interventions, projections, music programs, drawings and installations, stickers, masks and T-shirts. Motifs of diverse provenance are sampled and mixed, and sources range from Tibetan prayer rugs to softcore porn. Among bits of pop culture and everyday aesthetics, historical and spiritual art, an aesthetic of appropriation and collage emerges. Alice in Wonderland-esque environments, naked people, drag queens, flowers, butterflies and birds of paradise lead to a sensory overload that seems to explode the limits of perception. Avaf has recently shown at Tate Liverpool, and was a standout at the 2004 Whitney Biennial.

Assume Vivid Astro Focus: Open Call
3-938821-84-1 / 978-3-938821-84-8
Paperback, 5 x 6 in. / 100 pgs
27 color / 12 b&w.
U.S. \$12.00 CDN \$14.00
March/Art





Teresa Margolles: 127 Cuerpos
Text by Heriberto Yopez, Nike Bätzner,
Patrizia Dander.

The Mexican artist Teresa Margolles presents delicate remnants of threads that were used to sew up bodies after their autopsies. Each of 127 threads represents a particular person who died a violent death. The work explores the role of memory, the past and social, political and economic issues.

Teresa Margolles was born in 1963.

Teresa Margolles: 127 Cuerpos
3-925974-66-0 / 978-3-925974-66-3
Hardcover, 9.25 x 6.5 in. / 215 pgs / 165 color.
U.S. \$61.00 CDN \$73.00
March/Art



Gabriel Lester: How to Act
Text by Sara Arrhenius, Vasif Kortun,
Raimundas Malasauskas, Aaron Schuster.

Dutch artist Gabriel Lester, born in 1972, incorporates elements of film, drama, music and rhythm in his installations. He began his career as a rapper and worked in the film industry while studying art during the 1990s. He continues to use montage, suspense, viewpoint and special effects in his work.

Gabriel Lester: How to Act
90-869001-0-0 / 978-90-869001-0-7
Paperback, 8.75 x 11.25 in. / 244 pgs / 200 color.
U.S. \$50.00 CDN \$60.00
March/Art



Wolfgang Ellenrieder: Parallel
Edited by Stefan Wimmer.
Text by Joachim Jäger, Stephan Berg, Barbara
Auer, Wolfgang Ullrich, Rick Vercauteren.

Using stock photography archives, the Internet, model-making brochures and his own photographs, drawings and watercolors, this 47-year-old German painter creates bright, ironic works that are very much about camouflage, deception, and, above all, painting.

Wolfgang Ellenrieder: Parallel
3-938025-97-2 / 978-393802597-0
Hardcover, 9 x 9.75 in. / 96 pgs / 66 color / 22 b&w.
U.S. \$40.00 CDN \$48.00
March/Art



Valeria Heisenberg:
Paläste, Vitrinen, Aquarien
Edited by Valeria Heisenberg.
Text by Angela Rosenberg.

Valeria Heisenberg makes paintings on aluminum boards that have been printed with photographic imagery. Her subject is the urban landscape, as seen from a slight distance, through coolly shimmering glass.

Valeria Heisenberg: Paläste, Vitrinen, Aquarien
3-938025-68-9 / 978-3-938025-68-0
Hardcover, 11.75 x 9.25 in. / 82 pgs / 29 color.
U.S. \$45.00 CDN \$54.00
March/Art



Roberto Coda Zabetta: Psychic Persona
Text by Robert C. Morgan, Sergio Risaliti.

For the first time, the Italian painter Roberto Coda Zabetta boxes his big, powerful, yelling faces in large wooden cases—stark and essential, making no concession to decor—where they are enclosed, confined. *Psychic Persona* also includes related works on paper and a number of small canvases.

Roberto Coda Zabetta: Psychic Persona
88-8158-612-6 / 978-88-8158-612-7
Paperback, 7 x 10 in. / 232 pgs / 103 color / 41 b&w.
U.S. \$55.00 CDN \$66.00
February/Art



Heinz Egger
Text by Sabine Arlitt, Hans Baumann,
Werner Morlang, Konrad Tobler.

The Swiss painter Heinz Egger, born in 1937, works with motifs and imagery developed from a rich bedrock of sketches, diaries and everyday media materials. His densely layered brushstrokes and lines allow the viewer to get lost in their spellbinding accumulation. This publication collects work from the last 15 years.

Heinz Egger
3-937572-60-0 / 978-3-937572-60-4
Hdcvr, 9.25 x 11.5 in. / 144 pgs / 60 color / 30 b&w.
U.S. \$40.00 CDN \$48.00
March/Art



Andrea Fogli: Diary of Shadows

Introduction by Jan Hoet,
Graziella Lonardi Buontempo.

Text by Bruno Corà, Peter Weiermair,
Evelyn Weiss.

"Andrea Fogli's drawings are like poetic gifts for the eyes that give us something we can only experience on the surface of the paper." The 106 fantastical drawings collected here, made between 2000 and 2006, constitute an intimate diary of this Italian artist's conscious and unconscious "shadows."

Andrea Fogli: Diary of Shadows

3-86678-009-5 / 978-3-86678-009-5

Hdcvr, 9.25 x 12.25 in. / 168 pgs / 106 color / 8 b&w.

U.S. \$55.00 CDN \$66.00

March/Art



Denise Green

Text by Denise Green, Roland Möning,
Guido de Werd.

Born in Melbourne, Australia, in 1946, this New York City-based painter moves easily between figuration and abstraction in her work. Influenced by Aboriginal art, Indian theater and architecture, American Abstract Expressionism and European art history and philosophy, Green has a special affinity for the work of Joseph Beuys.

Denise Green

3-938025-99-9 / 978-3-938025-99-4

Paperback, 8.25 x 10.75 in. / 96 pgs / 66 color

U.S. \$38.00 CDN \$46.00

March/Art



Helga Natz: Sculptures 1985-2005

Edited by Meinhard Pfanner.

Text by Manfred Schneckeburger, Elke Ahrens.

This monograph features 75 quietly sensual, sculptural works, based on the forms of the shell and the kernel, from 1985 to 2005. Says Natz, who lives in Germany and Nova Scotia, "The sculptures are formed from my reaction to the innateness of a material, of a proposed form, of a color."

Helga Natz: Sculptures 1985-2005

3-938025-91-3 / 978-3-938025-91-8

Hardcover, 11.5 x 9.25 in. / 144 pgs / 157 color
4 b&w.

U.S. \$48.00 CDN \$58.00

March/Art



Stefano Cagol: Harajuku Influences

Text by Roberto Pinto, Angelique Campens, Stefan
Bidner, Elliot David, Andrea Lissoni, Stefano Cagol.

Suspended between the negative and positive, and the familiar and broader, meanings of the terms "influence" and "power," the Italian-born artist Stefano Cagol addresses the complexity of the idea of authority. Here, his latest artistic experiences in Berlin, Ghent, Singapore and Tokyo are synthesized.

Stefano Cagol: Harajuku Influences

88-8158-618-5 / 978-88-8158-618-9

Pbk, 6.75 x 9.5 in. / 128 pgs / 96 color / 34 b&w.

U.S. \$34.95 CDN \$42.00

April/Art



Fumie Sasabuchi

Text by Bernhart Schwenk, Eva Wattolik.

Sasabuchi asks kids to design advertisements, then decides which images exhibit the least innocence, and instead project a perverse sexuality or desire to consume. She then tattoos guardian deities on the children's skin, as if they were in a gang, inscribing them with images of the battle between good and evil.

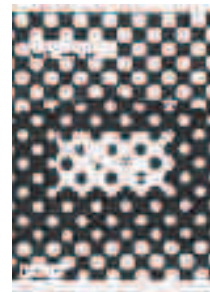
Fumie Sasabuchi

3-938821-65-5 / 978-3-938821-65-7

Hardcover, 7 x 9.75 in. / 104 pgs / 80 color.

U.S. \$35.00 CDN \$42.00

March/Art



Jan Christensen

Edited by Sabine Schaschl-Cooper.

Text by Power Ekroth.

Christensen's large-scale paintings, most often done directly on walls, range from rough graffiti-esque scrawls to smooth geometric stripes, designs and type ("Emergency Exit," "I will never make it"). This first monograph tracks Christensen's work as an artist, curator and critic.

Jan Christensen

3-905701-89-8 / 978-3-905701-89-0

Paperback, 6.75 x 8.75 in. / 80 pgs / 32 color.

U.S. \$23.00 CDN \$28.00

March/Art





Sven Drühl: Artistic Research

Edited by Oliver Zybok.

Conceptual paintings that remix or reinterpret historical and contemporary landscapes, quoting from Caspar David Friedrich, Claude Monet and Eberhard Havekost, among others. Drühl, who works in the tradition of Serial and Appropriation art, sometimes fuses separate painting fragments, creating quotation collages. This monograph spans from 2001 until 2005.

Sven Drühl: Artistic Research

3-938025-55-7 / 978-3-938025-55-0

Hardcover, 8.5 x 11.25 in. / 84 pgs / 63 color.

U.S. \$38.00 CDN \$46.00

March/Art



Christine Streuli

Text by Claudia Jolles, Roman Kurzmeyer, Deniz Pekermann, Carl Schroer, Madeleine Schuppli, Raimar Strange, Beat Wismer, Isabell Zürcher.

Streuli, who studied in Zurich and Berlin, makes painting a spectacle—makes it a sensation. Colorful and multi-levelled, experimental and large-scale, her canvases trumpet their medium's power. She seeks extreme artificiality and encourages forms and colors to collide abruptly. She avoids soothing transitions and yet (or perhaps therefore) generates amazing opulence. Streuli will represent Switzerland at the 2007 Venice Biennale.

Christine Streuli

3-938821-66-3 / 978-3-938821-66-4

Paperback, 8.5 x 11 in. / 112 pgs / 82 color.

U.S. \$35.00 CDN \$42.00

March/Art



Martin Bigum: The Face of God

Edited by Kevin Slide.

Text by Martin Bigum, Merete Sanderhoff.

This Danish painter's first monograph finds him borrowing from nineteenth-century Nordic predecessors, inter-war-era Magical Realism and 1960s comic books. Visual quotations from the sacred to the most profane function as eye-catchers, shortcuts to shared cultural memory and elements in unusually complex allegories. He is represented by I-20 Gallery, New York.

Martin Bigum: The Face of God

3-905701-73-1 / 978-3-905701-73-9

Hardcover, 8.25 x 11 in. / 64 pgs / 53 color.

U.S. \$29.00 CDN \$35.00

March/Art

Kerber



Nina Sten-Knudsen: Monumental Painting

Introduction by Carsten Sondergaard. Edited and with foreword by Ingrid Mössinger. Text by Cecil Bojsen-Haarder, Carsten Thau, Peter Iden.

Eight monumental works by one of Denmark's most esteemed mid-career painters are explored here, primarily via well-chosen details. There are terrifying rallies, moody still lifes, apocalyptic landscapes, haunted interiors and enigmatic figures from the past.

Nina Sten-Knudsen: Monumental Painting

3-938025-94-8 / 978-3-938025-94-9

Hardcover, 9.5 x 12 in. / 120 pgs / 66 color / 1 b&w.

U.S. \$55.00 CDN \$66.00

March/Art

Kerber



Markus Lüpertz: Daphne

Photographed by Benjamin Katz

Foreword by Bettina Paust.

In 2003, the Berlin-based sculptor Markus Lüpertz (b. 1941) was commissioned to create a monumental bronze of the Greek nymph Daphne. This publication documents the entire process, from original drawings to maquettes to final installation. Photographs by the esteemed art documentarian Benjamin Katz.

Markus Lüpertz: Daphne

3-938025-75-1 / 978-3-938025-75-8

Hardcover, 8 x 11.25 in. / 80 pgs / 62 duotone.

U.S. \$40.00 CDN \$48.00

March/Art

Kerber/Edition Young Art



Aris Kalaizis: Rubbacord

Foreword by Carol Strickland. Edited by Aris Kalaizis. Text by Tom Mustroph, Jan Siegt.

This young Leipzig painter depicts people, landscapes and architectural spaces that are based on his own filmic scripts and resulting photographs.

Aris Kalaizis: Rubbacord

3-938025-81-6 / 978-3-938025-81-9

Hardcover, 11 x 8.75 in. / 80 pgs / 15 color / 15 b&w.

U.S. \$35.00 CDN \$42.00

March/Art

Previously Announced

**Nigel Cooke: Paintings 01-06**

Interview by Stephan Goetz.

Text by Suhil Malik, Darian Leader.

The distinctive, desolate, yet slyly magical landscapes of the young London painter Nigel Cooke (b. 1973) have been making powerful regular appearances at top international museums and galleries in recent years. This substantial first monograph features full-scale reproductions, essays, and a plethora of generous details.

Nigel Cooke: Paintings 01-06**3-86560-066-2 / 978-3-86560-066-0**

Hardcover, 10 x 9 in. / 252 pgs / 102 color.

U.S. \$70.00 CDN \$84.00

Available/Art

**Richard Phillips: Early Works on Paper**

Text by Linda Yablonsky.

1993 and 1994 were bum years for Richard Phillips. With the heat cut off and the rent going unpaid, he worked at his kitchen table, conjuring one image after another. The sources for these 30-odd drawings were discarded newspapers, but if you look behind the mottled surfaces the pictures really derive from the conflicted state of his soul.

Richard Phillips: Early Works on Paper**3-935567-37-5 / 978-3-935567-37-4**

Hardcover, 8.75 x 10.5 in. / 80 pgs / 33 color.

U.S. \$40.00 CDN \$48.00 SDNR 40%

March/Art

**Michelle Grabner**

Edited by Barry Blinderman.

Text by Lane Relyea.

Grabner is a critic, professor, and nonprofit gallery director with a multifaceted artistic practice. This thematic selection of projects from 1995 to the present includes rainbow-colored wall drawings, woven paper installations, black spiral paintings, spider web "drawings," collaborative videos and documentation of the exhibitions at her Oak Park gallery, The Suburban.

Michelle Grabner**0-945558-38-4 / 978-0-945558-38-5**

Paperback, 9 x 8.5 in. / 64 pgs / 40 color.

U.S. \$22.95 CDN \$28.00

August/Art

Passenger Books

Previously Announced

**Ingo Giezendanner / GRRR30: Urban Recordings**

Since 1998, the Swiss artist Ingo Giezendanner, alias GRRR, has been documenting, in black-and-white line drawings, the urban spaces where he has traveled, lived, or stayed for a while—from his native Zurich to Nairobi, New York, Karachi and New Orleans. This chunky, cool little book is filled with full-spread images that bleed off every page.

Ingo Giezendanner / GRRR30: Urban Recordings**3-00-018496-1 / 978-3-00-018496-3**

Paperback, 5.5 x 7 in. / 352 pgs / 348 b&w.

U.S. \$30.00 CDN \$36.00

Available/Art

Walther König

Previously Announced

**Sophie von Hellermann: Judgement Day**

Text by Anne Pontegn timer, Clemens Krummel, Emily Mears, Andrew Renton.

It looks like a thick, juicy romance novel, but it's actually a collection of brushy, ephemeral, fin-de-siecle-esque paintings by the young German artist Sophie von Hellermann. Currently based in London, she recently exhibited at Greene Naftali Gallery in New York and Mark Fo gallery, Los Angeles.

Sophie von Hellermann: Judgement Day**3-86560-057-3 / 978-3-86560-057-8**

Paperback, 6.5 x 9 in. / 352 pgs / 200 color.

U.S. \$40.00 CDN \$48.00

Available/Art

JRP Ringier/Kunsthalle Zurich

**Jeroen de Rijke & Willem de Rooij**

Text by David Bussel, Sven Lütticken, Beatrix Ruf, Jan Verwoert, Onno Ydema.

De Rijke and de Rooij, collaborators since 1994, had just represented the Netherlands at the 2005 Venice Biennale and opened their first New York solo show at Friedrich Petzel Gallery when de Rijke died traveling in Africa. This sampling of films, photographs and bouquets documents their time together.

Jeroen de Rijke & Willem de Rooij**2-940271-33-X / 978-2-940271-33-7**

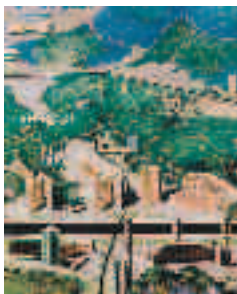
Paperback, 8 x 10 in. / 112 pgs / 30 color / 10 b&w.

U.S. \$35.00 CDN \$42.00

March/Art



Previously Announced

**Sean Snyder**

Text by Daniel Birnbaum,
Jerry Sheerin, Jan Verwoert.

This first monograph on the young Berlin-and-Tokyo-based American Conceptual artist features photography, video and text projects that question urban space and its representations in the media. In the densely-grouped systems of reference included here, Snyder uses original and reprocessed archival materials.

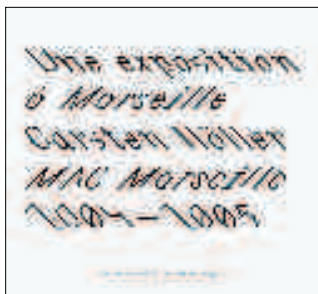
Sean Snyder

3-86560-037-9 / 978-3-86560-037-0

Pbk, 8.5 x 10 in. / 148 pgs / 132 color / 86 b&w.

U.S. \$35.00 CDN \$42.00

Available/Art

**Carsten Höller: One Day One Day**

Edited by Jan Åman.

Text by Jan Åman, Nathalie Ergino.

One Day One Day is two books in one—read it from either side—documenting two shows in one, two large light installations held in the same space on alternating days. Separate press kits, websites, invitations and openings meant visitors didn't always grasp the double nature of the work.

Carsten Höller: One Day One Day

3-86560-072-7 / 978-3-86560-072-1

Paperback, 9.25 x 8.5 in. / 98 pgs / 40 color.

U.S. \$40.00 CDN \$48.00

March/Art

**Tony Cragg: Nothing But Material**

Edited by Olimpia Eberspacher.

Introduction by Ludovico Pratesi.

Interview by Ludovico Pratesi.

Granite, iron, steel, bronze, glass, wood, clay, plaster: Tony Cragg, one of the most widely exhibited and acclaimed British sculptors of his generation, has worked in each of these materials, examining, exposing and showcasing their properties in his often-huge, organically shaped works. This study of six works includes an interview and essays.

Tony Cragg: Nothing But Material

88-7757-206-X / 978-88-7757-206-6

Hardcover, 6.5 x 8.5 in. / 60 pgs / 7 color / 10 b&w.

U.S. \$21.00 CDN \$25.00

March/Art

**Bethan Huws**

Foreword by Alexander van Grevenstein.

Contributions by Julian Heynen. Text by
Bethan Huws, Konrad Bitterli, Maja Naef.

Installations full of wordplay and films full of sky: Huws's work in a wide range of media plays well together on the page, in part because the kinetic scribbles of her colored-pencil storyboards share the vivacity of her texts and the colors of her film.

Bethan Huws

3-86560-115-4 / 978-3-86560-115-5

Paperback, 8.25 x 10.5 in. / 168 pgs / 90 color.

U.S. \$40.00 CDN \$48.00

March/Art

Previously Announced

**DC: Cristina Iglesias**

The Three Hanging Corridor

Foreword by Kasper König. Text by Ulrich Wilmes.

New work by the Spanish sculptor and installation artist known for her large-scale systems of enclosed passageways made from interconnected and organic-feeling metal lattices. Iglesias is represented by Marion Goodman Gallery and had a solo show at the Guggenheim Museum, New York.

DC: Cristina Iglesias

3-86560-086-7 / 978-3-86560-086-8

Hardcover, 8.75 x 12 in. / 48 pgs / 28 color.

U.S. \$25.00 CDN \$30.00

Available/Art

**Saâdane Afif: Power Chords**

Edited by Valérie Chartrain.

Foreword by The Princess Of Hanover.

Text by André Cadere, Jörg Heiser.

Displacement and contrast, classification and the unclassifiable, toys—Saâdane Afif's work, which employs objects, scale models, sound and writing, can transform an installation into a song, an André Cadere sculpture into a lightshow or a guitar into a clock.

Saâdane Afif: Power Chords

3-905770-06-7 / 978-3-905770-06-3

Paperback, 6 x 8 in. / 168 pgs / 40 color / 20 b&w.

U.S. \$29.00 CDN \$35.00

March/Art



Tim Lee & Marc Soo:
Modern Optical Experiments
in Typography

Univers Ultra Light Oblique (1968)

Edited by Christoph Keller, Kathy Slade.

Rising Vancouver artists Mark Soo and Tim Lee push the boundaries of what a book is with this three-word volume, blank except for four pages containing the following rumination on the year 1968: "Think," "Fast," "Hip" and "pies."

Tim Lee & Marc Soo:

Modern Optical Experiments in Typography

3-905770-04-0 / 978-3-905770-04-9

Paperback, 5 x 7 in. / 1028 pgs / 4 b&w.

U.S. \$29.00 CDN \$35.00

March/Artists' Books



Matthew Ronay: Goin' Down, Down, Down

Text by Ziba de Weck, Michael Glover, Bruce Hainley.

This small monograph, devoted to the young Brooklyn-based artist, features delicate, disturbing drawings and uncomfortably comical sculptural works. Body parts abound, with emphasis on teeth and genitals. Ronay received his MFA from Yale University, and has had solo shows at Andrea Rosen Gallery, New York and Marc Fo, Los Angeles.

Matthew Ronay: Goin' Down, Down, Down

3-905770-12-1 / 978-3-905770-12-4

Hardcover, 6.5 x 9.5 in. / 116 pgs / 75 color.

U.S. \$29.00 CDN \$35.00

March/Art



Esprit Sphérique
From the Legler Collection

Edited by Marisa Bertoldini.

Text by Brahim Alaoui, Marisa Bertoldini, Giorgio Israel, Lilian Llanes, Tomás Maldonado, Christoph Riedweg, Philip Rylands, et al.

Esprit Sphérique offers a joyful profusion of globes, from Christmas ornaments, croquet balls and ammunition to magical, religious and artistic talismans. This rich and surprising selection, gathered obsessively by the Collezione Legler and augmented by work from the Peggy Guggenheim Collection and the Fundación Joan Miró among others, emphasizes pattern and difference within type, and the sphere's pure geometry, intense meaning, history and symbolic reference. Perfection and completeness, the container and the contained—interpretations of spherical form range in meaning, legitimacy and grade of abstraction. In addition to the art-world commentators who explore those ideas here, contributors include professors in the history of mathematics and classical philology, as well as an analyst/psychotherapist, who consider the sphere's role as an eternal icon, a powerful and flexible presence in theoretical, cultural, scientific and social worlds.

Esprit Sphérique

88-8158-619-3 / 978-88-8158-619-6

Hardcover, 6.75 x 9.5 in. / 400 pgs / 312 color

61 b&w.

U.S. \$65.00 CDN \$78.00

January/Art

JRP Ringier



Bastien Aubrey & Dimitri Broquard:
And There Will Be Light

Humor, subversion, and ink: these two Swiss artists established the design and illustration group Flag in 2002. The never-before-published images reproduced here comprise Flag's "secret manifesto," going public after years undercover.

Bastien Aubrey & Dimitri Broquard:

And There Will Be Light

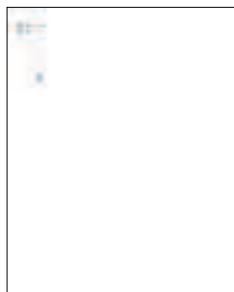
3-905701-97-9 / 978-3-905701-97-5

Paperback, 6 x 8 in. / 176 pgs / 176 b&w.

U.S. \$22.00 CDN \$26.00

March/Artists' Books

JRP Ringier/Tranzit series



Ján Mancuska: Absent

Edited by Vit Havranek.

Text by Ján Mancuska.

Mancuska used to build installations from the peripheral material of civilization: Q-tips, plastic bags, straw, paper, soap, wax. Lately his approach has come to include use of language in site-specific installations.

Ján Mancuska: Absent

3-905701-76-6 / 978-3-905701-76-0

Paperback, 8.75 x 10.75 in. / 120 pgs / 75 color

30 b&w.

U.S. \$29.00 CDN \$35.00

March/Art





Art in Chicago

Resisting Regionalism, Transforming Modernism
Text by Robert Cozzolino.

Chicago is known as a center of innovation in architecture, literature and music, but *Art in Chicago* is the first broad overview of its twentieth-century fine art. It focuses on three distinct but overlapping generations of Modernists between 1913 and 1985—not just postwar artists such as Leon Golub and June Leaf, or later stars like Ed Paschke and Jim Nutt and the 1960s Hairy Who—not any one clique, but the links between them.

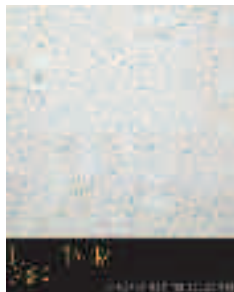
Art in Chicago

0-943836-29-8 / 978-0-943836-29-4

Paperback, 8.5 x 11 in. / 80 pgs / 100 color.

U.S. \$19.95 CDN \$24.00

February/Art



Louisiana ABC

100 Works From The Collection

Edited by Poul Erik Tøjner.

This tour through the collection of Denmark's Louisiana Museum of Modern Art includes work by Francis Bacon, Georg Baselitz, Joseph Beuys, Alexander Calder, Andreas Gursky, Donald Judd, Anselm Kiefer, Yves Klein, Roy Lichtenstein, Pablo Picasso, Sigmar Polke, Robert Rauschenberg, Gerhard Richter, Richard Serra and Andy Warhol, among others.

Louisiana ABC

87-91607-35-3 / 978-87-91607-35-6

Hardcover, 8 x 10 in. / 204 pgs / 100 color.

U.S. \$35.00 CDN \$42.00

May/Art



Deutsche Wandstücke

Seven Scenarios of New German Painting

Text by Luca Beatrice, Andreas Hapkemeyer, Susanne Pfeffer.

From the fresco to the mural, there is a long tradition in art history of work made directly on the wall. Collected here are wall works by a group of German artists including Katharina Grosse, Gregor Schneider, Norbert Schwontkowski, Dirk Skreber and Matthias Weischer.

Deutsche Wandstücke

88-8158-608-8 / 978-88-8158-608-0

Paperback, 8.5 x 11 in. / 88 pgs / 52 color / 56 b&w.

U.S. \$34.95 CDN \$42.00

January/Art



The Vincent 2006

Text by Michael Zeeman, Boris Groys, Marius Babias, James Tierney, Martin Prinzhorn.

The Vincent Van Gogh Biennial Award aims to recognize and reward (at 50,000 Euros) emerging European artists who will have significant, enduring impact. This year's shortlisted artists are Urs Fischer, Andrey Monastyrski, Dan Perjovschi, Wilhelm Sasnal and Cerith Wyn Evans.

The Vincent 2006

90-8690-031-3 / 978-90-8690-031-2

Paperback, 8.75 x 11 in. / 100 pgs.

U.S. \$32.00 CDN \$38.00

March/Art



Acquisitions 1993-2003 Stedelijk Museum Amsterdam

Introduction by Gijs van Tuyl.

Text by Rudi Fuchs, Gijs van Tuyl, Geurt Imanse, Jurrie Poot, Hripsime Visser.

Under Fuchs, Amsterdam's Stedelijk Museum acquired one of the world's best collections of contemporary art, with work by Judd, Nauman, Struth, Gilbert & George and Damien Hirst, among others.

Acquisitions 1993-2003 Stedelijk Museum Amsterdam

90-5006-168-0 / 978-90-5006-168-1

Hardcover, 8.5 x 11.25 in. / 392 pgs.

U.S. \$85.00 CDN \$102.00

March/Art



Ballkünstler

Foreword by Theo Zwanziger.

Edited by Hans-Werner Schmidt, Jan Nicolaisen.

Text by Andreas Höll, Klaus Theweleit, Jan Nicolaisen, Franz-Joachim Verspohl.

A selection of artworks that deal with European football. Features Leipzig artists like Christoph Ruckhäberle and Albrecht Tübke, as well as work by Kendall Geers, Greg Colson and Wim Delvoye.

Ballkünstler

3-938025-98-0 / 978-3-938025-98-7

Hardcover, 9.5 x 12 in. / 168 pgs / 52 color / 21 b&w.

U.S. \$45.00 CDN \$58.00

March/Art



Announcements

Edited by Beatrix Ruf, Christoph Schenker.
Text by Monica Bonvicini, Ute Meta Bauer, Hans Reck, Beatrix Ruf.

How does teaching function in the art world? How does training, like curation, serve as an intermediate space, a temporary, constructive field of conflict? And what does it mean for students and qualified artists? The Kunsthalle Zurich and the HGKZ school of art in Zurich explore these and other questions of pedagogy.

Announcements

3-905701-84-7 / 978-3-905701-84-5
 Paperback, 6.5 x 10 in. / 256 pgs / 31 color
 38 b&w / with DVD.
 U.S. \$28.00 CDN \$35.00
 March/Nonfiction & Criticism



Days at the Parade

Text by Wim van Sinderen.

For 15 years, The Parade theater festival has traveled a four-city circuit through the Netherlands. Set up like an inside-out circus, with the audience inside the ring and the performance stages, rides and freak shows on the outside, it's a complete modern-day spectacle. Photos by five rising Dutch photographers.

Days At The Parade

90-8690-009-7 / 978-90-8690-009-1
 Paperback, 9.25 x 11.25 in. / 134 pgs / 25 color.
 U.S. \$45.00 CDN \$54.00
 March/Photography



World's Best New Art: Unreal Projects

Edited by Georg Leutner. Text by Doryun Chong, Vincent Honoré, Udo Kittelmann, Gunnar Kvaran, Wilfried Lentz, Hans-Ulrich Obrist, Zhang Qing, Tania Ragasol, Trevor Smith, Sonja Traar.

Eleven top curators from international museums tap 25 young artists to break out and change the art world. The curators, many of whom match the same criteria—young and gunning for change—include Udo Kittelmann, Hans-Ulrich Obrist and Trevor Smith, among others. Artists include Brock Enright, Reena Spaulings and Paul Chan.

World's Best New Art: Unreal Projects

3-938821-58-2 / 978-3-938821-58-9
 Paperback, 6.5 x 8 in. / 176 pgs / 121 color.
 U.S. \$40.00 CDN \$48.00
 March/Art

Walther König

Previously Announced



The Youth of Today

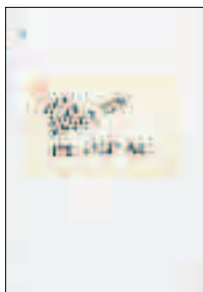
Edited by Matthias Ulrich, Max Hollein.
Text by Mercedes Bunz, Jens Hoffmann, Georg Seblen, Niels Werber.

Designed like an underground magazine, this big glossy publication features art that mines contemporary youth subcultures. Includes work by Slater Bradley, Pierre Huyghe, Collier Schorr and others.

The Youth of Today

3-86560-071-9 / 978-3-86560-071-4
 Paperback, 9.75 x 12 in. / 252 pgs / 170 color
 50 b&w / 50 duotone.
 U.S. \$50.00 CDN \$60.00
 Available/Art

Veenman Publishers



D is for Drawing

Art Ain't About You It's About We

Edited by Yane Calovski. Interview by Cicciolina.
Text by Yane Calovski.

The second issue of *D* magazine (*D* stands for Drawing) contains comics, collages, wall works and multimedia presentations by a host of promising international artists. Also contains essays, interviews and documentation of exhibitions.

D is for Drawing

3-86588-221-8 / 978-3-86588-221-9
 Paperback, 8.5 x 11.75 in. / 136 pgs / 130 b&w.
 U.S. \$20.00 CDN \$24.00
 March/Art

JRP Ringier



Double Face

The Story about Fashion and Art from Mohammed to Warhol

Edited by Christoph Doswald.

Text by Peter Gross, Barbara Vinken, Diedrich Diederichsen, Michelle Nicol.

This lavishly illustrated reader addresses the crossover between fashion and art. Features work by Sylvie Fleury, Yoko Ono, Pipilotti Rist and Georg Gatsas and an insert by Walter Pfeiffer.

Double Face

3-905770-24-5 / 978-3-905770-24-7
 Clthbnd, 8 x 11.5 in. / 344 pgs / 100 color / 30 b&w.
 U.S. \$45.00 CDN \$54.00
 March/Art

Previously Announced

**Frieze Art Fair Yearbook 2006-7****Edited by Melissa Gronlund.**

Hosted by *Frieze*, the forward-thinking London-based contemporary art and culture magazine, the Frieze Art Fair, held annually in Regent's Park, has quickly become one of the world's leading art destinations. Featuring more than 160 of the most exciting international contemporary galleries and over 300 artists, the fair also includes a series of specially commissioned artists' projects and an ambitious lecture program. This year's resulting guide, the *Frieze Art Fair Yearbook 2006-7* is an exceptionally well-designed, chunky, informative, and above all, relevant, resource. Rather than simply giving each participating gallery a page in the book, the fair organizers have given a page to each *artist*, arranged alphabetically, including an image for each, biographical information, a descriptive text, a list of all galleries representing the artist, and select bibliographic and exhibition information. The *Yearbook* is an essential and comprehensive overview of today's fast-moving art scene, including such galleries as 303, Marianne Boesky, Gavin Brown's enterprise, China Art Objects, John Connelly Presents, The Wrong Gallery and David Zwirner. Featured artists include Isa Genzken, Wade Guyton, Thomas Hirschhorn, Sergej Jensen, Karen Kiliminik, Michael Krebber and Nate Lowman. All galleries have listings at the back of the publication, and there is a complete artist index.

Frieze Art Fair Yearbook 2006-7**0-9527414-9-0 / 978-0-9527414-9-7**

Paperback, 5.5 x 8 in. / 480 pgs / 300 color.

U.S. \$30.00 CDN \$36.00

February/Art

**Frieze Projects: Artists Commissions and Talks 2003-2005****Organized by Polly Staple.****Edited by Melissa Gronlund.**

Since the inaugural Frieze Art Fair in 2003, Frieze Projects, an off-shoot of London's *Frieze* magazine, has pursued an ambitious curatorial program, inviting a selection of emerging and established artists to realize work responding specifically to the fair context. Artists—including Martha Rosler, Lawrence Weiner, Andrea Zittel, Richard Wentworth, Paola Pivi, Liam Gillick, Aleksandra Mir, gelitin and Jeremy Deller—have contributed work ranging from site-specific installations and 35mm films to impromptu performances and print publications. Called the "most exciting showcases of specially commissioned work from new and established artists in the world," by the London *Observer*, the Projects are accompanied by the Frieze Talks program, which has brought such leading cultural figures as Thomas Crow, Zaha Hadid, Jacques Rancière, Peter York, Linda Nochlin, David Adjaye and Roberta Smith to the podium. This volume is the first printed record of the speaking events, and features texts from the lectures and panel discussions, as well as essays on the commissioned projects.

Frieze Projects: Artists Commissions and Talks 2003-2005**0-9553201-0-0 / 978-0-9553201-0-1**

Paperback, 7.75 x 10.25 in. / 320 pgs / 160 color 60 b&w.

U.S. \$26.00 CDN \$31.00

February/Nonfiction & Criticism

**Art 38 Basel**

To the *Wall Street Journal*, it's "Europe's most prestigious twentieth-century art fair;" to *The New York Times*, the "Olympics of the Art World." Either way it's one of the most glamorous and important international art fairs going. This comprehensive catalogue fits 275 top galleries between two covers—550 illustrations, 700-plus pages—for reference until the next year.

Art 38 Basel**3-7757-1905-9 / 978-3-7757-1905-6**

Pbk, 8.5 x 11.75 in. / 722 pgs / 560 color/ 20 b&w.

U.S. \$45.00 CDN \$54.00

July/Art

Giancarlo Politi Editore

Previously Announced

**Art Diary International 2006-2007**
The World Art Directory**Edited by Flash Art Magazine.**

At 600 pages, this slender and very portable international art directory features the most up-to-date contact information for over 50,000 artists, galleries, curators, critics, art institutions and art fairs around the world, also listing services like framing, transport and insurance. An essential guide, arranged by country and city.

Art Diary International 2006-2007**88-7816-137-3 / 978-88-7816-137-5**

Paperback, 4 x 8 in. / 570 pgs / 200 color

U.S. \$25.00 CDN \$30.00

Available/Art

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