artbook

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ABOVE:

FRONT COVER:

BACK COVER:

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Plus sign indicates that a title is listed on Edelweiss
The New Woman Behind the Camera

An in-depth look at the many ways women around the world helped shape modern photography from the 1920s to the 1950s as they captured images of a radically changing world.

During the 1920s the New Woman was easy to recognize but hard to define. Hair bobbed and fashionably dressed, this iconic figure of modernity was everywhere, splashed across magazine pages or projected on the silver screen. A global phenomenon, she embodied an ideal of female empowerment based on real women making revolutionary changes in life and art—including photography.

This groundbreaking, richly illustrated book looks at those “new women” who embraced the camera as a mode of expression and made a profound impact on the medium from the 1920s to the 1950s. Thematic chapters explore how women emerged as a driving force in modern photography, bringing their own perspective to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography and photojournalism. Featuring work by 120 photographers, this volume expands the history of photography by critically examining an international array of canonical and less well-known women photographers, from Berenice Abbott, Dorothea Lange and Lola Álvarez Bravo to Germaine Krull, Tsuneko Sasamoto and Homai Vyarawalla. Against the odds, these women produced invaluable visual testimony that reflects both their personal experiences and the extraordinary social and political transformations of the era.

NATIONAL GALLERY OF ART
AVAILABLE THROUGH DELMONICO BOOKS


ISBN 9781942884743

Hbk, 9.75 x 11.75 in. / 280 pgs / 8 color / 269 b&w.

August/Photography

 Territory: WORLD/
The Irascibles: Painters Against the Museum (New York, 1950)

The first documentation of the legendary 1950 showdown between 18 leading abstract expressionists and the Metropolitan Museum of Art


This artistic coalition, which included many members of the New York School and is now considered a watershed movement in mid-20th-century American art history, challenged the museum's policies for their narrow understanding of what made certain art worth exhibiting. Though they resisted being labeled as a collective, media coverage of the museum boycott, which included a now-famous group portrait in Life magazine taken by photographer Nina Leen, ultimately contributed to the success of the 18 “irascibles” in what became known as the abstract expressionist movement.

This publication collects 18 paintings by the artists, images from Leen’s photoshoot and extensive documentation of the letter-writing process with relevant catalogs and magazines. Featuring more than 230 illustrations alongside original essays by several art historians and curators that examine the complex history of the New York School, this volume serves as a time capsule of the exciting period of early abstract expressionism in the United States.

Josef Albers in Mexico

Albers in “the promised land of abstract art”: the little-known influence of Mexico

“Mexico is truly the promised land of abstract art,” Josef Albers wrote to his former Bauhaus colleague Vasily Kandinsky in 1936. Josef Albers in Mexico reveals the profound link between the art and architecture of ancient Mesoamerica and Albers’ abstract works on canvas and paper. With his wife, the artist Anni Albers, Albers toured pre-Columbian archeological sites and monuments during his 12 or more trips to Mexico and other Latin American countries between 1935 and 1968. On each visit, Albers took black-and-white photographs of pyramids, shrines, sanctuaries and landscapes, which he later assembled into rarely seen photo collages. The resulting works demonstrate Albers’ continued formal experimentation with geometry, this time accentuating a pre-Columbian aesthetic.

Josef Albers in Mexico brings together photographs, photo collages, prints and significant paintings from the Variants/Adobe (1946–66) and Homage to the Square (1950–76) series from the collections of the Solomon R. Guggenheim Museum and the Albers Foundation. Two scholarly essays, an illustrated map and vivid color reproductions of paintings and works on paper illuminate this little-known period in the influential artist’s practice.
Lisa Yuskavage: Wilderness

A new focus on the sublime landscapes in Lisa Yuskavage’s voluptuous figure paintings

Though she is arguably best known for the voluptuous female nudes that populate her paintings, Lisa Yuskavage’s work is just as focused on the ethereal settings in which these subjects appear. Yuskavage creates finely detailed landscapes that blur the line between the fantastical and the familiar, melding abstraction with realism to depict self-contained worlds. These outdoor scenes defy conventions of landscape painting with sumptuous color palettes of lush greens and delicate pinks, cast in a gauzy light quality that highlights the almost magical nature of her paintings.

Published in conjunction with a joint exhibition between the Aspen Art Museum in Colorado and the Baltimore Museum of Art in Maryland, this volume includes color reproductions of Yuskavage’s paintings and watercolors from the early 1990s to the present, as well as an interview between Yuskavage and fellow artist Mary Weatherford.

Based in New York City, American artist Lisa Yuskavage (born 1962) received her MFA from the Yale School of Art in 1986. In the years since, her signature style of figure painting has developed something of a cult following for its attention to art historical tradition and a decidedly contemporary, pop culture–based approach to the representation of the female form. Her work has been in solo exhibitions around the world. Yuskavage is represented by David Zwirner.

GREGORY R. MILLER & CO.

Text by Christopher Bedford, Helen Molesworth, Heidi Zuckerman. Interview by Mary Weatherford.

ISBN 9781941366271

u.s. $55.00

gbp £50.00

Hbk, 11 x 10 in. / 160 pgs / 53 color.

August/Art

Territory: WORLD/

EXHIBITION SCHEDULE:

Aspen, Colorado: Aspen Art Museum, dates TBC

Baltimore, Maryland: Baltimore Museum of Art, dates TBC

50 Artists: Highlights of The Broad Collection

Assembling the voices of cultural leaders and curators, this book shares their insights on some of The Broad collection’s most celebrated artists and works

For decades, art patrons and philanthropists Eli and Edythe Broad have sought to foster public appreciation of postwar and contemporary art. Before founding The Broad museum in Los Angeles, their collection was made accessible by loaning artworks to institutions around the world through The Broad Art Foundation. Since 1984, more than 6,000 loans from The Broad collection have been made to over 500 museums and galleries.

In 2015, The Broad collection found a permanent home when The Broad museum opened on Grand Avenue in downtown Los Angeles in a new iconic building designed by Diller Scofidio + Renfro. The Broad’s permanent collection boasts works from artists such as John Baldessari, Jean-Michel Basquiat, Jeff Koons, Olafur Eliasson, Tracey Emin, Roy Lichtenstein, Julie Mehretu, Cindy Sherman and Andy Warhol, among others.

In this book, writers and curators give an overview of the very best of The Broad’s vast collection, including in-depth essays on five works that have come to define the experience of visiting The Broad. This book enriches our understanding of The Broad’s art and architecture while also provoking, inspiring and fostering appreciation of art of our time.

DELMONICO BOOKS/THE BROAD


ISBN 9781942884729 u.s. $24.95

Hbk, 8 x 10 in. / 160 pgs / 95 color.

September/Art

Territory: WORLD/
Conceptual performance artist Lorraine O’Grady burst into the contemporary art world in 1980 dressed in a gown made of 180 pairs of white gloves and wielding a chrysanthemum-studded whip. For the next three years, O’Grady documented her exploits as this incendiary fictional persona, visiting gallery openings and providing critiques of the racial politics at play in the New York art scene. The resulting series, Mlle Bourgeoise Noire, was merely the beginning of a long career of avant-garde work that would continue to build upon O’Grady’s conceptions of self and subjectivity as seen from the perspective of a Black woman artist. This survey of O’Grady’s work spans four decades of her career and features nearly all of her major projects, as well as Announcement, the opening series of a new performance piece seven years in the making. Contextualized by an extensive timeline with letters, journal entries and interviews, Both/And provides a long-overdue close examination of O’Grady’s artistic and intellectual ambitions.

Before she became an artist at the age of 45, Lorraine O’Grady (born 1934) worked as an intelligence analyst for the United States government, a translator, and a rock music critic for the Village Voice and Rolling Stone. O’Grady’s unique life experiences, as well as her identity as a diasporic subject, have informed her multidisciplinary practice across live performance, video, photomontage, public art and cultural criticism. She is represented by Alexander Gray Associates, New York.

EXHIBITION SCHEDULE: Brooklyn, NY: Brooklyn Museum, Spring 2021

“IT’S NATION TIME and we are searching. Our guidelines are our people—the whole family of African people, the African family tree... Our people are our standard for excellence.”

—JEFF DONALDSON COFOUNDER, AFRICOBRA

AFRICOBRA (African Commune of Bad Relevant Artists) was founded on the South Side of Chicago in 1968 by a collective of young Black artists, whose interest in Transnational Black Aesthetics led them to create one of the most distinctive visual voices in 20th-century American art. The key characteristics of what we now consider the classic AFRICOBRA look—bright, “cool-ade” colors, bold type, shiny and positive images of Black people—were essential to everyday life in the community from which this movement emerged. It is a movement with roots in the art, streets, classrooms, studios and living rooms of the South Side of Chicago, yet its influence has extended around the world. This survey represents the first major appraisal of AFRICOBRA’s work in Europe and builds on the exhibition AFRICOBRA: Messages to the People, which premiered at MOCA North Miami during Art Basel Miami 2019. Artists include: Jeff Donaldson, Jen Jarrell, Vladdsworth Jarrell, Barbara John/Hoggs, Napoleon Jonas-Henderson, Nelson Stevens and Gerald Williams.


AFRICOBRA: Messages to the People

A psychedelic cornucopia on the revolutionary art collective that defined a new Black aesthetic in late 1960s Chicago

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Artnet News. October/Art/African American Art & Culture

Territory: WORLD/Dx
The Wayland Rudd Collection
Exploring Racial Imaginaries in Soviet Visual Culture

Wayland Rudd (1900–52) was an African American actor who moved to the Soviet Union in 1932 and lived there until his death in 1952. He appeared in numerous Soviet films and theatrical performances, and served as a model for paintings, drawings and propaganda posters. Using Rudd’s personal story as a springboard, The Wayland Rudd Collection combines over 200 Soviet images (paintings, movie stills, posters, graphics, etc.) of Africans and African Americans produced between 1920 and 1980 with responses from contemporary artists, writers and scholars. Bringing together American, postcolonial, and post-Soviet perspectives on race and Communism, the book maps the complicated and often contradictory intersection of race and Communism in the Soviet context, exposing the interweaving of internationalism, solidarity, humanism and Communist ideals with practices of othering, exoticization and racist stereotyping.

UGLY DUCKLING PRESSE
ISBN 9781946433275
u.s. $40.00  
 GBP £35.00
Clth, 7 x 9.5 in. / 160 pgs / 70 color / 100 b&w. 
January/Performing Arts/African American Art & Culture/Political Science

Beyond the Earth
An Anthology of Human Messages into Deep Space and Cosmic Time

From the dawn of the Space Age, humans have purposefully transmitted signals and spheres to other stellar systems, created space-time capsules that intend to speak for Earth, deposited collections of space oddities upon satellites and planets, and sought to permanently memorize human legacies into the deep-time narratives of the solar system. Such messages are the consequences of age-old customs and material-ritual practices using modern aerospace technologies; projecting old narratives of human experience and attitudes into the higher frontier for imagined audiences or as gestures to eternity. How do we ourselves begin then to interpret such a purposeful and idiosyncratic archaeological legacy? What does such autobiographical media reveal about our transforming minds and generations, set against the unfolding backdrop of our planetary history?

Beyond the Earth: An Anthology of Human Messages into Deep Space and Cosmic Time catalogs humanity’s changing relations and behaviors as illustrated by these fragments accumulated beyond our atmosphere. Within a series of inter disciplinary essays, alongside a vast visual ethnography, authors Paul Quast, Klara Anna Capova, Christopher Gillespie, Paul Quest, Kelly Smith, John Traphagan, offered by Cornelia Hobsbawm.

ATELIER ÉDITIONS
Edited by David Dunér, Morwenna Loughman, Paul Quest, Foreword by Alice Gorman. Text by Klara Anna Capova, Christopher Gillespie, Paul Quest, Kelly Smith, John Traphagan. Afterword by Cornelia Hobsbawm.
ISBN 9781733622035
u.s. $35.00  
 GBP £30.00
Pbk, 7 x 9.25 in. / 304 pgs / 40 color / 20 duotone / 200 b&w.
October/Nonfiction Criticism

Territory: WORLD/
Bullets for Dead Hoods
An Encyclopedia of Chicago Mobsters, 1933

This haunting dossier—anonymously assembled and found in a thrift store—gives an unprecedented and intimate lowdown on the Chicago mafia.

In the early 2000s, Chicago author, curator and gallerist John Corbett struck thrifter’s gold in a going-out-of-business Chicago junk shop when he stumbled onto a 1933 manuscript intimately documenting the Chicago Mafia. The tone of the browned and brittle pages immediately grabbed him—sensationalistic and funny, they read like an embellished police blotter as they named names, gave addresses, and detailed crimes.

Presented here in facsimile in order to capture the physicality of the typewritten and annotated document, Bullets for Dead Hoods: An Encyclopedia of Chicago Mobsters, c. 1933 offers an expanded overview of the Chicago Outfit through 140 character sketches that range from the infamous—Al Capone, Big Jim Colosimo, the Everleigh Sisters—to their lesser-known aiders and abettors. Whoever dared to put this testament together was clearly someone with access to information—a cop? a detective? a newspaperman? a bitter mafioso?—but who would’ve risked sharing this information, and why, is a mystery that will most likely never be solved. What is left for us is a concise introduction to a particularly gripping chapter in American history that, through its details, knits Chicago together in a new way.

In addition to the 1933 manuscript in facsimile (approximately 185 pages), the book includes an introduction by John Corbett; a compilation of the 500+ locations referenced in the manuscript; and a map featuring those street addresses in Chicago.

SOBERCREEK PRESS
Introduction by John Corbett.
Facsimile Edition
ISBN 9781940190266
u.s. $35.00
uk £30.00
Pbk, 8.75 x 11.75 in. / 224 pgs / 196 color
September/Popular Culture/Territory: WORLD

“Over the last ten years I’ve returned periodically to this peculiar document in search of any clue that might identify its author. There’s precious little to go on..... Whoever it was, they were willing to risk assembling 140 Mafiosi sketches. Naming names. And nicknames. But more—the writer did not stick to made men. The characters here include some who are typically left out of hood-lore—the African-American runners, the women behind the scenes, the Jewish businessmen and bookkeepers....”

—JOHN CORBETT, FROM THE INTRODUCTION

Karlheinz Weinberger: Photographs
Together & Alone

Unseen photos of rebels, outsiders, construction workers and more: celebrating the distinctive gay male gaze of Karlheinz Weinberger

This landmark entry in the lifework of Zurich photographer Karlheinz Weinberger gathers more than 200 never-before-published vintage photographic prints that were rediscovered in 2017. This unique collection pairs images of Weinberger’s most famous subjects, the “Halbstarke”—a loosely organized group of Swiss “rebels”—in the late 1950s and early 1960s, censuring at local carnivals and on a camping trip—with a much more private side of Weinberger’s source/solo portraits of men from the late 1930s through the mid-1970s, whom he invited into his makeshift studio in the rooms of the apartment he shared with his mother.

The men in these portraits—construction workers, street vendors, bicycle messengers, outsiders—are a spectrum of fully clothed, arms-crossed poses to campy and flirtatious, fully nude and reclined, while others mime an historical posture. All of these images, though, reveal a palpable tenderness between photographer and subject, offering an expansive, uncluttered take on the male form in an era when being photographed was not the casual, ubiquitous record it is today. Though not a professional photographer (he worked as a warehouse stock manager), Weinberger captured his subjects with a distinctly gay male gaze, both camp and artistic, and this collection is certain to earn his work a larger following and appreciation.

Born in 1921, Karlheinz Weinberger was a Swiss photographer whose work predominantly explored outsider cultures. Between 1943 and 1967 Weinberger published photos of male workers, sportsmen and bikers in the gay magazine Der Kreis under the pseudonym of “Jim.” In the late ’50s and early ’60s he concentrated on Swiss rock ’n’ roll youth, whom he photographed with both tenderness and a hint of irony. Weinberger placed little emphasis on exhibiting his work; his first comprehensive show took place only in 2000, six years before his death.

THE SONG CAVE
Edited by Ben Gates. Introduction by Collier Schorr.
ISBN 9781734035117
u.s. $29.95
uk £22.00
Pbk, 5.5 x 7.5 in. / 230 pgs / 215 b&w
November/Photography/Erotica/LGBTQ/Territory: WORLD

artbook.com
Ray Johnson and William S. Wilson: Frog Pond Splash

collages by Ray Johnson with texts by William S. Wilson

This gemlike Ray Johnson book celebrates his friendship with writer and logophile William S. Wilson in pictures and words

Dubbed “Ray Johnson’s Boswell,” writer and logophile William S. Wilson was one of legendary artist Ray Johnson’s closest friends and biggest champions. He was also perhaps Johnson’s most trusted poetic muse and synthesizer of reivewts and references. The influence was mutual; throughout their lifelong friendship, when both were in their twenties, writer and artist challenged and enriched one another’s work.

Published on the occasion of the exhibition of Ray Johnson works from Wilson’s archive at the Art Institute of Chicago, Frog Pond Splash embodies the energy, responsiveness and motion of their work and their friendship. Editor Elizabeth Zube has selected short, perspicacious texts by Wilson (from both published and unpublished writings) and collage works by Johnson to create juxtapositions that do not explicate or illustrate; rather, they form a loose collage-like letter of works and writings that are less bound than assembled, allowing the reader to put the pieces together, to respond, to add to and return to the way Johnson required of his correspondents and fellow travelers.

Taking its title from Wilson’s haiku equivalence of Johnson’s process, Frog Pond Splash, a small book but many things: a collage-like homage to their friendship, a treasure chest of疫情期间“correspondences” as well as an unusual version of the disappearing, fractured Johnson through Wilson’s words. Zube’s nuanced selection and arrangement of images and texts in this sumptuous title volume honors Johnson’s “open system” (which rejected closed and consistent meanings, codes and symbols) in its open, associative, and intimate playfulness.

SIGLIO

Edited by Elizabeth Zube. Text by William S. Wilson. ISBN 9781938221279 u.s. $29.95 / £27.00 Hbk, 5.5 x 7.25 in. / 80 pgs / 37 color. January/Art Territory: WORLD/

Also available
Ray Johnson: The Paper Snake 9781938221033 Hbk, u.s. $34.70 / £30.00 Siglio Territory: WORLD/

Not Nothing: Selected Writings by Ray Johnson 1954-1994 9781938221040 Pbk, u.s. $45.00 / £40.00 Siglio Territory: WORLD/

Felix Gonzalez-Torres: Photostats

Felix Gonzalez-Torres’ text reveries on the intersections of the historical and the personal, gathered for the first time in this elegant clothbound volume

Felix Gonzalez-Torres (1957–96) is one of the most significant artists to have emerged in the 1980s. An artist whose beautiful, restrained and often mutable works are abundant in compelling contradictions, Gonzalez-Torres was committed to a democratic form of art informed as much by the aesthetic and conceptual as by politics. His work challenges authority and our obeisance to it, dissolves the delineations between public and private, and creates a rich, open field into which the viewer is invited to complete works with her own inferences, imagination and actions.

The photostats are a series of fixed works with white text on black fields framed behind glass to create a reflective surface bringing the viewers’ reflection into the work. Made at the height of the AIDS crisis, these profoundly suggestive lists of political, cultural, and historical references disrupt hierarchies of information and linear chronology, asking how we receive and prioritize information, how we remember and forget, and how we continuously create new meaning. The photostats also recall the screens (the television, and now the computer) which furiously deliver information from which we must parse substance from surface and choose what to assimilate and what to reject.

This elegant volume is a discrete space in which to closely read the photostats with sustained attention: it opens from both sides, reproducing the framed photostats as objects on one, and from the other, details of the texts can be read as writing. In between the two, original writings by Mónica de la Torre, Lewis Hyde and Ann Lauterbach, explore adjacent territories, signaling the multiple entry points for understanding the works.

SIGLIO

Edited by Lisa Pearson, Richard Kraft. Text by Mónica de la Torre, Lewis Hyde, Ann Lauterbach. ISBN 9781938221262 u.s. $36.00 / £32.00 Clth, 8.25 x 6.5 in. / 96 pgs / 26 b&w. January/Art/LGBTQ Territory: WORLD/

Also available
Ray Johnson and William S. Wilson: Frog Pond Splash 9781938221279 Hbk, u.s. $36.00 / £32.00 Siglio Territory: WORLD/

Not Nothing: Selected Writings by Ray Johnson 1954-1994 9781938221040 Pbk, u.s. $45.00 / £40.00 Siglio Territory: WORLD/
Shapes From Outta Nowhere: Towards Abstraction in Clay 1890–2018
The Robert A. Ellison Jr. Collection

Adventures in abstract ceramics, from George E. Ohr and Ken Price to Kathy Butterly

A comprehensive overview of 20th-century non-representational ceramics from the earliest years of the modernist revolution to the postwar period through to the present, Shapes From Outta Nowhere features an unparalleled gathering of over 150 works from New York City-based collector Robert Ellison. It explores the featured artists’ rejection of symmetrical, utilitarian forms in clay in favor of the sculptural and abstract, and challenges the boundaries between function and form. The exhibition catalog explores the history and evolution of the medium, including Kathy Butterly, Elisa DiDio, Honda-Stalter, Peter Voulkos, and Peter Voulkos, among others.

This transformative collection will be given to the Metropolitan Museum of Art in New York in 2021 in honor of the museum’s 150th anniversary, and this lavishly illustrated book will serve as both an exhibition catalog and as a document of the gift to the museum.

Robert Ellison’s introduction to abstraction in clay was the work of George E. Ohr, whose late 19th-century creations represent the first seismic shift in a challenge to form itself. Ohr was the catalyst for this new direction in clay, and his vision forefended 20th-century postwar experimentation in fine art. The book showcases the sculptures by Ohr along with artists from the second half of the 20th century to the present, including seminal works by Axel Salts, Ken Price and Peter Voulkos, the progenitor of the American studio movement.

Shapes From Outta Nowhere tells this important story through the work of these key figures, but also introduces lesser known artists who transformed—and continue to push—the possibilities of the medium, including Kathy Butterly, Elisa DiDio, Honda-Stalter, Peter Voulkos, and Peter Voulkos, among others.

The book features an unparalleled gathering of over 150 works from New York City-based collector Robert Ellison. It explores the featured artists’ rejection of symmetrical, utilitarian forms in clay in favor of the sculptural and abstract, and challenges the boundaries between function, non-function, shape, and form. The book celebrates the work of artists like Robert Arneson, Rudy Autio, F. Carlton Ball, Lynda Benglis, Kate Blacklock, Chadwick, and many others.

Clay 1890–2018 Shapes From Outta Nowhere

EXHIBITION SCHEDULE:
New York, NY: The Metropolitan Museum of Art, 02/08/21–08/01/21
ISBN 9781947359062

AUGUST EDITIONS

ISBN 9781947359062
U.S. $69.95 / £59.95
U.K. £61.99

Territory: WORLD Except Spain

EXHIBITION SCHEDULE:
New York, NY: The Metropolitan Museum of Art, 02/08/21–08/01/21

Rembrandt and Amsterdam Portraiture, 1590–1670

A beautiful clothbound volume situating Rembrandt among the Dutch Golden Age’s most celebrated portraitists

Having inspired fervent study for centuries, Rembrandt and his Dutch Golden Age contemporaries are admired especially for their portraiture, with Rembrandt in particular having captured a liveliness in his subjects that continues to inspire artists today. In the 17th century, there was a significant market demand for portraits among Amsterdam’s upper class, like Rembrandt, painters such as Thomas de Keyser (c. 1586–1658), Frans Hals (c. 1582–1666) and later Bartholomeus van der Helst (1613–70) relied on these commissions for a critical portion of their income and thus created a wealth of paintings depicting various sitters. Helmed by Amsterdam Museum curator NorbertMiddlebroek, this 2020 Museo Nacional Thyssen-Bornemisza edition presents 20 painted portraits and 20 engravings by Rembrandt and some 60 pieces by his contemporaries in a comprehensive survey that reveals the everlasting quality of these works.

This clothbound volume accompanies the exhibition and includes color reproductions of key pieces as well as research into the stories behind the paintings’ subjects: married couples, craftsmen at work, children, scholars, businessmen, the artists themselves and important group portraits.

Rembrandt Harmenszoon van Rijn (1606–69) is better known by the mononym Rembrandt, was a draftsman, printmaker, art collector and painter whose tremendous output of work helped define the Dutch Golden Age. Although he died in near poverty, Rembrandt is now widely understood as one of the greatest and most-studied artists in the Western canon.

MUSEO NACIONAL THYSSEN-BORNEMISZA

ISBN 9788417173418
U.S. $70.00 / £62.00
U.K. £62.00

Territory: WORLD Except Spain

EXHIBITION SCHEDULE:
Madrid, Spain: Museo Nacional Thyssen- Bornemisza, 02/16/20–05/24/20
Munchausen and Clarissa
By Paul Scheerbart.

Baron Munchausen returns with visions of mobile architecture and journeys to sausage mountains, in this previously untranslated novel from Paul Scheerbart.

In 1868 and a raging stupidity in holding any new system. An art is the world where Clarissa and her family take refuge on the icy shores of Lake Wannsee, the legendary Baron Munchausen makes an unexpected appearance at their door. Returning to German society after a century of absence at the ripe age of 180, the Baron is captivated by presenting his impressions of A World Fair in Melbourne, Australia, to a select gathering of Berlin celebrities. Over the course of a week, the sprightly Baron arranges nightly by Leghorn to combat the dreary days with a series of fantastical visions and thereafter, he discusses mobile architecture, the role of technology in the arts and the need for art to ignore nature in its quest to discover new planetary organs and senses; the new household miracles of vacuum tubes for cleaning and potato-peeling machines; the refractive function of sexuality; and the need for progressive taxation. His tales of Melbourne eventually take his audience from a restaurant in the ocean depths to the dwellings of mineral giants in mountain caverns, before culminating in a spiritual voyage to outer space among sausage mountains and sun-fins.

Paul Scheerbart (1863–1915) was a novelist, playwright, poet, critic, draftsman, visionary, proponent of glass architecture and核定 inventor of perpetual motion. Dubbed the “wise clown” by his contemporaries, he proposed the naturalism of his day with fantastical fables and interplanetary satires that punctuated every seventh day with a litany of suicides—failed, foolish or fatal to others. This roll call extends a parody of the medieval Lives of the Saints to a Berlin Novel.

Lesabéndio
An Asteroid Novel
By Paul Scheerbart.

“An asteroid and genial amazement with which [Scheerbart] tells of the strange natural laws of other worlds... makes him one of those humanists who, like Lichtemberg or Jean Paul, seem never to forget that the earth is a heavenly body.” — Walter Benjamin

First published in German in 1913 and widely considered to be Paul Scheerbart’s masterpiece, Lesabéndio is an intergalactic utopian novel that describes life on the planetoid Pallas, where rubbery suction-footed life forms with teleopic eyes smoke bubble-wed in mushroom meadows under violet skies and green stars. Amid the convoyer-belt highways and lighthouses weaving together the mountains and valleys, a visionary named Lesabéndio hatches a plan to build a 44-mile-high tower and employ architecture to connect the two halves of their divided world. A cosmic ecological failure, Scheerbart’s novel was admired by such architects as Bruno Taut and Walter Gropius, and such thinkers as Walter Benjamin and Gershom Scholem whose wedding present to Benjamin was a copy of Lesabéndio. Benjamin had intended to devote the concluding section of his lost manuscript “The True Politician” with a discussion of the positive political possibilities embedded in Scheerbart’s “Asteroid Novel.” As translator Christina Svendsen writes in her introduction, “Lesabéndio helps us imagine an ecological politics more daring than the conservative politics of preservation, even as it reminds us that we are part of a larger galactic set of interrelationships.” This volume includes Alfred Kubin’s illustrations from the original German edition.

Brief Lives of Idiots
By Ermanno Cavazzoni.

A blissful and baneful litany of human stupidity, from Italian fantastical absurdist Ermanno Cavazzoni.

By Ermanno Cavazzoni.

A Berlin Novel

The Great Race
By Paul Scheerbart.

Kubin’s illustrations from the original German edition.

Of interrelationships. “This volume includes Alfred Scholem (whose wedding present to Benjamin was such thinkers as Walter Benjamin and Gershom Scholem whose wedding present to Benjamin was one of those humorists who, like Lichtenberg or Jean Paul, seem never to forget that the earth is a heavenly body.” — Walter Benjamin

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A Berlin Novel

The Great Race
By Paul Scheerbart.

Kubin’s illustrations from the original German edition.
On the Origin of Species and Other Stories
By Bo-Young Kim.

The debut English-language collection of one of South Korea’s most distinctive and accomplished sci-fi authors

Straddling science fiction, fantasy, and myth, the writings of award-winning author Bo-Young Kim have garnered a cult following in South Korea, where she is widely acknowledged as a pioneer and inspiration. On the Origin of Species makes available for the first time in English some of Kim’s most acclaimed stories, as well as an essay on science fiction. Her strikingly original, thought-provoking work teems with human and non-human beings, all of whom are striving to survive through evolution, whether biologically, technologically, or socially. Kim’s literature of ideas offers some of the most rigorous and surprisingly poignant reflections on posthuman existence being written today.

Bo-Young Kim (born 1970) won the inaugural Korean Science & Technology Creative Writing Award with her first published novella in 2004 and has gone on to win the annual South Korean SF Novel Award three times. In addition to writing, she regularly serves as a lecturer, juror and editor of sci-fi anthologies, and served as a consultant to Park Chan-wook’s sci-fi film Snowpiercer. She has novellas forthcoming from HarperCollins in 2021. She lives in Gangwon Province, South Korea, with her family.

KAYA PRESS
Edited with afterword by Sungyong Park. Translated by Euna Kim-Russell, Jaegwon Lee-Comfort.
ISBN 9781885030573 u.s. $19.95 / £17.50 Pbk, 5 x 7.5 in. / 224 pgs / 5 b&w.

I Guess All We Have Is Freedom
Selected Short Stories
By Genpei Akasegawa.

Granovoltas hatch political critiques and tomatoes resist being eaten in the wildly surreal and funny stories of Genpei Akasegawa, a giant of the Japanese avant-garde.

There is a small but potent club of authors—Miranda July and Patti Smith are both members—who were renowned artists long before they became authors. Genpei Akasegawa was already a giant of the Japanese contemporary art world when he began writing these stories, which earned him Japan’s two most prestigious book awards.

In these stories, ostensibly quaint tales of a single day in 1970s Tokyo, a doorknob practices radical politics, a pawed tomato smartly in pain, two systems lick like time bombs and granovoltas provide a critique of capitalism. After reading I Guess All We Have Is Freedom you will never be able to look at a ticking-door, a ribbon band, or a plastic gutter the same way again. In spite of their suburban settings, the stories here are more radical than the most cosmopolitan contemporary art. Or as the protagonist puts it: “The whole art thing is a little played out at this point. Nowadays, it’s all about buying gutters. Going out to buy a gutter on a sunny day.”

Genpei Akasegawa’s 1981 collection of short stories, I Guess All We Have Is Freedom, was a rare phenomenon, an artist who successfully transitioned from the avant-garde to the larger realm of popular culture. Akasegawa emerged on the Japanese art scene around 1960, starting in the radical Anti-Art movement and becoming a member of the seminal artist collective Neo-Dada and F-Point Center. The epic piece Abashiri 1961–1966 (F-Point Incident) (1983–84), which involved a realistic police investigation and trial, cemented his place as an inspired conceptualist. Hyperventilator (Kaya Press, 2010), a collection of vignettes on art that the city itself makes, marks a crucial turning point in his metamorphosis from subculture to pop-culture status. Also an accomplished author writing under the penname Katsuhiko Otsuji, in 1981 he won Japan’s most prestigious literary award, the Akutagawa Prize, for his story “Dad’s Gone,” translated into English here for the first time in this volume.

KAYA PRESS
Translated by Mathew Fargo.
ISBN 9781885030610 ISBN 9781885030870 u.s. $16.95 / £14.99 Pbk, u.s. $19.95 / £17.50 Pbk, 5.5 x 6.5 in. / 240 pgs / 6 b&w.

EXCERPT FROM “SQUIRMING HOUSES”

“I don’t want to go to school. The teachers are like people from another time. All they care about is college entrance exams. They teach obsolete physics like Newtonian mechanics, and world history and Korean history are still taught the way they were in the 1970s. We spend five hours a day learning languages and math using outdated methods. The teachers tell us that we don’t need friends before college. Those who came from the 1970s aren’t the worst, by the way. Some took refuge here during the Korean War. They still despise communism and North Korea, even though we reunified ages ago. Those who came from the 1970s aren’t the worst, by the way.

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Jacques Henri Lartigue: The Invention of Happiness
Photographs

A charming portrait of early-20th-century European society through the lens of Lartigue, with 55 unpublished photographs

Despite becoming interested in photography when he was barely in double digits, French artist Jacques Henri Lartigue (1894–1986) didn’t achieve mainstream recognition until he was nearly 70 years old. A 1963 exhibition of his boyhood photography at the Museum of Modern Art in New York prompted new appreciation for his pictures, which bore a clear affinity with the street photography of the great humanist photographer Henri Cartier-Bresson.

Though he mainly supported himself as a painter later on, in France, Lartigue was devoted to the art of photography and continued to capture the world around him until he was in his 90s, beginning with domestic candid shots in his childhood and later depicting the upper crust of European society. With their motion-blur and frequently grinning, unposed subjects, Lartigue’s images convey the photographer’s genuine passion for life and a consistent interest in everyday moments. The book presents 120 images from Lartigue’s numerous personal photo albums, including 55 pictures that have never been published before.

MARSILIO
Edited with text by Denis Curti, Marion Perceval, Charles-Antoine Revol.
ISBN 9788829705276

u.s. $45.00
gbp £40.00

Hbk, 8.5 x 11 in. / 208 pgs / 150 duotone.
June/Photography
Territory: WORLD

Ralph Gibson: Sacred Land
Israel before and after Time

The American photographer Ralph Gibson traveled throughout Israel and the surrounding region to create a portrait of a land where the past is vividly part of the present. He contrasts these in two-page spreads in which color and black-and-white images face each other: ancient language in a visual dialogue with contemporary human experience.

As architect Moshe Safdie writes in his accompanying text: “This is the promise and paradox of Israel, a new country in an ancient land, modernity next to regression, with abundant and creative energy and cultural output. The high-tech world of innovation next to Torah studies. It is still a young country, not even yet past its Centennial. With an optimistic eye, one sees the promise yet to be.”

For this project, Gibson visited many of the well-known sites of the Holy Land, including the ancient city of Petra in Jordan as well as the Sea of Galilee flowing into the River Jordan. Sacred Land is a sumptuous study in the aesthetics of time.

Ralph Gibson was born in Los Angeles in 1939. In 1956 he enlisted in the navy, where he began studying photography. Since he published his first photobook The Somnambulist in 1970, his work has been the subject of over 40 monographs. His work is widely exhibited and held in public collections around the world, such as the Stedelijk Museum, Amsterdam, and the Museum of Modern Art, New York. He lives and works in New York.

LUSTRUM PRESS
ISBN 9781942884699

u.s. $49.95

Clth, 9.25 x 12.25 in. / 216 pgs / 88 color / 100 duotone / 100 b&w.
November/Photography/Middle Eastern Art & Culture
Territory: WORLD
Rebecca Norris Webb: Night Calls

Rebecca Norris Webb’s meditation on fathers and daughters, one’s first landscape, caretaking of the land and its inhabitants, and on history that divides us as much as heals us

Rebecca Norris Webb (born 1956) first came across W. Eugene Smith’s “Country Doctor,” his famous Life magazine photo essay, while studying at the International Center of Photography in New York. She was immediately drawn to the subject of Smith’s essay, Dr Ernest Ceriani, a Colorado country doctor who was just a few years older than her father. She wondered: How would a woman tell this story, especially if she happened to be the doctor’s daughter? In light of this, for the past six years Norris Webb has retraced the route of her 99-year-old father’s house calls through Rush County, Indiana, the rural county where they both were born. Following his work rhythms, she photographed often at night and in the early morning, when many people arrive into the world—her father delivered some one thousand babies—and when many people leave it. Accompanying the photographs, lyrical text pieces addressed to her father create a series of handwritten letters told at a slant.

RADIUS BOOKS
Text by Rebecca Norris Webb.
ISBN 9781942185772
u.s. $50.00  or £45.00
Hbk, 8.5 x 9.75 in. / 128 pgs / 61 color.
November/Photography
Territory: WORLD/

ALSO AVAILABLE
Alex Webb & Rebecca Norris Webb:
Violet Isle
9781942185376
Pbk, u.s. $60.00  or £53.00
Radius Books
Territory: WORLD/

American Geography
Drawing from the vast photography collection at the San Francisco Museum of Modern Art, American Geography charts a visual history of land use in the United States

From the earliest photographic records of human habitation to the latest aerial and digital pictures, from almost uninhabited desert and isolated mountainous terrains to suburban sprawl and densely populated cities, this compilation offers an increasingly nuanced perspective on the American landscape. Divisibility region, these photographs address ways in which different histories and traditions of land use have given rise to different cultural transitions: from the Midwestern prairies and agricultural traditions of the South, to the riverine systems in the Northeast, and the environmental challenges and riches of the far West. American Geography also looks at the evidence of older habitation from the adobe dwellings and ancient cultures of the Southwest to the Midwestern mounds, many of them prehistoric.

SPFMA’s last photography exhibition to consider land use, Crossing the Frontier (1996), examined only the American West. At the time, this focus offered a different way to think about landscape, and a useful way to reconsider pictures of the region. American Geography expands upon the groundwork laid by Crossing the Frontier, providing a complex, thought-provoking survey.

Photographers include: Carleton E. Watkins, Barbara Bosworth, Lee Friedlander, Stephen Shore, Debbie Fleming Caffery, Mitch Epstein, Ari Marcopoulos, William Eggleston, Alex Webb, Mary Ellen Mark, Mark Ruwedel, among others.

RADIUS BOOKS/SFMOMA
ISBN 9781942185796
u.s. $60.00  or £53.00
Hbk, 10 x 12 in. / 224 pgs / 71 color.
November/Photography
Territory: WORLD/

EXHIBITION SCHEDULE:
San Francisco, CA: San Francisco Museum of Modern Art, Summer 2020
Moyra Davey: I Confess

Moyra Davey was in her 50s in 1958 when she published a unique synthesis of photography, film and text to critically engage with the past, present and future of the world around her. Based on Davey’s eponymous 2019 film, James Baldwin and others careening from the tragicomic to the absurd as they depict everyday objects in unfamiliar tropes, Whitaker’s photographs—estranging—are accompanied by texts that have long been central to sci-fi forms of personified technology. These beautiful, unsettling photographs and documents reveal more bizarre details the longer one looks. The intentionally ham-fisted photographic manipulations are created in Photoshop after Blalock shoots with a large-format camera on film and then scans the images. The result is a layered network of colorful visual references, cawing from the tragicomic to the absurd as they depict everyday objects in unfamiliar contexts. Underlying all of his work is Blalock’s eagerness to reveal the inherent failure connected to any attempt to revive the avant-garde. The artist’s first full survey, this publication accompanies a solo exhibition at the Museum Kurhaus Kleve in Germany. The exhibition, curated by Dalia Giroux, provides a highly political book seeks to examine an unresolved chapter of Québécois history from a uniquely interdisciplinary perspective that draws attention to contemporary issues of separatism, while reflecting the artist’s understanding of photography and text as unique vessels.

Published to accompany the exhibition Moyra Davey: The Faithful at the National Gallery of Canada, this deeply personal and highly political book seeks to examine an unresolved chapter of Quebecois history from a uniquely interdisciplinary perspective that draws attention to contemporary issues of separatism, while reflecting the artist’s understanding of photography and text as unique vessels. The publication features writings by the artist, Dalia Giroux and National Gallery of Canada’s Associate Curator Andrea Kunard, and a poster insert.

inkel 1000 950 925 785 785 800 925 9.5 8.5 6 6.25 6.25 6.25 4.75 4.75 5.5 5.5 6 6 8 8 8 8 9 9 10 10 11 11 12 12 14 14 17.5 17.5 21 21 22 22 24 24 25 25 29 29 30 30
Ellen Harvey: New York Beautification Project

Ellen Harvey’s inspiring guerrilla art project feels fresher and more relevant than ever.

Between 1999 and 2001, small oil-rich landscapes painstakingly executed in oil started to appear on graffiti sites across New York City. The paintings were the work of the well-known Brooklyn-based artist Ellen Harvey (born 1967).

Documented in this reprint of the sold-out first edition are both the works themselves and Harvey’s diaristic accounts of painting illegally throughout the city. The narrative of her “beautification project” is both provocative and hilarious. It touches on such issues as who is allowed to make art in our society, and what distinguishes art from graffiti, while never losing touch with the frequently comical reality of creating a contemporary art project on the streets of New York.

GREGORY R. MILLER & CO.

Text by Ellen Harvey.

NOW IN PAPERBACK

ISBN 9781944929275  u.s. $25.00  £22.00
Pbk, 9 x 10.5 in. / 176 pgs / 80 color.
October/Art

EXHIBITION SCHEDULE:

October 27, 2020 – April 12, 2021

The Contemporary Austin, TX

Ellen Harvey: New York Beautification Project

Gladys Nilsson: Honk! Fifty Years of Painting

A riotous tribute to the singular path of Hairy Who pioneer Gladys Nilsson

Covering five decades and featuring 100 full-color plates, this beautiful volume is a Chicago painter Gladys Nilsson’s (born 1960) most comprehensive monograph to date.

Though Nilsson is better known for the watercolors she began exhibiting in the mid-1990s as an original member of the Hairy Who, she has dedicated much of her career to painting in acrylic. This monograph begins with her 1980s paintings on panel and Plexiglas, then considers her 1970s paintings on canvas, including the seven-foot-high Dipped Dukt Adam and Eve/After Christ, whose title characters are surrounded by a menagerie of cavorting plants and animals. The book finishes with her vivid recent paintings, which are jam-packed with characters. As Nilsson describes her approach, “I would draw a big figure, but that figure always needed another figure, and then those two figures needed a third to interact with. And then, before I knew it, the whole place would be teeming.”

MATT HENRICKS GALLERY/GARTH GREENAN GALLERY

Text by Marcia Tucker.

Interview by Alison M. Gingeras.

MATTHEW MARKS GALLERY/GARTH GREENAN GALLERY

ISBN 9781941366394  u.s. $55.00  £50.00
Pbk, 10.25 x 12.5 in. / 208 pgs / 120 color.
October/Art

EXHIBITION SCHEDULE:

Austin, TX: The Contemporary Austin, February 27, 2020 – August 16, 2020

EXHIBITION SCHEDULE:


Gladys Nilsson: Honk! Fifty Years of Painting

Nicole Eisenman: Sturm und Drang

The first appraisal of Nicole Eisenman’s recent turn to sculpture

The work of New York-based artist Nicole Eisenman (born 1960) blends influences from Western art history and traditional figurative art with elements of punk, feminist activism, queer identity and humor in profoundly unique works. Published in conjunction with the 2020 Suzanne Deal Booth / FLAG Art Foundation Prov exhibitions—Nicole Eisenman: Sturm und Drang, presented at the Contemporary Austin, and Nicole Eisenman and North Boulder, presented at the FLAG Art Foundation in New York—this project represents the first in-depth exploration of Eisenman’s sculptural practice. The catalogue features full-color illustrations and original texts by Heather Pesanti, Stephanie Roach and Jonathan Rider, Alhena Katsof, Lila Porto, and Nicole Eisenman, as well as a conversation between artists Eisenman and Bookove. The book reflects on various aspects of these two exhibitions, with a focus on Eisenman’s recent shift toward sculpture as both a new focus and always-present undertone in her work brought to the surface.

RADIUS BOOKS/THE CONTEMPORARY AUSTIN/FLAG ART FOUNDATION


ISBN 9781944929275  u.s. $65.00  £60.00
Pbk, 10 x 12.5 in. / 208 pgs / 120 color.
November/Art

EXHIBITION SCHEDULE:

The Contemporary Austin

Austin, TX: The Contemporary Austin, May 8, 2020 – September 27, 2020

Nicole Eisenman: Sturm und Drang

Jordan Casteel: Within Reach

Published for Jordan Casteel’s major New Museum show, Within Reach surveys her paintings exploring the nuances of Black subjectivity.

In her large-scale paintings, New York-based artist Jordan Casteel (born 1989) takes up questions of Black subjectivity and representation by examining the gestures, spaces and forms of nonverbal communication that underpin portraiture. “There is a certain amount of mindfulness that it requires…to be present with someone in a moment,” she explains. “I’ve always had an intention towards seeing people who might be too easily unseen.”

Published for Casteel’s first solo museum exhibition in New York, this volume brings together 40 large-scale paintings from throughout her career, including works from the celebrated series Virgin Man (2013–16) and Nights in Harlem (2017), along with recent cropped “subway paintings” and portraits of her students at Rutgers University–Newark. Whether depicting former classmates from Yale, nudes and in serene repose; street vendors near her home in Harlem; anonymous New Yorkers; or herself, Casteel paints largely in domestic interiors among their personal belongings, she explores how both public and private spheres can serve as themes for an inner life.

This generously illustrated, oversized publication honors the larger-than-life scale of the artist’s work. It is the first comprehensive monograph publication on Casteel’s work and includes texts by Dawson Bay, Amanda Hunt and Lauren Haynes, and conversations conducted with the artist by Massimiliano Gioni and Thelma Golden.

NEW MUSEUM

Edited by Massimiliano Gioni.

Foreword by Lisa Phillips.

Text by James Miller, Lauren Haynes, Amanda Hunt, interviews by Massimiliano Gioni, Thelma Golden.

ISBN 9780955077333  u.s. $45.00  £40.00
Pbk, 11 x 14.5 in. / 140 pgs / 70 color.
June/Art/African American Art & Culture

EXHIBITION SCHEDULE:

New York, NY: New Museum, October 20, 2020 – February 20, 2021

Jordan Casteel: Within Reach

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ISBN 9780955077333  u.s. $45.00  £40.00
Pbk, 11 x 14.5 in. / 140 pgs / 70 color.
June/Art/African American Art & Culture
One of the most radical and joyful artists of the 20th century, Hélio Oiticica (1937–80) helped lead the charge in Brazilian art’s unique transition from abstract concrete art to performative objects and collective performance. As a takeoff, 2019 exhibition Sur Moderno demonstrated, one of Oiticica’s most revolutionary projects was the Parangolé, wearable sculptures made from fabric, plastic or paper. The Parangolé is meant to be worn, inhabited and danced by a participant, lending a physical spontaneity to the piece that entirely blurs the boundaries between the art object and those who experience it. Dance in My Experience traces the genealogy of this theme within the artist’s oeuvre, identifying rhythmic, choreographic and dance elements throughout his trajectory, from his first Abstração Formal through the Spatial Reliefs, Nuclei and Bodies, culminating in the Parangolé. It includes texts by Oiticica and contributions by numerous scholars.

MUSEU DE ARTE DE SÃO PAULO
ISBN 9788531010005 | $75.00 | v/130 pgs / 295 color
November/November/Latin American/Caribbean Art & Culture | Territory: WORLD Except Brazil

Anna Bella Geiger: Native Brazil / Alien Brazil

A long-needed appraisal of the abstractions, mail art and conceptual work of Anna Bella Geiger, one of postwar Brazil’s unsung pioneers.

Brasilian artist Anna Bella Geiger (born 1935) was one of the first artists to engage in abstract art in Brazil, participating in the historic exhibition of Brazilian abstract art held in Rio de Janeiro in 1953. Since the 1970s she also has worked with video, conceptual art and mail art.

Natario Bell Geiger (Brazil, named after her provocative political postcard series from 1976, covers the artist’s entire seven-decade career from the 1950s to the present, providing an overview of the extraordinary scope and diversity of Geiger’s work and themes, including informal abstraction, self-portraits, maps, landscapes and equations, as well as the artist’s interest in Territory: WORLD/October/October/Art /Brazil

The eerily prescient work of a near-forgotten Japanese artist, whose 1960s and ‘70s sculptures anticipate contemporary ecological anxieties.

Contemplating Japanese artist Tetsumi Kudo’s (1935–90) work in the 21st century provides a sense of the urgency on multiple levels, grotesquely beautiful on their own, this artist’s sculptural work seems to forecast today’s environmental concerns with their depictions of ecological decay. Born in Osaka, Kudo’s life was greatly impacted by the aftermath of the atomic bomb in 1945; this trauma compounded levels: grotesquely beautiful on their own, his abject sculptures seem to foretell today’s environmental concerns with their depictions of ecological decay. Born in Osaka, Kudo’s life was greatly impacted by the aftermath of the atomic bomb in 1945; this trauma compounded the artist’s work reaches a peak of topicality, this volume presents a focused selection of Kudo’s pieces from the 1960s and 1970s that demonstrates a posterior awareness of the atomic bomb’s effect on reproduction and the environment.

LOUISIANA MUSEUM OF MODERN ART
ISBN 9781770303173 | $30.00 | v/130 pgs / 20 color / 20 b&w
January/February/Art & Culture | Territory: WORLD

Tetsumi Kudo: Cultivation

The eerily prescient work of the near-forgotten Japanese artist, whose 1960s and 70s sculptures anticipate contemporary ecological anxieties.

Chung Sang-Hwa: Excavations, 1964–78

A leading figure of the Korean avant-garde Dansaekhwa group in dialogue with European abstraction

Chung Sang-Hwa (born 1950) is a central figure of Dansaekhwa (also known as Seonsegi), an artistic movement in postwar Korea that offered a fundamentally different approach to modernist abstraction. Though the term translates literally to “monochrome painting,” Dansaekhwa is rather characterized by its labor-intensive process, repetitive gestures and reductionist aesthetics.

Over his nearly six-decade-long career, Chung has developed a singular, meditative process of repetitively applying and removing paint from his canvases, resulting in multilayered, tactile microsctructural surfaces. Chung Sang-Hwa: Excavations, 1964–78 highlights a critical period in the artist’s career in which he was immersed in the international avant-garde movements of both Asia and Europe.

Territory: WORLD/November/November/Art/Latin American/Caribbean Art & Culture | Territory: WORLD

Chung Sang-Hwa: Excavations, 1964–78

Vivian Suter: Parangolé

Featuring a printed Maïgas cloth, this gorgeous volume celebrates the 100th birthday of “the painter of black”

This fully illustrated volume reproduces works by French painter Pierre Soulages (1919–2019) from the 1919s to the present, illustrating his enduring role in the dialogue between European and American painting as evoking viewers to consider an array that has encompassed poetic purity into abstraction through its adherence to a single material: black paint.

With a Pálagas cover in honor of Soulages’ staled-glass windows at the Abbey Church of Saint-Foy in Conques, the book is published in both English and Chinese. An essay by Alfred Pacquement, who also co-curated the Louvre’s 2019 exhibition, reflects on the conceptual reception of Soulages’ work to date. An essay by Brooks Adams charts Soulages’ engagement with architecture throughout his career; Poetry by Hsiahoah, who are also included in the artist’s life and work, while a chronology of the artist’s life includes numerous excerpts from Soulages’ writings appearing here for the first time in English.

LEVI GORBY
Text by Barry Schwabsky, Shin Young-Ak. Interview by Bona Yoo.
ISBN 9781643720379 | $40.00 | v/130 pgs / 10 color / 10 b&w
December/October/Art & Culture | Territory: WORLD

Chung Sang-Hwa: Excavations, 1964–78

Pierre Soulages: A Century

 Featuring a printed Maïgas cover, this gorgeous volume celebrates the 100th birthday of “the painter of black”

Territory: WORLD/November/November/Art/Latin American/Caribbean Art & Culture | Territory: WORLD
General Idea: P Is for Poodle

The poodle as emblem in the subversive multimedia works of the influential Canadian collective General Idea. Founded in Toronto in 1969 by AA Bronson, Felix Partz and Jorge Zontal, General Idea implemented media critique of postmodern culture through its various incarnations of the poodle, a symbolic animal that stood for both the occlusion of psychic desires and the blurring of sexual stereotypes to the commodification of contemporary art. However, beyond its use as an agent of subtle yet radical satire, the poodle also served as a kind of heraldic device—an emblem for the mythology of General Idea in the early 1980s and quickly became a vehicle by which the group addressed issues ranging from the commodification of art to social justice and human rights. Known for “its wit, pampered presence and ornamental physique,” the poodle arrived into the visual lexicon of art after its arrival on the artworld scene in 1976.)

The book also includes an exhibition history of the poodle as an emblem in the subversive multimedia works of the influential Canadian collective General Idea. Founded in Toronto in 1969 by AA Bronson, Felix Partz and Jorge Zontal, General Idea implemented media critique of postmodern culture through its various incarnations of the poodle, a symbolic animal that stood for both the occlusion of psychic desires and the blurring of sexual stereotypes to the commodification of contemporary art. However, beyond its use as an agent of subtle yet radical satire, the poodle also served as a kind of heraldic device—an emblem for the mythology of General Idea in the early 1980s and quickly became a vehicle by which the group addressed issues ranging from the commodification of art to social justice and human rights. Known for “its wit, pampered presence and ornamental physique,” the poodle arrived into the visual lexicon of art after its arrival on the artworld scene in 1976.}

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Contemporary painting: emerging artists, curf favorites and neglected legends

Gustavo Ojeda: An Excess of Quiet
Selected Sketches 1979–1989

A revealing tome of Gustavo Ojeda’s previously unknown work from his lush and meditative urban nightscapes, which brought him notoriety in the 1980s through various New York art scenes. He exhibited alongside artists such as Jean-Michel Basquiat, Keith Haring and David Wojnarowicz, before being dug up by FSG-related collaborations in 1983. Just two weeks shy of his 37th birthday, Ojeda’s paintings were notably unpublished in his private sketches, however, Ojeda’s fed up with the New York cityscape, filming thousands of pages with dead bodies, the booked their rising public transportation and on the street. In the margin of his sketchbooks, Ojeda often wrote that he felt anxious about his productivity, sharing himself for not being able to paint. An Excess of Quiet answers Ojeda’s worries with the reason of was always on front of him, his most obsessive and tender practice.

*SOBERING PRESS* Edited by Gabriel Ojeda-Jagú & Gith Kassel Jr. Introduction by Gabriel Ojeda-Jagú
ISBN 9781940587013 u.s. $20.00 | £17.00
Pbk, 5.5 x 8 in / 224 pgs / 4 color / 205 b&w
January 2020
Territory: WORLD/G medication.

David Humphrey: Plumb Line
Radiant and energetic abstractions of the human figure in the latest works from acclaimed painter Loie Hollowell

The acclaimed American painter David Humphrey (born 1958) has exhibited his work internationally since the 1980s when he first burst upon the New York art scene. His compositions often feature human figures, animals and objects interacting in abstract passages to create complete narratives that resonate with the dynamics of human relationships, gender, the environment and race, all while reeling any one interpretation. This is the first comprehensive monograph surveying the totality of the artist’s 40-year career. Edited by Deepa Laxmiart in close collaboration with the artist, it includes over 200 full-color reproductions of Humphrey’s painting and sculptural work from the early 1980s to today. The plates are complemented by a selection of archival and detailed photographs, and an introduction by Elisa Nash, Whiten Koenenboumer and Yvonne Show, as well as a lively and fascinating conversation between Humphrey and the painter Jennifer Coates, his frequent artistic collaborator.

EXHIBITION SCHEDULE:
New York, NY: Pace Gallery, 09/11/20–10/24/20

FREDERICKS & FREISER
Edited by Barney Kulok. Text by Erica Cooke.
ISBN 9780578634302 u.s. $45.00 | £35.00
Pbk, 8.5 x 10 in / 200 pgs / 192 color / 32 b&w
August 2020
Territory: WORLD/L.A.

Loie Hollowell: Plumb Line
Gorgeous abstractions on roasting pans and takeaway containers from a beloved figure of the New York art world

For nearly five decades New York–based artist Loie Hollowell (born 1958) has evolved a dynamic vocabulary of dimensionality, color and geometric space. Abstracting the human figure, Hollowell’s paintings explore the dualities of light and volume and scale, blurring the lines between the illusion and the real. In particular, her latest body of work explores her relationship to different stages of her pregnancy from conception to birth to motherhood. Nonetheless, subject matter in Hollowell’s work often emerges through phenomonological encounter rather than narrative content, tapping the depth of the artist’s embodied experience. This catalog for Hollowell’s exhibition Plumb Line, an inaugural show at Pace Gallery’s new headquarters in New York, features new large-scale paintings, as well as installation shots and depicts die-cut colored pages as a compositional element. An essay by Emmalea Emery and a conversation between the artist and Loie Hollowell comprise the work, and are complemented by poetry by the artist.

PACE GALLERY
Text by Erinna Enderby; interview by Elizabeth Cohn. ISBN 9781943792429 u.s. $50.00 | £40.00
Pbk, 5.5 x 11 in / 177 pgs / 36 color / 14 b&w
November 2020
Territory: WORLD/G medication.

B. Wurtz: Pan Paintings

In 1975, B. Wurtz was introduced to a group of fellow artists in San Francisco who were working with paint and various other materials to express their experience of the world. From that point on, he worked on a large scale, often creating massive, colorful and wryly beautiful works of art. This full-color, Swiss-bound monograph focuses on the artist’s iconic series of “pan paintings” made on disposable aluminum takeout pans and go containers. In 1989, Wurtz discovered patterns stamped on the bottom of these mass-produced products and grabbed their potential as “readymade abstract paintings.” In the three decades since, he has worked across a wide variety of pan shapes and sizes, applying dazzling combinations of color using the patterns as predetermined compositions. Pan Paintings provides the first overview of the various permutations in color and shape that comprise this long-term series. The book includes an essay by art historian and curator Erica Cooke which considers this critically acclaimed body of work and its deep entanglement with the craft-oriented ethos and queer aesthetics of postwar America.

HUNTERS POINT PRESS
Edited by Barney Kulok. Text by Erica Cooke.
ISBN 9780578353420 u.s. $69.95 | £44.39
Pbk, 8.5 x 11 in / 200 pgs / 36 color / 70 color reproductions
November 2020
Territory: WORLD/G medication.

Feliciano Centurión
Key textile works by Feliciano Centurión, combining folk art and queer aesthetics in 1990s South America

Through the embroidery and painting of vernacular objects such as blankets and aprons, Pérez Artistic Feliciano Centurión (1952–2002) redefined popular readings of his youth in the tropics, his experiences of love in the metropolis and his reflections prior to his untimely death from AIDS-related illnesses. Since his death, Centurión’s work has been largely overlooked, only recently receiving this book’s focus. This highly anticipated artist’s book reveals the artist’s most vibrant career of a remarkable artist. His essay and reproductions are included with Centurión’s stories of the self—his love, his disease—but also stories of a cultural body searching for a new political expression in a changing world. The book reproduces over 400 key works by the artist, accompanied by numerous dates and archival materials.

AMERICAS SOCIETY
Edited by Karen trousers. Edited with text by Gustavo Ojeda-Jagú. Text by Elisa Nash, Whiten Koenenboumer, Stefan Leopold, Feliciano Centurión (1952–2002) redefined popular readings of his youth in the tropics, his experiences of love in the metropolis and his reflections prior to his untimely death from AIDS-related illnesses. Since his death, Centurión’s work has been largely overlooked, only recently receiving this book’s focus. This highly anticipated artist’s book reveals the artist’s most vibrant career of a remarkable artist. His essay and reproductions are included with Centurión’s stories of the self—his love, his disease—but also stories of a cultural body searching for a new political expression in a changing world. The book reproduces over 400 key works by the artist, accompanied by numerous dates and archival materials.

Territory: WORLD/G medication.

Günther Uecker: Notations
Featuring both the nail paintings for which Günther Uecker (born 1930) is best known, plus watercolors made during his many studio visit with Uecker by Hans Ulrich Obrist.

Notations
Edited by Gabriel Ojeda-Sagué & Erich Kessel Jr. Introduction by Gabriel Ojeda-Sagué.
ISBN 9781940190273 Pbk, 5.5 x 8 in / 224 pgs / 4 color / 205 b&w
January 2020
Territory: WORLD/G medication.

Ojeda’s paintings were notably unpopulated; in his private sketches, however, Ojeda fixated on the people of New York, filling his imagination with their movement and energy. A revelatory trove of Gustavo Ojeda’s previously unseen 1980s drawings of New Yorkers in motion

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Edmondo Bacci: Energy and Light

On the 1950s lyrical abstractions of a little-known protagonist of Italian art

A member of the Movimento Spaziale group founded by Lucio Fontana after World War II, Italian painter Edmondo Bacci (1913–78) began exhibiting internationally in 1956, and was one of the few artists on the Italian art scene to process the latest developments in abstraction.

This catalog looks at the more lyrical side of Bacci, when his career reached international success. In the early 1950s, Peggy Guggenheim and various art historians admired his art. This book also explores the evolution of Bacci’s idiom and celebrates the generative force of his color, his disruption of spatial planes and the circular rhythms of his brushwork. This book also explores the evolution of Bacci’s idiom and celebrates the generative force of his color, his disruption of spatial planes and the circular rhythms of his brushwork.

Modernism, abstraction and new narratives in 20th-century art

Calder: Small Sphere and Heavy Sphere

Gorgeous archival photos capture Calder’s transformation of sculpture with his invention of the mobile

With multiple essays by renowned scholars, artworks and installation images, and a suite of historic photographs of Alexander Calder’s (1898–1976) work taken by Marc Vaux in the 1950s, this catalog traces the breadth of Calder’s innovative practice, leading up to his conception of the mobile in 1931—an unprecedented form of kinetic sculpture that radically altered the trajectory of modern art.

Alexander Calder is one of the most acclaimed and influential sculptors of the 20th century. He is renowned for his invention of the mobile—formed by circles as “drawings in space”—and the mobile, a kinetic sculpture of suspended abstract elements whose actual movement creates ever-changing compositions. Also included is a lively series of drawings Calder made at the Bronx and Central Park zoos of animals in motion, which recall his wire sculptures of the same subjects.

Migrating Objects

Arts of Africa, Oceania, and the Americas in the Peggy Guggenheim Collection

The result of extensive recent research, Migrating Objects reveals Peggy Guggenheim’s two-decade period of collecting beyond the European and North American art with which she is usually associated.

In the 1950s and 1960s, Peggy Guggenheim (1898–1979) began to turn her attention to a collector toward the arts of Africa, Oceania and the Americas. Migrating Objects focuses on this lesser-known but crucial episode in her life and activities. In these years, Guggenheim acquired works created by artists from cultures worldwide, including early 20th-century sculpture from Mali, the Ivory Coast and New Guinea, and ancient examples from Mexico and Peru.

Migrating Objects emerges from an extended period of research and discussion on this largely ignored area of Guggenheim’s collection by a curatorial advisory committee, which has yielded exciting results, including the reattribution of individual works, among them the Nigerian headdress (Ago Egungun) produced by the workshop of Olowokere Ikpeade—illuminated here alongside other pieces that will greatly expand understanding of Guggenheim’s collecting.

Action Abstraction Redefined: Modern Native Art

The first appraisal of modern Native American abstraction, merging abstract expressionism, color field and hard-edge painting with Native American art

The volume features paintings and works on paper from the IAIA Museum of Contemporary Native Art (MoCNA) collection, created in the 1960s and 1970s. These artists challenged stereotypical expectations of Indian art by experimenting with New York School abstraction combined with art influences from their own cultural heritage. This departure, supported by the groundbreaking art education philosophy at IAIA, revolutionized the Native American art world.


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IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS (MoCNA)

Territory: WORLD/

July/Art

Hbk, 8.25 x 10.25 in. / 148 pgs / 62 color.

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Territory: WORLD/

June/Art/African Art & Culture

Hbk, 9 x 11.75 in / 156 pgs / 120 color.

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Territory: WORLD/

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July/Art

Hbk, 8.25 x 10.25 in. / 148 pgs / 62 color.


Barclay & Crousse
Landscapes of Intimacy

A look at a leading Peruvian architectural firm through 13 exemplary projects.

From their Paris-based firm, Ali Bhoteehs of the Americas Prize-winning design for the University of Plasma educational facilities to their design for the Place of Remembrance in Lima, Barclay & Crousse’s work spans together the most current advancements in technology with designs that center on the quality of life of its dwellers. Their works show how design specific to the conditions of developing countries can inform and be vital to global architectural conversation. Founded in Peru by Sandra Barclay and Jean Pierre Crousse in 1994, the firm relocated to Lima, Peru, in 2005, pursuing its projects in Europe through Atelier Nord-Sud. This book presents 12 buildings illustrated through sketches, plans and over 120 photographs by Chilean photographer Cristóbal Palma. The volume is a work unto itself that demonstrates the architects’ mastery of space.

ARGUS
Text by Miquel Adrià, Rozana Montiel. Photographs by Cristóbal Palma.
ISBN 9788498478492
v. s $45.00 or £35.00
Hbk, 7 x 9.5 in. / 190 pgs / 54 color
December
Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ

Taller ADG
On the Mexican architects of such acclaimed spaces such as New York City’s Cosme and Atla

Taller ADG is an architecture studio founded in 2012 by Alonso de Garay, based in Mexico City. This first extensive monograph of its work showcases the company’s range through representative projects of different scales and typologies, including stadiums, houses, apartment buildings, housing prototypes and restaurants, such as the stunning and critically acclaimed design for the New York City restaurants of chefs Enrique Olvera and Daniela Soto-Innes, Cosme and Atla. Lush photographs and intricate architectural models present these works, which blend Mexico’s rich modernist past and its equally rich vernacular architecture. A powerful exemplar of this blend is the masterful Casa bar: open houses set into a forested hillside that, with their illusion of low-slung volumes, alternating wood-slatted sloped roofs and rooftop gardens, seem to fade into the landscape from afar but from up close and inside, display the austere open plans and cathedral-like spaces of high modernism.

ARGUS
Text by Alonso de Garay, Carlos de la Riva, Miguel Arias.
ISBN 97884984784717
v. s $45.00 or £35.00
Hbk, 7 x 9.5 in. / 260 pgs / 120 color
February
Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ

Winter: Images of Contemporary Chilean Architecture
Photographers from across the globe capture some of Chile’s most important works of contemporary architecture.

Here, 15 leading architectural photographers— including Aryeh Kornfeld, Bleda y Rosa, Cristóbal Palm, David Bestué, Enric Sánchez, Gabriela Liscio, and Alejandro Cartagena— capture some of Chile’s most important works of contemporary architecture during the winter months. The photographs dwell on details, textures, form and qualities of light and space, as well as the dialogue between buildings and surrounding landscape.

ARGUS
ISBN 9788498478370
v. s $35.00 or £35.00
Hbk, 7 x 9.5 in. / 140 pgs / 58 color
October
Architecture & Urban
Territory: NA UK EUR ASIA AU/NZ

Omar Gandhi: Adaptation
Celebrating the Canadian architecture firm Omar Gandhi Architect, this publication chronicles the firm’s work through texts, interviews and reproductions of its most important projects. Selected works emphasize Gandhi’s commitment to traditional Canadian construction methods, the use of regional materials and local craftsmanship.

ARGUS
ISBN 97884984784732
v. s $50.00 or £40.00
Hbk, 7 x 9.5 in. / 180 pgs / 60 color / 33 duotone / 18 b&w
October
Architecture & Urban
Territory: NA UK EUR ASIA AU/NZ

"Less Is All" is the motto of Ecuadorian architecture firm Al Borde–founded in 2007 by Pascual Gangotena, David Barragán, Marialuisa Borja and Estevan Benavides. Naming Al Borde one of the top 100 architecture firms in the world in 2019, the editors of Domus wrote: “Convinced that the strength of an architectural project lies in the later autonomy of its users, Al Borde’s design and decision-making process rely on the involvement of people living in the new environments the firm creates.” The architects’ mastery of space.

ARGUS
Edited by Andre Gribois. Text by Al Borde.
ISBN 9788498479046
v. s $39.95 or £30.00
Pbk, 7 x 8.75 in. / 160 pgs / 160 color
January/Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ

Tomas Casademunt: Spectrography
Through the process of spectroscopy, Tomas Casademunt’s long-exposure photographic portraits summarize in a single image all of the ingenuity and the processes that attend creation. Using multiple exposures on the same large-format plate from the same position, Casademunt’s photographs illustrate the creation of various buildings designed by iconic Mexican architects.

ARGUS
ISBN 978849847847417
v. s $35.00 or £35.00
Plate, 7 x 9.75 in. / 250 pgs / 30 b&w
November
Architecture & Urban
Territory: NA UK EUR ASIA AU/NZ