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The American road trip is one of the most distinct, important and appealing genres of photography.

The American road trip began appearing prominently in literature, music, movies and photography after World War II. As Stephen Shore has written, “Our country is made for long trips. Since the 1940s, the dream of the road trip, and the sense of possibility and freedom that it represents, has taken its own important place within our culture.” Many photographers purposefully embarked on journeys across the U.S. in order to create work, including Robert Frank, whose seminal road trip resulted in *The Americans*. However, he was preceded by Edward Weston, who traveled across the country taking pictures to illustrate Walt Whitman’s Leaves of Grass; Henri Cartier-Bresson, whose 1947 trip through the American South and into the West was published in the early 1950s in Harper’s Bazaar; and Ed Ruscha, whose road trips between Los Angeles and Oklahoma formed the basis of *Twentysix Gasoline Stations*. Hundreds of photographers have continued the tradition of the photographic road trip on down to the present, from Stephen Shore to Taiyo Onorato, Nico Krebs, Alec Soth and Ryan McGinley.

*The Open Road* considers the photographic road trip as a genre in and of itself, and presents the story of photographers for whom the American road is muse. The book features David Campany’s introduction to the genre and 18 chapters presented chronologically, each exploring one American road trip in depth through a portfolio of images and informative texts. This volume highlights some of the most important bodies of work made on the road, from *The Americans* to the present day.
Earthquakes, Mudslides, Fires & Riots: California and Graphic Design, 1936–1986

Edited and designed by Louise Sandhaus.

According to the cliché, California is the place where anything goes and everyone does their own thing. Maybe that’s because everyone knows that in California there’s no terra firma: earthquakes, mudslides, fires and the occasional civil uprising cause constant upheaval and change. California is fluid. It has a sense of humor. It is a place of constant innovation, where the entertainment, aerospace and high-tech industries found a home. California is the great mecca of consumerism, but it is also legendary as fertile ground for creativity, freedom and social consciousness, where the status quo undergoes constant renovation.

Earthquakes, Mudslides, Fires & Riots is the first publication to capture the enormous body of distinctive and visually ecstatic graphic design that emanated from this great state throughout most of the twentieth century. Edited and designed by graphic designer Louise Sandhaus, this raucous gathering of smart, offbeat, groundbreaking graphic design from the “Left Coast” will amaze readers with its breadth and richness. The fruit of more than a decade of research, the volume is arranged in four sections: “Sunbaked Modernism,” “Industry and the Indies,” “60s Alt 60s” and “California Girls.” Included are books and magazines designed by Merle Armitage, Alvin Lustig, Herbert Matter and Sheila Levrant DeBretteville; posters for Disneyland, Cream and Herman Miller; Marget Larsen’s print ads for Joseph Magnin; title cards or title sequences for Lassie, The Smothers Brothers and other hit TV shows; title sequences for films from The Man with the Golden Arm to the trippy Stargate sequence in 2001: A Space Odyssey; motion graphics from the earliest animated abstractions to the classic 7-Up “Bubbles” ad and Atari video games; immersive live shows of Bill Ham and Single Wing Turquoise Bird; architectural supergraphics by Barbara Stauffacher Solomon and Alexander Girard; print and environmental designs by Gere Kavanaugh and Deborah Sussman; and much, much more.

METROPOLIS BOOKS

Book design, film title sequences, posters, motion graphics, environmental design and more: a cornucopia of California’s design talent, ten years in the making.
The Essential Cy Twombly
Edited by Nicola Del Roscio. Text by Laszlo Glozer, Thierry Greub, Simon Schama, Kirk Varnedoe.
Recognized as one of the greatest and most idiosyncratic artists of the postwar era, Cy Twombly left behind an oeuvre of incredible versatility, sensitivity and originality upon his death in 2011 at age 83. Working in the immediate aftermath of Abstract Expressionism, Twombly developed an intensely personal scription consisting of scrawled letters and words, in an effusive, calligraphic mark-making that suggests a kind of painted poetry. Working across painting, drawing, sculpture and photography with a restless energy, Twombly incorporated the gods of Ancient Greece, the poetry of Stéphane Mallarmé and the history, culture and mythology of the Occident into his art. The Essential Cy Twombly, edited by Twombly’s longtime collaborator Nicola Del Roscio, is the ultimate overview of his work, presenting the most important paintings and cycles of paintings, drawings, sculptures and photographs from Twombly’s diverse oeuvre. The most accessible survey of his work to date, this volume includes essays by Laszlo Glozer, Thierry Greub, Kirk Varnedoe and Simon Schama.

Edwin Parker (Cy) Twombly (1928–2011) was born in Lexington, Virginia. He lived and worked in New York in the early 1950s (where he met Robert Rauschenberg, with whom he was to have a long personal and artistic relationship) and studied at the legendary Black Mountain College in North Carolina before traveling around North Africa, Spain and Italy and ultimately settling in Rome before the end of the decade, just as the art world was shifting its center of gravity to New York. Best known for his paintings and drawings, often executed on a massive scale across multiple canvases, Twombly also made sculptures and photographs.

Painted poetry: the ultimate monograph on Cy Twombly’s painting, drawing, sculpture and photography
Goya: Order & Disorder
Text by Stephanie Loeb Stepanske, Frederick Ilchman, Jane A. Tomlinsen, Clifford S. Ackley, Jane E. Braun, Manuela B. Mena Marqués, Guadrun Maurer, Elisabetta Polidori, Sue W. Reed, Benjamin Weiss, Juliet Wilson-Bareau.

Francisco Goya has been widely celebrated as the most important Spanish artist of the late-eighteenth and early nineteenth centuries, the last of the old masters and the first of the moderns, and an astute observer of the human condition in all its complexity. The many-layered and shifting meanings of his work have made him one of the most studied artists in the world. Few, however, have made the ambitious attempt to explore his work as a painter, printmaker and draftsman across media and the timeline of his life. This book does just that, presenting a comprehensive and integrated view of Goya’s most important paintings, prints, and drawings through the themes and imagery that continually challenged or preoccupied the artist. They reveal how he strove relentlessly to understand and describe human behavior and emotional states, even at their most orderly or disorderly extremes, in elegant and incisive portraits, dramatic and monumental history paintings, and series of prints and drawings of a satirical, disturbing and surreal nature. Derived from the research for the largest Goya art exhibition in North America in a quarter-century, this book takes a fresh look at one of the greatest artists in history by examining the fertile territory between the two poles that defined the range of his boundlessly creative personality.

Francisco José Goya y Lucientes (1746–1828) was born in Fuendetodos, Aragón, in the northeast of Spain. Goya was court painter to the Spanish Crown, and famously documented the Peninsular War (1807–1814) between France and Spain in his harrowing Disasters of War series. An important bridge to the modernist era, Goya’s oeuvre provided a crucial precedent for artists such as Manet, Picasso and Francis Bacon.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780878468089 U.S. | CDN $ 65.00
Clth, 9.25 x 11 in. / 392 pgs / 260 color.

EXHIBITION SCHEDULE
Boston, MA: Museum of Fine Arts, Boston
10/12/14–01/19/15

The last of the old masters, the first of the moderns: Goya’s works in all media are gathered in this opulent volume.
OBJECT:PHOTO. Modern Photographs 1909–1949
The Thomas Walther Collection at The Museum of Modern Art
Edited with text by Mitra Abbaspour, Lee Ann Daffner, Maria Morris Hambourg. Text by Quentin Bajac, Jim Coddington, Constance McCabe, Matthew Witkovsky, et al.

OBJECT:PHOTO contains brilliant photographs from the first half of the twentieth century—the most dynamic and radical period in the development of modern photography—but it explores them using a new approach: instead of privileging the content of the images, it shifts the dialogue to the photographic object—the actual, physical thing created by a particular artist using particular techniques at a precise time, surviving into the present with a unique history. This perspective provides new insight into the singular nature of each work and the density of references that each contains while also acknowledging the cultural importance of photography from the interwar period—as well as the rarity of its best examples. Recognition of this importance informed The Museum of Modern Art’s acquisition, in 2001, of the 341 modernist photographs that now constitute the Thomas Walther Collection, each presented in this volume in special 5-color reproductions and accompanied by an unprecedented degree of detailed information, constituting new standards for the field. OBJECT:PHOTO represents the culmination of four years of research by the Museum’s Departments of Photography and Conservation and by more than two dozen visiting scholars, demonstrating in its varied voices their remarkable collaborations with the works and with each other. Essays by historians, curators, and conservators consider such topics as the political and cultural pressures shaping the formation of the photographic avant-garde in Europe, the reception of modernist photography at the time and in subsequent revivals of interest in it, the intellectual backgrounds that were then generating new histories of photography, the standards and rationale for material analysis of photographs and the physical qualities of the photographs in the Walther collection as evidence of the development of photographic materials during the period. Thematic object-based case studies demonstrate new multidimensional approaches to the photograph as a cultural and artistic object in its own right.

THE MUSEUM OF MODERN ART, NEW YORK
9780870709418 U.S.| CDN $ 75.00
Clth, 9.5 x 12 in. / 400 pgs / 473 color.
January/Photography

PHOTOGRAPHERS INCLUDE
Berenice Abbott • Manuel Álvarez Bravo • Karl Blossfeldt • Margaret Bourke-White • Henri Cartier- Bresson • Walker Evans • Florence Henri • André Kertész • El Lissitzky • László Moholy-Nagy • Aleksandr Rodchenko • August Sander • Alfred Stieglitz • Paul Strand

ALSO AVAILABLE
Walker Evans: American Photographs
9780870703265
Clth, 8 1/2 x 12 in. / 160 pgs / 180 color.
The Museum of Modern Art, New York
Steidl Backlist
Bestsellers

Robert Frank: The Americans
9783865215840 U.S. | CDN $40.00

Saul Leiter: Early Color
9783865211392 U.S. | CDN $45.00

Looking in: Robert Frank’s The Americans
9783865211408 U.S. | CDN $75.00

Ed Ruscha: Photographer
9783865212061 U.S. | CDN $48.00

William Eggleston: Los Alamos Revisited
9783869303525 U.S. | CDN $49.00

Mitch Epstein: New York Arbor
9783869305683 U.S. | CDN $68.00

Yves Marchand: The Ruins of Detroit
9783869304542 U.S. | CDN $125.00

Edward Burtynsky: Water
9783869307928 U.S. | CDN $128.00

Trent Parke: Minutes to Midnight
9783869302058 U.S. | CDN $45.00

John Cohen: The High & Lonesome Sound
9783869302546 U.S. | CDN $58.00

Juergen Teller: Weft
9783869304645 U.S. | CDN $50.00

William Eggleston: At Zone
9783869302717 U.S. | CDN $86.00

Patrick Demarchelier
9783865217363 U.S. | CDN $75.00

Edward Burtynsky: Oil
9783869304945 U.S. | CDN $128.00

Henry Leutwyler: Ballet
9783869304248 U.S. | CDN $88.00

Gordon Parks: Collected Works
9783869307266 U.S. | CDN $160.00

The Unknown Berenice Abbott
9783869306560 U.S. | CDN $105.00

Rahman: The Last Studios
9783869300856 U.S. | CDN $81.00

Philip-Lorca diCorcia: Monsters
9783869300917 U.S. | CDN $128.00

Premier photography book publisher STEIDL to join the ARTBOOK | D.A.P. list in Fall 2014

Gerhard Steidl began working as a designer and printer in 1967, and started his own photo book program in 1998. Today, some of the world’s most renowned photographers and artists are part of the STEIDL program, and what began as a backyard enterprise has evolved into one of the finest and most distinguished printing and publishing companies in the world. All titles are designed and produced under the same roof. Steidl himself oversees every step of the production, from layout to printing.

Selected Highlights from the Steidl Fall Program

For the complete list of forthcoming and available titles or to receive a copy of the Fall 2014 hardcover STEIDL catalogue, please visit www.artbook.com/steidl.html
What If...?: The Architecture and Design of David Rockwell

Edited by Chee Pearlman. Text by David Rockwell, Justin Davidson, Elizabeth Diller, John Guare, Jack O’Brien.

Widely admired for his sophistication, creativity and exuberance, David Rockwell is one of the leading architects, interior architects and set designers working today. For over 30 years, he has explored his desire to imagine new worlds, to tell stories and to engage with others. This interest is rooted in his sense of play and possibility—an endless curiosity that continually drives him to ask, “What if?” What if you could step inside a crystal goblet? What if your environment transformed with every step? What if a restaurant could vanish at a moment’s notice? What if your ultimate escapist fantasy was real?

What If…? presents a wide array of Rockwell’s brilliant explorations of the rich intersection between architecture and theater. Through immersive imagery and behind-the-scenes details, Rockwell introduces readers to 35 projects, from initial driving idea through physical realization. Works include the famed Nobu Fifty Seven and the newcomer TAO Downtown in New York, the W Paris Opéra, the West Lobby at The Cosmopolitan in Las Vegas and the newly opened TED Theater in Vancouver; set designs for the Academy Awards, Kinky Boots and Hairspray; the Hall of Fragments at the 2008 Venice Architecture Biennale and Jamie Oliver’s traveling teaching kitchen, the Food Revolution truck. Engaging texts by Tony Award–winning playwright and screenplay writer John Guare, Tony Award–winning director and producer Jack O’Brien and Pulitzer Prize–winning critic Justin Davidson—written specially for this publication—and a conversation between Rockwell and acclaimed architect Elizabeth Diller round out this spectacular, celebratory volume.

David Rockwell (born 1956) is an American architect and designer. He is founder and president of Rockwell Group, an award-winning, cross-disciplinary architecture and design practice based in New York City, with satellite offices in Madrid and Shanghai, that has been named as one of Fast Company’s most innovative design practices.

Alvar Aalto: Second Nature


Described by the architectural critic Sigfried Giedion as the “Magus of the North,” Alvar Aalto (1898–1976) is the best-known Finnish architect of his generation and a leading proponent of a more human modernism. His buildings such as the Paimio Sanatorium (1933), the legendary Villa Maria (1939) and the church of the Three Crosses in Vuoksenniska (1958), embody a masterful interplay of organic volumes, forms and materials. From door handles and lighting fixtures to built-in furniture, Aalto frequently designed complete interiors down to the smallest detail. With his plywood chairs, the master builder additionally became one of the most significant designers of the twentieth century. His Savoy Vase represents the quintessential qualities of Finnish and organic design. This richly illustrated book is the first in many years to offer a comprehensive and current overview of Aalto’s oeuvre as an architect, designer and urban planner. Ten authors, including the renowned architectural historians Eeva-Liisa Pelkonen and Aksel Moravánszky, and MoMA curator Pedro Gadanho, address central aspects of Aalto’s work. Particular attention is paid to Aalto’s dialogue with important artists of his day, including Laszlo Moholy-Nagy, Jean Arp, Alexander Calder and Fernand Léger, as well as his interest in film, cinema and photography, whose influences on his work are examined here for the first time. The catalogue section presents numerous never-before-seen original drawings and architectural models from the archive of the Alvar Aalto Foundation. This perspective on Aalto is complemented with photographs by Armin Linke, who documented a number of Aalto’s buildings anew especially for this publication. As these images demonstrate, Aalto’s work is as current and inspiring today as it was at the time of its creation.
Designed by the legendary Irma Boom, Making Design is a handsome glossary of design excellence.

Making Design
Cooper Hewitt, Smithsonian Design Museum Collections
Text by Cara McCarthy, Matilda McQuaid, Susan Binnem, Kimberly Randell, Lucy Commoner, Sarah D. Coffin, Cynthia Trope, Gail S. Davidson, Caitlin Condell, Gregory Herringshaw, Stephen Van Dyk, Elizabeth Broman, Jennifer Coleman Bracci.

Cooper Hewitt possesses one of the most diverse and comprehensive collections of design works in existence and is the only museum in the United States devoted exclusively to historic and contemporary design. Reopening in late 2014, the museum has undergone a transformative renovation. Its landmark home in the Andrew Carnegie Mansion offers an entirely new and interactive visitor experience resulting in 60 percent more gallery space. To mark the occasion, Cooper Hewitt is publishing an expansive book on its unparalleled collection, which consists of 212,000 objects from all over the world, spanning 30 centuries. Designed by Irma Boom, and a wonderful design object in itself at over 700 pages, the book expresses the museum’s primary goal—to inspire people to see how design impacts their lives. The print edition is bundled with a digital version providing multidimensional ways to experience the collection. This user-centered approach is reinforced throughout the pages with 55 narratives and an extensive process glossary that discusses individual objects through a design lens. The book’s emphasis is on people, purpose and making—the collective nature of design. Featuring more than 900 collection objects selected by the curatorial staff, Smithsonian Design Library and renowned designer Irma Boom, Making Design is organized entirely by Boom’s visual sequencing of images; her design and the curators’ essays weave parallel narratives throughout the book. This wildly playful and unexpected journey through the collection embraces the user-centered experiences in Cooper Hewitt’s galleries.

Tools: Extending Our Reach
Text by Cara McCarthy, Matilda McQuaid.

Tools celebrates the richness of the human imagination through a surprising range of juxtaposed and seemingly disparate objects. Accompanying an exhibition of the same name that celebrates the fall 2014 reopening of Cooper Hewitt, Smithsonian Design Museum, Tools is unprecedented in its composition of collaborators—the exhibition is Cooper Hewitt’s first pan-institutional show, spanning ten Smithsonian museums. From the earliest times to the present, tools have been at the frontier of design, demonstrating how technology and culture are inexorably linked. Consider, for example, that hand axes remained the dominant tool for 1.5 million years before any significant change was made to the human toolkit, and that the range of tools began to expand only 10,000 years ago. It is notable that the design of our basic tools—hammers, saws, screwdrivers, drills—has remained virtually unchanged for hundreds of years, indicating not only their durability and function, but also the effectiveness of their design solutions. Their various incarnations and histories link us to the past. Other tools highlight new technologies and scientific breakthroughs that have opened new worlds to us. Through lush images, authoritative essays and superb design, the book shows the interconnectedness of scientists, designers, historians, anthropologists, engineers and artists through design-thinking and problem-solving, while also looking at various design perspectives and methodologies. Tools explores the world of design ideas while celebrating human ingenuity across cultures and over time.
One of the most powerful design philosophies of recent years has been architect Glenn Murcutt’s dictum that buildings should “touch the earth lightly.” Ever since the Industrial Revolution, architects have sought to liberate our houses from their solid foundations, but now climate change, new materials and restricted land use have given fresh impetus to finding lightweight solutions for our dwellings. The projects here combine two strands of thinking: that buildings can weigh less and have minimal impact on their environments, and that this lightness—visual, material, ecological—can create beautiful, ethereal houses that offer new, natural modes of habitation and greater communion with our surroundings. Each of the 40 houses selected by Phyllis Richardson—author of the widely successful XS series and Nano House— is presented through photographs, plans and lucid explanations. Residences that float on air or water, ingenious constructions using local materials, innovative structures, inflatable spaces, high-tech hyper-intelligent houses—“superlight” takes many forms. From the desert landscape of Arizona to the urban jungle of Tokyo, from rural China to mountainous Chile, this book brings new solutions for architects and designers everywhere.

Shigeru Ban: Humanitarian Architecture


In 1994, after seeing photographs of the plastic sheets given to Rwandan refugees to live under, Shigeru Ban went to the United Nations High Commissioner for Refugees to propose ideas for better shelters. Since then, Ban has been critically heralded for his innovative approaches to environmentally sound architecture and his devotion to humanitarian efforts in the wake of some of the most devastating natural and man-made disasters. His temporary housing has employed everything from plastic beer cartons to paper tubes to create ingeniously flexible spaces. By sourcing unconventional, recycled, inexpensive, local and sustainable materials, he stimulates devastated economies by involving local resources and labor. These works stem from empathy and have restored shelter and gathering places, offering comfort, protection and dignity to stricken communities around the world. This important volume is the first book-length study to collect, catalogue and examine these works. Essays and discussions of individual projects, drawings in the artist’s hand, instruction manuals, diverse photographs and a timeline and map make an essential compendium for the most personal and relevant aspect of Ban’s work. The book is a major contribution to the broad subjects of humanitarian relief and sustainable design solutions, and provides an inspiring testament to Ban’s ongoing dedication to our planet and its people.

Beautiful, ethereal homes that offer lightweight, low-impact solutions in terrains ranging from cityscapes to deserts

Shigeru Ban is the “gentle revolutionary” of humanitarian architecture

Churches from paper tubes, houses from shipping containers:

EXHIBITION SCHEDULE

Aspen, CO: Aspen Art Museum, 08/09/14–10/05/14
New Orleans, LA: Prospect 3, 10/25/14–01/25/15

ALSO AVAILABLE

Cape Cod Modern
9781935202165
Hbk, U.S. | CDN $45.00
Metropolis Books

Design Like You Give a Damn: Architectural Responses to Humanitarian Crises
9781933045252
Pbk, U.S. | CDN $35.00
Metropolis Books
Robert Gober: The Heart Is Not a Metaphor

Robert Gober rose to prominence in the mid-1980s and was quickly acknowledged as one of the most significant artists of his generation. Early in his career, he made deceptively simple sculptures of everyday objects—beginning with sinks and moving on to domestic furniture such as playpens, beds and doors. In the 1990s, his practice evolved from simple works to theatrical room-sized environments. In all of his work, Gober's formal intelligence is never separate from a penetrating reading of the socio-political context of his time. His objects and installations are among the most psychologically charged artworks of the late twentieth century, reflecting the artist's sustained concerns with issues of social justice, freedom and tolerance. Published in conjunction with the first large-scale survey of the artist's career to take place in the United States, this publication presents his works in all media, including individual sculptures and immersive sculptural environments, as well as a distinctive selection of drawings, prints and photographs. Prepared in close collaboration with the artist, it traces the development of a remarkable body of work, highlighting themes and motifs that emerged in the early 1980s and continue to inform Gober's work today. An essay by Hilton Als is complemented by an in-depth chronology featuring a rich selection of images from the artist's archives, including never-before-published photographs of works in progress.

Robert Gober was born in 1954 in Wallingford, Connecticut. He has had numerous one-person exhibitions, most notably at the Dia Center for the Arts, New York; The Museum of Contemporary Art, Los Angeles; and Schaulager, Basel. In 2001, he represented the United States at the 49th Venice Biennale. Gober's curatorial projects have been shown at The Institute of Contemporary Art, Boston; The Met Collection, Houston; Hammer Museum, Los Angeles; and the Whitney Museum of American Art, New York. He lives and works in New York.

THE MUSEUM OF MODERN ART, NEW YORK 9780870709463 U.S.| CDN $ 45.00 Hbk, 6.5 x 9.75 in. / 264 pgs / 264 color. October / Art

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 10/04/14–01/18/15
Amsterdam: Stedelijk Museum, 09/06/14–01/04/15
London: Tate Modern, 02/04/15–05/10/15
Basel: Foundation Beyeler, 05/30/15–09/13/15

ALSO AVAILABLE
Marlene Dumas: Measuring Your Own Grave
9781933751085
Hbk, U.S. | CDN $55.00
D.A.P./Museum of Contemporary Art, Los Angeles

Exhibition catalogue accompanies a major exhibition at the Stedelijk Museum and the Fondation Beyeler. Surveying the artist's oeuvre from the mid-70s to the present, it features over 100 of her most important paintings and drawings alongside lesser-known works from the early period of her career. The Image as Burden includes a new interview with the artist; extracts from previously published but lesser-known texts (some available in English for the first time); and a new short story from prize-winning author Colm Tóibín written in response to the paintings. Essays and texts from a wide range of contributors examine the key themes and motifs in her work and reflect on Dumas’ entire career. Born in Cape Town, South Africa, in 1953, Marlene Dumas has lived in Amsterdam since 1976. Over the last three decades she has had numerous solo exhibitions throughout Europe and the U.S., including shows at The Institute of Contemporary Art, Boston; the Centre Georges Pompidou, Paris; The Museum of Contemporary Art, Los Angeles; and The Museum of Modern Art, New York.

Marlene Dumas: The Image as Burden

Marlene Dumas is one of the most prominent and influential painters working today. In an era dominated by the mass media and a proliferation of images, her work is a testament to the meaning and potency of painting. Dumas draws on her expansive visual archive and the nuances of language to create intense, psychologically charged works which explore themes such as sexuality, love, death and guilt, often referencing art history and current affairs. Her paintings and drawings are characterized by their extraordinary expressiveness and sometimes controversial subject matter. This fully illustrated exhibition catalogue accompanies a major exhibition at the Tate Modern, the Stedelijk Museum and the Fondation Beyeler. Surveying the artist’s oeuvre from the mid-70s to the present, it features over 100 of her most important paintings and drawings alongside lesser-known works from the early period of her career.

The Image as Burden also includes a new interview with the artist; extracts from previously published but lesser-known texts (some available in English for the first time); and a new short story from prize-winning author Colm Tóibín written in response to the paintings. Essays and texts from a wide range of contributors examine the key themes and motifs in her work and reflect on Dumas’ entire career. Born in Cape Town, South Africa, in 1953, Marlene Dumas has lived in Amsterdam since 1976. Over the last three decades she has had numerous solo exhibitions throughout Europe and the U.S., including shows at The Institute of Contemporary Art, Boston; the Centre Georges Pompidou, Paris; The Museum of Contemporary Art, Los Angeles; and The Museum of Modern Art, New York.

The domestic uncanny: three decades of Robert Gober’s influential sculptures and installations

Dumas paints raw humanity pitched against political trauma
Dorothy Iannone: You Who Read Me With Passion Must Forever Be My Friends

Edited by Lisa Pearson.
Text by Trinie Dalton.
For over five decades, Dorothy Iannone has been making exuberantly sexual and joyfully transgressive image-text works. Karen Rosenberg wrote of her in The New York Times: “High priestess, matriarch, sex goddess: the self-taught American artist Dorothy Iannone has been called at these things and more. Since the early 1960s she has been making paintings, sculptures and artist’s books that advocate ‘ecstatic unity,’ most often achieved through lovemaking.”

Beginning with the famous “An Icelandic Saga,” in which Iannone narrates her journey to Iceland (where she meets Dieter Roth and leaves her husband to live with him), this singular volume traces Iannone’s search for “ecstatic unity” from its seminal beginnings in her relationships with Roth and other men into its spiritual incarnation as she becomes a practicing Buddhist. Re-producing several previously unpublished or long-out-of-print works in their entirety (such as Danger in Düsseldorf, The Whip, “An Explosive Interlude”), as well as longer excerpts from rarely-seen works like “I Was Thinking of You” as well as shorter excerpts from rarely-seen works like A Cookbook and Berlin Beauties, this volume gives readers the chance to read her work with sustained attention, and enjoy the sophistication of the stories she tells and the visual-textual embellishments that make them so irresistible. Associated with Fluxus through her close friendships with Emmett Williams, Robert Rauschenberg and Ben Vautier, as well as most well-known for her relationship with Dieter Roth, Dorothy Iannone (born 1930) nevertheless has her own distinct aesthetic style and substantive concerns. Her first major museum show in the U.S. came when she was 75 in 2008 at the New Museum, shortly after her “orgasm box” titled “Who Read Me With Passion Must Forever Be My Friends” was included in the Whitney Biennial in 2006, and she has maintained a long association with artists from these groups, the historical moments at the core of What Nerve! are linked by work from six artists who profoundly influenced or were influenced by the groups: William Copley, Jack Kirby, Elizabeth Murray, Gary Panter, Christina Ramberg and H.C. Westermann. Featuring paintings, sculptures, drawings, prints, photographs and video, as well as ephemera, wallpaper and other materials used in the reconstructed installations, the book and exhibition will broaden public exposure to the scope of this influential art to connect artists and collectives from different generations and regions of the country. These are: from Chicago, the Hairy Who, who were the subject of What Nerve! and whose work is included in the work by these groups, the historical What Nerve! represents the first historical examination of the circum-

From Funk art and the Hairy Who to Destroy All Monsters and Forcefield: a secret history of American figuration

What Nerve!
Alternative Figures in American Art, 1960 to the Present
Edited with text by Don Nadel. Text by Robert Cozzolino, Dominic Molon, Roger Brown, John Smith, Naomi Fry, Michael Rosenkranz, Mario Radich, Judith Tannenbaum.
What Nerve! reveals a hidden history of American figurative painting, sculpture and popular imagery. It documents and/or restages four installations, spaces or happenings, in Chicago, San Francisco, Detroit and Providence, which were crucial to the development of figurative art in the United States. Several of the better-known artists in What Nerve! have been the sub-
ject of significant exhibitions or publications, but this is the first major volume to focus on the broader impact of figurative art to connect artists and collectives from different generations and regions of the country. These are: from Chicago, the Hairy Who, (James Falconer, Art Green, Gladys Nilsson, Jim Nutt, Suecken Roeca, Karl Wirsum); from California, Funk artists (Jannmy Anderson, Robert Arvanam, Roy De Forest, Robert Hudson, Ken Price, Peter Saul, Peter Voulkos, William T. Wiley); from Detroit, Destroy All Monsters (Mike Kelley, Cary Loren, Niagara, Jim Shaw); and from Providence, Forcefield (Mat Brinkman, Jim Drain, Lee Goldberg, Ava Peterson). Created in collaboration with artists from these groups, the historical moments at the core of What Nerve! are linked by work from six artists who profoundly influenced or were influenced by the groups: William Copley, Jack Kirby, Elizabeth Murray, Gary Panter, Christina Ramberg and H.C. Westermann. Featuring paintings, sculptures, drawings, prints, photographs and video, as well as ephemera, wallpaper and other materials used in the reconstructed installations, the book and exhibition will broaden public exposure to the scope of this influential art to connect artists and collectives from different generations and regions of the country. These are: from Chicago, the Hairy Who, who were the subject of What Nerve! and whose work is included in the work by these groups, the historical What Nerve! represents the first historical examination of the circum-

Iannone’s image-text works celebrate a joyful sexuality and spirituality
Yoshitomo Nara: Drawings
1984–2013
Text by Masue Kato.

Yoshitomo Nara: Drawings focuses on the internationally acclaimed Japanese artist’s prolific drawing output of the past 30 years. Rendered in colored pencil and acrylic, Nara’s drawings are executed on a variety of paper types, such as found envelopes, stationery and inexpensive lined sheets, and deftly fuse Japanese visual traditions such as manga and anime with Western modernism and elements of American pop culture. The artist’s ever-increasing cast of childlike, vulnerable but sinister characters has won him a devoted following around the world. With an abundance of color plates, Yoshitomo Nara: Drawings includes reproductions of early works never publicly exhibited and omitted from the artist’s catalogue raisonné, as well as an essay by Masue Kato. The volume is published in conjunction with a large-scale exhibition of Nara’s paintings, drawings and sculptures at Blum & Poe, Los Angeles, in Spring 2014.

Yoshitomo Nara was born in 1959, in Aomori, Japan. He is one of the leading artists of Japan’s Neo Pop movement. His drawings and paintings are informed by a range of influences, from manga and anime to punk rock. He has also worked in sculpture, ceramic and large-scale installation. In the fall of 2010, the Asia Society in New York presented the first major New York exhibition of his work.

Yayoi Kusama: I Who Have Arrived in Heaven

Yayoi Kusama: I Who Have Arrived in Heaven features new work from the artist’s critically acclaimed 2013 inaugural exhibition at David Zwirner, which spanned the gallery’s three locations in New York. Kusama’s extraordinary and highly influential career spans paintings, performances, room-size presentations, outdoor sculptural installations, literary works, films, fashion, design and interventions within existing architectural structures. Opening this book is a series of exquisitely produced color plates of brightly colored, large-format square paintings. Part of a recent body of work, they allude to universal spheres or basic life forms and highlight Kusama’s unique amalgamation of representational and nonrepresentational subject matter. Also featured is the video installation, Stargel of a Manhattan Suicide Addict, in which the artist herself is seen performing a song she composed while an animated slideshow of selected artworks moves behind her and the two mirrored infinity rooms. Infinity Mirrored Room—The Souls of Millionsof Light Years Away encompassed a cube-shaped, mirrored panorama room that featured a shallow reflecting pool as its floor; hundreds of multicolored LED lights were suspended at varying heights from the ceiling, flickering on and off in a strobe-like effect. Another mirrored infinity room, Love Is Calling, stands as one of Kusama’s most immersive, kaleidoscopic environments to date. It was composed of a darkened, mirrored room illuminated by inflatable, tentacle-like forms—that extended from the floor and ceiling, gradually changing colors.

Also Available
Yayoi Kusama
9781935020813
Hbk, U.S. | CDN $49.95
D.A.P./Tea

PREVIOUSLY ANNOUNCED

Jeff Koons: Gazing Ball

This volume documents Jeff Koons’ (born 1955) major 2013 exhibition at David Zwirner, in which he debuted his Gazing Ball series. The title originates from the mirrored ornaments frequently found on lawns in residential neighborhoods, including around Koons’ childhood home in Pennsylvania. In these works, blue gazing balls, hand-blown from glass, have been placed on white plaster sculptures depicting signature examples of antique statuary from the Greco-Roman era, including the Farnese Hercules and the Esquiline Venus, along with everyday utilitarian objects encountered in today’s suburban landscape, such as rustic mailboxes, a birdbath and an inflatable snowman typically seen outside during Christmas. Created in close collaboration with Koons, this elegant publication, which echoes the classic design of a 1970 Picasso catalogue admired by the artist, is the first to survey these works. Exquisitely produced color plates capture the stark contrast between the pristine whiteness of the plaster sculptures and the highly reflective spheres.

Also Available
Jeff Koons: The Painter and the Sculptor
9783775733717
Sgl, Hbk, 2 vol, U.S. | CDN $75.00
Hatje Cantz

The latest immersive, kaleidoscopic environments from the iconic Kusama

Thirty years of Nara’s much-loved drawings, with previously unpublished work
Forever Now
Painting in the New Millennium
Text by Laura Hopman.
Forever Now presents the work of 17 artists whose paintings reflect a singular approach that characterizes our cultural moment at the beginning of this new millennium—they refuse to allow us to define, or even meter our time by them. This phenomenon was first identified by the science fiction writer William Gibson, who used the term “atemporality” to describe a cultural product that paradoxically doesn’t represent, through its style, its content or its medium, the time from which it comes. Atemporality, or timelessness, manifests itself in painting as an ahistorical free-for-all, where contemporaneity as an indicator of new form is nowhere to be found, and all eras co-exist. This profligate mixing of past styles and genres is a hallmark for our moment in painting, which artists achieve by reanimating historical styles or creating a contemporary version of them, incorporating motifs from throughout twentieth-century art into a single painting or a body of work, or radically paring their language down to the most archetypal forms. Published to accompany an exhibition at The Museum of Modern Art, this volume features work by an international roster of artists including Richard Aldrich, Joe Bradley, Kerstin Brätsch, Matt Connors, Michaela Eichwald, Nicole Eisenman, Mark Grotjahn, Charline von Heyl, Rashid Johnson, Julie Mehretu, Dianna Molzan, Oscar Murillo, Laura Owens, Amy Sillman, Josh Smith, Mary Weatherford and Michael Williams.

THE MUSEUM OF MODERN ART, NEW YORK
9780870709128 U.S.| CDN $ 50.00
Hbk, 9.5 x 12 in. / 135 color. December Art
EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 12/14/14–04/05/15

The Human Factor
The Figure in Contemporary Sculpture
Foreword by Ralph Rugoff. Text by Penelope Curtis, Martin Hartley, Lisa Lee, James Lingwood, Ralph Rugoff.
The Human Factor: The Figure in Contemporary Sculpture brings together the work of over 25 leading international artists, in whose practice the human form plays a central role. Over the past 25 years, artists have reinvented figurative sculpture by looking to earlier movements in art history as well as imagery from contemporary culture. Setting up dialogues with modernist as well as classical and archaic models of art, these artists engage and confront the question of how we represent “the human” today. In these works, bodily forms hover between familiarity and an unsettling otherness, between signs of presence and absence, agency and objectification, as artists find novel ways to question our commonplace codes of subjectivity and to challenge our impulse to identify with the anthropomorphic. Eschewing concerns related to psychological portraiture, these artists use the figure as a catalyst for exploring a variety of themes, including subjects spanning political violence and mortality to sexuality and voyeurism. A unique survey of contemporary figurative sculpture, this profusely illustrated volume features works by Pawel Althamer, Frank Benson, Huma Bhabha, Maurizio Cattelan, Urs Fischer, Katharina Fritsch, Ryan Gander, Isa Genzken, Rachel Harrison, Georg Herold, Thomas Hirschhorn, Martin Honert, Pierre Huyghes, Jef Koons, Paul McCarthy, John Miller, Cady Noland, Ugo Rondinone, Thomas Schütte, Yinka Shonibare, Paloma Vargas Weiss, Mark Wallinger, Rebecca Warren, Andrei Weiss and Cathy Wilkes, among others.

RAYHAD PUBLISHING
9781853323225 U.S.| CDN $50.00
Hbk, 9 x 11.5 in. / 208 pgs / Illustrated throughout. July/Art
EXHIBITION SCHEDULE
London, England: Hayward Gallery, 06/10/14–09/07/14

All styles and periods are up for grabs in the “atemporal” painting of today

International artists explore how we represent “the human” today
Ad Reinhardt
Text by Robert Storr

Ad Reinhardt was one of the most significant American artists of the twentieth century. He was also one of the few artists of the Abstract Expressionist generation to have painted abstractions from the start. “To him abstraction was not a genre or style,” New York Times art critic Holland Cotter writes of him: “it was an ethos.” This extensively illustrated catalogue—the first comprehensive Reinhardt overview in 13 years—reproduces the artist’s signature “black” paintings (his 60 x 60 inch canvases of the 1960s, which he considered to be his “ultimate” aesthetic expression, and “the last paintings that anyone can paint”), as well as his cartoons and photographic slide presentations. Published to document a critically lauded exhibition at David Zwirner in New York in 2013, the monograph includes new scholarship by curator Robert Storr, in addition to an extensive chronology of the artist’s life.

Ad Reinhardt (1913–1967) was born in Buffalo, New York, and studied art history at Columbia University, where he forged lifelong friendships with the authors Thomas Merton and Robert Lax. After studies at the American Artists School, he worked for the WPA and became a member of the American Abstract Artists group, with whom he exhibited for the next decade; later he was also represented by Betty Parsons.

Throughout his career Reinhardt engaged in art-world activist politics, participating in the famous protests against The Museum of Modern Art in 1940 and the Metropolitan Museum of Art in 1950 (among the group that became known as “The Incas”).

“My painting represents the victory of the forces of darkness and peace over the powers of light and evil.” —Ad Reinhardt
Paul Strand
Aperture Masters of Photography

Text by Peter Barlow.

Paul Strand (1890–1976) was more than a great artist; he was a discoverer of the true potential of photography as the most dynamic medium of the twentieth century. Purity, elegance and passion are the hallmarks of Strand’s imagery. As a youth, Strand studied under Lewis Hine and went on to draw acclaim from such illustrious sources as Alfred Stieglitz. After World War II, Strand traveled around the world to photograph, and, in the process, created a dynamic and significant body of work. In this redesigned and expanded version of a classic Aperture book, Peter Barlow, Brodsky Curator of Photographs, and curator of the major 2014 retrospective exhibition at the Philadelphia Museum of Art, introduces the work and presents a fresh image-by-image commentary, along with an expanded chronology of the artist’s life.

“Paul Strand is one of those photographers who have established not just a body of work...” —The Times Literary Supplement, from a review of the original edition.

APERTURE
9781597112956 u.s. | CDN $18.95
Hbk, 8 x 8 in. / 96 pgs / 42 duotone.

Dorothea Lange
Aperture Masters of Photography

Text by Linda Gordon.

Dorothea Lange (1895-1965) documented rural poverty for the federal Resettlement Administration and Farm Security Administration from 1935 to 1939. Her powerful images—from migrant workers in California fleeing the “dustbowl,” to struggling Southern sharecroppers—became icons of the era. She later photographed Japanese Americans in internment camps during World War II and traveled throughout Europe and Asia. This book presents 42 of the greatest images from throughout Lange’s career, including some of her work done abroad. She possessed the ability, as she put it, to photograph “things as they are” and through this, her photographs give us “more about the subjects than just the faces.” It is no wonder that Edward Steichen called her the greatest documentary photographer in the United States.

Linda Gordon contributes a new biographical essay and an image-by-image commentary to accompany a newly selected set of photographs. A professor of humanities and history at New York University, she has written at length on Dorothea Lange. Her 2009 book, Dorothea Lange: A Life Beyond Limits, won the Bancroft Prize.

“This work defines an era of destitution and drought, and still resonates even now. This is the perfect introduction to one of the world’s greatest photographers.” —Photographica, from a review of the original edition.

APERTURE
9781597112970 u.s. | CDN $29.95
Pbk, 7.5 x 10 in. / 139 pgs / Illustrated throughout.

Todd Hido on Landscapes, Interiors, and The Nude
The Photography Workshop Series

Introduction by Gregory Halpern. Text by Todd Hido.

In The Photography Workshop Series, Aperture Foundation works with the world’s top photographers to distill their creative approaches, teachings and insights on photography, offering the workshop experience in a book. Its goal is to inspire photographers of all levels who wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Each book features the creative process and core thinking of a photographer told in their own words and through pictures of their choosing, and is introduced by a well-known student of the featured photographer.

In this book, Todd Hido explores the genres of landscape, interior and nude photography, with emphasis on creating images from a personal perspective and with a sense of intimacy. Through words and photographs, he also offers insight into his own practice and discusses a wide range of creative issues, including mining one’s own memory and experience as inspiration; using light, texture and detail for greater impact; exploring the narrative potential activated when sequencing images; and creating powerful stories with emotional weight and beauty.

Todd Hido (born 1968) is a San Francisco Bay Area-based artist. He is well known for his photography of urban and suburban housing across the United States, and for his use of detail and luminous color. His previous books include House Hunting (2001), Outskirts (2002), Flamingo (2004) and Between the Tens (2007). He is a recipient of a European Fellowship and a Wallace Alexander Gerbode Foundation Visual Arts Award, and is represented by Stephen West Gallery in San Francisco. He is an adjunct professor at California College of the Arts.

This book is the coeditor of The Photographers’ Playbook (Aperture, 2013).

APERTURE
9781597112970 u.s. | CDN $29.95
Pbk, 7.5 x 10 in. / 139 pgs / Illustrated throughout.

With personal anecdotes and practical advice, The Photography Workshop Series captures the workshop experience in a book.

The bestselling Masters of Photography series has become a touchstone of APERTURE’s commitment to introducing the history and art of photography to a broader public. Initially presented as the History of Photography series in 1976, it is relaunched in fall 2014 as Aperture Masters of Photography, with new, image-by-image commentary and chronologies of the artists’ lives. The series will also include entirely new titles on individual artists.
**Becoming Disfarmer**

Edited with text by Chelsea Spengemann. Text by Gil Blank, Tanya Sheehan.

**Becoming Disfarmer** uses a compelling sequence of over 100 images to tell the story of Mike Disfarmer’s vernacular portraiture and its transformation into art. This monograph features his vintage prints along with a selection of enlargements made from his negatives in the 1970s, through which his work first became known. Disfarmer’s postcard-size vintage photographs are reproduced in full color to accurately convey their varied surfaces, and most of the examples are shown in the condition in which they were found, rather than as restored images. This is also the first publication to reproduce the backs of numerous vintage photographs and to provide transcriptions of the handwritten notes that appear on the objects.

In addition, the monograph contains high-quality reproductions of newspaper pages in which Disfarmer’s images appeared, locally produced historical journals that include images by other photographers who worked at the same time and in the same region as Disfarmer and album pages like those for which Disfarmer’s photographs were originally made. These fascinating additions to the scholarship were collected as primary research by the editor over a three-year period and provide historical context for Disfarmer’s portraits.

Complete with three scholarly essays, a bibliography and exhibition history, this monograph qualifies as the most comprehensive Disfarmer publication to date.

Mike Disfarmer (1884–1959) was born Michael Meyer in Indiana, and began working as a photographer in Heber Springs, Arkansas in 1914. In addition to selling portraits made in his studio, he processed film, sold postcards and worked for hire. He was considered a mythical figure in his own lifetime for changing his surname to Disfarmer in 1939 and claiming to have originated from a tornado. His portraits—commonly considered as honest depictions of a rural population made by an eccentric outsider—have been compared with the work of masters such as August Sander and Irving Penn.

**The Plot Thickens**

Introduction by Jeffrey Fraenkel.

Published to mark the esteemed Fraenkel Gallery’s 35th year, **The Plot Thickens** is an eye-opening expedition through the history of the medium, with approximately 90 wide-ranging photographs by artists as diverse as Diane Arbus, Christian Marclay, Robert Adams, Bernd & Hilla Becher, Mel Bochner, Walker Evans, Sol LeWitt, Lee Friedlander, Alec Soth, Katy Grannan, Hiroshi Sugimoto and Richard Learoyd. In the tradition of Fraenkel Gallery’s award-winning anniversary publications from years past (such as **Furthermore**, **20Twenty** and **The Eye Club**), **The Plot Thickens** includes a trove of images by unknown photographers, virtually none of which have been reproduced before. Designed by Katy Homans and printed with extraordinary fidelity, **The Plot Thickens** is a meditation on the inexplicable essence of the medium and an essential new publication for anyone who cares seriously about art and photography.

**EXHIBITION SCHEDULE**


**ALSO AVAILABLE**

**20Twenty**

9781881337072

Hbk, U.S. | CDN $45.00

Fraenkel Gallery

**Furthermore**

9781881337393

Hbk, U.S. | CDN $65.00

Fraenkel Gallery

**A gorgeously printed celebration of photographers both well known and unknown**
Hiroshi Sugimoto: Dioramas

Text by Hiroshi Sugimoto.

Hiroshi Sugimoto (born 1948) began his four-decade-long series Dioramas in 1974, inspired by a trip to the American Museum of Natural History in New York. Surrounded by the museum’s elaborate, naturalistic dioramas, Sugimoto realized that the scenes jumped to life when looked at with one eye closed. Recreated forestry and stretches of uninhabited land, wild, crouching animals against painted backgrounds and even prehistoric humans seemed entirely convincing with this visual trick, which launched a conceptual exploration of the photographic medium that has traversed his entire career. Focusing his camera on individual dioramas as though they were entirely surrounding scenes, omitting their frames and educational materials and ensuring that no reflections enter the shot, his subjects appear as if photographed in their natural habitats. He also explores the power of photography to create history—in his own words, “photography functions as a fossilization of time.”

Hiroshi Sugimoto: Dioramas narrates a story of the cycle of life, death and rebirth, from prehistoric aquatic life to the propagation of reptile and animal life to Homo sapiens’ destruction of the earth, circling back to its renewal, where flora and fauna flourish without man. Here Sugimoto writes his own history of the world, an artist’s creation myth.

Hiroshi Sugimoto was born and raised in Tokyo, Japan, where he studied politics and sociology at Rikkyo University, later retraining as an artist at the Art Center College of Design in Los Angeles, CA. He currently lives in New York and Tokyo.
Gail Albert Halaban: Paris Views
Introduction by Christian Caujolle. Text by Cathy Rémy.
Gail Albert Halaban: Paris Views is a continuation of Halaban’s 2012 series Out My Window. In this new set of images, Halaban shifts her focus from New York to Paris—while continuing to steady her gaze through the windows of her neighbors and others in the community. The photographs, taken between 2012 and 2013, feature cinematic atmospheres and intimate domestic stills. Through Halaban’s lens, the viewer is welcomed into the private worlds of ordinary people. The photographs in Paris Views explore the conventions and tensions of urban lifestyles, the blurring between reality and fantasy, feelings of isolation in the city and the intimacies of home and daily life. In these meticulously directed, window-framed versions of reality, Halaban allows the viewer to create his or her own fictions about the characters, activities and interiors illuminated within. This invitation to imagine renders the characters and settings both personal and mysterious.

Gail Albert Halaban (born 1970) received a MFA in photography from Yale, where she was mentored by Gregory Crewdson. She has taught at the School of Visual Arts in New York, the International Center of Photography and Yale, among other notable institutions. She has been included in group shows and featured in solo exhibitions internationally and received a Lucie award in 2007. Her most recent book, Out My Window, was published by PowerHouse in 2012. She is represented by Edwynn Houk Gallery in New York.

APERTURE 9781597113021 U.S.| CDN $ 79.95
Hbk, 15 x 13 in. / 120 pgs / 60 color.
October / Photography

Jeff Chien-Hsing Liao: New York
Text by Justin Davidson, Sean Corcoran.
With painstaking care and the use of multiple exposures, Jeff Chien-Hsing Liao crafts each of his images with technological precision. Shooting primarily with a large-format film camera, then scanning and digitally editing the negatives, Liao creates enormous, detail-driven panoramas of the social and urban landscape of New York. This oversized monograph includes photographs taken over the last ten years. From rehabilitated Coney Island to the Grand Concourse in the Bronx, from the demise of Shea Stadium in Queens to the newly rebuilt One World Trade Center, Liao has created a lasting document of a significant period of transformation in New York’s skyline and social fabric. His unique perspective on New York is both personal and hyperreal, managing to capture both the lasting charm of the city’s well-known landmarks as well as the moment when New York entered the twenty-first century.

Jeff Chien-Hsing Liao (born 1977) first received recognition with his series Habitat 7, which was featured in the September 11, 2005, issue of The New York Times Magazine as the winner of the Capture the Times photography contest. His work has been exhibited at the J. Paul Getty Museum, Los Angeles; Museum of the City of New York; Queens Museum of Art; and Bronx Museum of the Arts. Born in Taiwan and raised in Vancouver, Canada, Liao lives in Queens, New York.

APERTURE 9781597112796 U.S.| CDN $ 95.00
Hbk, 16.5 x 13.5 in. / 160 pgs / 100 color.
September / Photography

Exhibition Schedule
New York: Museum of the City of New York, January 2015
Erwin Olaf: Volume II

Text by Francis Hodgson.

Erwin Olaf’s approach to storytelling is uniquely evocative and enticingly ambiguous. Critic Francis Hodgson writes of Olaf’s images, “They lead us to a Stimmung (a sense of atmosphere) which is broad enough to repay many second readings of the pictures and so keep us viewers interested.” In this presentation of his most recent work, Olaf expands on his established, highly polished and stylized color studio images to include a series drawn from his sculptural video installation, Keyholes; a group of black-and-white images he has exhibited as carbon prints; and photographs created on location in Berlin—a departure from the constructed mise-en-scène of earlier work produced in his Amsterdam studio. 

Erwin Olaf: Volume II showcases the artist at the height of his powers, as an artisan of atmosphere and a craftsman who uses high polish to both perversely and seductively effect.

Erwin Olaf (born 1959) is a Dutch photographer known for his highly stylized, daring and often provocative work addressing social issues and taboos. He is the recipient of numerous awards, including the Johannes Vermeer Award (2011), a Lucie Award (2008) and Photographer of the Year in the International Color Awards (2006). His work is shown in museums and galleries around the world. Olaf also received a commission to design the new national side of the Dutch Euro, launched in 2013.

Carlo Mollino: Polaroids

Foreword by James Crump. Text by Fulvio Ferrari, Napoleone Ferrari, Silvio Curto.

In a career that spanned more than four decades, Carlo Mollino designed buildings, homes, furniture, cars and aircraft. One of the most dazzling figures of mid-century Italy, Mollino was famed for his design finesse and his elegant organicism. In 1949 he published an important book on photography: Message from the Darkroom. Sometime around 1960, he began to seek out women—mostly dancers—in his native Turin, inviting them to his villa for late-night modeling sessions. The models would pose against extraordinary backdrops, designed by Mollino, in clothing, wigs and accessories that he had carefully selected. Finally, having printed the Polaroids, Mollino would painstakingly amend them with an extremely fine brush, to attain his idealized vision of the female form. The pictures, which totaled around 1,200, remained a secret until after his death, in 1973. Only a few were ever publically shown, until the acclaimed first edition of this volume was published by James Crump in 2002. Reviewing that book, The New Yorker declared, “This lavish selection of several hundred Polaroids preserves the essential mystery of a project both decadent and hermetic. Though clearly the product of a deep obsession, the photographs are deliberately impersonal, each baroque detail an invitation for the viewer to imagine Mollino’s encounters with the women.” Now back in print, with a newly designed cover, this beautiful volume offers a captivating portrait of a unique erotic sensibility.

Carlo Mollino (1905–1973) studied mechanical engineering, art history and architecture before working in the architectural practice of his father, Eugenio Mollino, in Turin. His first architectural masterpiece was the Turin Equestrian Association headquarters (1937). In 1965 he designed the Teatro Regio in Turin, which is now regarded as one of his best works. A 1949 Mollino table was sold at auction by Christie’s in 2005 for a staggering $3.8 million. In 1960-68 he designed an enigmatic apartment for himself that today has become the Museo Casa Mollino.
Matthew Brandt: Lakes and Reservoirs

Matthew Brandt creates his work using physical elements from the depicted subject. Inspired by landscape photography of the American West and alternative photograph processes developed during photography’s infancy in the mid-nineteenth century, the artist revives traditional photographic techniques through various production processes. Whether soaking prints in water from the depicted lake, printing on paper made from the subject tree or even using a pigment created from the subject, Brandt blurs the line between the photograph and the photographed. For his series Lakes and Reservoirs, Brandt photographs lakes and reservoirs in the western United States, and then submerges each resulting C-Print in water collected from the subject of the photograph. Prints are soaked for days or weeks or even months, and this process impacts the layers of color that comprise the image. Brandt removes the print once it reaches its desired look, which can range from mostly representational to completely abstract. The Lakes and Reservoirs series considers the current condition not only of our lakes and reservoirs, but also of traditional color photography.

In December 2011, Forbes named Matthew Brandt (born 1982) one of tomorrow’s “brightest stars,” in the article “30 Under 30: Art & Design.” Brandt’s work is included in the collections of The Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; National Gallery of Art, Washington, D.C.; Brooklyn Museum, New York; Cincinnati Art Museum; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Royal Danish Library; National Museum of Photography, Copenhagen; and the Columbus Museum of Art, among others. Brandt was born in California and received his BFA from Cooper Union and his MFA from UCLA. The artist currently lives and works in Los Angeles.

Stephen Shore: Survey

Text by Marta Dahö, Sandra S. Phillips, Horacio Fernández. Interview by David Campany. Stephen Shore has had a significant influence on multiple generations of artists and photographers. Even for the youngest photographers working today, his work remains an ongoing and indispensable reference point. Stephen Shore: Survey includes over 250 images that span Shore’s impressive and productive career. The images range from 1969 to 2013, with series such as Early Works, Amarillo, New York City, American Surfaces and Uncommon Places, among others. Stephen Shore: Survey elucidates Shore’s contributions, as well as the historiographical interpretations of his work that have influenced photographic culture over the past four decades. The narrative of the catalogue is conceptualized around three particularly revealing aspects of Shore’s work, including his analysis of photographic and visual language, his topographical approach to the contemporary landscape and his significant use of color within a photographic context. The images are accompanied by an interview between David Campany and Shore, as well as texts by Sandra S. Phillips, Marta Dahö and Horacio Fernández. Published for his first ever retrospective exhibition, this essential catalogue also features a complete bibliography and chronology.

Stephen Shore (born 1947) had his work purchased by Edward Steichen for The Museum of Modern Art, New York, at age 14. At 17, Shore was a regular at Andy Warhol’s Factory, producing an important photographic document of the scene, and in 1971, at the age of 24, he became the first living photographer since Alfred Stieglitz to have a solo show at the Metropolitan Museum of Art. He has had numerous one-man shows, including those at The Museum of Modern Art, New York; George Eastman House, Rochester, New York; the Hammer Museum, Los Angeles; and the Art Institute of Chicago. Since 1982, he has been director of the photography program at Bard College, Annandale-on-Hudson, New York, where he is the Susan Weiler Professor in the Arts.
Renate Aller: Ocean and Desert

Text by Janet Dees.

This new project by German-born photographer Renate Aller is an extension of the ongoing series and book Oceanscapes (2010). Aller has continued to make images of the ocean from a single vantage point—for which she is internationally known—but for the last several years, she has also photographed sand dunes in New Mexico and Colorado. She has now paired the resulting images in a fascinating new series that continues her investigation into the relationship between romanticism, memory and landscape in the context of our current sociopolitical awareness. There is both a visual and visceral relationship between the two bodies of work. The desert images also capture visitors to the dunes, who engage in beach activities far away from any large body of water. And while these parallel realities are from completely different locations, the simultaneous, multiple activities on the sloping sand hills appears as if layers of different people and activities were choreographed next to rolling waves of the sea. Aller’s first combination of these images was in book form, for a mammoth handmade book that was 36 inches wide. The overwhelming success of that publication has inspired this new trade edition, which features the largest binding that can be mechanically bound, and includes an expanded selection of the work.

Born in Germany, Renate Aller lives and works in New York. Ocean and Desert is her third monograph published with Radius Books, following Dicotyledon and the long-term project Oceanscapes–One View–Ten Years. Pieces from that series and other site-specific artworks are in the collections of corporate institutions, private collectors and museums, including the Lannan Foundation, Santa Fe; the Corcoran Gallery of Art, Washington, D.C.; Yale University Art Gallery, Connecticut; the George Eastman House, Rochester; New Britain Museum of American Art; Hamburger Kunsthalle; and the Chazen Museum of Art, Madison.

Nick Brandt: On This Earth, A Shadow Falls

Text by Vicki Goldberg, Peter Singer, Jane Goodall, Alice Sebold, Nick Brandt.

In 2001, Nick Brandt embarked on an ambitious photographic project, a trilogy of books memorializing the fast-disappearing natural grandeur of East Africa. Focusing on some of the world’s last great populations of large mammals—elephants, giraffes, lions, gorillas and their kin—he created two of the twenty-first century’s most popular photographic books: the instant bestsellers On This Earth (2005) and A Shadow Falls (2009). Portraying East Africa’s animals with a solemnity and empathy usually reserved for human subjects, Brandt’s photographs “tell us, in a way that is beyond words, that we do not own this planet, and are not the only beings living on it who matter,” as philosopher Peter Singer writes in an essay in this new volume. On This Earth, A Shadow Falls collects the most memorable images from Brandt’s first two books in a handsome linen-bound edition, printed in quadratone at Meridian in the U.S. A bestseller since its release in 2012, On This Earth, A Shadow Falls includes essays by Peter Singer, renowned primatologist Jane Goodall, author Alice Sebold and photography critic Vicki Goldberg. With Africa’s natural resources being fast wiped out, this volume stands all the more movingly as a last testament and elegy to a disappearing world.

Nick Brandt (born 1966) photographs exclusively in Africa, using medium-format black-and-white film without telephoto or zoom lenses. Born in Britain and currently based in Southern California, Brandt cofounded Big Life Foundation in September 2010, which helps protect the endangered wildlife inhabiting a large area of East Africa.
Julie Blackmon: Homegrown
Foreword by Billy Collins. Interview by Reese Witherspoon.

Julie Blackmon has transfixed the contemporary art world with images of her children, nieces, nephews and friends (and their children). As the oldest of nine children herself, Blackmon has always been fascinated by family life, and her photographs are crammed with children and adults, everyday objects, toys and playthings. The subjects in the distance are often as fascinating as those highlighted in the foreground, and even the figures barely visible, hidden behind doors or windows, add a sometimes sinister, always intriguing element to the scene. Following the success of the bestselling volume Domestic Variations (2009), Homegrown shows how Blackmon’s style has evolved, as she continues to capture the tensions between the harmony and disarray of domestic life. Though her photographs continue to be undeniably contemporary, references to classic painting and portraiture can be detected: the influence of seventeenth-century Dutch painter Jan Steen mixes with more contemporary figures, such as Balthus, Edward Gorey, Tim Burton and Federico Fellini. Included in this new volume are 45 works made from 2009–2014, along with an introduction by renowned poet Billy Collins and an interview by the actress Reese Witherspoon.

Julie Blackmon (born 1966) is a Missouri-based photographer who has amassed many honors since beginning her career just a few years ago. Her work has appeared in such publications as The New York Times Magazine, The New Yorker and Vanity Fair, and can be found in the collections of the Kemper Museum of Art in Kansas City, the Toledo Museum of Art, the Portland Museum of Art in Oregon and the Museum of Fine Arts in Houston, among others.

Jessica Todd Harper: The Home Stage
Foreword by Alain de Botton. Text by Alison Nordström.

Though Jessica Todd Harper (born 1975) uses a camera rather than a paintbrush, the viewer quickly senses in her images the familiar canvases of Sargent, Whistler and Vermeer. Harper’s naturalistic images pause or recreate real life for the camera, the play between the often-formal environment and her subjects — intimately portrayed family members — creates images that seem at once intimate and artificial. Her latest collection is thus aptly called The Home Stage, a double entendre that references the home-bound lifestyle of families with small children as well as the idea that home is the stage on which children first learn to live. With her elegant compositions, unique color palette and skilful handling of light, Harper transforms every room and yard into a stage set. No detail is left untouched by her eye: even the wallpaper that recedes into darkness bears symbolic significance. Somehow both private and universal, Harper’s photography is genuine, tender, uninhibited and, at times, humorous, demonstrating the emotional range of the finest actor and director and drawing strong performances from her supporting cast — her husband, her children, her sister, extended family and friends. Harper’s photographs have been reviewed in The New Yorker, Photo District News, Camera Austria, the Frankfurter Allgemeine Zeitung and other publications, and she has taught at the International Center of Photography and Swarthmore College. She lives in Philadelphia.
Soviet Space Dogs

Edited by Damon Murray, Stephen Sorrell. Text by Olesya Turkina.

This book is dedicated to the Soviet Space Dogs, who played a crucial part in the Soviet Space program. These homeless dogs, plucked from the streets of Moscow, were selected because they fitted the program’s criteria: female, weighing no more than 15 pounds, measuring no more than 14 inches in length, robust, photogenic and with a calm temperament. These characteristics enabled the dogs to withstand the extensive training that was needed to prepare them for suborbital, then for orbital, space flights. On 3 November 1957, the dog Laika was the first Earth-born creature to enter space, making her instantly famous around the world. She did not return. Her death, a few hours after launching, transformed her into a legendary symbol of sacrifice. Two further strays, Belka and Strelka, were the first beings to make it back from space, and were swiftly immortalized in children’s books and cartoons. Images of the Space Dogs proliferated, reproduced on everyday goods across the Soviet Union: cigarette packets, tins of sweets, badges, stamps and postcards all bore their likenesses. Soviet Space Dogs uses these unique items to illustrate the story (in fact and fiction) of how they became fairytale heroines. The first book to document these items, it contains more than 350 images, almost all of which are previously unpublished, and many of which have never been seen before outside Russia. The rich and varied ephemera (from cigarette packets to sweet wrappers and children’s toys) of Soviet graphics will have immense appeal to the art and design market, as well as appealing to dog-lovers everywhere.

FUEL PUBLISHING
9780956896285 U.S.| CDN $ 32.95
Clth, 5 x 8 in. / 240 pgs / 350 color.
September

Celebrating the dogs that conquered the final frontier, in ephemera and collectibles

Robin Schwartz: Amelia and the Animals

Text by Amelia Forman.

Amelia is 14 years old. In many ways, she is your average American teenager: since she was three years old, she has been her mother’s muse, and the subject of her photographs. However, not every mom is a world-class photographer with a predilection for photographing animals. And it’s not every teenager who has portraits of herself with elephants, llamas, ponies, tigers, kangaroos, chimpanzees and endless dogs, cats, and other animals—portraits that hang in the collections of major art museums around the world.

Amelia and the Animals is Robin Schwartz’s second monograph featuring this collaborative series dedicated to documenting her and Amelia’s adventures among the animals. As Schwartz puts it, “Photography is a means for Amelia to meet animals. Until recently, she took these opportunities for granted. She didn’t realize how unusual her encounters were until everyone started to tell her how lucky she was to meet so many animals.” Nonetheless, these images are more than documents of Amelia and her rapport with animals; they offer a meditation on the nature of interspecies communication and serve as evidence of a shared mother-daughter journey into invented worlds.

Robin Schwartz (born 1957) earned an MFA in photography from Pratt Institute, and her photographs are held in the collections of The Metropolitan Museum of Art and The Museum of Modern Art, in New York; Smithsonian American Art Museum, Washington, D.C.; San Francisco Museum of Modern Art; Brooklyn Museum; Chrysler Museum of Art, Norfolk, Virginia; Bibliothèque Nationale, Paris; and Museum Folkwang, Essen, Germany. She is an assistant professor of photography at William Paterson University and lives in New Jersey with her husband, Robert Forman, daughter, Amelia, and five companion animals.
Found at a Southern California flea market, a rock-history gem

Found: The Rolling Stones
Edited by Lauren White, George Augusto.

Found: The Rolling Stones presents a series of never-before-seen snapshots of The Rolling Stones on a 1965 tour through Savannah, Georgia and Clearwater, Florida. Found in an unmarked box at a flea market in Southern California by musician and art collector Lauren White, these rare candid images of Mick Jagger, Brian Jones, Keith Richards, Charlie Watts, Bill Wyman and founding member and road manager, Ian Stewart, capture the band—on the brink of global superstardom—relaxed and unguarded. On tour in North America in the spring of 1965, the young band was playing YMCA auditoriums and college gymnasiums in support of their third album, *The Rolling Stones, Now!* (1965), and still trying to set themselves apart from the scores of other bands emerging out of Britain at the time. An additional handful of snapshots (found in the same box) appear to be from a year or two later, with the band in full rock-star mode. Deitante gallery in Los Angeles showed the photographs for the first time after their discovery, but despite considerable press attention, the photographer responsible for these remarkable images still has not emerged. Some have speculated that it could be Keith Richards, since he appears in only one of the 23 photographs. White has her own suspicions: “My female intuition says that it was a girl. If you look at the photos, they look very vulnerable … I don’t think that a guy could evoke that kind of expression.” This key moment in the band’s history was recently chronicled in the documentary *The Rolling Stones: Charlie Is My Darling—Ireland 1965* (2012), filmed during another tour that same year. The cache of photographs in *Found: The Rolling Stones* is a rare discovery and a thrilling piece of rock-and-roll history, but also an intimate, fresh look at five faces that were soon to become iconic.

Severson’s surf odyssey through painting, photography, film and publishing

John Severson’s SURF
Foreword by Gerry Lopez, interview by Nathan Howe. Afterword by Drew Kampion.

John Severson (born 1933) revolutionized pop culture’s vision of surfing and surf culture through his prolific artistic output that transverses decades and disciplines. He began his career as a painter, selling his canvases at Long Beach State College. These first works consisted of oil paintings, photographs, drawings and prints relating to Hawaiian and Californian surf culture. In 1958, Severson expanded his repertoire and created a series of popular surf movies, such as *Surf Safari*, *Surf Fever*, *Big Wednesday* and *Pacific Vibrations*. While his were among the first surf movies, it was the posters associated with them, hugely popular when issued in the 1950s and 1960s, that remain collector favorites today. Showcased in these early posters, his graphic skills translated easily to *Surfer* magazine, which he founded in 1960. The first issue was a 36-page collection of black-and-white photos, cartoon sketches and short articles—every aspect of which was created by Severson himself. His photographs appeared in *Life*, *Sports Illustrated*, *Paris Match* and other print venues. John Severson’s SURF explores Severson’s surf odyssey through painting, photography, film and publishing. Featuring an interview with the artist by Nathan Howe, artist and curator at Puka Puka, Hawaii, foreword by Gerry Lopez, surfer and co-founder of Lightning Bolt surfboards and afterword by Drew Kampion, author and former editor of *Surfer*, *John Severson’s SURF* documents the birth of surf culture and serves as a testament to our ocean.

DAMIANI/PUKA PUJA
9788862083263 U.S. | CDN $ 45.00
Hbk, 9.5 x 12.25 in. / 212 pp / Illustrated throughout.

SEVIERSON’S SURF
9780989785921 U.S.| CDN $ 24.95
Hbk, 6.25 x 8 in. / 64 pgs / 29 color.

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

UM YEAH PRESS
9780985361129 U.S. | CDN $ 39.95
Hbk, 8 x 10.75 in. / 160 pgs / Illustrated throughout.
October / Art / Photography

Also available
Ed Templeton: The Cemetery of Reason
9789075679342
Pbk, U.S. | CDN $39.95
S.M.A.K.

Tom n Campbell: Seeing Fatima’s Eyes
Surf, Life, Stuff, Morocco, North Africa
Foreword by Scott Hulet. Text by Thomas Campbell.
Seeing Fatima’s Eyes is a new photographic essay by the self-taught painter, sculptor, photographer and filmmaker Thomas Campbell (born 1969), on surfing and life in Morocco. In the early 1990s, just prior to his immersion in the scene around New York’s Alleged Gallery, Campbell would regularly hole up in the North African enclave to produce paintings for solo exhibitions in Paris, New York and Rabat, all the while scouting the coast during the winter months for whatever waves might roll in from the Atlantic. Later, over the last ten years, Campbell brought various surfers of note (such as Dan Melillo, Alex Knost, Craig Anderson, Dave Rastovich and Ryan Burch) to join him there, and to savor Morocco’s glorious climate and stupendous surf. This book, the second in Campbell’s Slide surfing series (following 2012’s Slide Your Brains Out), records these collective Moroccan adventures from the past 20 years, in color and black-and-white images that range from the everyday to the sublime.

UM YEAH PRESS
9780985361136 U.S. | CDN $ 39.95
Hbk, 6.75 x 9.75 in. / 144 pgs / Illustrated throughout.
October / Photography / Surfing

Also available
Thomas Campbell: Slide Your Brains Out
9780985361112
Pbk, U.S. | CDN $39.95
Um Yeah Press
For the last three years, photographer Doug Rickard has been immersed in YouTube videos uploaded by Americans from their cellphones. These videos, documenting a dizzying array of activities, from seemingly criminal or semilegal acts to comic antics, allowed Rickard to witness scenarios he otherwise would never have seen—“right from the hands and eyes of other people,” he writes, “hijacking their own device to give me very special views and intimate situations.”

Reveling in this vicariousness, he found that he could be “riding in a car full of teens through Detroit at night with a camera phone hanging out the window … or witnessing, from their own lens, someone who is paying a drug addict to dance for a dollar to later get ‘Views,’ ‘Comments’ and ‘Likes’ on YouTube.”

Rickard then selected and appropriated specific images by pausing the footage and advancing through it second by second. The resulting volume expands on his previous and critically lauded monograph *A New American Picture*, offering a darker and more dynamic portrait of America’s urban underbelly, and engaging with themes of race, politics, technology, surveillance and our cultural shift toward an ever-present camera. Rickard explains the title: “[I]t has always been ‘N.A.,’ coming for ‘National Anthem’ … it also could be interpreted to mean ‘Not Applicable,’ a common statistical check box on government forms here in the US, [or] ‘North America.’” Visceral and intense, this volume offers an extraordinary inventory of America today.

Doug Rickard
(born 1968) studied history and sociology at the University of California, San Diego. He is the founder of American Suburb X (www.americansuburbx.com) and These Americans (www.theseamericans.com), aggregating websites for essays on contemporary photography and historical photographic archives. His previous monograph, *A New American Picture* (2010, 2012), which offered a view of America through Google Street View, was widely acclaimed, and in its first edition by White-Press, Helge Schlaghecke, 2010) was voted “best book” of 2010 by Photo-Eye magazine and is reproduced on the last spread of Phaidon’s *The Photobook Vol. III* by Martin Parr and Gerry Badger.
Blow-Up
Antonioni’s Classic Film and Photography
The 1966 cult film Blow-Up is not only the widely recognized, first English-language film from Michelangelo Antonioni, but can also be regarded as an excursion in photography. On a futile search for evidence of a crime he thinks he has seen, fashion photographer Thomas enlarges his pictures, pushing the envelope of the medium’s boundaries. Antonioni’s film, a milestone in film history, revolves around the issue of how much truth exists in perception and delves into the ways in which media reproductions can be manipulated. This publication examines Blow-Up from a photographic perspective, investigating in detail the photographic and art-historical stances presented in the film, as well as the genres it represents. The stylistic devices discussed range from social reportage, fashion photography and Pop-art to abstract photography. In addition to film stills, works that can be seen in Blow-Up and photographs that illuminate the cultural context of the film, the famous, ambivalently incriminating photos are also included here. This volume demonstrates that Blow-Up has retained its relevance into the present day as a study of images and their multitudes of interpretations.

HATJE CANTZ
9783775737371 U.S.| CDN $ 55.00
Hbk, 8.75 x 11.75 in. / 280 pgs / 1,020 color.
September / Photography/Film/Fashion

Chris Marker: A Grin Without a Cat
Edited by Chris Darke, Magnus af Petersen, Habda Rashid. Text by Christine Van Assche, Chris Darke, Nicola Mazzanti, Raymond Belour, Arnaud Lambert, Chris Marker.
This important publication—the first comprehensive survey of the filmmaker’s influential oeuvre—surveys the entirety of Chris Marker’s prolific career and considers his lasting influence on contemporary artists and filmmakers. It charts Marker’s unique commentaries on societies at times of upheaval, from his early writing and photography to his later use of CD-ROM and appropriation of web technology. Integrating his films within the display, it also brings together for the first time all of Marker’s multimedia installations. Besides a wealth of images that chart Marker’s substantial creative output, Chris Marker: A Grin Without a Cat also explores through essays the filmmaker’s shift from word to image, the commissioning of his multimedia installations and the subsequent interplay of media. In addition, it includes the first translations of texts from key Marker scholars, as well as the only English translation of Marker’s own writing. Director, writer, photographer, multimedia artist and film essayist, Chris Marker (1921-2012) began his career in film and journalism after the Second World War (during which he was a member of the Resistance). In 1952, Marker made his first film, Olympia 52, and soon became affiliated with the Left Bank Cinema movement that included filmmakers such as Alain Resnais and Agnès Varda. In 1962 he made his best-known film, La Jetée, which won him an international audience. His most ambitious film, A Grin Without a Cat (1977), compares the promise of the global socialist movement before May 1968 (the grin) with its actual activities after May 1968 (the cat). (When asked for a picture of himself, the famously reclusive Marker usually offered a photograph of a cat instead.) Marker’s acclaimed film Sans Soleil (1983) heralded his deep interest in digital technology, further evidenced by the 1998 CD-ROM Immemory. Marker died on his 91st birthday, in 2012.

WHITECHAPEL GALLERY
9780964882281 U.S.| CDN $45.00
Pbk, 9.5 x 11 in. / 136 pgs / illustrated throughout.
July / Film & Video

Fashion, photography and Antonioni’s cult classic
Fischerspooner: New Truth

Edited with introduction by Meredith Mowder. Text by Klaus Biesenbach, Gavin Brown, Jeffrey Deitch, Warren Fischer, Casey Spooner.

Founded by artists Warren Fischer and Casey Spooner in 1998, Fischerspooner began as a philosophical provocation that sought to explore the expressive potential located in the gap between popular entertainment and art. Soon swelling from a duo to an army of dancers, stylists, photographers and musicians, the group has activated a variety of spaces such as traditional concert halls, nightclubs, construction sites, parades, art galleries and museums. Their Brechtian theatrics lay bare the potential honesty of spectacle and device by not only revealing their inner workings but also celebrating them. Fischerspooner ultimately proposes that artifice and surface can be recombined to create a new concept of authenticity—a "new truth." This kaleidoscopic monograph provides unprecedented insight into the first five years of the Fischerspooner project. From a debut performance in a New York City Starbucks, to a blitz of the international art world, to more mainstream visibility via a major label recording contract, New Truth chronicles Fischerspooner’s quest to profoundly upend the boundaries of art, music and performance. Invested in liminal spaces and the in-between, Fischerspooner also captures a unique millennial moment that seemed to prophesy a future where the avant-garde could be translated into a vernacular of pure joy.

Warren Fischer and Casey Spooner met at the School of the Art Institute of Chicago and formed Fischerspooner in New York in 1998. As an art pop performance project, Fischerspooner's practice involves music, dance, fashion, film and photography. They have released three full-length music albums, #1 (2001), Odyssey (2005) and Entertainment (2009).

New Truth chronicles Fischerspooner’s quest to merge art, music and performance.
Stephen Sprouse: Xerox/Rock/Art
An Archive of Drawings and Ephemera
Edited by Carol McCranie, Javier Magri. Introduction by Deborah Harry. Text by Carol McCranie. Designed by Nick Vogelson.

Drawn from an archive comprised of 1,500 separate pieces, including 600 original drawings, color Xeroxes, swatch references and inspiration materials, Stephen Sprouse: Xerox/Rock/Art presents a revelatory look at Sprouse's design work from the mid-1970s through the late 1980s—a period characterized by the artist/designer's participation in and connection to the glamorous studios of Bill Blass and Halston and his embrace of New York City's edgy East Village/Bowery vibe. The works on paper included here reveal Sprouse's unmistakable energy: his facile and powerful inked lines, his use of the Xerox machine which, in the spirit of Andy Warhol, allowed Stephen to vary gouache color applications. Sprouse's fashion designs and sketches unmistakably capture the era of disco and punk. Inspirational muses represented here include Jackie Onassis, Patty Hearst, Patti Smith and Debbie Harry of Blondie. In 1978, Harry famously wore an off-the-shoulder creation in a concert that signaled Sprouse's public debut and the two star talents collaborated for years (Harry also provides the introduction to this volume). Though he was recognized at the tender age of 14 as a design prodigy, Sprouse's commercial success alternately soared and stalled, but his assuredness of vision and unique concepts have made legendary contributions to the world of fashion. The intimacy of the sketches and designs collected here give the viewer a rare opportunity to draw closer to Stephen Sprouse the artist and his frenetic career.

Stephen Sprouse (1953–2004) launched his first collections in the early 1980s to immediate critical acclaim, selling in venues such as Henry Bendel and Bergdorf Goodman. In the late 1980s, Sprouse opened stores on Wooster St in New York and at the Beverly Center in Los Angeles. In 2001, Louis Vuitton incorporated Stephen's designs into their product line. Sprouse died of heart failure, following a diagnosis of lung cancer, at the age of 50.

Visionaire No. 64: Art
John Baldessari

In Henry Joost and Ariel Schulman’s short film A Brief History of John Baldessari, the world-renowned conceptual artist suggests that he will be best remembered as “the guy who put dots over people’s faces.” Baldessari recalls: “I felt like it [the dot] levelled the playing field”—surely an ironic claim to fame in an age of self-obsession and self-celebration. Especially from the early Renaissance, when mirrors became more readily available, through today—a age of constant surveillance in which nearly every pedestrian carries some form of camera—the auto portrait has become an inevitability that, to varying degrees, finds its way into the practice of many working artists. For its 64th issue, Visionaire invites a roster of contemporary actors, entertainers and personalities to contribute a self-portrait. The participants include artists Ai Weiwei and Ed Ruscha, models Gisele Bundchen and Kate Upton, actors Scarlett Johansson and James Franco, singer Miley Cyrus, filmmaker Pedro Almodovar, fashion designers Kate and Laura Mulleavy (Rodarte) and Riccardo Tisci (Givenchy), athlete Lionel Messi, and many more. Their self-portraits are printed in black and white, and then silkscreened with shapes and colors created by Baldessari. The resulting collection of images offers a snapshot of contemporary iconography, bridging technology and craftsmanship, high art and pop culture, digital and analogue, new and old. Visionaire No. 64: Art is available in three different editions, each themed by a color, and featuring a different selection of contributors. All of the editions are presented in a beautifully printed cloth box.

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Visionaire No. 64: Art, Baldessari Red Edition
9781888645989 U.S.| CDN $325.00 SDNR30
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DAMIANI
9788862083706 U.S.| CDN $50.00 Hbk, 8.5 x 11 in / 208 pgs / Illustr ated throughout. September Fashion

Uptown glamor and downtown edge collide in the sinuous fashion drawings of Stephen Sprouse.
The Haas Brothers

The Haas Brothers combine material ingenuity, sculptural brilliance and accomplished craftsmanship.

In a meteoric rise to fame, the Los Angeles–based Haas Brothers have garnered international accolades for their set design and props for print and video, one-of-a-kind fashion works and their highly original furniture and object designs. Their exploration and mastery of materials—ranging from brass, bronze, porcelain and fur to highly technical resins and polyurethane—matched with their insatiable curiosity and remarkable visual intelligence, sets them apart as designers. This monograph—the first on the brothers—focuses on their projects, including their Hex series of handworked bronze tile pieces, their Accretion series of unique ceramic vessels, the Beast series of brass and wool anthropomorphic furniture and a new body of works that engages ideas about arousal and eroticism in playful, sculptural forms. The book features color photographs as well as writings and drawings by Simon and Nikolai Haas that convey their humor and eloquence while illuminating the inspirations, theories and processes behind the works, plus images of the Haas Brothers’ studio and practice.

Twin brothers Nikolai and Simon Haas (born 1984), known as The Haas Brothers, got their start in design by studying stone carving and construction under their father in their hometown of Austin, Texas. In September 2010, the brothers were commissioned to collaborate on a project by renowned architectural firm Johnston Marklee, at Sony Studios in Los Angeles, and “The Haas Brothers” as a studio practice was born. In the years since, the brothers have continued to grow their design studio and spend their time prototyping forms and experimenting with materials, surface textures and processes. In 2013 they created a limited-edition furniture collection for Versace. In their current design works, The Haas Brothers explore aesthetic and formal themes related to nature, science fiction, psychedelics and color theory.

Hans J. Wegner: Just One Good Chair

Text by Christian Holmsted Olesen.

The name of Hans J. Wegner (1914–2007) is inseparable from his unrivalled chairs, which have helped Danish design achieve international recognition. Any fan of design has his or her favorite among Wegner’s approximately 500 creations, and there is hardly an interior design magazine that has not included an illustration of his elegant China Chair (1943) or Y Chair (1950). Even John F. Kennedy sat on the Round Chair, now known simply as The Chair (1949). Trained as a furniture maker, Wegner typically made his prototypes by hand, using traditional joinery techniques such as tongue-and-groove or finger joints. In the process, he often pushed the limitations of wood, giving his designs an unequaled elegance. Their beauty was matched by their practicality: he considered comfort and ergonomics to be equally as important as appearance. Despite his concern for functionality, his personality and sense of humor also shone through his works, as evidenced by his splendid Peacock Chair (1947) or the masculine Ox Chair (1960), available with or without horns.

HATJE CANTZ
9783775738095 U.S. | CDN $75.00
Hbk, 9.5 x 11.75 in. / 258 pgs / 300 color
September/Design & Decorative Arts

Finn Juhl and His House

Text by Per H. Hansen, Birgit Lyngbye Pedersen.

The Danish design scholar Birgit Lyngbye Pedersen discovered the work of Finn Juhl (1912–1989) when she was looking for a suitable sofa for her 1950s home. Juhl’s furniture is undergoing a renaissance at present, and when his house in Charlottenlund—which he designed and decorated in 1941–42—came on the market, Pedersen purchased the building and all of its furnishings, presenting it immediately afterward to the adjacent Ordrupgaard Museum. This monograph takes a look at Finn Juhl’s—oh yes, alongside Hans J. Wegner and Arne Jacobsen, one of the most important Danish modernists—in an agreeable, unpretentious fashion. Per H. Hansen, a renowned expert in Scandinavian furniture design, provides a humorous, extremely informative description of Juhl’s unconventional character and his classic furniture—the Chieftain Chair, the Pelican Chair, the Poet Sofa. Drawings, photographs, images of the newly curated house (2008) and an amusing final chapter about his patrons round off this unusual and atmospherically illustrated tribute to the brilliant Danish designer and his own home, an icon of good taste.

HATJE CANTZ
9783775737975 U.S. | CDN $55.00
Hbk, 9.25 x 9.25 in. / 228 pgs / 183 color
September/Design & Decorative Arts/Architecture & Urban Studies
Bernard Tschumi
Architecture: Concept and Notation
Edited by Frédéric Miyagyu, Aurélien Lemonier.
Initially known as a theorist exploring the spatial-political implications of the May 1968 uprisings, Bernard Tschumi emerged as an architect of international repute in the 1980s with his Parc de la Villette, a 125-acre cultural park located in northeastern Paris. His buildings and design theory famously draw on an array of disciplines, such as literature, cinema and philosophy. All aspects of his work are examined in Bernard Tschumi, published to accompany a landmark retrospective at the Centre Pompidou. This volume is the most complete and authoritative of any yet published on the celebrated architect: no mere reference book, it boasts a wide selection of previously unpublished designs for cities as varied as Santo Domingo and Dubai, accompanied by the original commissioning plans, sketches and models. Concise case studies complement the projects discussed, walking the reader through the rationale of each design. Essays by Frédéric Miyagyu, the head of the Centre Pompidou architecture and design department, give insight into Tschumi’s thinking; he unfolds and explores conceptual questions of design through the lenses of film, literature, visual art and philosophy, particularly deconstruction. Abstract theory and concrete design intermingle in Tschumi’s body of work, as they do in this volume, to produce the radical, deconstructive effect for which he is famed.

Bernard Tschumi (born 1944) was Dean of the Graduate School of Architecture, Planning and Preservation at Columbia University from 1988 to 2003. He lives in Paris and New York.

Uneven Growth: Tactical Urbanisms for Expanding Megacities
Edited with text by Pedro Gadanho. Text by Richard Burdett, Teddy Cruz, David Harvey, Saskia Sassen, Nader Tehrani.
In 2030, the world’s population will be a staggering eight billion people. Of these, two-thirds will live in cities; most will be poor. With limited resources, this unbalanced growth will be one of the greatest challenges faced by societies across the globe. In the coming years, city authorities, urban planners, designers, economists and others will have to join forces to avoid a major social and economic catastrophe and to ensure that these expanding megacities will be habitable. Exploring how emergent forms of tactical urbanism could address rapid and uneven urban growth around the globe, The Museum of Modern Art presents Uneven Growth: Tactical Urbanisms for Expanding Megacities, its third iteration of the Issues in Contemporary Architecture series. Following the same model as the critically acclaimed projects Rising Currents and Foreclosed, Uneven Growth is a combination of workshop, exhibition and publication that brings together ideas from an international group of scholars, practitioners and other experts on architecture and urbanism. Featuring proposals for six cities on five continents—New York, Mumbai, Rio de Janeiro, Istanbul, Hong Kong and Lagos, each developed by a pair of teams (one local to the host city and one abroad)—Uneven Growth also documents the brainstorming processes and the workshops. Contributions from each of the teams and essays by leading scholars on the issue make the publication a rich resource for students and professionals alike. Participating teams include Cohabitation Strategies with Situ Studio, POP Lab with URBZ, MAS Urban Design ETH with Pau Arquitectes, Atelier d’Architecture Autogérée with Superpulp, Network Architecture Lab with MAP Office and Inteligencias Colectivas with NLÉ Architects.

New strategies for a rapidly urbanizing world
Tschumi’s “deconstructed” architecture draws on film, literature, visual art and philosophy
Life of a Mansion
The Story of Cooper Hewitt, Smithsonian Design Museum
Text by Heather Ewing.
Life of a Mansion tells the story of the building that Cooper Hewitt, Smithsonian Design Museum calls home. It details how Andrew Carnegie’s grand but functional Fifth Avenue mansion—which was pioneering in its design, with an electric elevator and modern steel-frame construction—was constructed. The book features the rooms in which Carnegie conducted his business and philanthropic endeavors, and where the family and staff lived and entertained throughout the mid-twentieth century. It also surveys plans for the 1976 renovation by Hardy Holzman Pfeiffer (when Cooper Hewitt first opened as a public museum) and the building’s latest extraordinary renovation by Gluckman Mayner Architects, executive architect Beyer Blinder Belle and world-renowned Diller, Scofidio + Renfro, which has positioned Cooper Hewitt as a truly twenty-first-century design museum. Upon completion of three years of intense work, the new building has been LEED certified, and has gained an additional 6,000 square feet of gallery space. With an engaging narrative illustrated by 200 photographs, maps, floor plans and letters, Life of a Mansion chronicles the 110-year history of the National Landmark building, as well as the evolution of the museum from its establishment by the Hewitt Sisters in 1897 to its status post-renovation in 2014 as the site of the nation’s design authority.

Jean Prouvé: Maison Démontable
Text by Catherine Coley.
Though lacking any formal education in architecture, Jean Prouvé (1901–1984) became one of the most influential architects of the twentieth century, boldly experimenting with new building designs, materials and methods. Prouvé was raised in an environment of artistic, socially motivated innovation: his father belonged to “l’École de Nancy,” a collective that sought to unite art, industry and social awareness. He continued this practice throughout his adulthood, opening the Ateliers Jean Prouvé to manufacture standardized, economical goods on a mass scale—which, during World War II, included creating portable and demountable barracks. After the war, the French government commissioned Prouvé to design inexpensive, effective housing for the newly homeless, prompting him to perfect his patented axial portal frame to build easily constructed demountable houses. Despite their advantages, though, few of these architectural triumphs were built, and even fewer survive. In order to preserve Prouvé’s architectural and engineering legacy, the Galerie Patrick Seguin has worked tirelessly to promote his “constructional philosophy,” exhibiting his designs and showcasing his ecologically responsible methodologies. Jean Prouvé: Maison Démontable 6x6 Demountable House and 8x8 Demountable House, the first two of nine monographs published by the Galerie Patrick Seguin on Prouvé’s housing modules, highlight the simplest of these modules. Introduced by Catherine Coley, renowned art and architectural historian, these volumes contain Prouvé’s sketches, black-and-white photographs of the designer at work and detailed examples of the building process.
Jewels of Ancient Nubia

Text by Yvonne J. Markowitz, Denise M. Dosey.

Located at the intersection of trade routes from central Africa, the ancient Near East and the Classical world, ancient Nubia ruled the entire Nile Valley at the height of its power in the eighth century B.C. Its neighbor and frequent rival Egypt called it “the gold lands,” because its territories held such an abundance of the precious metal, and because its inhabitants produced some of the most finely crafted jewelry of the ancient world. This book features over 100 adornments and personal accessories from the Museum of Fine Arts, Boston, which houses the finest collection of Nubian jewelry outside Khartoum. The first comprehensive introduction to the sophisticated jewels of this great empire, it reveals how Nubian artisans employed techniques that would not be reinvented in Europe for another two thousand years, and how the original owners valued such possessions not only for their inherent beauty, but also because they were imbued with magical meanings. Exquisite photography and an authoritative history written by leading experts make this book essential for both jewelry aficionados and anyone interested in the great cultures of the ancient world.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780878468072 U.S.| CDN $ 45.00
Hbk, 8 x 11 in. / 240 pgs / 150 color. 
October / Design & Decorative Arts/African Art & Culture

EXHIBITION SCHEDULE
Boston, MA: Museum of Fine Arts, Boston 07/19/14–05/14/17

Tattoo


The practice of tattooing has an extensive primitive history in Asian and African countries, where it had social, religious and mystical roles. In 3000 BC, Ötzi (whose mummy was famously discovered in the 1990s) covered his body in 57 tattoos. In the West, meanwhile, tattoos have long been signifiers of infamy and criminality, before becoming a badge of identity for various urban tribes. Tattoo examines the artistic nature of the practice and celebrates its many cultural expressions from ancient times to the present. Among the topics explored are Native North American tattoos; American tattooing from the Revolution through the 1980s; Russian criminal tattooing; European sideshow culture; Japan’s tattoo boom during the Edo period; tattooing in the Marquesas Islands, Indonesia, the Philippines and Thailand; and newly emerging Latino, Chicano and Chinese tattoo cultures. Alongside accounts of older tattoo practices (presented through rare artifacts, paintings and archival photographs) and contemporary cultural trends in tattooing, the book pays tribute to the pioneers of the modern era, those responsible for its transformation into the mainstream. In addition, it includes two “workshop” sections in which contemporary tattoo artists demonstrate their craft. The artists featured are internationally renowned, and many have created a style that has evolved into its own school. The book closes with a series of photos assessing the most recent currents in modern tattooing.

MUSÉE DU QUAI BRANLY/ACTES SUD
9782330032463 U.S.| CDN $ 60.00
Hbk, 7.5 x 10 in. / 304 pgs / 220 color.
August / Popular Culture

EXHIBITION SCHEDULE
Paris, France: Musée du Quai Branly, 05/06/14–10/18/15

From Edo-era Japan to contemporary biker culture, Tattoo combines aesthetic and anthropological approaches.
The Puppet and the Modern

Text by Marie Jirásková, Pavel Jirásek.

Czechoslovakia’s unique culture of puppet theater reached a glorious apex between about 1900 and 1950, and its visual style was integral to the development of modernist and contemporary theater and animation. The Puppet and the Modern looks at this incredibly fertile phase in puppetry in Bohemia and Moravia and traces the development of stage design and stage technologies, also focusing on the connection of artists from disciplines and styles—designers, curators, painters, and scenographers—to the development of avant-garde and modernist currents in twentieth-century art. Narrated with text by scholars Marie Jirásková and Pavel Jirásek, this richly illustrated, epic (456-page) volume begins in the Art Nouveau and Symbolist era, tracing the development of Czech puppetry through its Expressionist incarnations and on to its radical reconception and renaissance as an art during the Cubist and Art Deco epochs. A truly revelatory publication, The Puppet and the Modern includes gorgeous color photographs of individual puppets drawn from public and private Czech puppet collections and supplements them with archival images of performances, sets, sketches, posters, programs, periodicals, illustrations and caricatures.

ARBER VITAE
9781854700765 u.s. | CDN $75.00
Hbk, 6.5 x 13 in. / 456 pgs / 750 color.
August Design & Decorative Arts/Performing Arts

Vital Art Nouveau 1900

From the Collection of the Museum of Decorative Arts
In Prague


Vital Art Nouveau 1900 presents a selection of the most outstanding works of Czech and European Art Nouveau style from the collection of the Museum of Decorative Arts in Prague, all of which are on permanent display at the Prague Municipal House. This volume establishes the Art Nouveau arts and crafts as part of the forward-looking trends and emancipation efforts that evolved in the late nineteenth century; as a reformed art movement, Art Nouveau strove to achieve a unity between art and life, aspiring to overcome the Romantic dichotomy of beauty versus reality, or “the truth of life.” These rebellious artists not only forced a break with the rigidities of existing art practices, but also reenactuated forms of artistic expression that many considered to be stagnant. Infused with the popular aesthetic theories of the times, such as Vitalism and Spiritism, the Art Nouveau aesthetic answered and responded to the new zest for life that swept nineteenth-century society as a whole. Masterpieces of decorative art exhibited at the famed Paris World’s Fair of 1900 are reproduced in this volume in color, alongside a variety of works ranging from paintings, poster art, magazines and ceramic works to jewelry, glassware and furniture.

ARBER VITAE/MUSEUM OF DECORATIVE ARTS PRAGUE
9789670504411 u.s. | CDN $65.00
Fbk, 8.25 x 9.75 in. / 304 pgs / 539 color.
August Design & Decorative Arts/Performing Arts

Modern puppetry reached its apex in early twentieth-century Czechoslovakia.

William Morris: Words & Wisdom

William Morris (1834–1896) was a radical thinker whose democratic vision for society and art has continued to influence designers, artists and writers to this day. He was a gifted poet, architect, painter, writer and textile designer, who also founded the Kelmscott Press, the most famous of the Arts and Crafts private presses. Morris’ ideas later came to influence numerous artists and craftspeople who sought to negotiate a viable place within the modern world in the troubled years that followed the First World War. His ideals inspired designers, including those who contributed to the 1951 Festival of Britain, with a direct sense of mission to bring the highest design standards within the reach of everyone. This collection of quotations by Morris, his friends, associates and those who came after, including Oscar Wilde and George Bernard Shaw, among others, reveals and explores his passionately held view that beautiful, functional design should be accessible to all.

NATIONAL PORTRAIT GALLERY
9781858141491 u.s. | CDN $19.95
Pbk, 6.75 x 7.5 in. / 144 pgs / 80 color.
November Design & Decorative Arts

EXHIBITION SCHEDULE
London, England: National Portrait Gallery, 10/16/14–05/13/15

The Dodals

Pioneers of Czech Animated Film

By Eva Strusková.

Today, Czechoslovakia is famous for its unique tradition of animated film. Standing at the very beginning of this tradition is Karel Dodal (1900–1986), who, in collaboration with his wives Hermína Dodalová (née Leschnerová), Irena Dodalová (née Týrlová) and, later, Irena Dodalová (née Leschnerová), made the very first Czech animations, starting out in the 1920s, through their wartime exiles in Paris, Minneapolis (Karel Dodal taught at Minnesota University), New York and Argentina as well as looking at their contemporaries. It includes a DVD featuring 28 restored and digitized films along with documentation on the Dodals themselves.

ACADEMY OF PERFORMING ARTS IN PRAGUE AND NATIONAL FILM ARCHIVE PRAGUE
9788073312718 u.s. | CDN $39.95
Pbk, 6.5 x 9 in. / 376 pgs / 105 color / 319 bw & DVD (PAL).
July Film & Video

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Pbk, 6.75 x 7.5 in. / 144 pgs / 80 color.
November Design & Decorative Arts

EXHIBITION SCHEDULE
London, England: National Portrait Gallery, 10/16/14–05/13/15
Attractively compact and fully illustrated, the NATIONAL PORTRAIT GALLERY COMPANIONS profile celebrated cultural figures from British culture and the defining circles to which they belonged. Each is authored by a leading authority on the relevant subject.

Tennyson and His Circle
Text by Lynne Truss. Tennyson’s ascendency as England’s foremost poet coincided with one of the most significant inventions of the nineteenth century: photography. As Poet Laureate, Tennyson (and those in his circle) was portrayed on contemporary culture and society. In this perceptive appraisal of Wilde, Woolf is a sharp observer and a brilliant wordsmith, composed memorable vignettes in words of people she knew or encountered, and was herself portrayed by artists and photographers on many occasions. This beautifully illustrated book looks at Woolf’s appearance and that of the world around her, pointing to her desire to understand better the moment in which she lived. In charting the emotional milestones in Woolf’s life—her love affairs, wartime experiences and the depression that resulted in her suicide in 1941—acclaimed art historian, critic and biographer Frances Spalding acknowledges the seen and unseen aspects of her subject. Virginia Woolf: Art, Life and Vision includes 90 beautifully reproduced key works from public and private collections, documentary photographs, extracts from Woolf’s writings and a chronology of her life and work.

First World War Poets
Text by Alan Judd, David Crane. This collection of short biographies of those remarkable men who sought to record the First World War in poetry draws on letters, memoirs and portraits. Key poems by each of the poets are included, alongside images of Rupert Brooke, Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg and Ivor Gurney, to provide a new approach to one of the most devastating events of the last century.

The Bloomsbury Group
Text by Frances Spalding. At the beginning of the twentieth century, the Bloomsbury Group transformed British culture with its innovative approach to art, design and society. In this book, Frances Spalding—the foremost scholar on the group—presents 19 lacrative biographies, all of which are illustrated with paintings and intimate photographs created by members of the group.

The Pre-Raphaelite Brotherhood
Text by Jan Marsh. The Pre-Raphaelite Brotherhood lent its name to one of the most significant and innovative artistic movements of the Victorian age. Jan Marsh’s lively and revealing account of these remarkable men and women explores the individual personalities, the close friendships and the artistic force that bound this diverse group together.

“Painting and writing have much to tell each other; they have much in common.”
—Virginia Woolf
Cézanne: Landscape into Art

Text by Pavel Machotka.

Cézanne is the supreme landscape painter of modernity, and his famous dictum that “painting from nature is not copying the object; it is realizing one’s sensations” defines the course of modern painting’s extreme departure from fidelity to reality. Despite or because of this dictum, Cézanne’s marvelously lucid “sensations” become all the more evident and dazzling when set against images of the locales he painted. Cézanne: Landscape into Art, which reprises and expands the classic 1996 publication by Yale University Press, does precisely this. In this highly praised study, the scholar Pavel Machotka juxtaposes photographs of the sites of Cézanne’s landscape paintings—whenever possible, from the same angle and at the same time of day that the artist painted the scenes—with reproductions of the relevant paintings, offering a uniquely practical analysis of the ways in which Cézanne transformed reality into art. Since the original publication of this volume, new sites have been discovered—the result of scrutinizing collections of contemporaneous photographs and land registry records. These discoveries have added considerably to our knowledge of Cézanne’s movements and have even helped to date his paintings more precisely. The new photographs, which range from postcards from the artist’s time or the author’s own color photographs, allow for a richer and better informed consideration of Cézanne’s oeuvre. In light of those discoveries, Machotka has rewritten the previous edition to offer a fresh, rich view of Cézanne’s artistic aims and accomplishments. While there are a number of books that focus on this important artist’s landscape work, none is as closely informed by painterly perception or as exacting in its analysis as this one.

Gustave Courbet

Edited by Ulf Küster. Text by Stéphane Guégnin, Michel Hilaire, Ulf Küster, Laurence Madeline, Bruno Mottin, James Rubin.

Published for an exhibition at the Fondation Beyeler, this volume concentrates on Gustave Courbet’s position as the first avant-garde painter. With his provocative canvases and his emphasis on the artist as individual, Courbet was a crucial precursor of modernism who broke with the conventions of traditional academic training. Featuring self-portraits, representations of women and pictures of grottos and seascapes, this volume highlights Courbet’s innovative implementation of color and his strategic use of ambiguity. Other themes include his break with French academic tradition, the development of Realism in art, his revolutionary impasto painting technique and his playful treatment of traditional motifs and symbols. Courbet’s famous painting “L’origine du monde” is at the heart of the book and exhibition. Made in 1866, the painting was for decades the unknown masterpiece of the nineteenth century—a work that few saw at the time but which everyone discussed, and which retains its provocativeness even today. Courbet’s landscapes—depicting the springs, caves, steep limestone cliffs and the forests of Jura around Ornans, where he was born—are often combined with representations of the female nude, uniting sexuality and nature in a fascinating equilibrium. Other canvases center on the impenetrable darkness of mountain caves (showing Courbet to have been a master of suggestion), and snowscapes.
The Physiology of the Employee
By Honoré de Balzac.


If Honoré de Balzac’s Theater on Elegant Living addressed one crucial pillar of modernity—the “mode” itself, fashion—his Physiology of the Employee examines another equally potent cornerstone to the modern era: bureaucracy, and all of the cops and wheels of which it is composed. Long before Franz Kafka described the nightmarish metaphysics of office bureaucracy, Balzac had undertaken his own exploration of the dust-laden, stifling environment of the paper-pusher in all of his roles and guises. “Bureaucracy,” as he defined it, “is a gigantic power set in motion by deities.” In this guidebook, published for mass consumption in 1841, Balzac’s classic theme of melodramatic ambition plays itself out within the confined, unbearable space of the proto-cubicle, filtered through the restricted scale of the pocket handbook. The template for such later novels such as The Bureaucrat, and one of the first significant texts to graph the growing role of the bureaucrat, this physiology reads like a birding field guide in its presentation of the various classifications of the office employee, from the Intern to the Clerk (all ten species, from Dapper to Bootlicker to Drudger) to Office Manager, Department Head, Office Boy and Pensioner. The job titles may change over the years, and paper-pushing has perhaps evolved into email-forwarding, but the taxonomy remains the same. In our twenty-first-century crisis of employment, jobs continue to be themselves a form of currency, and the question continues to loom: when will it be quitting time?

WAKEFIELD PRESS
9781939663023 $13.95 Pbk, 4.5 x 7 in. / 160 pgs / 55 b&w.
September Nonfiction & Criticism

The Emperor of China, The Mute Canary & The Executioner of Peru
By Georges Ribemont-Dessaignes.

These unsettling theatrical works were significant anticipations of Antonin Artaud’s “Theater of Cruelty,” while the Baron captures up with them and persuades Gumprecht and Elvira to come to his laboratory, to engage in an experiment to bridge the divide between waking consciousness and dream by entering a micro engineered to bend and blend realities. Mynona’s philosophical fable was described by the legendary German publisher Kurt Wolff as “a Stations farther on the imaginative train of thought of Hoffmann, Villiers, Poe, etc.” when it appeared in 1920, with illustrations by Alfred Kubin (included here). With this first English-language edition, Wakefield Press introduces a work of a great forgotten German surrealist. Mentioned in his day as the first significant texts to graph the growing role of the bureaucrat, this physiology reads like a birding field guide in its presentation of the various classifications of the office employee, from the Intern to the Clerk (all ten species, from Dapper to Bootlicker to Drudger) to Office Manager, Department Head, Office Boy and Pensioner. The job titles may change over the years, and paper-pushing has perhaps evolved into email-forwarding, but the taxonomy remains the same. In our twenty-first-century crisis of employment, jobs continue to be themselves a form of currency, and the question continues to loom: when will it be quitting time?

WAKEFIELD PRESS
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The Creator
By Mynona.

Foreword and translation by Peter Wortsman. Afterword by Detlef Tisek. Illustrations by Alfred Kubin.

Billed by its author—the pseudonymous Mynona (German for “anonymity”)—as “the most profound magical experiment since Nostradamus,” The Creator tells the tale of Gumprecht Weiss, an intellectual who has withdrawn from life of libertinage to pursue his solitary philosophical ruminations. At first dreaming and then actually encountering an enticing young woman named Elvira, Weiss discovers that she has escaped the clutches of her uncle, the Baron, who has been using her as a guinea pig in his metaphysical experiments. But the Baron catches up with them and persuades Gumprecht and Elvira to come to his laboratory, to engage in an experiment to bridge the divide between waking consciousness and dream by entering a micro engineered to bend and blend realities. Mynona’s philosophical fable was described by the legendary German publisher Kurt Wolff as “a Stations farther on the imaginative train of thought of Hoffmann, Villiers, Poe, etc.” when it appeared in 1920, with illustrations by Alfred Kubin (included here). With this first English-language edition, Wakefield Press introduces a work of a great forgotten German surrealist. Mentioned in his day as the first significant texts to graph the growing role of the bureaucrat, this physiology reads like a birding field guide in its presentation of the various classifications of the office employee, from the Intern to the Clerk (all ten species, from Dapper to Bootlicker to Drudger) to Office Manager, Department Head, Office Boy and Pensioner. The job titles may change over the years, and paper-pushing has perhaps evolved into email-forwarding, but the taxonomy remains the same. In our twenty-first-century crisis of employment, jobs continue to be themselves a form of currency, and the question continues to loom: when will it be quitting time?

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9781939663023 $13.95 Pbk, 4.5 x 7 in. / 160 pgs / 55 b&w.

The Death Instinct
By Jacques Mesrine.


France’s Public Enemy Number One from the late 1960s to the end of the 1970s—when he was killed by police in a sensational trial shutdown—Jacques Mesrine (1936–1979) is the best-known criminal in French history. Mesrine was notorious both for his violent exploits and for the media attention he attracted, and he remains very much a public media figure in France and Europe. In 2008 there were two feature-length films based on his life, one of them starring Vincent Cassel in the lead role. Mesrine wrote while serving time in the high-security prison La Santé; the manuscript was smuggled out of the prison and was later published by Guy Debord’s publisher Gérard Lebovici (who briefly adopted Mesrine’s daughter, Sabrina, before being assassinated, a few years after Mesrine). The Death Instinct deals with the early years of Mesrine’s criminal life, including a horrifically graphic description of a murder he committed early on in his career and a highly detailed account of the workings of the French criminal underworld—making this book perhaps one of the most riveting and detailed anthropological studies of a criminal culture ever written.

TANTAN BOOKS
9780982340188 $16.95 Pbk. 6.75 x 9 in. / 305 pgs. November/Biography/True Crime
Semmelweis
By Louis-Ferdinand Céline.
Louis-Ferdinand Céline (1894–1961) is best known for his early novels Journey to the End of the Night (1932) — which Charles Bukowski described as the greatest novel of the past 2,000 years — and Death on the Installment Plan (1938), but this delicious, fanatical “biography” predates them both. The astounding yet true story of the life of Ignaz Semmelweis provides Céline with a narrative whose appalling events and bizarre twists would have lain beyond credibility in a work of pure fiction. Semmelweis, now regarded as the father of antisepsis, was the first to diagnose correctly the cause of the staggering mortality rates in the lye-in hospital at Vienna. However, his colleagues rejected both his reasoning and his methods, thereby caus- ing thousands of unnecessary deaths in maternity wards across Europe. This episode, one of the most infamous in the history of medicine, and its disastrous effects on Semmelweis him- self, are the subject of Céline’s semi-fictional evocation, one in which his violent descriptive ge- nius is already apparent. The overwhelming theme of his later vanity — a caustic despair verging on disgust for humanity — finds its first expression here, and yet he also reveals a more com- passionate aspect to his character. Semmelweis was not published until 1936, after the novels that made Céline famous. “It is not the day we get a thesis such as Céline wrote on Semmel- weiss” wrote Henry Miller of this volume.

A Picture of a Cookie Mueller By Gabriel Griffin.
Contributions by John Water, Mink Stole, Gary Indiana, et al. Cookie Mueller (1949–1989) was a firebrand, a cult figure, a wild child, a writer, a go-go dancer, a mother and a queer icon. A child of suburbia 1950s Maryland, she made her name first as an actress in the films of John Water, and then as an art critic and columnist, a writer of hilarious stories and a mirror of New York’s downtown art world. Edgewise tells the story of Cookie’s life through an oral history composed of more than 80 interviews with the people who knew her, including John Waters, Mink Stole, Gary Indiana, Sharon Nigee, Max Mueller, Linda Yablonski, Richard Hell, Ames Poe and Raymond Foye. The contributors take us from the late-1960s avant-garde artist communities of Baltimore, to the 1970s Provincetown and New York, through 1980s Berlin and Postlogos. Along with the text, Edgewise includes artwork, unpublished photographs and archival material and photography by Phillip Loria &Orion, David Armstrong, Robert Mapplethorpe, Peter Hujar and others.

A Book of Glyphs
By Edward Sanders.
A Book of Glyphs is a facsimile reproduction of legendary author and musician Fugs founder Ed Sanders’ first book-length work of graphs, which he created in Florence, Italy in 2008, using colored pencils and a small sketch- book. Through each piece stands on its own, collectively the 72 glyphs convey, with characteristic humor and humanity, many of the themes explored by Sanders over his long and diverse career, including history, myth, activism and pacifism. The glyphs — “a drawing that is charged with literary, emotional, historical or mythical and po- etical intensity” — has been a dimension of Sanders’ poetry since 1962. He cites Zen rock gardens, the markings on Egyptian tombs and the typographic designs in John Cage’s writings as influences in the development of the form. Sanders’ name for the original notebook is “a simple Book of the De- Joy” which aptly describes the range of concepts explored in this important and joyful work.

GRAFFITI, INC.,
9781871238151, US: $24.95
4 audio CDs.

Longoing for the Past
The 78 rpm Era in Southeast Asia
Edited and by Phoebe Tow. Text by Jason Gibbs, David Hamilton, Terry E. Miller, David Murray, Ten Scoot Beng, Kit Young.
When American and European record companies began recording music in Southeast Asia, their goal was simply to create markets for new phonograph machines. In doing so, they created a rich histor- ical archive of beautiful music that has been vastly underappreciated and barely studied. Longoing for the Past is the first-ever survey of the 78 rpm record era in Southeast Asia. A kaleidoscopic collection featuring four CDs with 50 tracks of music from 1905 to 1966, this beautifully produced 272-page vol- ume includes essays and annota- tions by ethnomusicologists, along with more than 250 vintage photo- graphs, record labels and sleeves. Illustrations include photographs of musicians from the countries covered, which range from Burma, Indonesia, Laos, Thailand to Vietnam, Cambodia and Malaysia. The nearly 100 tracks range from Laothian classical music, Vietnamese opera and Cambodian monments to Khmer clas- sical selections, Buddhist sermons from Laos and folk opera and piphat ensembles from Thailand.

DUST TO DIGITAL, 9781938922572, US: $85.00
143 color / 90 b&w / 39 duotone / 4 audio CDs.

A Man’s Notebook: The Writings of Erik Satie
Edited and with introduction by Ornella Volta. Translation by Antony Melville.
Satie referred to himself as “a man in the manner of Adam (he of Paradise)” and added: “My humor is reminiscent of Cromwell’s. I have a passion for destruction. The world is a work of art which has just ceased to smile.”

BBOOKS VERLAG, 9781938922565, US | CDN $35.00
6 x 8.75 in. / 224 pgs / 153 b&w.

A Woman of Valor
By Niesp, Max Mueller, Linda Yablonski; advertising
Semmelweis
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By Niesp, Max Mueller, Linda Yablonski; advertising
The Road Cyclist’s Companion

As the inexorable rise of the bicycle continues, many casual cyclists are moving into a more serious brand of cycling, riding in road races, groups or in cycle clubs—and stumbling straight into a minefield of etiquette. From how to wear your socks, to the position of your tan-line, to the eternal quandary of leg-shaving, there are things that any serious cyclist should know. As the inexorable rise of the bicycle continues, many casual cyclists are moving into a more serious brand of cycling, riding in road races, groups or in cycle clubs—and stumbling straight into a minefield of etiquette. From how to wear your socks, to the position of your tan-line, to the eternal quandary of leg-shaving, there are things that any serious cyclist should know. The Road Cyclist’s Companion covers all this and more. Divided into chapters covering kit, bike, group riding and training, it imparts all the essential knowledge that those who have grown up into a single city, this publication acts as a process book for NYC Makers: The MAD Biennial by combining analysis and comments on culture within New York, transparent documentation of the curatorial process, as well as plates from the 100 makers in the exhibition.}

The Road Cyclist’s Companion

Edited with text by Peter Drinkell.

The Bike Owner’s Handbook

Edited with text by Peter Drinkell.

CICADA Makers: The 2014 MAD Biennial

This large concertina book forms a timeline of global architecture through the ages, starting in the Stone Age, and ending in the twenty-first century. More than 60 buildings, meticulously pencil-drawn by Lucy Dalzell in her inimitable intricate and warm style, are included here, among them the Leaning Tower of Pisa, the Taj Mahal, Cologne cathedral, La Sagrada Familia, the Chrysler Building, Fallingwater, Seoul Tower, Centre Pompidou, Guggenheim Bilbao, (But) Khalifa and the World Trade Center. Short texts (in neon print) identify each building and describe its architectural significance. The book features a grey-board cover, and is printed on dense stock that can be opened out and refolded without damage. It can also be hung on a wall like a mural, or read as a conventional book. Sunrise to High-Rise makes a beautiful gift book for architecture and illustration enthusiasts and their young ones.

Sunrise to High-Rise

A Wallbook of Architecture Through the Ages

Illustrations by Lucy Dalzell.

This large concertina book forms a timeline of global architecture through the ages, starting in the Stone Age, and ending in the twenty-first century. More than 60 buildings, meticulously pencil-drawn by Lucy Dalzell in her inimitable intricate and warm style, are included here, among them the Leaning Tower of Pisa, the Taj Mahal, Cologne cathedral, La Sagrada Familia, the Chrysler Building, Fallingwater, Seoul Tower, Centre Pompidou, Guggenheim Bilbao, (But) Khalifa and the World Trade Center. Short texts (in neon print) identify each building and describe its architectural significance. The book features a grey-board cover, and is printed on dense stock that can be opened out and refolded without damage. It can also be hung on a wall like a mural, or read as a conventional book. Sunrise to High-Rise makes a beautiful gift book for architecture and illustration enthusiasts and their young ones.

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This Equals That
By Jason Fulford, Tamara Shopsin.
Aimed at children ages five and up, this clever and surprising picture book by artists and collaborators, Jason Fulford and Tamara Shopsin, takes young viewers on a whimsical journey while teaching them associative thinking and visual language, as well as colors, shapes and numbers. Through a simple narrative and a rhythmic sequence of photographs, the book generates multiple meanings, making the experience of reading the book interactive—parent and child must ask questions and come up with their own answers, drawing on the child’s imagination. Each spread presents a new relationship that changes and shifts as the book unfolds, with the last picture relating again to the first, forming a circle. Through playful and inspired sequencing, everyday scenes are transformed into a game of pairs, enjoyable for adults and children alike.


Tamara Shopsin (born 1979) is a graphic designer and illustrator whose work has been featured in The New York Times, Good, Time, Wired, and Newsweek. She is the author of Mumbai New York Scranton and designer of 5 Year Diary. She is also a cook at her family’s restaurant, Shopsin’s, in New York.

Bad Luck, Hot Rocks: Toward a Geologic Conscience
Conscience Letters and Photographs from the Petrified Forest
Edited by Ryan Thompson, Phil Ott. Photographs by Ryan Thompson.

The Petrified Forest National Park in Northeast Arizona protects one of the largest deposits of petrified wood in the world. Despite stern warnings, visitors remove several tons of petrified wood from the park each year, often returning these rocks by mail (sometimes years later), accompanied by a “conscience letter.” These letters often include stories of misfortune attributed directly to their theft: car troubles, cats with cancer, deaths of family members, etc. Some writers hope that by returning these stolen rocks, good fortune will return to their lives, while others simply apologize or ask forgiveness. “They are beautiful,” reads one letter, “but I can’t enjoy them. They weigh like a ton of bricks on my conscience. Sorry…”

Bad Luck, Hot Rocks documents this ongoing phenomenon, combining a series of original photographs of these otherwise “bad luck rocks” with facsimiles of intimate, oddly entertaining letters from the park’s archives.

THE ICE PLANT
9780989785914 U.S. | CDN $ 39.95
Pbk, 7.5 x 10.25 in. / 144 pgs / 140 color.
October / Photograph/Children’s

APERTURE
9781597112898 U.S. | CDN $19.95
Hbk, 7.35 x 7.75 in. / 80 pgs / 40 color.
September/Photography/Children’s
Bio Design
Nature • Science • Creativity
Edited with text by William Myers. Foreword by Paola Antonelli.
First published in 2012 to wide acclaim for its timely focus on the nascent movement of designing with living organisms, Bio Design is now available in paperback as an inspiring resource for designers, architects, engineers and students. Featuring 73 projects at the intersection of biology and design, it surveys artworks, prototypes and architectural concepts that harness living materials and processes, presenting bio-integrated approaches to achieving sustainability, new innovations enabled by biotechnology, and provocative experiments that deliberately illustrate the dangers and opportunities of manipulating life for human ends. Ranging from fabrics and "concrete" made from bacteria to arbor-architecture, these projects are now more pertinent than ever. By examining how this new phenomenon fits into the history of architecture, art, and industrial design, William Myers contextualizes the shift toward bio design through comparisons to previous historic transitions in art and design practices, clarifying its implications for the future.

THE MUSEUM OF MODERN ART, NEW YORK
9780870709524 U.S.| CDN $ 29.95
Pbk, 8.25 x 10 in. / 288 pgs / 400 color.
October / Design & Decorative Arts/Sustainability

Henri Matisse: The Cut-Outs
Edited by Karl Buchberg, Nicholas Cullinan, Jodi Hauptman. Text by Samantha Friedman, Flavia Frigeri, Markus Gross, Stephan Lochner, Nicholas Serota.
Published in conjunction with the most comprehensive exhibition ever devoted to the paper cut-outs Henri Matisse made from the early 1940s until his death in 1954, this paperback edition presents approximately 150 works in a ground-breaking reassessment of the artist's colorful and innovative final chapter. The result of new research by conservators and curators, the catalogue explores a host of technical and conceptual issues: the artist's methods and materials and the role and function of the works in his practice; their economy of means and exploitation of decorative strategies; their environmental aspects; and their double lives, first as contingent and mutable in the studio and ultimately made permanent, a transformation accomplished by mounting and framing. Richly illustrated to present the cut-outs in all of their vibrancy and luminosity, the book includes an introduction and a conservation essay that consider the cut-outs from new theoretical and technical perspectives, and five thematic essays, each focusing on a different moment in the development of the cut-out practice, that provide a chronicle of this radical medium's unfolding. Photographs show the works in progress in Matisse's studio. One of modern art's towering figures, Henri Matisse (1868–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1930s. From the clashing hues of his Fauvist works, made in the South of France in 1904–5, to the harmonies of his Nice interiors from the 1920s to this brilliant final chapter, Matisse's career followed a path that he described as "construction by means of color."

THE MUSEUM OF MODERN ART, NEW YORK
9780870703487 U.S. | CDN $ 45.00
Pbk, 9 x 11.5 in. / 300 pgs / 314 color.
October / Art

EXHIBITION SCHEDULE
London: Tate Modern, 04/17/14–09/07/14
New York: The Museum of Modern Art, 10/25/14–02/08/15

ALSO AVAILABLE
Henri Matisse: The Cut-Outs
9780870703487
Pbk, U.S. | CDN $ 45.00
The Museum of Modern Art, New York
Aperture Magazine
Edited by Michael Fuchs

Aperture magazine is a sophisticated guide to the world of contemporary photography that combines the finest writing with inspiring photographic portfolios. Relaunched in 2013, the new Aperture updates its 62-year-old mission as the world’s most vital photography magazine in print. Presenting fresh perspectives accessible to the photo practitioner and the culturally curious alike, each issue examines one theme at the heart of contemporary photography, explored in two distinct sections: Words, focused on ideas, interviews and debate, and Pictures, offering an immersive photographic experience of artists’ projects and series. Columns include Studio Visit, The Collectors, Dispatches, Object Lessons and What Matters Now.

Winter 2014: Fashion, produced in collaboration with esteemed fashion photographer Duiz in van Lamswaarde and Vreodt Malaudin, explores the role of image reference and quotation in fashion photography. The issue showcases both contemporary and historical work, as well as key touchstones, including breakthrough magazines and advertisements.

PREVIOUSLY ANNOUNCED

Apology Magazine: No. 4
Edited by Jesse Pearson

Apology is a quarterly-ish magazine of art, fiction, games, humor, essays, interviews, journalism and photography. Founded and edited by former Vice magazine editor-in-chief and mother magazine editor Jesse Pearson, Apology is inspired in equal measure by The New Yorker under William Shawn’s editorship; 1980s and 90s punk zines; the Encyclopaedia Britannica, The People’s Almanac and MAD magazine. In its first two issues, Apology published work by authors and artists such as John Ashbery, Bill Callahan, Dan Colen, Rex Ethridge, Ryan McGinley, Eileen Myles, Raymond Pettibon, Richard Prince, Terry Richardson, Aurlul Schmidt and many more. Aiming to be “a general-interest magazine for people whose general interests aren’t general,” Apology is “a sophisticated alternative to sophisticated magazines and a sophisticated alternative to sophisticated magazines…” Readers can always count on entertaining and thought-provoking writing and art from yesterday, today, and tomorrow.”

APOLLOSY MAGAZINE
9780985503263 u.s. | CDN $18.00
Pbk, 4.5 x 6.5 in. / 120 pgs / illustrated throughout.

Adult Magazine

Adult is a magazine of new erotics. Through photography, conversation, art, criticism, essays and original reporting, it returns to the first meaning of “radical” — the roots of things, traced before the skin. “The first issue reads as if Hunter married The Paris Review,” said New York magazine, while The New Republic declared that “Adult hits its mark: it shadokes the mundane and the shocking in a way that feels natural.” The second issue explores what the art critic Loo Steinberg called “the condition of being deathbound and sexed,” and includes a profile of the cult-film idol Udo Kier at home in Palm Springs, an interview with the masterful English painter Cecily Brown and a gorgeously reported feature on Satanism in the city from journalist Kate Baker. Other contributors include poet Melissa Broder, writer and artist Molly Crabapple, porn star and writer Stoya, author Stedman LaCava, artist and writer Brad Phillips, novelist Catherine Lacey and more. Photographers include John Edmonds, Stacey Mark and Natasha Gornik; artists and illustrators include Quentin Jones, Sam McKinnis, Mike Rinaldi and Mia Schwartz. The magazine is edited by Sarah Nicole Prickett and creatively-directed by Berkeley Poole.

ADULT MAGAZINE
9780691845884 u.s. | CDN $20.00
Pbk, 8.35 x 11 in. / 120 pgs / illustrated throughout.

Journals

Aperture 217: Lit
Published in August

Aperture 216: Fashion
Published in February

Esopus 21

Esopus 21 includes artists’ projects by Stephen Eichhorn, Penny McCarthy, Thomas Nastkowski and Leslie Wayne; an essay on the design of the 9/11 Memorial by architect Michael Arad; poems by Chantell Bocini; a new installment of the “Modern Artifacts” series, copresented with the Museum of Modern Art Archives, and featuring documents related to the never-published second issue of Possibilities (edited by Robert Moiner and Harald Roseberg); photographer Dennis Stock’s images of the 1954 world premiere of Judy Garland’s A Star Is Born; an interview with playwright/filmmaker Kenneth Lonergan relating to his childhood fascination with science fiction; pages from the late Austrian artist Otto Muehle’s sketchbook featuring drawings based on Cézanne paintings; and several perspectives on the African art collective Invisible Borders: an essay by Emmanuel Udoma accompanied by a photographic portrait; and a downloadable audio compilation of music and sounds curated by Eremka Okereke that relates to the collective’s 2012 road trip.

ESOPUS FOUNDATION LTD.
9780989911702 u.s. | CDN $20.00
Pbk, 9 x 11.5 in. / 176 pgs / 194 color.

ADULT CONTENT
9780691845884 u.s. | CDN $20.00
Pbk, 8.35 x 11 in. / 120 pgs / illustrated throughout.

ALSO AVAILABLE

Adult Magazine
No. 5
9780985503202 u.s. | CDN $18.00
Pbk, U.S. | CDN $24.95

Pbk, 6.5 x 9.5 in. / 200 pgs / illustrated throughout.

APERTURE 215: São Paulo

ALSO AVAILABLE

Apology Magazine: No. 3
9780985503202 u.s. | CDN $18.00
Pbk, U.S. | CDN $24.95

Pbk, 9.25 x 12 in. / 128 pgs / illustrated throughout.
The poignant Instagram photographs of an influential editor turned photographer

LaToya Ruby Frazier: The Notion of Family

Interviewed by Dowdow Bay. Text by Laura Wexler, Dennis C. Dickerson.

In this, her first book, LaToya Ruby Frazier (born 1982) offers an incisive exploration of the legacy of racism and economic decline in America’s small towns, as embodied by Braddock, Pennsylvania. Frazier’s hometown. The work also considers the impact of that decline on the community and on her family, creating a statement both personal and truly political—an intervention in the histories and narratives of the region that are dominated by stories of Andrew Carnegie and Pittsburgh’s industrial past, but largely ignore those of black families and the working classes. Frazier has set her story of three generations—her Grandma Ruby, her mother and herself—against larger questions of civic belonging and responsibility. The work also documents the demise of Braddock’s only hospital, reinforcing the idea that the history of a place is frequently written on the body as well as the landscape. With The Notion of Family, Frazier knowingly acknowledges and expands upon the traditions of classic black-and-white documentary photography, enlivening the participation of her family, and her mother in particular. As Frazier says, her mother is “co-author, artist, photographer and subject. Our relationship primarily exists through a process of making images together. I see beauty in all her imperfections and abuse.” Frazier’s work reinforces the idea of image-making as a transformative act, a means of resetting traditional power dynamics and narratives, both of her family and those of the community at large. Frazier is a 2014 Guggenheim fellow.

APERTURE

9781597111248 U.S. | CDN $60.00 / FLAT40 Clth, 9.5 x 10.75 in. / 156 pgs / 32 color / 100 duotone. September/Photography/African American Art & Culture

Nicholas Nixon: 40 Years of the Brown Sisters

Afterword by Sarah Hermanson Meister.

In August 1974, the photographer Nicholas Nixon made a group portrait of his wife, Bebe, and her three sisters, Heather, Mimi and Laurie—the Brown sisters. He did not keep that image, but in 1975 he made another portrait of the four, who then ranged in age from 15 to 25. Working with an 8 x 10-inch view camera, whose whole negatives capture a wealth of detail and a lucid continuity of tone, Nixon did the same in 1976, and this second successful photograph prompted him to suggest to the sisters that they assemble for a portrait every year. The women agreed and have gathered for an annual portrait ever since. Nicholas Nixon: 40 Years of the Brown Sisters celebrates the 40th anniversary of the series with luminous tritone reproductions of all 40 portraits and a new afterword by Sarah Hermanson Meister, which examines the series’ public exhibitions, critical reception, and cult following. Like the previous editions of the series, published in 1999 and 2008 for its 25th and 33rd anniversaries (both out of print), Nicholas Nixon: 40 Years of the Brown Sisters is a milestone in an ongoing project that we hope will continue for many years to come.
Sze Tsung Leong: Horizons

Text by Joshua Chuang, Charlotte Cotton, Duncan Forbes, Pico Iyer; Sze Tsung Leong.

In his new Horizons series, the British-American artist Sze Tsung Leong (born 1970) combines wide-angle photographs of landscapes from throughout the world that exhibit fundamental formal similarities and rhythms by connecting them with a common horizon line. Unconventional juxtapositions allow the viewer to transcend distances and boundaries to leap from the glacial lake of Jökulsárlón in Iceland to the tropical Indian Ocean; from the Israeli separation barrier to the Three Gorges Dam on the Yangtze River; from the sub-urbs of California to the plains of Kenya. More than ten years in the making, Horizons gives an unfiltered view of the surface of the globe. Thought-provoking and wistful, poignant and playful, the series is above all a cumulative reminder of the complex and perpetually transforming relations between regions, cultures and nations that constitute the planet we live on.

Nadav Kander: Dust

Text by Nadav Kander, Will Self.

Nadav Kander (born 1961) is a recipient of the renowned Prix Pictet and one of today’s most successful photographers. Upon learning of the existence of two “closed” cities on the border between Kazakhstan and Russia, he decided to visit them. For Dust he photographed the desolate landscapes of the Aral Sea and the restricted military zones of Priozersk and Kurchatov, which did not appear on any map until well after the end of the Cold War. Long-distance missiles were secretly tested in Priozersk, and hundreds of atomic bombs were detonated in the so-called Polygon near Kurchatov, until the program ended in 1989. The bombs were exploded in a remote but still populated area, and covert studies were made of the effects of the radiation on the unsuspecting inhabitants. Kander describes how the ticking of the Geiger counter on his belt while he photographed served as a foil against the aesthetic allure of the ruins. He photographed the inhabitants. Kander describes how the ticking of the Geiger counter on his belt while he photographed served as a foil against the aesthetic allure of the ruins.

APERTURE

9781597112994 U.S. | CDN $89.95
Clth, 13 x 10.5 in. / 298 pgs / 255 color.

An-My Lê: Events Ashore

Text by Geoff Dyer.

An-My Lê’s first publication, Small Wars, brought together three bodies of black-and-white work (Vietnam, Small Wars and 29 Palms), offering a trilogy of subtly rendered examinations of the spectacle of war, memory and landscape. With Events Ashore, Lê continues her exploration of the American military, a pursuit both personal and civic. With this body of work, however, Lê emerges as a master colorist, employing the large-format color landscape. With this body of work, however, Lê emerges as a master colorist, employing the large-format color landscape. With this body of work, however, Lê emerges as a master colorist, employing the large-format color landscape. With this body of work, however, Lê emerges as a master colorist, employing the large-format color landscape.

Nadav Kander: Bodies

Text by Nadav Kander, Will Self.

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APERTURE

9781597112994 U.S. | CDN $89.95
Clth, 13 x 10.5 in. / 298 pgs / 255 color.

HIGHLIGHTS

PHOTOGRAPHY
Michael Light: Lake Las Vegas/Black Mountain

Text by Rebecca Soto, Lucy Lippard.

Until 2008, Nevada was the fastest-growing state in America. But the recession stopped this urbanization gala, and Las Vegas froze at exactly the point where its aspirational excesses were most banal and unfettered. In this third installment of Michael Light’s serial survey of the inhabited West, the photographer hovers intimately over the topography of America’s most fevered residential dream, capturing castles on the cheap—some half-built, some foreclosed, some still waiting to spring from empty cul-de-sacs. Throughout, Light finds beauty and empathy amid a visual vertigo of spec- tation, overreach and environmental delusion. Janus-faced in design, one side of the book plumbs the surrealities of “Lake Las Vegas,” a lifestyle resort comprised of 15 Mediterranean-themed communities. The other side dissected nearby Black Mountain and the city’s most exclusive—and empty—future community, where a quarter billion dollars was spent on moving earth that has lain dormant for the past six years.

RADIUS BOOKS
9780988983175 U.S. | CDN $ 39.95
Hbk, 12 x 10 in. / 128 pgs / 52 color / 21 b&w
September/Photography

Covert Operations: Investigating the Known Unknowns

Edited by Wyatt Gallery. Text by Sean Corcoran, Eddie Brannan.
#Sandy is a book of iPhone photos of Hurricane Sandy captured by photographers Benjamin Lowy, Stephen Wilkes, Ed Kash VII, Hans Willis Thomas, 13th Witness, Richard Renaldi, Michael Christopher Brown, Wyatt Gallery, Ruddy Roye and others. After Hurricane Sandy devastated communities in the New York City, New Jersey and Connecticut areas in October of 2012, Foxy Gallery and photographer Wyatt Gallery organized an exhibition of iPhone photographs of the storm by the photographers featured here. Hundreds of people attended the one-night event, and almost 400 photographs were purchased: as a result, $19,000 was donated to Occupy Sandy and Third Wave Volunteers. All royalties from this collection, published to coincide with the Rising Waters exhibition at the Museum of The City of New York, will be entirely donated to Occupy Sandy and Sandy Storyline.

DAYLIGHT BOOKS
9780810961147 U.S. | CDN $39.95
Hbk, 8 x 8 in. / 36 pgs / 94 color
July Photography

#Sandy: Seen Through the iPhones of Acclaimed Photographers

HIGHLIGHTS  ▪ PHOTOGRAPHY

EXHIBITION SCHEDULE
Scottsdale, AZ: Scottsdale Museum of Contemporary Arts, 10/28/14–01/11/15

John Gossage: Pomodori a Grappolo

Text by Martin Klein. Pomodori a Grappolo is a collection of three interconnected books by photographer and writer John Gossage (born 1946). Each book takes the form of a visual short story based on images made in Northern Italy and Sardinia between 2009 and 2011, and includes a short text by Marlene Klein, written in response to Gossage’s pictures, which reflects the 30 years that Klein has spent living and working in Venice. As much a photographic essay as it is a study, in the way the book can inform perception, these three books—individually titled The Girl at the Crossing, Nobil and Suburban Glance—are each a different trim size, but contain roughly 50 photos each that are all reproduced at the same image size.

RADIUS BOOKS
9783944558674 / U.S. $95.00
Clth, 3 vols, 11 x 13 in. / 288 pgs / 146 color
October Photography


Text by Charles Rambte. In 1975, as a young Peace Corps volunteer, Pietro Bialobrzeski (born 1961) became aware of the constructions known as “nail houses”—derelict houses earmarked for demolition, whose owners refused to vacate. In Nail Houses or the Destruction of Lower Shanghai, the artist gathers photographs of these isolated structures, often captured in the evening hours, when brightly lit windows convey a sense of the domestic comfort these homes pro- vide for their owners, despite their condition. Bialobrzeski stands up for these stubborn homeowners, attempting the viewer to face uncomfortable questions and under- scoring the right of every human being to a home and a feeling of security. Following the publication of Case Study Homes and Informal Arrangements, this striking volume completes the Nailabit trilogy.

HATJE CANTZ
9783775738293 / U.S. $45.00
Hbk, 11.75 x 8.125 in. / 116 pgs / 64 color
September Photography/Asian Art B Culture


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September Photography/Asian Art B Culture

David LaChapelle: Landscape

Foreword by Shana Nys Dambrot, Paul Watson.
The latest monograph from David LaChapelle (born 1963) comprises two separate series, Gas Station and Refineries, each of which was shot on location in the rainforests of Maui and on the coastlines of California. This idyllic scenery is brutally punctured by LaChapelle’s scale models of disturbingly daz- zling oil refineries and petrol sta- tions with bright, fluorescent smokestacks—handcrafted from cardboard and a vast array of recy- cled materials from egg cartons to tea canisters, hair curlers and other by-products of our petroleum- based, disposable obsession with culture. The striking contrast between the fueling stations and refineries and their naturalistic backdrops is both captivating and repelling: through the natural world seems on the verge of engulfing these man- made creations, the eerily, unnatu- ral billboards suggest the extent of the destruction already achieved, even as their chromatic glare distorts from their function.

DAMIANI/PAUL KASMIN GALLERY
9780988983175 U.S. | CDN $ 39.95
Hbk, 12 x 10 in / 128 pgs / 55 color
October/Photography

Brian Landau: A Sun Twice as Big

Text by Susan Long. A Sun Twice as Big is Landau’s fourth photography book, following his first three photo collections about his travels to the American south. Originally published in 2011, A Sun Twice as Big has been updated with 12 previously unpublished photos and a foreword by author Thomas Beller, who has written for The New York Times, The New Yorker, and Esquire. In A Sun Twice as Big, Landau documents the region’s history of racial segregation and the struggle for civil rights, from the Freedom Riders to the Voting Rights Act.

DAYLIGHT BOOKS
9780810961147 U.S. | CDN $39.95
Hbk, 8 x 8 in. / 36 pgs / 94 color
July Photography

Covert Operations: Investigating the Known Unknowns

Edited by Wyatt Gallery. Text by Sean Corcoran, Eddie Brannan.
#Sandy is a book of iPhone photos of Hurricane Sandy captured by photographers Benjamin Lowy, Stephen Wilkes, Ed Kash VII, Hans Willis Thomas, 13th Witness, Richard Renaldi, Michael Christopher Brown, Wyatt Gallery, Ruddy Roye and others. After Hurricane Sandy devastated communities in the New York City, New Jersey and Connecticut areas in October of 2012, Foxy Gallery and photograph- er Wyatt Gallery organized an exhibition of iPhone photographs of the storm by the photographers featured here. Hundreds of people attended the one-night event, and almost 400 photographs were purchased: as a result, $19,000 was donated to Occupy Sandy and Third Wave Volunteers. All royalties from this collection, published to coincide with the Rising Waters exhibition at the Museum of The City of New York, will be entirely donated to Occupy Sandy and Sandy Storyline.

DAYLIGHT BOOKS
9780810961147 U.S. | CDN $39.95
Hbk, 8 x 8 in. / 36 pgs / 94 color
July Photography

Michael Light: Lake Las Vegas/Black Mountain

Text by Rebecca Soto, Lucy Lippard.

Until 2008, Nevada was the fastest-growing state in America. But the recession stopped this urbanization gala, and Las Vegas froze at exactly the point where its aspirational excesses were most banal and unfettered. In this third installment of Michael Light’s serial survey of the inhabited West, the photographer hovers intimately over the topography of America’s most fevered residential dream, capturing castles on the cheap—some half-built, some foreclosed, some still waiting to spring from empty cul-de-sacs. Throughout, Light finds beauty and empathy amid a visual vertigo of spec- tation, overreach and environmental delusion. Janus-faced in design, one side of the book plumbs the surrealities of “Lake Las Vegas,” a lifestyle resort comprised of 15 Mediterranean-themed communities. The other side dissected nearby Black Mountain and the city’s most exclusive—and empty—future community, where a quarter billion dollars was spent on moving earth that has lain dormant for the past six years.

RADIUS BOOKS
9780988983175 U.S. | CDN $ 39.95
Hbk, 12 x 10 in / 128 pgs / 52 color / 21 b&w
September/Photography

Sandy: Seen Through the iPhones of Acclaimed Photographers

Edited by Wyatt Gallery. Text by Sean Corcoran, Eddie Brannan.
#Sandy is a book of iPhone photos of Hurricane Sandy captured by photographers Benjamin Lowy, Stephen Wilkes, Ed Kash VII, Hans Willis Thomas, 13th Witness, Richard Renaldi, Michael Christopher Brown, Wyatt Gallery, Ruddy Roye and others. After Hurricane Sandy devastated communities in the New York City, New Jersey and Connecticut areas in October of 2012, Foxy Gallery and photograph- er Wyatt Gallery organized an exhibition of iPhone photographs of the storm by the photographers featured here. Hundreds of people attended the one-night event, and almost 400 photographs were purchased: as a result, $19,000 was donated to Occupy Sandy and Third Wave Volunteers. All royalties from this collection, published to coincide with the Rising Waters exhibition at the Museum of The City of New York, will be entirely donated to Occupy Sandy and Sandy Storyline.
Lisa Kereszi: The More I Learn About Women

White photographer Lisa Kereszi (born 1973) was researching for her previous book, Joe’s Yard Sale, her father, Joe Jr., gave her a worn and tattered old photo album that he had compiled in the 1970s and 80s. Inside were 4 x 6-inch color photographs taken by Joe Jr. of bikers in bars, at bike rallies and drag races, in various states of undress. As Kereszi says, “It’s really a very odd old group of images for a daughter to find—pics of biker bars showing off their tattoos, their boyfriends’ bikes and hot rods, and, well, breasts.” Kereszi appropriated the photographs, and re-cropped them for this volume. “The edit goes through various different types of pictures,” she notes, “from the ‘expected, posed shots, to the ‘money shots’, then on to some very interesting and beautiful images of women unvarnished.”

**JULIUS BOOKS**

07809623115 / | US $29.95

Hbk, 5.5 x 8 / 112 pgs / 100 color

October Photography/Enrica

Linda Troeller & Marion Schneider: Orgasm

Photography & Interviews

Photography by Linda Troeller. Interviews by Marion Schneider.

In this volume, New York-based photographer Linda Troeller (born 1949) collaborates with scholar and artist Marion Schneider to discuss and portray women’s feelings upon orgasm through personal narratives and photographs. The project involves 25 women of different ages, nationalities, and cultural and social backgrounds. Schneider posed the following questions to them: “What does the word orgasm mean to you?” “Can you remember your first orgasm and show the feelings to the camera?” “Can you remember your strongest orgasm and show the feelings to the camera?” Troeller’s portraits are juxtaposed with interviews with the participants. Boldly and tenderly countering the taboo associated with this topic, this book offers an unconventional design layout in which imagery has been dropped in with a complete disregard for page breaks and centerfolds, this compendium quickly establishes itself as something other than a straightforward photo book: its scrapbook-style design and diverse imagery present Pierson as an inventive, irreverent editor and bookmaker with a great eye for unexpected, fun juxtapositions.

**PRESENTATION HOUSE GALLERY & BYWATER BROS.**

9788862083638 / | US $50.00

Hbk, 11.75 x 9 / 208 pgs / illustrated throughout.

October Photography/Enrica

**HIGHLIGHTS**

■ Erotic photography and gay interest

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**Sasha Eisenman: California Girls**

For American photographer Sasha Eisenman, California connotes a state of mind and a way of life, conjuring not only golden light, blue skies, beaches, deserts, canyons and mountains, but also one particular image: the California Girl. Sasha Eisenman: California Girls captures this icon and her environment, investigating her representations through nuDES and countRES against beautiful California backdrops. Shooting entirely on medium-format film and dead stock Polaronid, Eisenman sought out a group of women who represented the unique style, personality and vibrancy of California and photographed them collaboratively, without styling, at backyard parties, surf trips and music shows. The images resulting from these shoots are collected here in Eisenman’s first photo book. Each image is accompanied by an interview with its subject, allowing the viewer both a visual and textual entry into the sensuality, beauty, individu-ality and lives of the women photographed. Eisenman’s work has appeared in magazines such as Dazed and Confused, Teen Vogue, Glamour, iD, Elle, Interview, Jalouse, L’Officiel, ID, VMan, Playboy, Spin and others, and he has photographed countless celebrities, from Lady Gaga to Jennifer Lawrence.

**DAMARI**

9788891420369 / | US $45.00

Hbk, 5.5 x 11.75 in. / 240 pgs / illustrated throughout.

October Photography/Enrica

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**Jack Pierson: Lynn Valley 9**

Edited by Jack Pierson, Roger Bywater.

Text by Vesna Behenna.

Tomorrow’s Man, Lynn Valley 9, combines familiar imagery from American photographer Jack Pierson’s (born 1980) vast archive—portraits, vintage Photographic magazines, celebrity promo shots and oddball ephemera—with work from a range of contributors, including Malcom Morrice, David Carner, Francesca Derive, Alex Jovanovich, Dan McCarthy, Ryan Sullivan, Evan White, Jeff Elrod, Hugo Gunning, Jimmy Paul, Channing Sarim. Richard Tinkler and others, as well as a short story by Vesna Behenna entitled “The Lobster.” Utilizing an unconventional design layout in which imagery has been dropped in with a complete disregard for page breaks and centerfolds, this compendium quickly establishes itself as something other than a straightforward photo book: its scrapbook-style design and diverse imagery present Pierson as an inventive, irreverent editor and bookmaker with a great eye for unexpected, fun juxtapositions.

**PRESENTATION HOUSE GALLERY & BYWATER BROS. EDITIONS**

9788862083991 / | US $39.95

Hbk, 8.6 x 10.5 in. / 112 pgs / illustrated throughout.

July Photography/Gay & Lesbian Studies/Enrica

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**Eve Fowler: Hustlers**

Text by Kevin Kilian.

Hustlers captures a photographic series taken by Los Angeles–based artist Eve Fowler (born 1964) on the streets of the West Village in New York and Santa Monica Boulevard in Los Angeles between 1993 and 1998. Drawing on her background in both journalism and photography, Fowler explores queerness and social “otherness.” Here, her untitled, intimate images lay bare the ambiguities of identity, class, sexuality and gender—all of which combine to lend the figure of the hustler a semiautonomous and the ambiguous attractions of the social outlaw. Stark and unembellished by typical compositional elements or dramatic lighting, Fowler’s subjects demand direct consideration, forcing the viewer to confront in a single face both masculine vulnerability and irony. Accompanying this collection is an essay by Kevin Kilian, an award-winning American poet, author and playwright well known for his contributions to LGBT literature.

**LACMA**

9780879419852 / | US $39.95

Hbk, 8.6 x 10.5 in. / 112 pgs / illustrated throughout.

July Photography/Gay & Lesbian Studies/Enrica

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**Jeremy Kost: Fractured**


Jeremy Kost’s (born 1977) last monograph, it’s Already Darker before Dawn, established him as a master of the Polaroid. His body of work is at once images, performative act and genre-bend- ing fusion of subject, environment and artistic technique. Born of one of the fortuitous mistakes that takes in the artist’s studio, that leads to incredible breakthroughs—a camera malfunction—Kost’s latest series consists of multiple death Polaroids of young, stereotypically beautiful men—a subject and technique that Kost has been investigating for nearly a decade. These mesmerizing, layered Polaroids are collected in Fractured, along with contextualizing and descriptive text from Franklin Sirmans, LACMA Curator of Contemporary Art. Made throughout 2013, only a fraction of the work has been seen outside of the studio before the publication of this book. Presenting dreamlike, fractured narratives collapsed into a single Polaroid frame, each image takes the viewer to an intimate place filled with broken dreams and unrequited desire, while celebrating men’s beauty and identity. Whether cropped to show luminous details or simply floated on the page, each photograph represents a tangible, beautiful moment layered in mystery.

**DAMARI**

9788891421960 / | US $49.95

Hbk, 8 x 11 in. / 250 pgs / illustrated throughout.

October Photography/Gay & Lesbian Studies/Enrica
Mexican culture permeated with concerns of race and class in gender, sex, sexual orientation and desire is a multitude of ways in which the relation between onto Mexican society, only to discover the American theories of gender/sex performativity, Vargas further traces Anglo–North mujercitos crime” newspapers, participate in the larger na-
ing research explores the ways in which these photographs, printed in sensationalistic “true-
ymagazines to produce strident, powerful images of liberty and sexuality. Colita, published to ac-
company the exhibition Colita. Porque sí! La Pedrera, presents a broad selection from Colita’s graphic career, particularly those photographs which capture her most intimate moments. Going beyond her best-known works in docu-
tary and portrait photography, the images collected here represent her friends, family, pleasures, ideas and best-loved places, each of which is infused with the artist’s palpable presence. Text from the exhibition curator, Laura Tari, accompanies the photographs.

Joan Colom: I Work the Street
Photogra phs 1957–2010
Edited by David Balcells, Jorge Ribaltas.
The most acclaimed chronicler of Catalan cul-
ture, Joan Colom (born 1921) is one of the most important Spanish photographers of the second half of the twentieth century. This book presents more than 500 photographs spanning the whole of his career. It includes his best-known images of the 1950s and 60s, taken somewhat clandestinely in the red-light district of Barcelona’s fa-
mous Barrio Chino—black-and-white portraits of the city’s street life and underworld that have since become iconic. Also included is a less familiar side of Colom’s career—his reportage of the 1990s, in which he began to use color, surveyed here for the first time. This 464-page monograph is published on the occasion of a major exhibition at The Museu Nacional d’Art de Catalunya, to which Colom donated his massive archive.

Photobooks Spain 1905–1977
Text by Horacio Fernández.
The form of the photo book allows for narrative meaning to arise from the images, and as such, has been used by many of the most prominent photographers to pres-
ent and communicate their works. In Spain particularly, the photo book is colored by a complex national history: the Civil War, the transition to democracy, the social and cultural role of the peasantry and the evolving role of women. This book surveys here for the first time. This 464-page monograph is published on the occasion of a major exhibition at The Museu Nacional d’Art de Catalunya, to which Colom donated his massive archive.

Photography & Modern Architecture in Spain
1925–1965
Edited by Iñaki Berguera.
From its inception, photography has been a key resource in the study of architecture, as architects perceived that the photographic representation of their work would become the iconic image of their artistry. Spanish Architecture Photography 1925–1965 looks at the history of architectural photography during Spanish architecture’s modern period, which ranged from the avant-garde of the 1920s to the conclusion of the International Style. Alongside hundreds of photographs documenting the architectural environment of Spain during these decades, this book by Iñaki Berguera unravels the relationship between photographer and architect. Among the photogra-
phers included are Francesc Català-Roca, Marín Chiwita, Paco Gomez, Alejandro de la Sota, Josep Lluís Baules, Oriol Maspons, Nicolás Muller, Margaret Michalivis, Francisco Ruiz-Tibre, Alberto Schommer, Julio Uribarri, Jose María Garcia, Fernando Higuera, José Manuel Alpázar, Fernando García Mercadal and Josep Brangulli.
Kati Horna
Text by Peter Baki, Jean François Chevrier, Estrella de Diego, Juan Manuel Bonet, Norah Horna, Ángeles Alonso Espejo.

The photographic oeuvre of Kati Horna (1912–2000) spans decades, geographical boundaries and visual practices. Horna witnessed the fall of the Austro-Hungarian Empire; the outbreak of World War I, which ousted her from Budapest—after which she moved to Berlin, then Paris, and the Spanish Civil War, after which World War II prompted her final move to Mexico, her adopted country. It was in Mexico that Horna found her artistic community, among the Surrealists ex-pats Leonora Carrington, Remedios Varo and Edward James. Even as a war photographer, she appropriated Surrealist photomontage, developing an original, intimate style of photographic surrealism. This superbly produced volume celebrates her extensive and diverse work, much of which has been previously unpublished or available only in limited circulation, and allows us to appreciate the incredible range of her oeuvre, from Surrealist to documentary photography. Featured alongside these photos are a chronology of Horna’s life, essays by Peter Baki, Jean-François Chevrier, Estrella de Diego, Juan Manuel Bonet and Jos Antonio Rodriguez and a text by Horna’s daughter, accompanied by documentary material from her personal archive.

Under the Influence: John Deakin, Photography and the Lure of Soho
Text by Robin Wright.

First published during the “Prague Spring” of 1968, this now-classic photo book by Czech photographer Miroslav Novotný (1930–1992) presents a portrait of the British capital as the nation was slaughtering the collapse of its empire. Novotný focuses on the city’s street life and its architecture. “Here our ‘ dear, damned, deceptive city’ is portrayed uniquely,” wrote the British journalist A.G. Hughes for the first edition. A turning point in Novotný’s work that was his shift from solitary images to series, Novotný creates portraits of citizens from all walks of life—commuters, pensioners, policemen, evangelists at Hyde Park’s famous Speaker’s Corner, children playing on the streets, theTube or the Thames in neighborhood—ranging from the East End to the City, the Docklands to Chelsea. This new edition contains a foreword by the author and journalist Josef Moucha.

Miloň Novotný: Sixties London
Text by Josef Moucha, A.G. Hughes.

In October 1968, the London of John Deakin (1912–1972) was one of London’s greatest portrait photographers, renowned for his penetrating portraits, haunting street scenes and inventive fashion work. Though recognized as a genius by both peers and rivals, he was prodigal and careless with his talent. He nourished briefly at Vogue, but the lure of nearby Soho with its pubs, clubs and subterranean warrens lured him away from his regular employment. Loved and loathed in equal measure, Deakin was a legendary member of the quarter’s bohemian crowd of artists and misfits including the painters Francis Bacon and Lucian Freud, the writers Dylan Thomas and Jeffrey Bernard, and Muriel Siebert, proprietor of the famed drinking den the Colony Room. This volume explores the hidden corners and colorful characters of this notorious London scene as captured by Deakin. With dozens of his most compelling images, letters and contact sheets, it is an evocative record of life in and around 1950s and 1960s Soho.

Jaromír Funke: Between Construction and Emotion
Edited with text by Antonín Dufek.

This is the first substantial monograph to examine the photography of Jaromír Funke (1886–1949), an innovator of modernist photography, comparable to contemporaries such as Jaroslav Rimanek, Man Ray, Łuczki Moholy-Nagy, Albery Renger-Patzsch, Aleksander Rodchenko, Paul Strand and Edward Weston. Funke initially worked within abstract photography, but eventually he invented his own genre called “photogenism” in the 1930s, he was one of the first to embrace Surrealist innovations in photography. Also aligned with the Bauhaus, Funke was additionally influenced by Cubism, Neo-Objectivity and Constructivism. In the second half of the 1930s, Funke established what he called “emotional photography,” based on theories and writings by Surrealists André Breton. Made in cooperation with Funke’s daughter, this book focuses primarily on the ideas that shaped and transformed Funke’s work, while placing it within the context of European avant-garde photography and culture.

David Seymour
Edited by Dario Cimorelli, Alessandra Olivari. Text by Carole Naggar, Francesc Zanit.

First published during the “Prague Spring” of 1968, this now-classic photo book by Czech photographer Miroslav Novotný (1930–1992) presents a portrait of the British capital as the nation was slaughtering the collapse of its empire. Novotný focuses on the city’s street life and its architecture. “Here our ‘ dear, damned, deceptive city’ is portrayed uniquely,” wrote the British journalist A.G. Hughes for the first edition. A turning point in Novotný’s work that was his shift from solitary images to series, Novotný creates portraits of citizens from all walks of life—commuters, pensioners, policemen, evangelists at Hyde Park’s famous Speaker’s Corner, children playing on the streets, the Tube or the Thames in neighborhoods—ranging from the East End to the City, the Docklands to Chelsea. This new edition contains a foreword by the author and journalist Josef Moucha.

Eve Arnold
Edited by Doris Cimomelli, Alessandra Olivari. Text by Carole Naggar, Francesc Zanit.

First published during the “Prague Spring” of 1968, this now-classic photo book by Czech photographer Miroslav Novotný (1930–1992) presents a portrait of the British capital as the nation was slaughtering the collapse of its empire. Novotný focuses on the city’s street life and its architecture. “Here our ‘ dear, damned, deceptive city’ is portrayed uniquely,” wrote the British journalist A.G. Hughes for the first edition. A turning point in Novotný’s work that was his shift from solitary images to series, Novotný creates portraits of citizens from all walks of life—commuters, pensioners, policemen, evangelists at Hyde Park’s famous Speaker’s Corner, children playing on the streets, the Tube or the Thames in neighborhoods—ranging from the East End to the City, the Docklands to Chelsea. This new edition contains a foreword by the author and journalist Josef Moucha.

Starina
Edited by Antonín Dufek.

With text by Petr Konečný.

Under the Influence: John Deakin, Photography and the Lure of Soho
Text by Robin Wright.

First published during the “Prague Spring” of 1968, this now-classic photo book by Czech photographer Miroslav Novotný (1930–1992) presents a portrait of the British capital as the nation was slaughtering the collapse of its empire. Novotný focuses on the city’s street life and its architecture. “Here our ‘ dear, damned, deceptive city’ is portrayed uniquely,” wrote the British journalist A.G. Hughes for the first edition. A turning point in Novotný’s work that was his shift from solitary images to series, Novotný creates portraits of citizens from all walks of life—commuters, pensioners, policemen, evangelists at Hyde Park’s famous Speaker’s Corner, children playing on the streets, the Tube or the Thames in neighborhoods—ranging from the East End to the City, the Docklands to Chelsea. This new edition contains a foreword by the author and journalist Josef Moucha.
Eugene Richards: Red Ball of a Sun Slipping Down
Text by Eugene Richards.

Eugene Richards: Red Ball of a Sun Slipping Down is a photographic book by Eugene Richards. It was published in 2014 and is a collection of black-and-white photographs that document the daily life of a fishing village in Alaska. The book is a personal story of Richards’ experiences growing up in a small fishing village in Alaska and his relationship with the people of that community. The photographs capture the harsh beauty of the winter landscape and the people who live there. The book also includes a short story written by Richards that tells the story of the village and its residents. The book is a celebration of the power of photography to capture the essence of a place and its people. The book is available in a hardcover edition, which contains 128 pages of photographs and text. It is published by Max Ström and is available at artbook.com.
Laura Latinsky: Ill Form & Void Full
Interview by Lynne Tillman.
Chicago-based photographer Laura Latinsky (born 1963) is known for her depictions of the remnants of foods and objects common to the dining table, ranging from a lipstick-smeared half-empty wine glass to nipped-upon cakes over ripe fruits. These works have commonly used actual tabletop as their point of origin. For her new series Ill Form & Void Full, she creates references to the table from existing photographs, MarthA StewArt, dwell and Good Housekeeping magazines, her old work, the art of friends and actual objects. This process shows how ideas about the private sphere and their manifestation in our lives are always predicated upon what has come before: that is perception, self in a construction. Included in this monograph are all 50 works from the series, as well as an interview with the artist conducted by the acclaimed novelist and cultural critic, Lynne Tillman.

Hiroshi Watanabe: The Day the Dam Collapses
Text by Kirsten Rian.
The latest body of work from California-based Japanese photog- rapher Hiroshi Watanabe (born 1951). The Day the Dam Collapses consists (unusually for this artist) of digital pictures taken over the past five years (since his son was born). Ranging from seemingly ordinary details of quotidian life to poetic visual metaphors, the The Day the Dam Collapses paints the cycles of life as fleeting, fragile and devastatingly ephemeral.

Only the Good Ones
The Snapshot Aesthetic Revisited
Text by Michel Nanon. Only the Good Ones explores the ongoing influences of the snapshot on photographers working throughout the twentieth century and beyond, with particular focus on the last 25 years. It narrates the history of the snapshot aesthetic as a story of prescient, disinter- manship and the poetry of everyday life—an aesthetic that periodically revitalizes artistic practice with the primitive force of an unpremedi- tated gesture. Included are works by Nobuyoshi Araki, Tim Barnab, Richard Billingham, Mike Brode, William Christenberry, Larry Clark, Barbara Cleare, Bill Danc, Corine Day, Eggplant, JH En- gström, Walker Evans, Lee Fried- lander, Luigi Ghirri, Nan Goldin, Jacob Holst, Jerry Hui, William Klein, Jacques-Henri Lartigue, Art Muntepori, Roger Minneight, Joel Meyerowitz, Slava Mogin, Dado Moriyama, Mark Morrisroe, Ed Pencer, Tod Papageorge, Walter Pfeiffer, Jack Pierson, Stephen Shore, Dash Snow, Joel Sternfeild, Guo Van Sant, Jürgen Teller, Andy Warhol, Henry Wessel and Gary Winogrand, among others.

Jason Langer: Twenty Years
Forward by Julia Dolan.
Jason Langer’s Twenty Years pursues a solitary journey through the nocturnal streets and dimly lit rooms of a dream like world. Span- ning 20 years of his career, this aptly titled book is the first survey of Langer’s work. Included are many previously unpublished im- ages, seminal experimentation and figure studies, as well as his singular investigation of the city of Berlin. Langer’s photogra- phic language has been variously de- scribed as cinematic and poetic, haun- tingly and romantic. Best known for his noir visions of con- temporary urban life, Langer has photographed not only some of the world’s great cities, but intimate scenes as well, ranging from male and female nudes to inanimate objects captured in moments of life-like feeling. Whatever their subject, his carefully crafted im- ages, rich with lush, black tones, exude an air of vintage, timeless mystery — “as much Hopper and Raymond Chandler as Steichen” (bomb magazine).

Chrissy Piper: Where the Day Takes You
Edited by Jason Fulford.
There are eight million stories in the naked city,” says the narrator in Jules Dassin’s 1948 noir classic Naked City. This sense of the bustling American metropolis as a vast reservoir of untapped stories has moved numerous photogra- phers to surf the urban sprawl with an open-ended attention to chance encounters and unexpected visual serendipities. After watching the documentary film A Fire in the East: A Portrait of Robert Frank in the early 1990s, Los Angeles- based photographer Chrissy Piper wrote a fan letter to Frank, and traveled to New York to meet him. Frank’s work and their eventual friendship inspired Piper to con- tinues shooting on the street. The pictures gathered in this book were picked mostly on the streets of New York City, but also in other locales across America, during various road trips with friends.

Elaine Mayes: Recently
Edited by Jason Fulford.
For the past six years, the photog- rapher Elaine Mayes (born 1936) has been crossing the US, never remaining in one place for more than three or four months at a time. The resulting sequence of stylishly eclectic photographs collected in this volume represents a diary-like record of an itinerant life that seems a far cry from the On the Road-style leisure enjoyed visual on rebellious young people of the 1950s and 60s—and yet Mayes’ pictures, taken in places that range from the Southern Oregon Coast to Italy, France, Seattle, Washing- ton, DC and New York’s Financial District, Tribeca and Brooklyn, are nothing if not joyful, exuberant ex- ercises in freedom and revolt. With this volume, Mayes moves forward from the portrayal of more liberated lifestyles that she began in the 1960s with her pictures from San Francisco’s Haight Ashbury and the music counter-culture to focus on a broader vistas that encompasses our current cultural moment.

Reinier Gerritsen: The Last Book
Text by Brian Kates.
According to author and technolo- gist Nicholas Negroponte, the paper book is dead, to be replaced by digital technology. This copy might well make its appearance on the subway. Such is the premise of The Last Book, the latest body of work by Amsterdam-based pho- tographer Reinier Gerritsen, who portrays the plight of books and their readers on New York City’s subway as an indicator of a vital, robust public readership. The book began for Gerritsen as a series of modest observations that turned into a series of portraits set against a landscape of bestsellers, classics, romance novels, detective thrillers, Bibes, biographies and other printed books. From the in- tersections of passers and facial expressions to the sociological clues of book titles, the narrative is informed by the choices of readers and the milieu of New York City’s subway riders. For a jacket that becomes an exhibit poster, The Last Book also includes an illustrated index and bibliogra- phy charting the titles and authors.

Martin Parr: Grand Paris
Since 1982, Paris Audiovisual and the Maison Européenne de la Photographie (MEP) have com- missioned great photographers to capture their views of Paris. Taking up the task after Henri Cartier- Bresson, Edouard Boubat, Ralph Gibson, Mimmo Jodice, Bruce Davidson and others, Martin Parr: Grand Paris collects more than 40 of Parr’s photographs, most of which are previously un- published, that range from newly conceived images to the iconic and the oldest of Paris clichés. This volume, an astonishing and un- compensating portrayal of the French capital, is presented as an accurate Paris map in layout—even including the street index—in which the photographer takes the place of the traditional maps.

Editing Xavier Barral
9782365110471 U.S | CDN $45.00
Flat Paper, 8.25 x 12 in. | 128 pp | 46 color
July Photography
June / Photography/Artists’ Books

WALTHER KÖNIG, KÖLN

and reach, as if traversing the en-
narrative—something that is only
invites the reader to interpret the
photographs become a metaphor
forjournalism, ads, amateur photos,
but also has captured during his long ca-

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artbook.com
Science and abstraction in contemporary photography

Robert Shults: The Superlative Light
Introduction by Todd Dimme. Text by Rudy Rucker. The Superlative Light presents a layperson’s astoundingly accurate account of the Texas Petawatt Laser, an unparalleled research facility which produces the most powerful laser pulsations anywhere in the world. Texas-based photographer Robert Shults’ series of images draws upon the visual traditions of “grade B” science-fiction cinema in its exploration of a truly unique space where some of the most extreme conditions in the universe are recreated, recasting real working science fiction as the homes of an imaginary epic. The book features a scientific introduction by Dr. Todd Dimme, director of the Texas Petawatt at the University of Austin, as well as an original sci-fi science fiction story by award-winning author and mathematician Rudy Rucker. Additionally, each copy of the volume includes a unique bookmark made from special-cased laser “burn paper” with an image etched directly onto its surface by the Texas Petawatt.

DAYLIGHT BOOKS 9788862083508 U.S. | CDN $ 390.00

Sarah Schönfeld: All You Can Feel
Text by Matthias Harder. Alexander Kline, Jeannine Monisz, Christine Vagt, Anna Zett. All You Can Feel documents a remarkable new project by Berlin-based photographer Sarah Schönfeld (born 1979), for which she entirely set aside her camera. Obtaining a variety of both legal and illegal drugs—from heroin, cocaine, MDMA, speed and crystal meth to caffeine, Valium, Prozac, Ritalin, synthetic hormones, dopamine, serotonin and adrena- line—Schönfeld dropped liquid mixtures of those drugs onto an exposed negative film, creating unique reactions on the film’s coating. She then enlarged the negative to produce the otherworldly and enchanting abstractions gathered in this beautiful volume. The astonishing and colorful imagery within these works variously evokes planets, clouds, snowflakes, landscape-scapes, embryos or close-ups of minerals. These forms—sometimes recondite biomorphic, sometimes perfectly spherical—are presented against a black background that enhances their spatial luminosity. The relationships between alchemy, pharmacology, photography and psychology are discussed in four essays.

KERBER 9783869780855 U.S. | CDN $ 50.00

Stefan Heyne: Naked Light
The photographs of Stefan Heyne (born 1965) are emphatically non-representational. The artist’s elements that generally define a photograph, forgoing the use of any identifiable motif. Instead he creates abstract photographs that are honed to perfection by plying his imagery to a blurred play of light and shadows with no indication of form. In his most recent series of works, Heyne even avoids the use of soft focus as an artistic device and emphasizes, in contrast, the high-definition reproduction of perhaps one of the purest motifs of all: the cloudless sky, photographed by the artist from the window of an airplane. The color spectra of pure light that are revealed in these images seem blurry and out of focus, but in fact are not. In these photographs, the viewer is confronted with an endless depth of space. Heyne thus achieves the most radical degree of abstraction in his work today.

KURZART 9783875792415 U.S. | CDN $ 80.00

Xavier Guardians: Windows
Limited Edition
Text by Christopher Harth, Amanda Schmitt. (Winner of the First Robin Hood Foundation Project of the Year Award) The photographs of Xavier Guardians (born 1954). This limited edition of the trade volume is slipcased and includes a signed and numbered print. Guardians’ portraiture of individuals from a variety of Kenyan tribes—including Turkana, Samburu, Masai, Rendille, Gabra and Pokot—were shot through the windows of his Toyota Land Cruiser. His world is both dark and light, and is elegantly expressed in his choice of black-and-white film. These images balance the solid and ephemeral. Windows is the first in a series of five books to be published featuring Guardians’ long-term photographic projects.

DAMIANI 9788862083515 U.S. | CDN $ 330.00

The Way We Were: The Photography of Julian Wasser
Limited Edition
Edited by Brad Ehemann. Text by Julian Wasser. The limited edition of Julian Wasser’s long-overdue first monograph includes a signed print and numbered. The book presents a panorama of a bygone Los Angeles: Joan Didion learning against a Corvette Stingray, Marcel Duchamp playing chess at his semiannual 1963 Pasadena exhibition; Jack Nicholson and Angela Hunt at Jack’s Multiland Drive home; images of California counterculture such as the Hog Farm Commune in Surreal; surfers in Malibu Beach; the Beatles, the Beach Boys, the Byrds, Frank Zappa and Jimi Mitchell; the Watts riots; and Roman Polanski at his house on Cielo Drive after the murder of Sharon Tate in 1969.

DAMIANI 9788862083757 U.S. | CDN $ 700.00

Google, Volume 1
Edited by Kathy Ryan. Google, Volume 1 reproduces the first image shown by a Google Image search for every word in the dictionary. London-based artist Felix Hayes and Ben West King, Zav’s used the Oxford English Dictionary and its 21,110 words as the basis for this project, which conceptually connects the definability of a linguistic dictionary that is updated annually with Google’s definition of the most relevant image for a given word—which is, of course, in continual flux. Nonetheless, this volume offers the most universal basics for describing our world in visual terms. Retaining the conventional alphabetical structure of a dictionary, and listing all of the “source words” in an appendix, Google, Volume 1 is the first edition of a dictionary that will be updated with each new volume of the dictionary it is based upon. It is hardly bound in marble paper over boards. Only 300 copies are available.

DAMIANI 9788862083695 U.S. | CDN $ 140.00

Jean Bōte Editions
enhances the dedicated photographer’s book. All works are signed and numbered. Each book is infinitely bound in marbled paper over boards. Only 300 copies are available.

DAMIANI 9788862083692 U.S. | CDN $ 140.00

Luc Tuymans: Wenn der Frühling Kommt
Edited by Patricia Dander. Text by Stephanie Rosenthal, Luc Tuymans, Verena Herber. This volume documents a solo exhibition of the Haus der Kunst in Munich in 2008 by Luc Tuymans (born 1958). While the retrospec- tive focused on a number of representative works from the last 30 years of his artist’s career, the strength of the exhibition lay not only in the art displayed, but also in the location; the Haus der Kunst, built on Hitler’s orders in 1933, was used to display German art “by and for the people” and quickly became a center of cultural propaganda for the Nazi regime. In this space, Tuymans’ works, often concerned with women’s relation to the twentieth-century history, were grouped into “islands of meaning” to create a narrative that would reconcile with the museum, and Tuymans further conceived of a site-specific mural. In this volume, Tuymans best guides the reader through the exhibition and offers new perspec- tives on his works. Limited quantity available.

LEIDEN 9789087023323 U.S. | CDN $ 50.00

All You Can Feel
Available at:
Julian Wasser Books/Limited Edition Specials

also available
Also available
Also available
All You Can Feel
Windows
All You Can Feel

Google, Volume 1

Luc Tuymans: Wenn der Frühling Kommt

The Way We Were: The Photography of Julian Wasser

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The relationships between alchemy, pharmacology, photography and psychology are discussed in four essays.

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American painters of the 1950s–60s

**Cy Twombly: Paradise**
This book accompanies the much-anticipated 2014 exhibition Cy Twombly: Paradise, at Museo Jumex in Mexico City—the first time a comprehensive exhibition of the American artist’s work has been mounted in Latin America. The exhibition and book include works on paper, paintings and sculpture that span Twombly’s career, from early works of the 1950s to the Camino Real series of paintings that he completed shortly before his death in 2011. The book includes 52 works of art, along with double-page, full-bleed detail photographs that capture Twombly’s dramatic gestural style and lush palettes. An essay by curator and author Philip Larratt-Smith contextualizes the works and this monumental exhibition. In his essay, Larratt-Smith considers the abiding presence of Roman and Greek mythology in Twombly’s art: “For Twombly, the myths of antiquity are dreams and mirrors. Mythical characters are archetypes, and the sequence of events follows an enigmatic logic that is intuitively convincing even when irrefutable to reason. Twombly finds his own passions reflected in the external patterns of myth, the mirroring effect between aesthetic experience and psychic response is profound and generative. His works are never literary depictions of myth, through myth may suggestively open the work up to narrative. Myth permits emotional expressivity without disclosing biographical origins and, conversely, provides an objective correlate to the realm of sexuality and fantasy.”

**Jasper Johns: Regrets**
Text by Ann Temkin. Christopher Cerri.
In June 2012, Jasper Johns encountered a photograph of the painter Lucian Freud reproduced in a Christie’s auction catalogue. Inspired not only by the image, but by the physical qualities of the photograph itself, Johns took this motif through a succession of cross-medium permutations. He also incorporated into his art the text of a rubber stamp he had had made several years earlier to allow him to efficiently decline the myriad requests and invitations that come his way. “Regrets/Jasper Johns.” But the stamp’s text also calls to mind the more familiar connotations of regret, such as loss, disappointment and remorse, evoking an enigmatic sense of melancholy. Published in conjunction with an exhibition of this series of paintings, drawings and prints created over the last year and a half through an intricate combination of techniques, this publication presents each of the new works in full color. An essay by Ann Temkin, Chief Curator of Painting and Sculpture, and Christophe Cerri, Chief Curator of Drawings and Prints, The Museum of Modern Art, examines the importance of process and experimentation, the cycle of dead ends and fresh starts, and the insatiant interplay of materials, meaning, and representation so characteristic of Johns’ career over the last 60 years.

**Alex Katz: 45 Years of Portraits 1969–2014**
Edited by Alessandra Bellavita, Severine Waelchi. Text by Adrien Goetz, Suzy Menkes. Alex Katz: 45 Years of Portraits 1969–2014 explores the ongoing importance of the figure in the artistic output of Alex Katz (born 1927). This volume collects some 100 works, from classic paintings of the 1960s and 1970s to more recent work ranging stylistically from large-scale works to intimate and cursory sketches and Katz’s relatively lesser-known and less-exhibited “cutouts,” which have the appearance of autonomous silhouettes detached and floating in the exhibition space. In juxtaposing works from different styles and periods in his creative life, this series gives rise to an often overlooked narrative dimension in Katz’s oeuvre. Alongside these figurative works, the catalogue features original essays by writer and art historian Adrien Goetz—who examines Katz’s work in light of works by Dominique Ingres, Edouard Manet and Edgar Degas—and fashion journalist Suzy Menkes, who considers Katz in the context of style and fashion.
Gerhard Richter: Pictures/Series

Over the 60 years of his artistic career, Gerhard Richter (born 1932) has produced a standard-setting oeuvre whose thematic and stylistic diversity has no equal among the art of our time. This extensive monograph is the first to present the complete range of the numerous works Richter realized as series, cycles and spaces. It includes figurative paintings, such as landscapes, still lifes and portraits, many of which are based on photographs, such as the series S. and Child, a personal and intimate variation on the traditional subject of the Madonna and Child. It also features abstract works, for which Richter draws from a changing repertory of forms and colors to produce both small and monumental paintings.

Gerhard Richter: Books
Text by Dieter Schwarz. Interview by Hans Ulrich Obrist.

Gerhard Richter (born 1932) is predominantly known for his paintings and drawings, which strike a playful balance between photo-realism and abstraction, while at once delving into often controversial political commentary. His works have explored a multitude of media, from photo-based, monochrome and brightly colored paintings to ink-doused papers and thin, multicolored strips of pure pattern. Beyond his artistic works, and particularly in recent years, Richter has published extensively on his vision of art and artistic values: in letters, interviews, public statements, excerpts and articles, Richter has established himself as a brilliant advocate of contemporary painting. Richter has also increasingly explored the possibilities of the book as medium in a series of extraordinary artist’s books. Gerhard Richter: Books takes an in-depth look at his work in this medium. It features a book-length interview with the artist by internationally renowned art critic and historian Hans Ulrich Obrist, who walks us through the Richter archive and discusses the work with the artist himself, affording the reader an entirely new perspective on his works. The book also includes a new text by Kunstmuseum Winterthur director Dieter Schwarz.

Text by Isabelle Graw, Tim Griffin.

Although Martin Kippenberger (1953–1997) was prolific in many media, it was in painting that his enduring achievements were made. His relationship to the medium was intensified by his feeling that he was working against “a perceived death of painting,” and that producing anything original was an impossibility. One famous instance of his tormented and irreverent attitude to painting was his integration of an all-gray abstract painting by Gerhard Richter (which he had purchased) into the top of a coffee table. The fruit of several years’ labor by Kippenberger’s estate, this first volume of the catalogue raisonné of Kippenberger’s paintings contains details of all works made from 1993 to 1997. The entries for these 225 paintings include catalogue number, title, year, media, dimensions, inscriptions, provenance, exhibitions and bibliography. Each work is reproduced in full color, along with any relevant source materials (where applicable). This volume also contains an overview of unfinished works. Each series or group of works is presented as a separate chapter with its own commentary covering the genesis of the works as well as references to both Kippenberger’s own work and that of other artists. This volume also contains a chronological list of works with black-and-white thumbnails, a chronological list of exhibitions and a bibliography that reflects Kippenberger’s very particular use of the terms “exhibition catalogue,” “artist’s book” and “book.”
James Lee Byars: 1/2 an Autobiography, Sourcebook

Edited by Magali Arriola, Peter Eleey. Interview by David Sewell.

"I see my autobiography as an ardent segment of so many pages of time, of things that I have paid attention to at this point in my life," wrote James Lee Byars (1932–1997) in 1969. He was then 37, about half the average male lifespan at the time, and accordingly thought it appropriate to write his “1/2 autobiography.” Byars’ art ranged from highly refined objects to extremely minimal performance and events, and books, ephemera and correspondence that he distributed widely among friends and colleagues. Today, more than 15 years after his death, assessments of his art must negotiate Byars’ performance of his charismatic self in his life and art. For his first major posthumous survey in the US, exhibition curators Magali Arriola and Peter Eleey decided to produce a catalogue in two “halves,” playing on his “1/2 autobiography,” a catalogue of the exhibition itself, including new scholarship, and a sourcebook of primary documents. 1/2 an Autobiography, Sourcebook constitutes the latter volume—a reference guide filled with photographs and documents drawn from a variety of archival sources, including The Getty Research Institute, the Berkeley Art Museum and Pacific Film Archives, MoMA and Byars’ own papers. This volume also includes a series of previously unseen interviews that artist and art historian David Sewell conducted with Byars in the late 1970s in preparation for a book that was never published. These discussions cover a number of Byars’ major projects, among them The World Question Cen ter, The Holy Ghost and the artist’s time at CERN.

WALther König, KÖLN/moMA PS1/muSeo Jumex
9783863355128 U.S. | CDN $ 60.00
Flexi, 6 x 9 in. / 352 pgs / 243 color. AugustArt

James Lee Byars: 1/2 an Autobiography, Exhibition Catalogue

Text by Peter Eleey, Magali Arriola, Ana Janevski, Pan Wendt, Shintó Sakagami.

Famous for his performances “The Death of James Lee Byars” and “The Perfect Smile,” and for sculptural works that have been described as “austere and rococo, understated and flamboyant,” James Lee Byars (1932–1997) was a legend in his lifetime and an enduringly influential artist since his death at the age of 65. His preferred materials were characterized by strong colors—black, red, gold, and pink—and by a sensuous luxuriance, as in his use of folded Japanese paper or silk. This second volume of the two-volume catalogue accompanying the first major posthumous exhibition of Byars in the US constitutes the catalogue “proper” (the first volume being conceived as a sourcebook), and includes images of works well beyond the scope of the show. Through a selection of more than 125 sculptures, costumes, performable paper works, films, ink paintings, correspondence, ephemera, live performances and documents, the catalogue represents the full scope of the artist’s work. It focuses on the ephemeral and intangible nature of much of Byars’ art, and features several critical texts, including curatorial texts by Peter Eleey and Magali Arriola, an essay on Byars’ early performances by Ana Janevski from the Department of Media and Performance at MoMA, an essay focusing on his “costume” and performable fabric works by art historian, Pan Wendt, and curator Shintó Sakagami, on Byars’ time in Japan.

WALther König, KÖLN/moMA PS1/muSeo Jumex
9783863355128 U.S. | CDN $ 60.00
Flexi, 6 x 9 in. / 352 pgs / 243 color. AugustArt

EXHIBITION SCHEDULE
New York: MoMA PS1, 06/15/14–09/07/14

Also available:
Sturtevant: The Razzle Dazzle of Thinking
9783037640906
Flexi, U.S. | CDN $35.00
JRP|Ringier

Sturtevant: Image Over Image
9780307426205
Flexi, U.S. | CDN $34.95
JRP|Ringier

HIGHLIGHTS | ART

Sturtevant

Text by Peter Eleey. Interview by Bruce Hainley and Michael Lobel.

Sturtevant has been repeating the works of her contemporaries since 1964, using some of the most iconic artworks of her generation as a source and catalyst to explore originality and authorship. Beginning with her versions of works by Jasper Johns and Andy Warhol, Sturtevant initially turned the visual logic of Pop art back on itself, provoking uncomfortably at the workings of art history in real time. Yet her chameleonic embrace of other artists’ work is also what has allowed her to be largely overlooked in the history of postwar American art. As a woman making versions of the work of better-known male artists, she has passed almost unnoticed through the hierarchies of mid-century modernism and postmodernism, at once absent from these histories while nevertheless articulating their structures. Published to accompany the first retrospective of her work organized by a US museum, this publication presents Sturtevant as an artist who adopts style as her medium to expose aspects of art making, circulation and canonization. Featuring works drawn from all periods of her career and previously unpublished sketches from her archive, it links Sturtevant’s earliest repetitions to the video works she has produced since 1988, providing a comprehensive overview of her practice while situating it firmly within postwar American culture.

Sturtevant was born in Lakewood, Ohio, in 1924. She had her first solo show in 1965 at the Whitney Gallery in New York. Solo exhibitions of her work have since been held at Deichtorhallen, Hamburg (1992), Museum für Moderne Kunst, Frankfurt (2004), Musée d’Art Moderne, Paris (2010) and Moderna Museet, Stockholm (2012). In 2011, Sturtevant received the Golden Lion for Lifetime Achievement at the 54th Venice Biennale.

Sturtevant...
George Herms: The River Book

Text by Dave Hickey, George Herms. George Herms: The River Book is the first-ever comprehensive publication on acclaimed and pivotal California assemblage artist George Herms (born 1935). The handsome, two-volume slipcased book covers his earliest works from the 1960s, through his influential assemblages from the 1970s to today, as well as his work on such films as Easy Rider, his set designs for poet and playwright Michael McClure and dance/choreographer Fred Herko, and his fascinating collaborations with, among others, Diane di Prima and Wallace Berman, for his LOVE Press series of hand-printed books. Interspersed throughout are comments by Herms on various works and on his creative ethos. Also included is a trove of never-before-seen archival photographs of Herms’ friends, such as Wallace and Tosh Berman, Fred Herko, Diane di Prima, Kirby Doyle and Ray Johnson, as well as of Herms himself. A bonus DVD showcases the entirety of Herms’ opera The Artist’s Life. Renowned art critic Dave Hickey provides an insightful look at the artist and his milieu, and the artist himself offers witty and informative text throughout. This is truly an essential book for anyone interested in California art, the Beats, avant-garde theater and film, and fine-art printing.

HAMILTON PRESS
9780615953915 U.S.| CDN $ 95.00
Slip, Hbk, 2 vols, 8.5 x 11 in. / 408 pgs / 154 b&w / 244 color / DVD (NTSC).
August / Art

Christo and Jeanne-Claude: In/Out Studio

Edited with text by Matthias Koddenberg.

Christo (born 1935) and Jeanne-Claude (1935–2009) have created some of the most visually breathtaking works of the twentieth and twenty-first centuries. Their projects have traversed and transcended the boundaries of painting, sculpture and architecture. This lavishly designed, epic volume brings together a wealth of archival material and photographic documentation to offer an intimate behind-the-scenes view of the monumental installations with which the couple have dazzled the public. Photographs portraying the artists at work are supplemented by pictures of all their major projects—Wrapped Coast (1968–69), Valley Curtain (1970–72), Running Fence (1972–76), Surrounded Islands (1980–83), The Pont Neuf Wrapped (1975–85), The Umbrellas (1984–91), Wrapped Reichstag (1971–95) and The Gates (1979–2005)—as well as reproductions of drawings, collages and objects. Matthias Koddenberg, art historian and close friend of the artists, spent many years compiling the more than 250 mostly unpublished photographs and illustrations assembled here. Many of them show works that were previously unknown or thought lost, including early drawings and paintings dating back to when Christo was still studying art in Bulgaria. Others document temporary sculptures—Wrapped Woman (1962, 1963 and 1968),Wrapped Volkswagen (1963) and Wrapped Tree (1966 and 1969)—or works that were intentionally destroyed and only survive as photographs. The publication was put together in close collaboration with Christo and includes documentation by renowned photographers such as Ugo Mulas, Enzo Sellerio, Harry Shunk and János Kender, Charles Wilp and Wolfgang Volz, who has documented all of the artists’ projects since 1971, together with photos by associates and friends as well as pictures from the artists’ private archives.

VERLAG KETTLER/D.A.P.
9783775728362
Hbk, 8 x 11 in. / 304 pgs / illustrated throughout.

October Art

A gorgeous two-volume survey on the California assemblage virtuoso

ALSO AVAILABLE
Charles Brittin: West and South
9783775728362
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Hatje Cantz

VERLAG KETTLER/D.A.P.
9783775728362
Hbk, 8 x 11 in. / 304 pgs / illustrated throughout.

October Art
Some Canterbury Tales
By Geoffrey Chaucer
Illustrations by Marvin Gaye Chetwynd.

In her inventive rendition of Chaucer’s The Canterbury Tales for Four Corners’ Family series, artist Marvin Gaye Chetwynd (born 1973) selects her favorite of the tales—the Prologue, The Miller’s Tale, The Reeve’s Tale, The Friar’s Tale, The Merchant’s Tale, The Wife of Bath’s Tale, The Summoner’s Tale and The Pardoner’s Tale—and sets them against hundreds of collage components. Eccentric illustrations reflect the artist’s participation, communal energies: many of the photographs used were sent to her by friends and acquaintances or are found images. Chetwynd creates a marvelous milieu of interlocking allusions—medieval church and medieval cityscape—made clear only through the artists’ juxtaposition of images. Album en-"
T. J. Wilcox: In the Air
Text by Chrissie Iles. Interview by Kirsty Bell.

In the Air, an incredible view of New York from far up and all around, is a critically acclaimed ode to the city from artist T.J. Wilcox (born 1965). The fascinating view from his 18th-floor studio on Union Square initially distracted Wilcox from his work, but ultimately inspired him to create this dazzling display. Using 80,000 individual photographs, one shot every second by four cameras over a period of 15 hours, the artist assembled a half-hour-long “film in the round.” Projected onto a circular screen, the film completely surrounds the viewer. Superimposed on this 360-degree panorama are six vignettes, featuring a variety of New Yorkers from all walks of life. One, for example, focuses on Antonio Lopez, the fashion designer who lost his life to AIDS and who was an inspiration to the teenaged Wilcox; another features Andy Warhol; a third follows “John,” the Union Square initially distracted Wilcox from his work, but ultimately inspired him to create this dazzling display.

Douglas Gordon
Pretty Much Every Film and Video Works from about 1992 Until Now
Text by Dölle Burhaus.

In this artist’s book, a long-term research survey, Scottish video artist Douglas Gordon (born 1966) collects more than 105 stills from his acclaimed films and video installations—designing them as bound postcards that can be re-used and moved. In the exhibition this volume accompanies, the artist placed 101 monitors atop each other, along with beer crates and stacks of books, to present 82 visual works in a single, nonhierarchical sequencing of his output. Including iconic works such as “24 Hour Psycho” (1993), “Between Darkness and Light (After William Blake)” (1997) and “Play Dead; Real Time” (2003), along with many of his most recent works, the exhibition and this volume offer an intimate, uniquely realized survey. Gordon provides concise and illuminating notes on the works presented on the verso of each card.

Mona Hatoum: Turbulence
Edited by Sam Bardaouil, Till Fellrath.

Mona Hatoum: Turbulence, published to accompany the artist’s first major exhibition in the Arab world, highlights the diverse artistic output of Mona Hatoum (born 1952) over the past 30 years. Its centerpiece is the work Turbulence. Placed exactly at the exhibition space’s center, this installation comprises a 13 x 13-foot square composed of thousands of glass marbles laid directly into the floor. The notion of “turbulence” as a conceptual framework for the exhibition is derived not only from this key piece, but also from the thematic and formal dichotomies and unexpected juxtapositions within Hatoum’s work at large. As collected in this volume, “turbulence” arises on three levels: the internal, as a questioning of her own identity, confused by alienation and unexpected juxtapositions within Hatoum’s work at large. As collected in this volume, “turbulence” arises on three levels: the internal, as a questioning of her own identity, confused by alienation and unexpected juxtapositions within Hatoum’s work at large. The book also includes a major new text by award-winning poet, novelist, humorist and cultural critic Wayne Koestenbaum, as well as texts on the artist by Rose Art Museum director Christopher Bedford, and author and theorist Julia Bryan-Wilson.

Anne Collier
Foreword by Madeleine Grynsztejn. Text by Michael Darling. Chrissie Iles, Kate Zambreno.

New York–based conceptual photographer Anne Collier (born 1970) creates neutral images of objects that already exist in the world, often changed with unannounced of emotional complexity and vulnerability. Her work deftly addresses subjects inherent to both the act and industry of photography while simultaneously lampooning clichés and uncovering hidden truths. Describing Collier’s work in Flare magazine, the acclaimed author and critic Brian Dillon wrote, “Collier uncouples the machinery of appropriation so that her found images seem weightless, holding their obvious meaning in abeyance.” This volume, part of the MACA Aragonese series, accompanies the first major solo US exhibition of Collier’s work. Alongside a selection of color plates, Michael Darling, James W. Alsdorf Chief Curator at the MCA, reviews the works in the exhibition within the context of the artist’s career; Chrissie Iles, Anne and Joel Ehrenreich curator at the Whitney Museum of American Art, examines the artist’s position within photographic and cinematic history; and novelist Kate Zambreno considers the fragments of lost objects and what it means to collect.
in Los Angeles.

member of Sonic Youth Kim Gordon, who first encountered Pettibon’s work in the early 1980s documented the creation of these works, and an interview with Pettibon by artist and founding ement by a selection of black-and-white photographs by Andreas Laszlo Konrath, who ship between word and image, and reading and writing, in Pettibon’s art. This essay is comple-
Public Intimacy: Art and Other Ordinary Acts in South Africa
Edited by Bettie Sue Hertz, Frangie Smieg, Dominic Wilcox. Text by Bettie Sue Hertz, Frangie Smieg, Dominic Wilcox, Terrance Karna, Portia Malatjie, Raesan Naidoo, Gabe Ngcobo, Sarah Nuttall, et al.

In this expanded third edition contains not only artists long collected by the Rubells such as Robert Colescott, Jean-Michel Basquiat, Renée Green, David Hammons, Barkley Hendricks, Kerry James Marshall, Yinka Shonibare, Pascale Marthine Tayou, Mwangi Hutter, Marthine Tayou (born 1967) and Bourouissa, Nabil Boutros, Edson Chagas, Loulou Cherinet, Lawrence Chikwa, Kudzanai Chiurai, Chris-Courteau, Rutger Pontzen. Text by Okwui Enwezor, Kerryn Robinson.

EXHIBITION SCHEDULE
Detroit, MI: Museum of Contemporary Art, 01/15–06/15
Chicago, IL: Museum of Contemporary Art, 10/18/15–01/18

The Divine Comedy
Heaven, Purgatory and Hell Revisited by Contemporary African Artists

In this luxuriant volume, 60 artists from 22 African countries explore Dante’s The Divine Comedy, employing a broad range of artistic means such as painting, photography, sculpture, video, installation and performance. Structured as a triptych (distinguished by differing paper stocks) in the manner of Dante’s concept, it includes five essays tracing the many ways in which artists have updated the infernal details of the Divine Comedy for our times. Among the participating artists are Ghada Amer, Joël Andrianarison, Kader Attia, Sami Albadj, Bobby Bick, Bili Bulpica, Wim Botha, Zulaiha Bouadhellah, Mohaned Bourozissi, Nabil Boutros, Edson Chagas, Loulou Cherinet, Lawrence Chikwa, Kudzanai Chiurai, Christine Diale, Dimitri Fagouheon, Frenk Abd-Bakir Feneri, Yael Gassiel, Pilagao Obagubi, Kendell Geers, Francis Goodman, Nicholas Histo, Ali Masdoun, Julie Meateh, Wahtani Mutegi, Mwangi Hutter. Youssif Nabil, Yinka Shonibare, Pascale Marthine Tayou, Guy Tillim, Guy Wouete and Dominique Zinkpè.

KERRIE
9780687863919 u.s. | CDN $55.00
Hbk, 8.75 x 10.75 in. / 144 pgs / 32 color.
Augusta/Voan/African Art & Culture

Kerry James Marshall: Painting and Other Stuff
Edited by New Hay. Text by Okwui Enwezor, Nam Hay. Introduction by Dieter Roebroeks.

Kerry James Marshall (born 1955) is widely admired for his painterly and sculptural explorations of African-American identity and history, and his attendant critiques of art history and the art economy. Among his well-known works are Rhythm Master, a comic book that transposes African mythology to a contemporary city; the Garden Project, which draws on the skylit sounding names given to housing projects; The Lost Boys series, which portrays young, disenfranchised black men; and his gigantic stamps of Black Power slogans. ‘I’ve always wanted to be a history painter on the grand scale of Giotto and Géricault,’ he once said, and he has created many mural-sized canvases intertwining elements of Western culture and the African-American experience. This monograph offers the largest retrospective of his works in all media.

KUNSTHAUS BREGENZ
9783856632526 u.s. | CDN $55.00
Pbk, 8.5 x 10.5 in. / 180 pgs / Illustrated throughout.
Juliette/Friedman/African Art and Culture

Kunsthaus Bregenz
9783856632526 u.s. | CDN $55.00
Pbk, 8.5 x 10.5 in. / 180 pgs / Illustrated throughout.
Juliette/Friedman/African Art and Culture

EXHIBITION SCHEDULE
Chicago, IL: Museum of Contemporary Art, 10/15

PREVIOUSLY ANNOUNCED
Kehinde Wiley: The World Stage Jamaica
Text by Elow Exhun.

The painting of New York-based Kehinde Wiley (born 1977) fuses portrait and pattern, situating modern subjects in traditional heroic poses against richly patterned backgrounds. In the works reproduced here, the artist paints young, urban women in the most provocative style of women in poses appropriated from colonial-era British portraiture, who are placed against interspersed with backgrounds from British textile designer William Morris. Wiley thus restores history, the race and gender of the colonial hero have been transformed. The dignified, strong poses refer not only to the conventions of the genre, but also to the symbolism of Jamaican culture and its particular ideals of style and beauty. An essay by cultural commentator Stephen Friedman gallery.

STEPHEN FRIEDMAN GALLERY
Yinka Shonibare: The World Stage, India
Sculptures / Contemporary African art & culture

EXHIBITION SCHEDULE
Chicago, IL: Museum of Contemporary Art, 10/15

PREVIOUSLY ANNOUNCED
Kerry James Marshall: Painting and Other Stuff
Edited by New Hay. Text by Okwui Enwezor, Nam Hay. Introduction by Dieter Roebroeks.

Kerry James Marshall (born 1955) is widely admired for his painterly and sculptural explorations of African-American identity and history, and his attendant critiques of art history and the art economy. Among his well-known works are Rhythm Master, a comic book that transposes African mythology to a contemporar...
Mark Bradford: Through Darkest America by Truck and Tank

Edited by Susan May, Hung Liu. Text by Christopher Bedford, Mark Bradford, Susan May. Mark Bradford (born 1961) uses materials found in the urban environment such as billboard posters, posters and newspapers to create multi-layered paintings comprised entirely of paper. Focused on Bradford’s recent body of work inspired by the interstate road network, this new monograph takes its title from a chapter in the memoirs of President Eisenhower about his experience as a member of the Transcontinental Motor Convoy of 1919, which informed his support for a nationwide highway system in the US in the 1950s. Topographical points of reference shift in and out of focus in Bradford’s abstract compositions, characterized by fractures and incisions that echo the social disruption that followed when interstate highways ripped through communities like Bradford’s own in South Central Los Angeles.

WHITE CUBE
01/18–04/04/13
Hbk, 9.75 x 12.25 in. / 88 pgs / 56 color
Available Art/Latin American Art & Culture

José Parla: In Medias Res

Text by Mason Strobe, Greg Tate, Cara McCormick, Michael Belknap, Inside/Outside, Brianmae, Lara Pan, Bryan Witzelovetz, Dieter Buckhurst.

The art of José Parla (born 1970) lies at the boundary between abstraction and calligraphy. His practice originated in graffiti’s experimental and collaborative approaches during the 1980s. Composed from layers of paint, gestural drawing and found ephemera, his work evokes the histories of urban environments. Using the backdrop of New York and many other towns, he recreates in paint what appear to be photo realistic fragments of what he sees in the chaos of the metropolis and the history of our neighborhoods, showing how words, signs and marks come to mean more over time. These markings express Parla’s desire to articulate or divulge the passing of time, and to celebrate the symphony of diversity, both incongruous and harmonious, that surrounds us. In Medias Res concentrates on the portion of Parla’s work that stems from his experiences of living and traveling in various countries—his time in Puerto Rico, his childhood in South Florida in the 1980s, extended journeys throughout the southern United States and Central America in the 1990s and, most recently, his travels throughout Europe and Asia. Spanning painting, watercolor, photography and sculpture, this volume shows Parla at his most versatile and cosmopolitan.

DAMIANI/BRYCE WOLKOWITZ
0789863030527
Hbk, $60.00
Hbk, 10 x 11.5 in. / 256 pgs / illustrated throughout
November Art/Latin American Art & Culture

Mark Grotjahn: Butterfly Paintings

Text by Douglas Fogle.

Mark Grotjahn’s (born 1968) ongoing Butterfly series—one of several investigations into the natural world in Grotjahn’s oeuvre—focuses on perspectival techniques used since the Renaissance, such as dual and multiple vanishing points, to create the illusion of depth on a two-dimensional surface. Through at first the butterfly paintings may appear entirely formal and dimensional surface. Though at first the butterfly paintings may appear entirely formal and graphic (alluding to modernist painting from Russian Constructivism to Op art), the raylike “butterfly wings” are often layered over under-paintings, giving them texture and tonal depth. This volume, published to accompany the first exhibition of Grotjahn’s butterfly paintings at Blum & Poe in New York, not only collects these arresting compositions, but also delves into the artistic contexts involved, in an essay by Douglas Fogle that discusses the history of the butterfly works since their conception in the early 2000s.

BULM & POE
0789906235289
Hbk, U.S. | CDN $30.00
Chf, 7 x 9.5 in. / 48 pgs / 20 color
July Art

Michael Majerus: Conversation with Daniel Bnamba, John Kelsey.

Before his untimely death at the age of 36, Michael Majerus (1967–2002) helped reset the terms for painting in the 1990s and early 2000s. This fully illustrated catalogue includes a conversation between Daniel Bnamba and John Kelsey that sheds light on the artist’s dizzying fusion of commercial imagery, painterly gesture and stylized quotation. As Kelsey explains, Majerus’ work anticipates many of the issues more confronting image makers more than a decade after his death. “His attention to speed and screens—as well as to branding, the viral spread of youth subcultures, screen space, etc.—seems to acknowledge a certain erosion and dispersion already picking up speed.” In Bnamba’s words, Majerus “concentrated on the things that surrounded him and made possible new ways of organizing visual elements—on the canvas and beyond.” This catalogue, the first US publication on Majerus, also includes an illustrated exhibition history and a detailed bibliography.

MATTHEW MARKS GALLERY
0789906243774
U.S. | CDN $35.00
Hbk, 3.75 x 12.25 in. / 88 pgs / 56 color
July Art

Michael Chow: Recipe for a Painter

Text by Donovan Grau, James Lawrence. Interview by Jeffrey Deitch.

Michael Chow was born Zhou Yinghua in Shanghai, China, in 1939. At the age of 13 he was abruptly uprooted to England, where he lost everything familiar to him: his family, culture and even his name. He studied art, aspiring to become a painter for ten years before deciding to take a break and open his first restaurant, Mr. Chow, in Knightsbridge, London, in 1968. The restaurant became a international success, spawning locations around the world, and Chow also thrived in the realm of interior design, from specialty boutiques for Giorgio Armani to his own restaurants and his home in Los Angeles. Chow has continued to be involved in all walks of creativity, from architecture and theatre to film. After a 50-year sabbatical, in 2012, encour- aged by Jeffrey Deitch, Chow picked up the brush again and returned to his true passion. This volume documents his return to painting.

PERRIE LAM GALLERIES
0789906252465
U.S. | CDN $65.00
Hbk, 10 x 12 in. / 140 pgs /103 color / DVD (multi-region).
Available Art/Asian Art & Culture

Also Available
Mark Bradford: Merchant Posters
0789906032427
Hbk, U.S. | CDN $50.00
Gregory R. Miller & H percept Art Press

Also Available
Life of José Parla
(Voices of the City)
0789863025057
Hbk, U.S. | CDN $49.35
Damiani/Standard Press

Also Available
PREVIOUSLY ANNOUNCED
Oscar Murillo: Work


This volume documents the first US solo exhibition of Colombian-bom, London-based artist Oscar Murillo (born 1988), held at the Rubell Family Collection in Florida in 2013. Over the course of a five-week residency in the summer of 2012, Murillo took over a 60-foot space at the Rubell, as well as its sculpture garden, to create 32 works, including five massive paintings, all of which are reproduced here. These works were informed by Murillo’s exposure to Miami’s Latin culture, as well as a weekend visit to his native Colombia and the gigantic proportions of the exhibition space itself. Two of the largest works are abstract; three are inscribed with words evoking “chorizo” and “yoga”); all display the heavily worked surfaces for which Murillo is well known. Also included here is photo documentation of the exhibition’s preparation and an interview with the artist.

WHITE CUBE
0789863115667
U.S. | CDN $24.99
Pbk, 8 x 10.25 in. / 112 pgs / 56 color
Available Art/African American Art & Culture

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U.S. | CDN $65.00
Hbk, 10 x 12 in. / 140 pgs /103 color / DVD (multi-region).
Available Art/Asian Art & Culture
130
artbook.com

Wang Jianwei: Time Temple
The Robert H.N. Ho Family Foundation Chinese Art Initiative at the Guggenheim Museum, launched in early 2013, strives to advance the achievements of contemporary Chinese artists by commissioning major pieces that will be exhibited in the museum and enter its permanent collection. Selected for the first commission, Beijing-based artist Wang Jianwei (born 1958) is recognized throughout Asia and Europe for his bold experiments in new media, video, performance, conceptual and installation art. His highly innovative works consider time and space in elaborate ways, working from the notion that the production of artwork can be a continuous rehearsal. The exhibition comprises a multifaceted space that includes painting, installation, sculpture, film and a theatrical production. The accompanying catalogue includes three texts in English and Chinese: a curatorial essay on Wang’s artistic practice; a look at the artist’s recent work by Gao Shiming; and a text by Wang on contemporary Chinese art. In addition, this volume includes a chronology of his oeuvre to date.

GUGGENHEIM MUSEUM
9780989980951 U.S.| CDN $65.00
Hbk, 10.5 x 10.5 in. / 492 pgs / illustrated throughout.

Michael Riedel: Oskar
Over the past decade, German artist Michael Riedel (born 1972) has incorporated a wide range of media into his practice, including works on canvas, fabric works, film and video, audio recordings and installations. A central focus of his work is in the publishing and production of artist’s books, catalogues, brochures, posters and cards. In 2000, Riedel and Dennis Loesch launched a collaborative project in an abandoned building in Frankfurt. Using the building’s address —Oskar-von-Miller Strasse 16—as the name for their new space, they created an experimental laboratory where they restaged cultural events held at other locations throughout the city, including readings, film screenings, exhibitions and concerts—sometimes days or weeks after the original event. With the motto of “record, label, playback,” a group of young artists reanimated the language of the city’s cultural memory, exploring the faults of transience and transmission created by this decontextualization. Oskar documents this project.

DAVID ZWINER
9780988340480 U.S.| CDN $65.00
Pbk, 10.5 x 10.5 in. / 492 pgs / illustrated throughout.

Konstantin Trubkovich: The First Nine Years
Edited by Cay Sophie Rabinowitz.
This first monograph on the oeuvre of Kon Trubkovich (born 1979) surveys the Russian artist’s career in multimedia and political art. In addition, this volume includes a chronology of his oeuvre to date, artist’s solo exhibitions, all of which are touched upon here, and an essay by Gao Shiming on the artist’s recent work as a basis for the succeeding three texts. These include an interview by Gao Shiming, a text by the artist, and an in-depth critical discussion, traversing the period from his first museum exhibition in 2006 to the present day. His works delve into themes of rebellion, memory, imprisonment and perception based artist Wang Jianwei (born 1958) is recognized throughout Asia and Europe for his bold experiments in new media, video, performance, conceptual and installation art. His highly innovative works consider time and space in elaborate ways, working from the notion that the production of artwork can be a continuous rehearsal. The exhibition comprises a multifaceted space that includes painting, installation, sculpture, film and a theatrical production. The accompanying catalogue includes three texts in English and Chinese: a curatorial essay on Wang’s artistic practice; a look at the artist’s recent work by Gao Shiming; and a text by Wang on contemporary Chinese art. In addition, this volume includes a chronology of his oeuvre to date.

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Barbara Kruger: Belief & Doubt

Edited with text by Yilmaz Dziewior. Conversation with Beatriz Colomina, Mark Wigley, Barbara Kruger. Barbara Kruger (born 1946) fuses picture- and word-based art to engage issues of power, pleasure, money and death. Her photographs, large-scale installations and immersive, multi-channel video rooms address the viewer through an intensely spatialized visual display. Though Kruger’s art often imitates advertising, it is the overwhelming disparity between her work and the commercial forms she imitates that compels us to consider her work: instead of the advertisement we are conditioned to expect, we are instead confronted with problematic social attitudes, issues and stereotypes. In this volume, her oeuvre is examined from various perspectives in an in-depth conversation between Kruger, Beatriz Colomina and Mark Wigley. Designed in close cooperation with the artist, this catalogue documents the Belief & Doubt installation at Kunsthalle Bregenz, demonstrating the enormous social currency of Kruger’s artistic statements and her powerful forms of address.

EKSTASEN BREGENZ
9783863355333 u.s. | CDN $55.00
Hbk, 8.75 x 12 in. / 138 pgs / 182 color / 19 b&w.
July Art

Robert Longo: Stand

Text by Isabelle Grive, Robert Longo.

Stand was a 2012 site-specific installation by Robert Longo (born 1953) which fully utilized the unique architecture of the Captain Petzel gallery in Berlin. The building was shrouded with an enormous monochrome depiction of the American flag. Upon entering the gallery, the viewer was immediately confronted with a large charcoal drawing. This was flanked by two drawings: one depicted a mass of Occupy Wall Street protesters; the other, a lone American soldier walking toward an uncertain and ominous future. With the consent of the artist, Longo also updated the style and content of Hans Haacke’s Gerdemeier, Hommage à Marcel Broodthaers (1982). He replaced Ronald Reagan, opener a image of a crowd protesting the deployment of American missiles in Bonn, with President Obama, facing Tea Party protestors. The remainder of the gallery exhibited a group of 25 drawings and featured a performance based upon the classic American novel Moby Dick.

RATZ CARZ
9783727071490 u.s. | CDN $55.00
Hbk, 9.5 x 11.75 in. / 118 pgs / 101 color.
September Art

Daniel Joseph Martinez: The Report of My Death is an Exaggeration

Memoirs: Of Becoming Narrenschiff

Text by Jill Carson.

As interpreted by Michel Foucault, Das Narrenschiff (The Ship of Fools), a fifteenth-century satire by Sebastian Brant, imagines a world in which knowledge belongs squarely in the realm of madness. Useful only to those who would debate idly and apply nothing to experiences. Artist Daniel Joseph Martinez (born 1957) has recognized the relevance of this allegory to present times, and through text paintings, photographs and sculptures, he has traced contemporary Los Angeles onto Foucault’s conception of Narrenschiff. Inspired by bus rides observing his fellow passengers, Martinez conceived of four narratives that explore a modern kind of knowledge-based perversity. The Report of My Death Is an Exaggeration, which documents Martinez’s installation of these works at Roberts & Tilton in Culver City, California, also features an essay by art historian, critic and curator, Jill Carson.

ROBERT & TILTON
9781906072834 u.s. | CDN $40.00
Hbk, 11 x 12 in. / 114 pgs / 100 color.
September Art

Roni Horn: Everything Was Sleeping as if the Universe Were a Mistake

Interviews by Julie Ault.

As the winner of the fourth Joan Miró prize, American artist Roni Horn (born 1955) received a monograph exhibition of her work at the Fundació Joan Miró in Barcelona and Gagosian, which this volume accompanies. Though Horn considers drawing to be the activity exercising all strands of her work, she is prolific across multiple media, including sculpture, photography, books and works on paper. Her artistic practice links aspects of nature, landscape and mortality with the mechanics of perception and communication. As affirmed by this recent award, Horn’s oeuvre is endlessly open-ended. Roni Horn: Everything Was Sleeping as if the Universe Were a Mistake includes an interview with the artist by Julie Ault.

TURNER
9781419830252 u.s. | CDN $40.00
Hbk, 11 x 12 in. / 114 pgs / 100 color.
September Art

Felix Gonzalez-Torres: Billboards

Text by Matthew Drutt.

In celebration of its 15th anniversary in 2010, Artspace in San Antonio, Texas, mounted an ambitious state-wide exhibition of 336 monumental billboards created by Cuban-born artist Felix Gonzalez-Torres (1957–1996). Developed with special permission from the artist’s estate, this presentation was the first-ever comprehensive survey of Gonzalez-Torres’ billboard works in the US. Situated deliberately in the public’s path in four cities (Austin, Houston, Dallas and San Antonio), these artworks gracefully interrupted daily routines with poignant reflections on life, love and human hypocrisy. The transcendent quality of Gonzalez-Torres’ work was magnified in the Texas landscape, and the project garnered international attention for its unprecedented commemoration of this remarkable body of work. This book covers all the billboard pieces and serves as a mini-retrospective of this critical part of Gonzalez-Torres’ career.

RADIUS BOOKS/ARTPACE, SAN ANTONIO
9781934450569 u.s. | CDN $50.00
Hbk, 13 x 10.5 in. / 188 pgs / 120 color
October Art/Ryan Leslie Studies

Haim Steinbach:
Travel

Edited by Honey Luard. Text by Jenny Jaskey.

Haim Steinbach (born 1944) explores the social rituals of collecting, arranging and presenting everyday objects and materials, an experience that extends to us all, whether in the way we arrange our homes or the way we select and wear our clothes. Travel explores Steinbach’s recent exhibition at White Cube Mason’s Yard, London, and is comprised of two new series of works that trace a trajectory in the artist’s practice that stretches from the 1970s to today. In 1976, Steinbach produced a series of works based on gridlike geometric patterns created with strips of índium foil. The Linear works evoked a pivotal moment in Steinbach’s career, when he abandoned his investigation into minimalist painting and began to work with found objects. Jenny Jaskey’s text explores Steinbach’s interest in collecting and the methodologies of display forms.

WHITE CUBE
9781906072654 u.s. | CDN $40.00
FLASHE
Hbk, 5 x 7.75 in. / 128 pgs / 79 color.
Available Art

Peter Halley: Since 2000

Edited by Sandra Latrick.

Peter Halley, Alain Nothomb. Text by Jo Melvin.

Peter Halley (born 1953) is well known for his brightly colored, gaudy, geometric abstractions which he calls “prisons” and “cells.” Composed of rectangular shapes and vertical bars, Halley’s works evoke a range of geometric network models, from the urban grid to high-rise apartment buildings to electromagnetic conduits. In an introduction to this publication, which reproduces works created since 2000, Jo Melvin writes: “In Peter Halley’s paintings colors clash and conjoin to create a dizzying sensation. At times the optical effect created by the Day-Glo’s luminosity is so jarring that the paintings almost hurt the eye. He celebrates effects such as the plethora of color in neon signs, internet surfing, and our image-saturated media world. The three-dimensional quality of Halley’s work asserts the object status of the paintings in a way that photographic reproduction simply cannot represent.”

MARGIANS & ROHDEMMANN GALLERY
9783936671377 u.s. | CDN $40.00
Hbk, 12 x 12 in. / 88 pgs / 36 color.
July Art

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Available Art
Ai Weiwei: Mirror & Hammer

Text by Saskia Sassen, Rosa Peré, Vicente París.
Ai Weiwei: Mirror & Hammer provides an unprecedented exploration of the eclectic production of one of the most culturally and politically relevant artists of our time. Known for his interest in the creation and destruction of social imaginaries of power, Ai Weiwei (b. 1957) poses fundamental questions about the ways in which art and culture relate to society and how society relates to individual existence. He eschews traditional boundaries of artistic disciplines, investigating sculpture, photography, video, design, the internet and architectural installation.

Ai Weiwei has become known for his activism which has thrust the artist into the political spotlight. Featuring the political work that characterizes the artist, Mirror & Hammer presents an unprecedented exploration of Weiwei’s output: he has become a global icon, a symbol of social justice and creative freedom. As his art and life have crossed borders, so have his ideas. Mirror & Hammer delves into the symbolism of Weiwei’s oeuvre from the end of the 1990s to the present. This volume gathers these alongside the results of an exhibition held at the Guggenheim Museum Bilbao in 2019.

Ernesto Neto: The Body That Carries Me

Edited by Petra Jesse. Text by Rainer Hof, Francis Laibacher, Pedro Luz, Hannah Momyer, Luiz Alberto Oliveira, Raphaëlle Platner, Tania Rivera.

Though Brazilian artist Ernesto Neto (born 1964) defines himself simply as a sculptor, his works are created through experiences to be entered, inhabited, felt and even smelled. He states: “What we have in common is more important than what makes us different. I’m interested in discussing the situation of human emotions and the things we experience.” Ernesto Neto: The Body That Carries Me, published to accompany an exhibition at Guggenheim Bilbao developed in close collaboration and with the artist, includes an extensive selection of his oeuvre from the end of the 2010s to the present. Some of his previous works have been reconfigured based upon the ideas and wishes of the artist, as well as for Guggenheim Bilbao’s specific architecture. Captured beautifully in this volume, Neto’s exhibition is a rich realm of colors, emotions, language and sensory happenings.

Peter Fischli & David Weiss: Polyurethane Sculptures

Peter Fischli (born 1952) and David Weiss (1946–2017) co-created a new series of small works each year since 1982, and continued until Weiss tragically died in 2012 from cancer. Hand-carved and hand-painted, these sculptural works overstate the notion of the ready-made while uncovering wit and poetry in everyday things. Edited and sequenced by Fischli himself, the book features 140 objects, depicting such humble and seemingly inconspicuous items as power tools, shipping pallets, stained paintbrushes and the foldout cover depicts the sculptures as they are exhibited, in arrangements that evoke the distinctive disguise of an artist’s studio.”

Dirk Skreber: Currents: 36

Edited by Cristina Dinotto. Introduction by Margaret Andera. Photographs by Jef Van Eynde. In the summer of 2012, the acclaimed Belgian painter Raoul De Keyser (1930–2013) was preparing a show with David Zwirner, planned for March 2013. His friend, the photographer Jef Van Eynde, visited him that summer along with gallerists Barbara Weiss and Wouter Kaspar. “We were allowed to take a look at a new series of small paintings in his studio,” Weiss and Kaspar recall, in their postscript to this volume. “In their startling simplicity, these had been reduced right down to the essential. Some of them just had an oversized hole for a hanger, with the canvas simply wrapped around a wooden board.” De Keyser died in October 2012, and Van Eynde’s photographs of the paintings and the titular wall upon which they were arranged were among the only documents of his intentions for the Zwirner show. This intimate volume gathers these alongside portraits of De Keyser at home and in his studio.

Paul Thek in Process: Commentaries on/of an Exhibition

Edited with text by Susanne Stoffes. Published to accompany an exhibition of a new work by Sarah Sze (born 1969) in The Last Wall, the catalogue illustrates a cumulative, akin to experiencing movement and investigation of the galleries and experience Sze’s immersive and often hard-hitting realities. The Last Wall was part of a larger exhibition that took place at the Guggenheim Museum Bilbao during the 2012–2013 traveling European exhibition series Paul Thek in Process. The exhibition was born out of the desire to memorialize the installation work that Thek created in Europe and to approach it within a larger historical context. As exhibition, documentation and a production, the project not only traced the tracks of a lost artistic practice of the 1970s, but also examined the importance of ephemeral material in exhibition contexts, the boundaries of the art-world, the exhibition and institution history, the reception and today’s practices of restaging. The publication includes a list of works, a biography and history of objects, an image documentation of the exhibitions and a self-critical curatorial review of the project.

David Hammons/ Yves Klein Yves Klein and David Hammons

Edited by Michelle Prinzipi. Foreword by Heidi Zuckerman Jacobson. Text by Klaus Ottmann, Peter Fischli, David Weiss, Marco Vanneschi, Heidi Zuckerman Jacobson. This volume offers a compelling examination of the surprising conceptual and visual correspondences between the works of these two pivotal figures known for their innovative practices. Klein (1928–1962) was a major figure in postwar art who opened up new possibilities for material, conceptual and performative expression, often touching on the metaphysics of Hammons (born 1943) who combines words in performance, installation, sculpture, printmaking and other media against contemporary realities with an often hard-hitting wit. This publication aims not to draw out any notion of influence or direct correlation between the bodies of work, but rather to elucidate a resonance between two artists who both engage transformative processes that extend the humblest of everyday materials with deep aesthetic significance.
Ken Price: The Large Sculptures

Text by Alex Kitnick.

For over five decades, Ken Price (1935–2012) produced monumental ceramic sculptures with brightly colored finished that achieved a balance between form and surface. Then, in the last years of his life, he initiated a dramatic shift in scale and finish. Ken Price: The Large Sculptures unrolls this final body of work in its entirety. With dimensions that echo those of the human body, these sculptures speak directly to the viewer’s corporeality. Cast in breezeway-composite and painted with color-shifting automotive paint, the large sculptures are in some sense the culmination of Price’s long career and in another the beginning of a new path cut tragically short. This large-format book includes a detailed essay by Alex Kitnick that situates these works in the history of modern sculpture. The plates section features multiple views of the works’ seemingly ever-changing forms. Completing the book are numerous unpublished photographs of the fabrication process at Price’s studio.

MATTHEWS MALLORY BOOKS


Phyllida Barlow: Scrce

Edited with text by Gilbert Vicario. Interviewed by Alexandre da Cunha.

Since the 1960s, British sculptor Phyllida Barlow (born 1944) has pursued a unique sculptural practice, which has evolved from materiality, form and process in the wake of the minimalist and postminimalist movements of the 1960s and 70s. Barlow’s 2013 exhibition Scrce, at the Des Moines Art Center, was designed specifically for the museum, responding to and residing within the architecture of its I.M. Pei wing. Built in 1968, this classically Brutalist architecture with its poured concrete structure and expansive windows forms the perfect backdrop to the artist’s ongoing development of the minimalist legacy. Some also includes 55 works on paper from the late 1960s to the present, which are juxtaposed with works she has selected from the Des Moines Art Center’s Permanent Collections. These include works by artists who have been central to her artistic development such as Louise Bourgeois, Yayoi Kusama, Magdalena Abakanowicz, John Chamberlain and Eva Hesse.

DES MOINES ART CENTER

Des Moines, IA: Des Moines Art Center, 2014. 98 pp. Hbk, 11 x 9.5 in / 100 color / 65 b&w. July Art


Charles Gaines (born 1944) is known primarily for his photographs, drawings and works on paper that investigate systems, cognition and language. Considered against the backdrop of the Black Arts Movement of the 1970s and the rise of multiculturalism in the 1980s, the works in Charles Gaines: Gridwork 1974–1994 are radical gestures. Eschewing overt discussions of race, they take a detached approach to identity that exemplifies Gaines’ de-centering to transcend the conversations of his time and create new paths. Charles Gaines: Gridwork 1974–1998 gathers significant examples from several of the artist’s most important series, including 75 key works from the mid-1970s through the late 1980s. It features drawings and photographs from public and private collections—some of which were previously considered lost—and essays by leading scholars and curators.

THE STUDIO MUSEUM IN HARLEM

New York: The Studio Museum in Harlem, 2014. 244 pp. Hbk, 8.75 x 10.25 in / 168 pgs / 100 color / 70 duotone. August/Art

HIGHLIGHTS

1 ART

Richard Tuttle: Prints

Edited by Christina von Rottenhan. Text by Chris Dercon, Joachim Homann, Armin Kuus, Susan Talman, Richard Tuttle, Julianne Christie, Christina von Rottenhan. Since the 1970s, in collaboration with renowned printers and publishers, Richard Tuttle (born 1943) has produced almost 300 prints. Exploiting the unique possibilities of printmaking to make process, materials and actions visible, Tuttle celebrates the complexity of printmaking. Accompanying an exhibition at the Bowdoin College Museum of Art, Brunswick, and published as Tuttle creates a major installation at the Tate Modern’s Turbine Hall (Fall 2014), this volume is the first monograph on Tuttle’s printmaking. These works, which he began producing in the early 1970s, span woodcut, lithography, aquatint and etching, and often incorporate printer’s errors.

EXHIBITION SCHEDULE

Brunswick, ME: Bowdoin College Museum of Art, 09/07/14–10/12/14

JRTPRINGER

9783937572469 U.S. | CDN $ 60.00
Hbk, 11 x 10.5 in / 144 pgs / 100 color / 50 b&w. August/Art

Fred Sandback: Drawings

Text by Dieter Schwarz.

From the beginning of his career, Fred Sandback (1943–2005) used drawing to formalize his ideas of sculptural volume. In pictures of existing rooms, Sandback explored the possibilities of spaces and planes by drawing his famous horizontal, vertical and diagonal lines in colored pencil. In the 1980s, he expanded his drawing repertoire to include acrylic, the pochoir technique and pastel. In these late drawings—considered to be more pictorial than his pencil sketches—Sandback elaborated on the experience of space, mass and volume in ways impossible in a coherent space: many of these sculptural ideas are absolutely boundaryless. Only a specific section of the whole is intimated in the drawing, for which Sandback invented unusual techniques: actual incisions instead of drawn lines, for instance, or pastel traces on transparent film. Superbly produced and edited, Fred Sandback: Drawings assembles works from a 30-year span, supplemented by sculptural works.

ALSO AVAILABLE

Fred Sandback: Drawings 1988–2000

9783937572338 Hbk, 10.5 x 12.5 in. / 200 pgs / 243 color. August/Art

Richter Verlag

9783941263680 U.S. | CDN $ 60.00
Hbk, 10.5 x 12.5 in / 208 pgs / 243 color. August/Art

Phyllida Barlow: Fifty Years of Drawings

Edited with text by Sara Harrison. Text by Hans Ulrich Obrist.

Reproducing over 200 works on paper from the past 50 years, this retrospective publication presents a crucial part of British sculptor Phyllida Barlow’s (born 1944) oeuvre. Designed by Japanese graphic designer Taisuke Matsumoto, the book will be published alongside the Hauser & Wirth London exhibition opening in late May 2014. A never-before-published interview between the artist and Hans Ulrich Obrist provides insight into drawings that are not preparations but, rather, daily exercises done before, during and after the creation of her sculptures. While the works on paper range in style, they demonstrate a consistency in color and form in their exploration of ideas related to structure, architectural interiors and urban surroundings. Barlow’s works on paper date back to the early 1960s when she was a student at Chelsea College of Art in London.

JRTPRINGER

9783937572452 U.S. | CDN $ 60.00
Hbk, 11.75 x 12.5 in / 244 pgs / 195 color. August/Art

Charles Roy: Sculpture

1997–2014

Text by Bernhard Mendes Bürgi, Douglas Crain, Michael Fried, Richard Neer, Charles Ray, James Rizzi, Anne Wagner.

Charles Ray (born 1953) is one of America’s most outstanding contemporary sculptors. Like Jeff Koons and Katharina Fritsch, he has developed a new kind of plastic figuration, as can be seen in his white-painted steel sculpture “Boy with Frog” (2005), whose recent installation on the Punta della Dogana in Venice drew a great deal of critical and popular attention. Despite its apparent naturalism, Ray’s oversized figure of a nude boy frolicking attractively, even nimbly, with the animal world, evokes upon the classical. “Horse and Rider,” a self-portrait of the artist on horseback (2014), likewise re-creates the traditional images of the horseman and the hero of the American West, but in a way that is decidedly anti-heroic. This volume offers a comprehensive monograph on Roy’s sculptural works of recent years.

HATJE CANTZ

Berlin: Hatje Cantz, 2014. 324 pp. Hbk, 11 x 10 x 1.5 in. / 80 pgs / 59 color. August/Art

Phyllida Barlow: Drawings

Edited with text by Gilbert Vicario. Interviewed by Alexandre da Cunha.

Assembles works from a number of the artist’s most important series, including 75 key works from the mid-1970s through the late 1980s. Barlow’s works on paper date back to the early 1960s when she was a student at Chelsea College of Art in London.

JRTPRINGER

9783937572469 U.S. | CDN $ 60.00
Hbk, 11 x 10.5 in / 144 pgs / 100 color / 50 b&w. August/Art

JRP/RINGIER
Tony Conrad: Writings
A legendary figure of the New York art and music world, Tony Conrad (born 1940) has traversed experimental film, drone music, minimalist video and writing over the course of his career. In both, he has met with equal success: in music, he was a member of The Drone Syndicate, he played alongside Lou Reed in The Primitives and, most recently, he has composed string music using just intonation; in film, he redefined the medium. As varied as traditional Western music and mathematical principles, both ancient and modern, Conrad’s banter nonetheless demonstrates an incredible range of artistic influences and preoccupations, all of which stem from a sophisticated understanding of music and composition. The conversations engage each audience as the performer reveals his own intimations with popular culture, music and art. Throughout, Writings collects the transcripts of these live performances from 2010 to 2014, charting the artist’s development.

Ariel Pink’s Haunted Graffiti: Selected Lyrics
Texts by Ariel Pink, Allison Stewart
Edited by Anthony Allen. Selected Lyrics is the debut print publication of acclaimed Los Angeles songwriter Ariel Pink (born 1978), as the first survey of lyrics by his band, Ariel Pink’s Haunted Graffiti. It provides lyrics for Pink’s most classic material that, famously, has been so difficult to comprehend by ear, due to his emphatically lo-fidelity recording practices. With 27 lyrics culled from both well-known and obscure releases, the songs in Selected Lyrics span the entirety of Ariel Pink’s recorded output, and together comprise a kind of “score” of a lifetime of the musician’s recurrent themes and fascinations. Pink’s tragic dramas of domestic pain come to life in “C’estait (a) the window’s maw and the beloved tuolies “Envelopes Another Day.” Among Dreams” and “Lilee In L.A.” Included in the volume are several pages of handwritten, animated texts, a reproduction of drawings by Ariel Pink and a thorough discography.

Moya Davey: Burning the Diaries
Texts by Moya Davey, Alison Stewart
In the oeuvre of New York artist Moya Davey (born 1958), literature and art are inseparably significant as film and videos. In her latest text, Burn, the Diaries, Davey considers the work of French playwright and political activist Jean Genet, while examining fugitive moments from her own life. An essay by her childhood friend and reading companion Alison Stone, written in response, reflects on Davey’s themes. The publication is part of a new wave — also including photobooks, a film and an installation of signature makers, which Davey sends to family, friends and acquaintances — that illuminate the relationship between image and language. This volume can be read both as book and a catalog to accompany the exhibition of nursing. Vienna, and the ICA, Philadelphia, in 2014. ICA, UNIVERSITY OF PENNSYLVANIA/ MUSEUM MODERNE SUNST STUTTGART LUDWIG WEIN/DANCING FIRE PRESS 9780853572778 u.s. $27.00 Hb, 8.25 x 8.25 in. / 104 pgs / 36 color 11 b&w. June/Art

Allen Ruppersberg: Drawing
Introduction by Bill Berkson. Uniquely among his contemporaries, Allen Ruppersberg (born 1944) has adapted the possibilities of drawing to make idea-based work in popular terms, by uniting his inventiveness and lyricism with the tensions created by the audi- industry, and their act plays with form. Instead the performance art and fashion shows, inspired by this The Collar: A Ring Around Lun*na Menoh
Lun*na Menoh: A Ring Around The Collar
Introduction by Leslie Dick. For 14 years, Los Angeles-based artist, fashion designer and musician Lun*na Menoh has been exploring the many unexpected possibilities of the dirty shift collar, producing paintings, sculptures, music, DVDs, performance art and fashion shows inspired by this luscious, ubiquitous aspect of clothing. The collar is a fashion boundary — the dividing line between what is hidden by clothing and the body that emerges from the cloth — and the stains commonly found there often confound sartorial parties, a fact which Menoh takes as the preceding starting point for her work. Lun*na Menoh: A Ring Around the Collar documents the paintings included in this series, as well as Menoh’s performance art and fashion shows. Included with this book is a flexidisc with two songs by the artist’s band, Los Angeles Sisters, and an introduction by another collaborator, Leslie Dick.

Edited by Lynn Kotzer. Tony Conrad (born 1935) was a poet before he was an artist. Around 1960 and 1965 he produced a substantial body of innovative visual poetry. Arranging language on paper as carefully as he was later to arrange pieces of metal or bricks on the floor, Andre approached words as adjustable entities, to be moved around within the limits of the space of the sheet of paper. These works, made during the height of the international Concrete poetry movement, appeared alongside his sculptures in exhibitions and were received in scholarly writings about the artist. With this volume, Andre’s influential poetic oeuvre is now gathered comprehensively for the first time. The poems, which were often typewritten on 8½ x 11 paper, are reproduced in quasi-facsimile, to convey Andre’s sculptural intentions. Also included are essays by literary historians Christine Burgin and Valeria MancinidGIS, and curator Lynn Kotzer. JRP|RINGIER 9783039378464 u.s. $35.00 Hb, 11 x 11.75 in. / 144 pgs / 150 written 50 color 50 b&w. September/Art
Contemporary abstraction and figurative drawing

Sean Scully: Night and Day
Text by John Yay.
Sean Scully (born 1945) is known for rich, painterly abstractions in which stripes or blocks of layered color are a prevailing motif. The de-linearized geometry of his work provides structure for an expressive, physical rendering of color, light, and texture. Scully’s simplification of his compositions and use of repetitive forms—squares, rectangles, bands—echoes architectural motifs (doors, windows, walls) in this way appeals to a universal understanding and temporal navigation of the picture plane. However, the intimacy of Scully’s process, in which he layers and manipulates paint with varying brushstrokes and sensibilities, results in a highly sensual and tactile materiality. His colors and their interactions, often subtly harmonized, elicit profound emotional associations. Scully does not shy away from Romantic ideals and the associations. Scully does not shy away from Romantic ideals and the

Terry Winters: Patterns in a Chromatic Field
Text by Suzanne Hudson.
Terry Winters: Patterns in a Chromatic Field reveals a new body of work by the celebrated abstract painter. With these 17 paintings, reproduced here for the first time, Winters (born 1949) further develops his research into the optical and psychological capacities of oil paint. His layered color and form echo the abstracting processes of contemporary science and technology, allowing each canvas to open up new avenues of perception and physical experience. As Suzanne Hudson explains in the book’s essay, Winters’ paintings are “wholly intended works, based not upon pre-existing matrices or a compositional method but on necessities that accumulate and progress as the painting is brought into being.”

Jacqueline Humphries: Chromatic Field
Text by Angus Cook, Suzanne Hudson, David Joselit. Over the course of her three-decade career, American painter Jacqueline Humphries (born 1960) has committed to abstraction at its extreme. In the mid-2000s, Humphries began experimenting with reflective silver paint on canvas, a feature that has since become a signature of her work. Humphries’ iridescent surfaces unsettling relationship between the viewer and the painting, constantly shifting according to movement and time. Registering the colors and tonalities of the environments around them, the paintings engage in a mysterious play of shadows and light, suggestive and intimation. This distinctive monograph—the first to collect Humphries’ silver paintings in a single volume—is an important one in her career. Humphries’ silver surfaces reflect a plethora of hues and suggest a connection back to her studio practice and her life; and a musical offering by composer Bruce Wolosoff, who has written a stirring work for piano and cello inspired by one of Gornik’s drawings (available with purchase through iTunes). Gornik’s art has been the subject of solo exhibitions at the Pennsylvania Academy of the Fine Arts (1998); Guild Hall Museum (1994); the Frederick R. Weisman Museum of Art (1995); and the Panath Art Museum (1988). She received a Lifetime Achievement Award from Guild Hall Museum in 2003. A mid-career retrospective began at the Neuberger Museum of Art in Purchase, NY, in fall 2004, and traveled to the Art Gallery of Nova Scotia, the Sheldon Memorial Art Gallery in Nebraska and the Allen Memorial Art Museum in Oberlin, Ohio.

April Gornik: Drawings
Text by Steve Martin, Archie Rand, Lawrence Weschler, Bruce Wolosoff.
April Gornik: Drawings is an extensive compilation of charcoal drawings done by Gornik (born 1953) since 1984. Lush and wide-ranging in scope and subject, these landscapes call out the wild and the cultivated, from the desert to the forest to the sea, and show both the process and the evocative approach to drawing. As she has said, “Charcoal drawings look so unlike anything else in the world, they have their own light, their own density.”

Jason Middlebrook: My Landscape
Text by Susan Cross, Cary Levine, Carter Foster.
Jason Middlebrook: My Landscape documents the American sculptor and painter’s exhibition at the Massachusetts Museum of Contemporary Art, with spectacular installation shots and individual photos of his colorful abstract paintings on hardwood planks, and a major site-specific sculpture—a working fountain suspended from the museum’s rafters—as well as large-scale works on paper and a wall drawing. Texts by Susan Cross, MASS MoCA curator; Cary Levine, Professor of Art History at the University of North Carolina, Chapel Hill; and Carter Foster, Curator of Drawings at the Whitney Museum of American Art, shed light on these major facets of Middlebrook’s diverse practice and its relationship to one another. The only major monograph available on the artist, this volume gives fresh insight into Middlebrook’s work and motivations, from the important role nature plays in his art to his preoccupations with time and place and his explorations of both abstraction and representational imagery.

James Drake: 1242
Interview by Cormac McCarthy.
Three years ago, the artist James Drake (born 1946) began the ambitious project of creating 1,242 drawings that would trace and reference all of the developments of his multifaceted career. Known as both a sculptor and video artist, Drake has always considered draftsmanship to be a key to his process, and this body of drawings does not disappoint. It is both a fascinating tour of Drake’s creative thinking and a testament to the simple power of graphite and ink on paper in the hands of a master of the craft. The volume is published to accompany a touring exhibition (titled The Anatomy of Drawing and Space) opening at The Museum of Contemporary Art San Diego in July 2014—the largest show of Drake’s work to date.
Cruzamentos: Contemporary Art in Brazil

Edited by Jennifer Lang, Bill Horrigan, Paulo Vaneczio Filho. Text by Bill Horrigan, Paulo Vaneczio Filho, Jennifer Lange, Chris Shults, Cristina Tejó, Cheryl-Lynn May, Denise Carvalho, Ann Bremner. Foreword by Sherrin Galvin.

Cruzeamento features 35 artists, working across all genres, who reflect the vibrant artistic scene currently flourishing throughout Brazil. Many of the artists are emerging or mid-career and, with very few exceptions, have not been widely (or ever) exhibited in the US. “Cruzamentos” translates literally as “crossings” or “intersections,” but in Brazil it also refers to the mingling of cultures that renders the country so distinctive. Cruzeamento extends that metaphor to contemporary art, focusing on artists whose practices are as varied as the country itself. Although a handful of postwar Brasilian visual artists have received recognition in North America, the astonishingly high level of artistic production throughout Brazil over recent decades remains significantly overlooked beyond its borders. Among the artists included are Márcio Andreia, Laura Belém, Tatiana Blass, José Damasceno, Cláde Foa, Dias & Riedweg, Marcelo Hidalgo, Gómez, Jak Elmar, Cristiano Siqueira, Adriana Varejão and Marcio Xavier.

EXHIBITION SCHEDULE
Columbus, OH: 02/01/14–04/20/14

—ART—

Ruffneck Constructivists

Edited and with an introduction by Kara Walker. Foreword by Amy Soder. Text by Craig L. Wilkins. Ruffneck Constructivists, published to accompany a group exhibition curated by artist Kara Walker, brings together 11 international artists in order to define a contemporary manifesto of urban architecture and change. Inspired by both the Russian Constructivists and McLaure’s 1993 hit song “Ruffneck,” the phrase “Ruffneck Constructivists” evokes thuggishness as an expression of abjection. The book features sculptures, photography and video by the artists Diseh Siesehe, Bopape, Kandell Geers, Arthur Jafa, James C. Jones, Kaleb Joseph, Deana Lawson, Rodney McKinnon, Pope, Tim Portlock, Liz Shiel and Symon Tomia. As Walker states, “Ruffneck Constructivists are defiant shapers of environments. Whatever their gender affiliation, Ruffnecks go hard when all around them they see weakness, softness, compromise, self-pity, poverty, and lack, they don’t hang back, they don’t hide themselves into the world one assault at a time.”

DANCING FOXXES PRESS / INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA
Philadelphia, PA: Institute of Contemporary Art, University of Pennsylvania, 02/13/14–05/17/14

—ART—

28 Chinese

Rubell Family Collection

Interview by Juan Rosales-Valdez with Don and Mera Rubell. Text by Arl Watsch, Chen Wei, Chen Zhou, et al. Held at the Rubell Family Collection in Miami, Florida, 28 Chinese is the culmination of six research trips that the Rubell family made to China between 2001 and 2012. This publication gathers pieces by 26 artists working across several generations and in a myriad of themes, offering a broad survey of the Chinese art world today. It includes works and writings by artists such as Ai Weiwei, Chen Wei, Chen Zhou, Fang Lu, He Xiangyu, Hu Guangyue, Hu Xiaoyuan, Huang Rui, Huang Yong Ping, Lai Zhaohui, Li Ming, Li Ran, Li Shuhua, Li Xiaoguang, Li Zhaoang, Liu Chuan, Liu Wei, Qiu Zhijia, Yuan Yiran, Yong Wang, Xie Xingxue, Xie Yuming, Xie Zhi, Yan Jing, Zhang Enli, Zhang Huan, Zhao Yao and Zhu Jia.ii

EXHIBITION SCHEDULE
Miami, FL: Rubell Family Collection, 02/13/14–05/17/14
San Antonio, TX: San Antonio Museum of Art, 02/13/14–11/23/14

—ART—

PREVIOUSLY ANNOUNCED

Artbook at MOCA

■ CRUZAMENTOS: CONTEMPORARY ART IN BRAZIL

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Arctic
Edited by Michael Joule Holm, Matthias Uexküll Seberg, Erik Tjørner. Text by Mink Rosing, Geoff Dyer, Richard B. Paul. Peter Davidson, et al. Loaning a large cultural imagination as a wild territory to be conquered and the ultimate perimeter of human power, the seemingly untouched landscape of the Arctic has been an inspiration to artists from the Romantic age to seemingly untouched landscape of the perimeter of human power, theination as a wild territory to be Looming large in the cultural imag-Geoff Dyer, Robert McGhee, Erik Tøjner. Text by Minik Rosing, Mathias Ussing Seeberg, Poul

Arctic
Photography and Landscape Architecture
Edited by Isabella Stewart. Text by James Comer, Annette Freytag, Annette Hansen, et al. Composite Landscapes examines one of landscape architecture’s most recognizable forms: the mon-tage view. This publication collects key works from a select group of the world’s most influential artists and landscape architects to reveal the practices of photomontage. The first book of its kind, Composite Landscapes depicts the conceptual, experiential and temporal dimen-sions of landscape and illustrates the analog origins of a method now rendered ubiquitous through digital means. Artists and architects feat-ured include Yves Brayer, Claude Conover, James Corner, Jan Dibbets, Charles Etch, Isabella Stewart Gardner, Adrian Geoue, Booth Grey, Christopher Grabado and Hargreaves Associates, Gary Hildrebrand, David Hockney, Kenneth Josephson, Kienast Vogt Partners, Eastwood Muybridge, Humphrey Repton, Arthur Stuchill, Ken Smith and Alissa Adams. John Stezaker, Slavuk, Kienast B Kioepee, Michael Van Valkenburgh and Bryan Wolfe.

Artwork
Out of Time, Out of Place
Edited by Claire Doherty. The face of public art is changing. In recent years, a new generation of artists has smashed the monu-mental scale and mass appeal of conventional public sculpture, in stead favoring armatures and forms that disrupt rather than en-bellish a particular location. Public Art (Now) is the first survey of the most influential forms of the past decade that are redefining the practice of public art today. Some 40 key projects from around the world are highlighted, with detailed descriptions and process shots. Interviews and quotes from practitioners, commis-sioners and commentators reveal the context for each project, while an introduction sets out the con cep tual, practical and ethical is-sues raised by the work. This dynamic combination of projects, places and people is both a must-have reference book for art-world specialists and an accessible intro-duction to the subject. Among the featured artists are Mike Kelley, Francis Alÿs, Superflex, Paul Chan, Susan Philo and Theaster Gates.

The Possible
Edited by Public Fiction, David Wilm. Foreword by Lawrence Rinder. Text by Luke Fitchel, Lauren MacKeller, Lawrence Rinder, David Wilm. Combining studio, classroom, library, gallery and stage, The Possible offered a new model of museum exhibition. Rather than presenting existing artworks, artist/curator David Wilm hosted over 100 artists and collectors—with “artists” understood in the broadest sense. The BAMPFA gal-leries were transformed into studios that were used by both guest artists and museum visitors. The exhibition made itself during its four-month run, as works created in the studios were exhibited in an adjacent gallery. The catalogue is conceived in a similar vein, so one of the exper-iments of The Possible created by guest artists Luke Fischbeck and Lauren MacKeller of Public Fiction, a Los Angeles–based project space and journal. Created partially onsite, it is inspired by the studio’s spirit of improvisation and collaboration. It gathers essays, photographic documentation and printed artifacts generated in the exhibition itself.

The Nordrum School
The Master and His Students
Edited by Inger Schindler. Introduction by Richard Vine. Text by Richard T. Scott. Per T. Lundgren, Jan-Ove Tur, Joakim Ericsson, David Molekys. Norwegian artist Odd Nerdrum (born 1944) was a student at the Academy of Art in Oslo when modernism made its delayed entry into Norway. Nordrum broke away from his peers who rallied around the likes of Warhol and Lichtenstein, instead becoming a follower of Rembrandt and a painter in the classical tradition. Art students from all over the world have since sought out his teachings, and many have become internationally known in their own right. This book documents the vast influence of Odd Nordrum, and his followers who went on to become some of today’s leading figurative painters. Among the many artists included are Nordrum himself, Amy Sherald, Andrea J. Smith, Andrew Schepsch, Anthony Aichl, Aila Skuduki, Austin Murphy, Buffy Roy Bkinds, Bara Kieler, Brian Striven, Brad Wille, Bryand Kivlin, Caleb Knedlik, Carlos Madrid, Christr Tronsmed, Cornelia Maria Hernes, Clarissa James, David Maddy, David Molekys, David Rosen, Dylan Chritchfield Sales, Elisabeth Gyllensten, Ehri Hayenamy, Evan Kitson, Even Richardson, Faresduan Ghaffar, Francis O’Toole, Gabriel Vitolis, Gary Stahl, Guillermo Luna Garcia Hubodos, Gunnar Haalset, Harald Kolden, Heko Elgisko Haugen, Helene Knop, Irena Jovic, Ivanac Tanevski, Jan-Ove Tur, Joe Sarnicki, Jeremy Francis Bell, Joakim Ericsson, Joel Frank and Johan Pantel.

Artbook.com
Every Hour of the Light: The Art of Mary Sipp-Green

Text by Beth Verr. Foreword by Louis Zinns.
American landscape painter Mary Sipp-Green, based in the bucolic Berkshire Hills of Massachusetts, is exceptional in her ability to draw the viewer into her atmospheric landscapes and seascapes. The intensely saturated colors in her works evoke an immediate sense of place. Building up layer upon layer of paint, Sipp-Green achieves an ethereal quality that imparts a refined intensity. Many of the subjects she paints—salt marshes, barns, meadows, rivers and the occasional cityscape—are captured in the beautiful light of dusk or a luminous sunrise. In a statement, she describes the appeal of a life in painting: “to be always and everywhere involved in the mysterious dimensions of the everyday in the extraordinary in which the visible world can articulate something meaningful through the medium of paint.” This is the first substantial monograph on her remarkable oeuvre.

The Artist Book Foundation
9780988855752 U.S. | CDN $ 75.00
Hbk, 10.75 x 9.25 in. / 208 pgs / 143 color.
Bentonville, AR: Crystal Bridges Museum of American Art, 04/25/15–07/05/15
San Antonio, TX: San Antonio Museum of Art, 01/17/15–04/05/15
Chadds Ford, PA: Brandywine River Museum of Art, 09/19/14–01/11/15
Boston, MA: Museum of Fine Arts, 07/16/14–12/28/14

Figurative painting

Jamie Wyeth

Text by Elliot Bostwick Davis, David Houston.
As famous, and sometimes famously controversial, as the three generations of Wyeth artists have been, the artistic vision of Jamie Wyeth (born 1946), considered separate from the artistic visions of his father Andrew Wyeth’s studio, his youthful immersion in Andy Warhol’s Factory and the current mysteriously symbolic seascapes. Jamie Wyeth’s early exposure to painting in his family, remains surprisingly little known. This retrospective, the first in more than 20 years, documents this thought-provoking, deeply detailed work, surveying Devriendt’s entire career with an emphasis on his most recent works.

Ludion
9789401819049 U.S. | CDN $ 45.00
Fl, 140 pgs / 400 color / 120 b&w.
Hbk, 9.25 x 11.5 in. / 176 pgs / 400 color / 120 b&w.

Robert Devriendt: Broken Stories

The co-author of Belgian painter Robert Devriendt’s (born 1955) cinematic character in his paintings, small in scale and highly detailed, resembles a series of film stills. A woman’s heel next to a broken glass; a young man about to enter a wood; the bloodied mouth of a reclining woman—when contemplated in sequences, these frames form open, interpretable stories, although Devriendt establishes no clear-cut script or coherent narrative that might explain their connection. Rather, the viewer of the series becomes a kind of coconstructor to Devriendt’s stories, almost involuntarily connecting the dots between works. In this way, Devriendt’s paintings, with their deliberate visual abbreviation and cropping, test the automatism of the human compulsion to create narrative with the most minimal amount of information. Broken Stories documents this thought-provoking, deeply detailed work, surveying Devriendt’s entire career with an emphasis on his most recent works.

Ratcliff.

HIGHLIGHTS | ART


Tom Blackwell (born 1938) is primarily known for his work in photorealism, a movement characterized by its ardent embrace of arbitrary photographic information. In 1969, he began a series of bravely beautiful motorcycle paintings that established him as one of the founders and foremost artists of the movement. In his equally celebrated store-window paintings, Blackwell captures the counterpoint between the idealized reality within the store display and the bustling urban life reflected in the glass. As author Linda Chase remarks in her essay, “The magic of these paintings resides in the artist’s ability to transform the arbitrary photographic information into dynamic and complex artistic compositions, revealing and clarifying the image while preserving its mystery.” The first comprehensive resource on an icon of photorealism, this volume includes further essays by esteemed artists Louis K. Miesel and Carter Ratcliff.

The Artist Book Foundation
9780988855769 U.S. | CDN $ 95.00
Hbk, 10 x 11.5 in. / 160 pgs / 80 color.

Ludion
9789401819049 U.S. | CDN $ 45.00
Fl, 140 pgs / 400 color / 120 b&w.
Hbk, 9.25 x 11.5 in. / 176 pgs / 400 color / 120 b&w.

The Complete Paintings, 1970–2014

HIGHLIGHTS | ART

October / Art

Laura Knight: Portraits

Text by Rosie Bradley.
Laura Knight (1877–1970) was one of the leading British painters of the twentieth century; however, her rejection of modernism and her association with the mainstream led to a decline in her reputation, and since her death she has fallen into obscurity. This long-overdue reappraisal of a pioneering female artist features over 35 of her finest works from across her long and prolific career, demonstrating both the variety of her subjects and her consummate skills as an artist. During the course of an extraordinarily productive career that spanned over 70 years, Knight’s work reflected her commitment to depicting modern life and her fascination with the human figure, as asserted in her iconic “Self Portrait” (1913). This book demonstrates Knight’s impressive skills as a painter and draftsman and her compassionate approach to the sitters with whom she worked, while also presenting a distinctive picture of twentieth-century Britain.

National Portrait Gallery
9781855144637 U.S. | CDN $ 45.00
Hbk, 9 x 11.5 in. / 128 pgs / 30 color.

Broken Stories

Ludion
9789401819049 U.S. | CDN $ 45.00
Fl, 140 pgs / 400 color / 120 b&w.
Hbk, 9.25 x 11.5 in. / 176 pgs / 400 color / 120 b&w.


Tom Blackwell (born 1938) is primarily known for his work in photorealism, a movement characterized by its ardent embrace of arbitrary photographic information. In 1969, he began a series of bravely beautiful motorcycle paintings that established him as one of the founders and foremost artists of the movement. In his equally celebrated store-window paintings, Blackwell captures the counterpoint between the idealized reality within the store display and the bustling urban life reflected in the glass. As author Linda Chase remarks in her essay, “The magic of these paintings resides in the artist’s ability to transform the arbitrary photographic information into dynamic and complex artistic compositions, revealing and clarifying the image while preserving its mystery.” The first comprehensive resource on an icon of photorealism, this volume includes further essays by esteemed artists Louis K. Miesel and Carter Ratcliff.

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The Complete Paintings, 1970–2014

HIGHLIGHTS | ART
**Robert Motherwell: Collage**

Text by Max Goddard.

A number of Robert Motherwell’s most important early works were collage-paintings, beginning with his first effort in the spring of 1943, “Pierrot’s Hat,” made while working alongside Jackson Pollock in the latter’s studio. “I took to collage like a duck to water,” Motherwell later reflected, and he continued to “play with papers” for the rest of his life, esteemng his skill in the medium as one of his “chief gifts.” Collage also helped the artist reconcile his relationship to European modernism (particularly Surrealism) on the one hand, and American Abstract Expressionism on the other. Reproducing a concise selection of collages from throughout the artist’s career in full color, this volume also includes a series of “case studies” on individual collages and broader essays by critic Mel-Godward that examine their composition, palette and literary allusions, and Motherwell’s unique position bridging Surrealism and Abstract Expressionism.

**Jorn & Pollock: Revolutionary Roads**

Edited by Michael Judd Holms, Anders Kold.


In the years during and just after World War II, the Danish artist Asger Jorn (1914–73) and the American painter Jackson Pollock (1912–56) came to play major roles in the development of a new Abstract Expressionist art. Both drew on Surrealism and Picasso to explore automatism in painting, each breaking through to a unique style around 1943, when Pollock had his first show at Peggy Guggenheim’s gallery, and Jorn established the groundwork for working collectively that would lead to the founding of the CoBRA group. In both cases, this led to an incredibly energetic, primitive-seeming painting (although Jorn retained more figurative elements than Pollock). Alongside more than 100 color reproductions, Jorn & Pollock: Revolutionary Road also includes the essays “Image Revolution – Abstract Expressionism and What Looks Like It” and “Jorn and Pollock: Revolutionary Road” by Anders Kold. “In the Shadow of Picasso: Asger Jorn and Jackson Pollock” by British art historian Jeremy Leventon; “Surrealism in the Grass” by Axel Heil; and “Simpler Evolutions” by Courtney Martin, which discusses the British critic Lawrence Alloway’s comparisions of the two artists.

**Soulages in America**


In 1948, America came knocking unexpectedly at the door of Pierre Soulages (born 1919). James Johnson Sweeney, then curator at MoMA and future director of the Guggenheim Museum, had heard talk in Paris of a painter who worked in black with broad brushstrokes. He wanted to find out more. Thus began the success story of a young European painter in America. His thriving career during the 1950s and early 1960s that closed 12 years later, Soulages found himself without American representation, and continued his career back in Europe, where he is among the most revered painters of his generation. Soulages in America contains a 2012 interview with the artist and a wife, a wealth of documentary material, including letters from Alfred Barr, Leo Castelli and Sarno Kost; correspondence from artists such as Robert Motherwell and Helen Frankenthaler; plus installation photographs and other archival documents.
Published by EDICIONES POLIGRAFA in collaboration with Maeght Editeur, this set of six volumes collects the complete lithographic work of one of the most prolific masters of the twentieth century. The first four volumes include a set of lithographs produced in the workshops of Fernand Mourlot, Miro’s collaborator.

Surrealism and other movements

Surrealism and Non-Western Art: A Family Resemblance

Text by Ingrid Comina, Christophe Flubacher, Edmond Belin, Sophie Lacandon, Valentin Plunier, Daniel Salzmann. The Surrealists sought points of reference for the new art universe they wanted to present in the cult objects of indigenous peoples, which at the time had not yet been fully explored as aesthetic objects. Influenced by dreams, imbued with mystical and magical powers of expression, the fantastic objects became the living essence of Amazonia, Oceania and Africa, Indian and Inuit civilizations, pre-Columbian civilizations. The Surrealists recognized the aesthetic potential of these tokens and totems and made use of them for their own creativity. This multi-faceted publication places spectacular indigenous objects in dialogue with unique works by 150 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as inquiring into how the perception of ethnic art has evolved around 50 Surrealists, as well as...
Josef Albers: Minimum Media, Maximum Effect

Text by Nicholas Fox Weber, Jeannette Redensek.

Surveying works in all media, Josef Albers: Minimum Media, Maximum Effect offers a new comprehensive monograph of Josef Albers (1888–1976) focusing on the artist’s abiding concern for clarity and simplicity. As the title suggests, Albers strove to attain the maximum effect with minimal media. This selection of works demonstrates the continuity of Albers’ audacious and luminous vision, as it permeates his teaching, furniture and design objects, photography, typographical design and his writings, from his early years as a schoolteacher in Germany and the Bauhaus years to the end of his artistic and teaching career at Yale. His prolific artistic output ranged from furniture design and figurative line drawing to engraving and painting, including his renowned Homage to the Square. This substantial, 362-page survey is elucidating in its scope, encompassing some 170 works, archival documents such as Albers’ notes and journals, and dozens of essays and scholarly discourses on art, pedagogy and philosophy. This carefully designed volume illuminates Albers’ artistry and teachings and allows the reader to appreciate the incredible technical skill and the clarity of vision behind his apparently simple works.

LA FÁBRICA/FUNDACIÓN JOAN MARCH
9788415897747 U.S. | CDN $35.00
Hbk, 9 x 10.25 in. / 342 pgs / Illustrated throughout.


Cézanne: Site/Non-Site

Edited with text by Guillermo Solana. Text by Paula Luengo.

In 1969, the artist Robert Smithson proposed a new interpretation of the work of Paul Cézanne (1853–1906). In Smithson’s view, Cézanne’s painting had been distorted by the Cubists, reduced to an almost abstract play of forms. In contrast to this formalist simplification, Smithson undertook the need to recover the physical reference in Cézanne’s work, his strong link to certain places in Provence. Published on the occasion of a major exhibition on Cézanne, Site/Non-Site celebrates the work of a foundational figure in late nineteenth and early twentieth-century painting who is widely regarded as the father of modern art. The term “site/non-site” evokes a pair of concepts that were coined by Smithson in connection with his own oeuvre and explores the dialectic between outdoor and studio practice, which Cézanne cultivated throughout his career. Landscape is the dominant genre in Cézanne’s work, identified with the practice of plein-air painting. But unlike his Impressionist contemporaries, he also attaches decisive importance to a genre characteristic of the studio: still life. This publication includes a chronology of Cézanne’s life as well as a text from Guillermo Solana in which he traces the development of Cézanne’s style and motifs throughout the artist’s career.

FUNDACIÓ COLECCIÓ THYSSEN-BORNEMISZA
9788415113508 U.S. | CDN $ 45.00
FLEXI, 8.5 x 9.75 in. / 230 pgs / 117 color / 23 b&w.
July Art


Lyonel Feininger: Woodcuts

Becoming a Bauhaus Artist

Edited with text by Björn Egging.

One of the twentieth century’s great virtuosos in woodcut, Lyonel Feininger (1871–1956) developed a particularly distinct formal idiom, his woodcuts easily rival his oil paintings and the spring of 1918, when he was living in Paris, to the winter of 1920, by which time he created his oeuvre in this medium—some 320 works—in a period of just a few years, from One of the twentieth century’s great virtuosos in woodcut, Lyonel Feininger (1871–1956) developed a particularly distinct formal idiom, his woodcuts easily rival his oil paintings and the spring of 1918, when he was living in Paris, to the winter of 1920, by which time he created his oeuvre in this medium—some 320 works—in a period of just a few years, from One of the twentieth century’s great virtuosos in woodcut, Lyonel Feininger (1871–1956) developed a particularly distinct formal idiom, his woodcuts easily rival his oil paintings and the spring of 1918, when he was living in Paris, to the winter of 1920, by which time he created his oeuvre in this medium—some 320 works—in a period of just a few years, from. This substantial, 362-page survey is exhilarating in its scope, encompassing some 170 works, archival documents such as Albers’ notes and journals, and dozens of essays and scholarly discourses on art, pedagogy and philosophy. This carefully designed volume illuminates Albers’ artistry and teachings and allows the reader to appreciate the incredible technical skill and the clarity of vision behind his apparently simple works.

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Hbk, 9 x 10.25 in. / 342 pgs / Illustrated throughout.


Emil Nolde: My Garden Full of Flowers

Edited by Manfred Reuther.

This new title in DuMont’s themed Emil Nolde series is devoted to the painter’s garden and flower pictures. Whenever he settled, Nolde always planted a flower garden. Nolde’s garden at Seebüll is a particular focus of this volume, and one of the artist’s most marvelous creations, designed as it is around motifs using the initials A and F (for his wife Ada and his own name). A sumptuous compendium, this new edition of My Garden Full of Flowers includes larger plates.

DIJON BUCHVERLAG
9783832194826 U.S. | CDN $ 45.00
Hbk, 9.5 x 11.75 in. / 134 pgs / 70 color / 20 b&w.
July Art


Emil Nolde: Flowers

Edited by Christian Ring.

Though Emil Nolde (1867–1956) began to paint flower watercolors fairly late in his career—around 1918—he became nonetheless central to his oeuvre. These works range from depictions of single blooms and carefully arranged still lifes to full bouquets and fields of flowers captured in flowing motion. His artistic technique in this genre was just as varied. In Emil Nolde: Flowers, 30 of Nolde’s flower watercolors—many of which have never before been published—an are collected together in a small, gift-book format.

DIJON BUCHVERLAG
9783832194833 U.S. | CDN $45.00
Hbk, 8.75 x 5.75 in. / 70 color / 20 b&w.
July Art


Van Gogh: Colours of the North, Colours of the South

Edited with text by Sjraar van Heugten.

In 1883—1890 discovered Eugene Delacroix’s theories of color in Nuenen, in the Brabant, where he worked from 1883 to 1885. His Delacroix and the Impressionists. This publication provides a historical overview of van Gogh’s development as a colorist and his influences, including his brief friendship with Paul Gauguin. Van Gogh: Colours of the North, Colours of the South—my Garden Full of Flowers includes larger plates.
ReNew Marxist Art History
Edited by Warren Carter, Barnaby Hanen, Frederic J. Schwartz. From the early decades to the twenty-first century until the 1980s, Marxist art history was at the forefront of radical approaches to the discipline. But in the last two decades of the century and into the next, Marxist art historians found themselves marginalized from the rise by postmodernism and identity politics. In the wake of the recent global crisis there has been a resurgence of interest in Marx. Now available in paperback, this collection of essays, a festschrift in honor of leading Marxist art historian Andrew Hemmings, brings together 30 academics who are rethinking art history along Marxist lines. The essays include Matthew Beaumount, Warren Carter, Michael Corris, Gill Day, Paul Jaroslav, Stewart Martin, Frederic J. Schwartz, Caroline Ancistle, Steve Edwards, David Ford, Brian Foss, Tom Greeton, Alan Walkach, Michael Bird, Martin L. Geoffy, Barnaby Hanen and Fred Orton, among others.

Art and Performance

Jens Hoffmann: (Curating) From A to Z
Edited by Jens Hoffmann. Text by Claire Fontaine. (Curating) From A to Z offers a summary of the development of curatorial practices over the last two decades, seen through the eyes of curator, author and Deputy Director of the Jewish Museum, Jens Hoffmann (born 1974). In this new publication, each letter of the alphabet evokes a particular word related to the world of exhibition making—from A (as in Artist) and B (as in Biennale) to R (as in Retrospective) and W (as in White Cube). Employing a distinct style, the curator presents his personal curatorial alphabet with a similar transparency and the same idiosyncratic character revealed in many of his exhibitions. The entries are not only stimulating and intellectually rigorous, but also emotionally engaging.

Robert Lehman Lectures on Contemporary Art: Art History Now
Introduction by Lynne Cooke. Text by Benjamin H. D. Buchloh, Rebecca Comay, Brian Doherty, Mark Godfrey, William J. Joseph, Tom McDonough, Moby Nebbia, Marina Warner. From 1992 to 2004, Dia Art Foundation presented the Robert Lehman Lectures on Contemporary Art, in which a distinguished array of scholars, critics and cultural historians engaged in cross-disciplinary critical discourse around Dia’s exhibition program. The lectures were subsequently collected into a related series of publications, providing a valuable record and extending the debate on contemporary artistic practice and theory. This fifth and final volume attempts to uncover the potentialities of the house and the public sphere through a rethinking of social practices in conjunction with practical design approaches.

The Ethics of Art
The Ecological Turn in the Performing Arts
Edited by Gay Cory, Pascal Gielen. Text by Karien Byttebier, Salfi Cherat, Chieko Taieb, Arve De Bonner, Pascal Gielen, et al. The Ethics of Art explores the growing ethical consciousness within the artistic community, as it relates to art’s production and distribution mechanisms. It attempts to show how the artistic community engages in creative, social dialogue based upon the potential of the body. The first of this book’s two sections, “Ecosophy,” focuses on eco-art practices and the ways in which the ethical turn in the arts implies a greater receptivity to our environment. In both form and content, this volume attempts to uncover the potentialities of the house and the public sphere through a rethinking of social practices in conjunction with practical design approaches.

Grand Domestic Revolution Handbook
Edited by Birna Choi, Meiko Tanaka. Text by Agency, Seapace Angemedia, Aki, Ruth Buchenau, Birna Choi, Dora Denkewalt, et al. Grand Domestic Revolution Handbook compiles investigations and living research into the concept of the home and the “domestic” by more than 25 artists, designers, theorists and activists. Through case studies, project documentation, ephemera, analyses and theory, the status of the home is revealed beyond the narrow lens of private concerns, but with full consideration of a “privatism” that revitalizes the individual and allows for other forms of sociability. In both form and content, this volume attempts to uncover the potentialities of the house and the public sphere through a rethinking of social practices in conjunction with practical design approaches.

The Rite of Spring: Anthology on Performance
Edited by Raphael Gygax. Text by Gaetano Casartelli, Lynn Garland, Nicola Georges, Raphael Gygax, Sigrid Wielgus. Igor Stravinsky’s The Rite of Spring was premiered in 1913 by Sergei Diaghilev’s Ballets Russes under the choreography of Vaslav Nijinsky, in the Théâtre des Champs Élysées in Paris. To this day, it is considered the biggest theatre scandal of the twentieth century. With its revolutionary score and choreography, The Rite of Spring can be seen as one of modernism’s great breakthrough events, and it is the most choreographed ballet in the world. Addressing the ballet’s context and history, this anthology includes a selection of archival documentation alongside contributions by artists and performers (Diaghilev, Anton, Marc Bauer, Freda Dorn, Millicent Hodson and Kenneth Archer, Karen Kilimnik, Sara Masüger, Vaslav Nijinsky, Siike Otto-Knapp, Yvonne Rainer and Ba-tatte Mangole, Lucy Stein, Alexs Margaritee Teppe, Julie Verhoven and Mary Wigman, among others.)

The New York Times, Spring 1992
Widely known as an incisive critic for The New York Times and Artforum, Claudia La Rocco is also a poet and performer whose hybrid art texts are as mercurial and imaginative as her criticism. The Best Most Useless Dress reveals the breadth and depth of La Rocco’s work encompassing a decade’s worth of poetry, essays, performance tests and reviews. These writings explore how movement and rhythm—in time, through space, across bodies, on the page—engender experience itself. Jay Sanders, curator of performing arts at the Whitney, writes: “Claude La Rocco’s impactful writing sketches its performing subjects in real time, depicting not only the character of the work, but in which conditions it collectively forms and exists. Here the spaces of the poetics of performance and the spaces of critical writing reveal themselves anew.” This book includes an introduction by Elizabeth Robinson.

BADLANDS UNLIMITED THE BEST MOST USELESS DRESS: SELECTED WRITINGS OF CLAUDIA LA ROCCO
Edited by Paul Chan. Introduction by Elizabeth Robinson.
Six Canonical Projects by Rem Koolhaas
Essays on the History of Ideas
By Ingrid Büök.

Dutch architect, architectural theorist and urban thinker Rem Koolhaas (born 1944) has been a protagonist of the international architectural avant-garde since the 1970s; his numerous worldwide awards include the Pritzer Prize in 2000 for his lifetime achievement. Through a series of essays, this book interprets his many buildings and projects by drawing on Koolhaas’ own theoretical oeuvre of polemics, manifestos, interviews, books such as Delirious New York and his so-called “design patents.” In these writings, Koolhaas articulates a design method that links theory and practice, whereby an idea is applied to several projects over a period of time, so that it can continuously evolve. This book not only outlines this method within architectural history, but also shows how it repositions the function of the authors or the architects themselves.

JOVIS
9783866660017 U.S. | CDN $ 32.00
Pbk, 6 5 × 9 in. / 240 pgs / 150 b&w.
October Architecture & Urban Studies

Also available: Hans-Ulrich Obrist & Rem Koolhaas: The Conversation Series
Pbk, U.S. | CDN $ 17.95
Walther König, Köln

Wiel Arets—Bas Princen
Interview by William Stout.

The multitalented Dutch architect, architectural theorist and industrial designer Wiel Arets (born 1955), currently Dean of the College of Architecture at the Illinois Institute of Technology, Chicago—is also well known as a designer, author and editor of numerous publications. In this publication he connects his interest in architecture to his lifelong passion for books. This ambitious volume, designed by Mevis & Van Deursen, presents about ten projects by Wiel Arets, Architects (WAA), which was founded in 1993 and today has branches in Amsterdam, Berlin, Maastricht and Zurich. But it is also a book about the increasing importance of architecture publications and the evolution of their design over recent decades—a subject in which Arets is a connoisseur (his father was a book printer). A series of photographs by the acclaimed Dutch architectural photographer Bas Princen captures the atmosphere of Arets’ buildings and conveys the powerful symbolism of architecture in its primal sense as protective shelter. Also included is an interview with Arets by San Francisco-based architecture publisher William Stout.

KAZETZ
9783775735056 U.S. | CDN $ 85.00
Pbk, 7 25 × 9 5 in. / 160 pgs / 80 color.
SeptemberArchitecture & Urban Studies

Also available: Lambri, Catherine Opie.

Michael Maltzan: Seven Sides
The Pittman Dowell Residence
Edited by Jessica Varner. Text by Lambri, Catherine Opie.

Los Angeles has long been famous for defining and promoting modern domestic architecture, both within the United States and internationally. Michael Maltzan, founder of the studio Michael Maltzan Architects, has written a new chapter in the evolution of contemporary architectural objects as domestic spaces. His recently completed single-family house, the Pittman Dowell Residence, translates contemporary concepts into architectural reality: in the once remote space inhabited since 1952 by Richard Neutra’s Serulnic Residence, Maltzan has designed a modernist landmark which responds to the newly urbanized environment. The house, while it can be simply described as hermaphroditic, is uniquely complex: the interior is divided by non-parallel walls that intersect—providing a level of privacy without ever once utilizing a door—and converge upon an irregularly shaped outdoor room. This publication presents an in-depth view of the seven-sided architectural form through the points of view of seven different contributors. It serves further as an accessible and intimate account of how architecture in the twenty-first century can change perceptions of space and inspire new ways of living in contemporary cities.

KAZETZ
9783775737993 U.S. | CDN $ 60.00
Pbk, 7 25 × 9 5 in. / 160 pgs / 100 color.
OctoberArchitecture & Urban Studies

Also available: Lambri, Catherine Opie.
Mario Botta: Architecture and Memory
Edited by Paola Pelchandri, John Boyer. Text by John Boyer, Gilio Dorfes, Aldo Colonnello, Mario Botta, Carlo Bertelli, Lionel Poppi, Roman Helmer, Jacques Golob
The Bechtler Museum of Modern Art in Charlotte, North Carolina, opened its doors to the public in January 2010 and is one of the most inspired and inspiring spaces in the region. Designed by the eminent Swiss architect Mario Botta (born 1943), the museum’s architecture displays a sculptural power that connects its appearance to the dynamic art it houses. In 2014, the museum pays homage to its designer with a monographic exhibition on this Swiss master architect, who is internationally renowned for his minimalist style and use of traditional materials such as brick and stone. Botta’s buildings respect topographical conditions, regional factors and building materials. This richly illustrated catalog is published on the occasion of this exhibition. From the diversity of Mario Botta’s activity and realized work, it focuses on four key themes: libraries, museums, theaters and religious buildings. These themes express Botta’s idea of “spaces of memory.” The book also includes essays—including a chapter titled “Encounters”—which presents a selection of works and artists that have influenced Botta’s thoughts in fundamental ways, and to whom the architect feels indebted—plus a bibliography, a list of works, a list of personal and group exhibitions and a chronology.

Architecture in Context
Developing Urban Living Environments Beyond the Master Plan and Facade Discussion
Edited by Kay von Keitz, Sabine Voggenreiter. Text by Christoph Laimer, Klaus Overmeyer, Andreas Derks, Oliver Bormann, Per Als, Anna-Lisa Müller, Regina Bittner, Elke Krasny. Attempting to explore untapped potential in urban planning, Architecture in Context debates such topics as strategies for user-financed urban construction, transport in Copenhagen and urban planning in Africa. Contributors include architects, planners and theorists such as Christoph Laimer, Klaus Overmeyer, Andreas Derks, Oliver Bormann and Per Als.

Architecture: A Historical Perspective
By Pavlos Lefas.
Elucidating the history of world architecture—from the pyramids of Egypt and the temples of Greece to the ecological architecture of today—for both student and general readership, this ambitious book presents key buildings and styles in a passionate and engaged style. Pavlos Lefas (author of Dwelling and Architecture) emphasizes the contemporary applications of past architectural practices worldwide, thematizing his chronology into such topics as architecture and mathematics, scale, utopia, minimalism, grids, tall buildings and landscape architecture. Among the examples examined are the Tetris Amuhi hut, the pyramids of Giza, the Temple of Amun at Karnak, the Acropolis of Athens, Roman aqueducts, Angkor Wat, The Alhambra, the Forbidden City, the Great Temple of Tenochtitlan, Sant’ Andrea in Mantua, The Rock Garden of Ryanji Temple in Kyoto, the Villa Rotonda, the Great Wall of China, the Masjed-e Shah in Isfahan and various modernist and contemporary buildings from La Coubourse’s UN Headquarters to Freshkills Park in New York.

Specs Discussing Landscape Architecture
Edited by Christians Soerensen, Karoline Liedtke. Specs presents the proceedings of the 2013 conference on landscape architecture hosted by ECLAS (The European Council of Landscape Architecture Schools) and the Hafen City University. In this publication, scientists, planners, architects, artists, engineers and students alike share their theories and site-specific strategies.

Show & Tell
Collecting Architecture
Edited with text by Andrea Lurkin. Architectural collections are warehouses of knowledge: they are resources for historical plans and buildings, and they offer insight and ideas for the designs of tomorrow. However, in the age of computer-aided design, the sketches, plans and models that were once available for research and exhibitions are being replaced by bits and bytes on a variety of storage media whose lifetimes have no guaranteed length. How will that change the profile of a classic architectural collection in the time to come? How will the history of architecture be written in the future, and how will exhibitions be presented? The Architektur museum at the Technical University in Munich has one of the largest special collections of architecture in Europe. This publication presents its complex history while placing it in the context of other prominent international collections. Selected examples are used to discuss questions about collecting, research and the exhibition of architecture in the future.

Architecture: Monographs and Theory
HIGHLIGHTS
ARCHITECTURE

Architecture in Context:
Developing Urban Living Environments
Beyond the Master Plan and Facade
Discussion
Edited by Kay von Keitz, Sabine Voggenreiter. Text by Christoph Laimer, Klaus Overmeyer, Andreas Derks, Oliver Bormann, Per Als, Anna-Lisa Müller, Regina Bittner, Elke Krasny. Attempting to explore untapped potential in urban planning, Architecture in Context debates such topics as strategies for user-financed urban construction, transport in Copenhagen and urban planning in Africa. Contributors include architects, planners and theorists such as Christoph Laimer, Klaus Overmeyer, Andreas Derks, Oliver Bormann and Per Als.
New Nordic, which explores architecture in specific regions. Louisiana Museum of Modern Art’s Arab Contemporary is the second chapter in the Louisiana Museum of Modern Art’s Architecture & Identity series, following 2012’s New Nordic, which explores architecture in specific regions. Arab Contemporary attempts to distinguish particular features of architecture that are shared by Arab countries from the Arab Peninsula through Lebanon to Morocco. While these areas are primarily connected via a common language, they further share major elements of visual culture, such as the use of calligraphy in architecture. Ranging over varied architectural works as well as visual arts, this volume showcases architecture by Ateliers Jean Nouvel, X-Architects, Henning Larsen Architects and many others, alongside artworks by Egyptian visual artist Mounir Fatmi, the Saudi artist Ahmad Mater, art historian and graphic artist Bahia Shehab and the Tuareg author Ibrahim al-Ahmed Mater, art historian and graphic artist Bahia Shehab and the Tuareg author Ibrahim al-

We Own the City
Enabling Community Practice in Architecture and Urban Planning
Edited by Tris Kee, Francesca Miazzo.
We Own the City examines the ways in which urban dwellers—who used to be merely “clients” of development—are taking ownership of their neighborhoods. Bottom-up initiatives are cropping up around the world, but institutions, government offices and developers often find themselves uncertain how to collaborate with and empower these impassioned citizens and communities. Offering solutions to this disconnect, We Own the City analyzes this international trend through five case studies, focusing on Amsterdam, Hong Kong, Moscow, New York and Taipei, each of which discusses different dynamics and intensities of citizens’ redevelopment processes. This volume delves into the complexities surrounding the role of today’s city-makers and the potential and actual tensions between civic society and government, and it further provides new foundations for inclusive urban development plans which will set the standard for future public governments, housing authorities, architects, town planners and real-estate developers.

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Designing Transition: Landscape and Energy
By Dirk Sijmon.
Edited by Jasper Hugtenburg, Anton van Hoom, Fred Fiedler.
Landscape and Energy discusses and pictures the transition from fossil fuels to renewable energy—a key one of the greatest challenges of the twenty-first century. While explaining the driving forces behind the exponential growth of our energy use, this volume also visually compares the spatial footprints of all relevant energy sources, allowing its readers to see at a glance the importance of renewable energy for our world’s future. But even as Landscape and Energy acknowledges the breathtaking task for an emerging “postfossil landscape” through a variety of case studies, a series of essays on the energy market, the role of politics, the psychology of transition and technical developments demonstrates that the energy transition is not a technical, professional task, but rather a communal, cultural one.

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Saadiyat Cultural District
Building a Cultural Future
Edited by Martha Thorne. Text by Ouyan Sudjic, Peter Weibel, Susanne Stephens, Yasser Elsheshtawy.
Saadiyat Island in Abu Dhabi is devoted entirely to culture and the arts. As one of the world’s most rapidly expanding cities, Abu Dhabi is already a regional and global hub of economic activity, and its rapid transformation has brought about a wealth of new architecture, cultural creativity and art. Saadiyat Cultural District collects the architectural plans for this revolutionary development, which comprises universities, art galleries, promenades, restaurants and recreational areas, as well as the five key features of the district: The Zayed National Museum by Sir Norman Foster, the Giuggenheim Abu Dhabi Museum by Frank Gehry, the Louvre Abu Dhabi by Jean Nouvel, the Performing Arts Centre by Zaha Hadid and the Maritime Museum by Todii Ando. Texts by fellow architects and architectural scholars examine the relevance of this unique phenomenon.

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Civic Economy
Compendium for the Urban, by Klaske Havik.
Civic Economy analyzes this inter-
Junya Ishigami
How Small? How Fast?
How Architecture Grows
Edited by Junya Ishigami. For Junya Ishigami (b. 1954), architecture is a field of infinite possibilities that affect every area of life, raising existential questions and requiring both scientific and artistic observation. Here, the Japanese architect demonstrates what an environment that bases social life on organic principles might look like.

HARUO KATSU
978-4-88712-556-7 / US $ 30.00
Hbk, 10 x 14.25 in. / 148 pgs / 140 color. September Architecture & Urban Studies/Asian Art & Culture

Carsten Lorenzen
Architecture Monographs and Urbanism
Edited by Roland Züger. In this volume, Roland Züger presents a new monograph on the work of Carsten Lorenzen, a German architect who has a wealth of experience in the field of architectural residential research and planning from subsidized housing to private complexes. From the conception phase to the execution of details, this first monograph on Lorenzen presents some 20 projects and ideas that have been planned or constructed since 1996.

HARUO KATSU
978-4-88712-642-2 / US $ 70.00
Hbk, 9.5 x 11 in. / 272 pgs / 50 color. November Architecture & Urban Studies

Rotterdam Centrals
Building Above and Below the Ground
Text by Ben Maanagd. Rotterdam’s new central station for public transport, Rotterdam Centraal, took many years to design and build. This book takes the reader through both the above- and below-ground construction of the complex infrastructure, including interviews with architects Jan van Berkel and Maarten Stuijts.

NAISIO PUBLISHERS
978-94-6828-108-2 / US $ 49.95
FLAT40 Hbk, 9 x 12 in. / 102 pgs / 10 color. Architecture & Urban Studies

Green Islands in the City
25 Ideas for Urban Gardens
Edited by Kamel Louali. In this publication, 25 landscape architects present ideas for rethinking these spaces in creative ways such as “space agencies” and various architectural interventions.

JOVIS
978-3-88659-272-6 / CDN $ 39.95
BINDING, 6.5 x 8.75 in. / 172 pgs / 100 color. October Architecture & Urban Studies/Asian Art & Culture

Tokyo Void
Possibilities in Absence
Text by Marianne Jants, Heike Rahmann. Tokyo’s urban landscape is full of contradictions: a densely packed megalopolis, all kinds of vacant thousands of vacant apartments. This volume explores possibilities for rethinking these spaces in creative ways such as “space agencies” and various architectural interventions. It also maps the changes in use of these spaces over time and shares some of the inhabitants’ stories.

JOVIS
978-3-88659-196-2 / US $ 34.95
Flat, 6.25 x 9.5 in. / 208 pgs / 100 color. October Architecture & Urban Studies/Middle Eastern Art & Culture

Discovering Downtown Cairo
Architecture and Stories
Edited by Barbara Pampe, Vittoria Capresi. Text by Mercedes Vielat, Galia El Kadri, Vittoria Capresi, et al. This scholarly guide presents a detailed survey of the plans and topologies of apartment buildings from the nineteenth and twentieth centuries in downtown Cairo. It also explores the changes in use of these spaces over time and shares some of the inhabitants’ stories.

JOVIS
978-3-88659-211-4 / CDN $ 45.00
BINDING, 6.5 x 9.5 in. / 220 pgs / 200 color. October Architecture & Urban Studies/Sustainability

Heritage as an Asset for Inner City Development
An Urban Manager’s Guide
Text by Jean-Paul Corten, et al. Drawing on the experience of urban management teachers and students, this book evaluates the role of cultural heritage in the development of contemporary cities, and studies how a city’s existing resources benefit its future.

NAISIO PUBLISHERS
978-94-6828-111-5 / CDN $ 45.00
FLAT40 Hbk, 8 x 10 in. / 184 pgs / 125 color / 16 b&w. August/ Architecture & Urban Studies

Water, Earth, Air, Fire, Architecture and the Elements: A Re-Interpretation of Primordial Things
Edited by Josef Luis Mateo. Text by Inaki Abalos, et al. The elements play a significant role in determining a building’s experimental reality. This book analyzes this topic in relation to architecture, with texts and interviews with renowned architects and artists such as Andy Goldsworthy, Hiroshi Sugimoto, and James Turrell.

EDICIONES PELIGROSA
978-84-431-3554-2 / CDN $ 40.00
Hbk, 6.5 x 9.25 in. / 224 pgs / 110 color. October Architecture & Urban Studies/Asian Art & Culture

Vienna’s Ringstrasse
Edited by Alfred Fogarty. Text by Monika Faber, Michaela Lindergger, Johanna Kroll, et al. Photographs by Wilfried Dechau. As part of the 150th anniversary of Vienna’s Ringstrasse, this illustrated volume brings to life the “Ringstrasse Society,” depicting architects and artists involved with the fascinating assembly of buildings, everyday life, and banks and houses. Current photographs capture the still-visible cultural heritage of this architectural legacy.

JOVIS
978-3-7757-2377-3 / CDN $ 75.00
Hbk, 11.5 x 8.25 in. / 228 pgs / 200 color. December Architecture & Urban Studies

Earth, Water, Air, Fire and Architecture and the Elements:
A Re-Interpretation of Primordial Things
Edited by Josef Luis Mateo. Text by Inaki Abalos, et al. The elements play a significant role in determining a building’s experimental reality. This book analyzes this topic in relation to architecture, with texts and interviews with renowned architects and artists such as Andy Goldsworthy, Hiroshi Sugimoto, and James Turrell.

EDICIONES PELIGROSA
978-84-431-3554-2 / CDN $ 40.00
Hbk, 6.5 x 9.25 in. / 224 pgs / 110 color. October Architecture & Urban Studies/Asian Art & Culture

Neighborhood in Motion
One Neighborhood, One Month, No Cars
Edited by Konrad Otto-Zimmermann, Vincenzo Prov. For the EcoMobility World Festival 2013, the 4,300 residents of a Berlin neighborhood in Suessen, South Korea, agreed to stop using their cars for one month, removing their vehicles from the quarter and living an “ecomobile” lifestyle. Neighborhood in Motion documents this bold experiment from conception to implementation. It looks at the unprecedented cooperation of local government with community groups, local businesses, cities worldwide and international agencies; the dedication of community volunteers to creating a maintenance-free neighborhood, and the happiness that prevailed in the community as it enjoyed car-free streets and open spaces for a full, for this brief period, Photographs demonstrate how daily and noisy streets were converted into livable spaces, and how the absence of 1,500 empty cars changed the streets freed up opportunities for community and neighborhood dialogue, and provided the conditions for safe cycling. The book also presents accounts of the inhabitants’ stories. Written in English, the book also presents accounts of the inhabitants’ stories. Written in English, the book also presents accounts of the inhabitants’ stories.

JOVIS
978-3-88659-224-8 / CDN $ 39.95
Hbk, 9 x 6.25 in. / 186 pgs / 50 color. October Architecture & Urban Studies/Asian Art & Culture

HIGHLIGHTS / ARCHITECTURE
This series from JOVIS provides in-depth examinations of their diverse projects, from cultural venues to a German ballet school.

The architectural office of von Gerkan, Marg and Partners (GMP) is responsible for the design and construction of an incredible range of important new cultural institutions. This new series from JOVIS provides in-depth examinations of their diverse projects, from cultural venues to a German ballet school.

**3º Stadia for Brazil**

Brasilia, Manaus, Belo Horizonte, Rio de Janeiro

Edited by Willem-Jan Neutelings.

This new series from JOVIS provides in-depth examinations of their diverse projects, from cultural venues to a German ballet school.

**Bungalow Germania**

Edited by Alex Leitner and Savvas Ciriacidis.

This catalogue documents the German contribution to the architectural Venice Biennale 2014—an experimental installation formulated by Zurich-based partners Alex Leitner and Savvas Ciriacidis. The two leading architects examine national identity and representational, related to architecture, over the past 100 years.

**Architecture in the Netherlands**

**Yearbook 2013–2014**

Edited by Tom Vossenaar, Hans van der Heijden, Eben Gootsteijn, Linda Vlassenrood.

The annual yearbook Architecture in the Netherlands provides an invaluable overview of contemporary Dutch architecture. The book's editorial team selects 30 outstanding projects completed that year and describes the most important trends that have influenced the production of Dutch architecture.

**Archiprix Controversies**

Chile National Pavilion, Bienalle Architecture 2014

Edited by Hugo Palmarola, Pedro Ciriacidis.

This publication accompanies the Chilean contribution to the Venice Biennale 2014—produced in collaboration with the International Council of Knights of the Baltic, Villa Melchior, Brussels. The catalogue documents the most important trends that have influenced the production of Dutch architecture.

**Architecture in the Netherlands**

**Yearbook 2013–2014**

Edited by Tom Vossenaar, Hans van der Heijden, Eben Gootsteijn, Linda Vlassenrood.
New Territories
Laboratories for Art, Craft and Design in Latin America


New Territories explores creative practices in today’s globalized world, in which disciplines overlap more than ever before. Looking in particular at countries such as Brazil, Cuba, Panama, Colombia, Mexico, El Salvador, Puerto Rico, Venezuela and Chile, this volume discusses the ways in which craft, art and design have transcended their former identities. Today, artists in these fields may address issues of not only commodification and mass production, but also social urbanization, displacement, housing and sustainability. Including the work of more than 100 artists/ designers/ studio/ and artisans, New Territories sets out to explore the present state of design—much of which has emerged from interfaces between manufacturers, folk artisans, indigenous artists and designers—and its future.

HIGHLIGHTS

- Detailed exploration of contemporary practices and projects across Latin America.
- Contributions by renowned and emerging artists/ designers/ architects/ curators.
- Insights into the intersections between art, craft, and design.

Artbook.com
Hugo Puttaert: Think in Colour visionary/industrial
Text by Hugo Puttaert, Steven Caes, Rick Poyner. Visionary/industrial, established in 1959, has long played a prominent role in the Belgian and international graphic design scene. From its foundation, the studio has established a reputation for a rich culture of experimentation, an innovative combination of analog and digital techniques and an eagerness to tackle even the most difficult of projects. The studio’s key figure is Hugo Puttaert. In Colour offers a selection of the firm’s work, a kaleidoscopic view of Visionary/industrial’s output. Text from Puttaert not only contextualizes these selected works through insights into the studio’s history and work processes, but also gives the reader a glimpse into his vision of design as a discipline and the social responsibility of the designer. With a split-fountain cover that reveals its color when touched and hundreds of full-color pages, this book illustrates Visionary/industrial’s motto—“Think in color.”

MAG/R PETER KUNSTHALLE
9789401750750 | US: $60.00
Hbk, 6.75 x 9.25 in. / 368 pgs / 300 color / 100 b&w
July Design & Decorative Arts

And/or: On Contradiction in the Work of Jan van Toorn Extended
Text by Erik Kessels. Alongside Wilm Crouwel, Karel Martens and Walter Nikkels, Jan van Toorn (born 1932) was instrumental in determining the look of Dutch graphic design in the 1970s and 1980s. Van Toorn’s designs prompt among their viewers a more careful and questioning view of art, communication and media. His is an art of oppositions: at the same time as he questions journalism, he invokes its processes; black-and-white images are spliced together with color pictures; his own handwriting interrupts bold, authoritative typefaces. In And/or Erik Kelpenburg provides insight into Van Toorn’s methodologies and intentions. Created in close collaboration between author and designer, the text is comparable to the visual designs of van Toorn himself, with countless digressions and derailments.

MAO18 PUBLISHERS
9789045051176 | US: $29.95
Fl: $44
Pbk, 7 x 9 in. / 188 pgs / 185 color
July Design & Decorative Arts

Posters: The Sea Voyage Advertising and Cruises in Italy from 1885 to 1965
Edited by Paolo Piccione. A continuation of Silvana Editoriale’s Posters series, this volume presents the most significant examples of advertising graphics produced by Italian shipping companies between 1885 and 1965. The graphics range from those produced for the first steam ships of the 1880s to those for the ocean liners of the 1920s, cruise liners of the 1930s and, finally, those for the last transatlantic lines in the 1960s. Posters: The Sea Voyage collects placards, posters, announcements, advertising leaflets, brochures and pamphlets produced to promote passenger ships, cruises, sea journeys and Atlantic crossings. In addition to identifying these graphics, text by architect and scholar Paolo Piccione contextualizes and historicizes the development of Italian graphic styles and tastes.

SILVANA EDITORIALE
9788836627981 | US: $65.00
Clth, 9.5 x 11 in. / 240 pgs / 290 color
August Design & Decorative Arts

The Graphic World of Paul Peter Piech Edited by Zoe Whitley. The first monograph on acclaimed Brooklyn-born, UK-based designer Paul Peter Piech, this volume brings together 120 key works from the collections of the Victoria and Albert Museum and the University of Reading in the UK. Having worked as a printmaker producing prints, posters and books for much of his career, Piech’s own pieces often carried stylistic traces of the advertising industry, giving his works a bold, rugged style that became immediately recognizable. His graphic images—sometimes joyful, sometimes angry, but always inventive—tackled the political concerns of the late twentieth century, imbuing them with his forthright personal beliefs (Piech was an ardent pacifist). The Graphic World of Paul Peter Piech collects Piech’s most vibrant works, and includes a text by curator and art historian Zoe Whitley that traces the artist’s biography and stylistic influences, offering the reader a contextualizing vision for this influential designer’s career.

Paul Peter Piech (1932–1996) was a graphic artist, print-mer and publisher. He studied at Cooper Union and worked in advertising before being posted to Cardiff during the Second World War. Settling in Britain after the war, he worked in advertising and then as a freelance graphic artist, and set up his own press (the Taurus Press) in 1959 to print and disseminate more politically committed work.

FOUR CORNERS BOOKS/V&A PUBLISHING
9781909829015 | US: $50.00
Pbk, 8.75 x 12.25 in. / 192 pgs / 124 color / 10 b&w
July Design & Decorative Arts

“Some remarkable individuals keep on believing, throughout their lives, that the world could change for the better. The artist and printer Paul Peter Piech was such one man.” —The Independent (UK)

From Tal R: The Virgin, published by Walther König, Köln. See page 186.
Teres Wybler: Pre Solar Post
Text by Domonique von Burg, Corinne Schate, Elisheva Shemesh, Tina Stolz. Using photography, video and installations, this work explores the turbulent history of his native country, from the collapse of the Communist socialist order and its transformation into a capitalist economy. This volume gathers his recent collages. MODERNE KUNST NÜRNBERG 9783864070722 | US: $35.00 FLAT40 Hbk, 9.5 x 13.25 in / 92 pgs / 184 color / 80 b&w / July Art

David Maljkovic
Edited with text by Konrad Bitterli, Nadia Veronesi. The installations, videos and collages of Croatian multimedia artist David Maljkovic (born 1973) explore the turbulent history of his native country, from the collapse of the Communist socialist order and its transformation into a capitalist economy. This volume gathers his recent collages. MODERNE KUNST NÜRNBERG 9783864070715 | US: $30.00 FLAT40 Flexi, 9.5 x 11.5 in / 336 pgs / 260 color / 150 b&w / July Art

Anthony James: Morphic Fields
Text by Katja Eichinger, Anthony James, Christian Kehdt, Matthias Mühling, Glenn O’Brien, Rupert Sheldrake. Multimedia artist Anthony James (1974) likes to work with heavy equipment, using a chainsaw to cut birch trunks and arranging them in glass boxes with mirrors, or setting the beloved Ferrari 355 Spider on fire and collecting the gilded eweck. Morphic Fields offers an overview of his most recent, site-specific pieces. MOUSE PUBLISHING 9783940690950 | US: $40.00 FLAT40 Hbk, 9.5 x 13.25 in / 200 pgs / 100 color / July Art

Pedro G. Romero: Archivo F.X.
Business, Economics, Contemporary Art
Text by Hans de Beek, Ingrid Gouzé. This publication offers an overview of Brazilian artist Laura Lima’s (born 1973) multimedia output, including her drawing, performance and installation. Although Lima’s artworks are highly performative, she never actually appears; visitors are instead guided to either present or examine “objects” she has created. JRP|RINGIER 9783037643440 | US: $59.00 FLAT40 Hbk, 8.75 x 12 in / 192 pgs / 110 color / September Art

Laura Lima
Edited with text by Lara Arrecheta, Heike Munder. Text by Ronald Donaldson, Victor Hugo Duarte, Victoria Noorthoorn, et al. This publication offers an overview of Brazilian artist Laura Lima’s (born 1973) multimedia output, including her drawing, performance and installation. Although Lima’s artworks are highly performative, she never actually appears; visitors are instead guided to either present or examine “objects” she has created. JRP|RINGIER 9783037643440 | US: $59.00 FLAT40 Hbk, 8.75 x 12 in / 192 pgs / 110 color / September Art

Philipp Parreno: Anywhere, Anywhere Out of the World
Text by Carlos Basaldúa, Dario Khanjani, Moura Molossi. Conversations with Carlos Basaldúa, Philipp Parreno, Michel Servis, Hans Ulrich Obrist. Photographs by Dario Khanjani, Philipp Parreno. (Born 1964) recognizes the exhibition experience by creating a mise-en-abîme in the Palais de Tokyo, subverting the viewer through a torrent of sound, image and performance. MODERNE KUNST NÜRNBERG 9783775738392 | US: $45.00 FLAT40 Boxed, 9.5 x 11.25 in / 400 pgs / 1,000 images, texts and sound / September Art
Apichatpong Weerasethakul: Photobios
Edited and with introduction by Brijnja Sperk. Text by Apichat-
pong Weerasethakul. Nach Widmer, Christin Jungwirth. Best
known for his film “Story of D’Or prize-
winning film, Chveambo Xwhe Xwe Can Race His Pet Ladies (2015),
Apichatpong Weerasethakul (born
1970) is a Thai filmmaker and
video artist. Photobios captures
his creative process as he prepares
for his new film, 

Sasha Waltz: Installations, Objects, Performances
Edited by Christiane Riedel. Yvonne Waltz, Peter Webel. Text by
other, more theoretical publica-
tions on his work. Diagrams looks
at patterns and movements in ten
years. This book is a comprehen-
sive approach of one of Germany’s
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Harun Farocki (born 1944). Unlike
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at patterns and movements in ten
years. This book is a comprehen-

Alex Frager: Face in the Crowd. Texts in the Crowd
Edited by Katrina Böhm, Elizabeth Bins. Los Angeles-based artist Alex Frager (born 1979) creates highly staged, cinematic images inspired by street photography, classic Hollywood and experimental films. Published for an exhibition at the Center on Contemporary Art, Face in the Crowd features portraits of large crowds at airport terminals, beaches, museums and other public spaces.

Maarten Sleeuwits: Multimedia & sculpture
Edited with text by Silke Maetzel. Born 1978, Maarten Sleeuwits presents multimedia and sculpture of his art. Although working mainly as a sculptor, Swiss-born artist Not Vital (born 1946) has created photographic cycles, such as Jerusalem (Exile in 2006), Exit (2007), In Exile (2008), Exurpia (2010), Beyond Exurpia (2012), Metamorphosis (2012) and Independence (2013), that explore exile, identity and migration. This book describes the genesis of his oeuvre.

Hans Scheib: Games, Symbol and Celebration
Wooden Sculptures 1977–2013
Edited with text by Michael Freitag. This book, the artist's second retrospective publication, is dedicated to the neo-expressionist wooden sculptures of Berlin-based Hans Scheib (born 1949). Often inspired by mythologies, his highly sensual parted objects are a key component of his oeuvre.

Simón Vega: Tropical Departures
Made with Simón Vega. Born 1972, Simón Vega creates ephemeral sculptures and installations inspired by the improvised architectures found in shantytowns and by street vendors' carts. These works, made in wood, cardboard, plastic and found materials, and documented here, often parody famously modern and mythological buildings, cities and high-tech robots.

John von Bergen: Core
Edited by John von Bergen. Text by Georg Schütz, Dominique Yan, Mohammad, Heinz Stahlhut. John von Bergen's (born 1965) installation, sculpture and photography focuses on human interaction with architecture and public urban space. Continuum offers a survey of the artist's expansive output from the past 15 years.

Patrick Scott: Independence
Text by Christina Kennedy. Scott (1921–2014) was the first Irish artist, including his paintings, sculpture and designs by Jake and Dinos Chapman work by having one of their designs as their logo for the occasion. The exhibition, is dedicated to the neo-expressionist wooden sculptures of Berlin-based Hans Scheib (born 1949). Often inspired by mythologies, his highly sensual parted objects are a key component of his oeuvre.

John Barber: Face in the Crowd
Edited by Rachel Wells. This book documents Thomas K. Brown’s (1905–1971) Von Bergen's sculptures are composed of twisted and deformed industrial shapes that are also present in his line drawings on masonry. His work as an architect, designer and man sculptor Stephan Balkenhol (born 1957) has sculpted a menagerie of human and animal figures from bronze and various woods. This publication unites new and previous works, focusing specifically on the artist's handling of gender.

Simón Vega: Tropical Departures
Edited by Roger Righert. Text by John Grande, Ismaël van de Ven and Stephan Balkenhol.

Patrick Scott: Independence
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Not Vital

Edited with text by Alma Zivi. For the occasion, the German artist constructed a replica of a psychiatric unit, playing the part of both patient and doctor himself. On the early 1960s, American artist John von Bergen (born 1949). Often inspired by mythologies, his highly sensual parted objects are a key component of his oeuvre.

Vital (born 1948) has produced a large body of works on paper, especially prints, drawings and collages in a philosophical and critical manner. In his line drawings on masonry, also included a sound ensemble that, in its exhibited in–

Not Vital

Hans Scheib: Games, Symbol and Celebration
Wooden Sculptures 1977–2013
Edited with text by Michael Freitag. This book, the artist's second retrospective publication, is dedicated to the neo-expressionist wooden sculptures of Berlin-based Hans Scheib (born 1949). Often inspired by mythologies, his highly sensual parted objects are a key component of his oeuvre.

Simón Vega: Tropical Departures
Made with Simón Vega. Born 1972, Simón Vega creates ephemeral sculptures and installations inspired by the improvised architectures found in shantytowns and by street vendors' carts. These works, made in wood, cardboard, plastic and found materials, and documented here, often parody famously modern and mythological buildings, cities and high-tech robots.

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**Hans Furer: Catalogue Raisonné Paintings 1973–2012**

Text by Hans Furer. Interviews by Claudia Jeltes. A full-time lawyer by day, Hans Furer (born 1956) has over the decades produced an astonishing variety of works on rock, cast, and figurative paintings. 10,000 drawings and large numbers of watercolors and collages. This catalogue demonstrates the wide range of his artistic activities.

**CHRISTOPHER ORR: Paintings**

Edited by Pat Fisher. Text by Max Hollein, Colin R. Martin. This monograph surveys the work of Scottish painter Christopher Orr (born 1987), comprised mostly of paintings and collages. Orr’s imagery derives from an extensive archive of vintage magazines, science textbooks, 18mm and Super 8 film clips, and his intimately scaled collages oscillate between reality and the uncanny.

**Micheł Meyer: Jam Town**

Edited by Anne Sommer Meyer. Text by Martin Stather. In Jam Town, German artist Micheł Meyer presents nearly 60 works from 2009–2013, executed on canvas, paper and wood. His expressionistic, colorful paintings fit between figuration and abstraction, with images resembling anonymous faces in a crowd.

**Peter Stauss: Snob**

Edited by Peter Stauss. Text by Marcus Steinwöck, Ted Stormsma. The vibrantly chromatic paintings and sculptures of Peter Stauss (born 1950) combine philosophical concerns with lively narrative play as seemingly collaged figures intersect across shifting planes. This first monograph surveys his works of the past ten years.

**David Chiappo: Paintings and Works on Paper**

Text by Patricia Bieder, Giovanni Carenza, Irene Grütz. Zurich-based American figurative painter David Chiappo (born 1979) explores personal, social and political themes in broad, sensuous brushstrokes. This richly illustrated catalogue provides an overview of Chiappo’s paintings and works on paper from the past six years.

**Victor Man: Snibzl Deutsche Bank Artist of the Year 2014**

Text by Bogdan Ghiau, Friedrich Hütte, Stefan Krause. The oil paintings of Romanian artist Victor Man (born 1974) are charged with personal memories and references to art history. Man, who lives in Berlin and Cluj, is winner of the Deutsche Bank’s 2014 Artist Award, which honors promising international artists.

**Martin Kasper: Echokammer**

Edited with text by Jörg Baill. Text by Inger Christensen, W. G. Sokal. German artist Martin Kasper (born 1960) transforms the architectural spaces of his tempest paintings into places of emptiness and atmospheres. This volume documents in situ his exhibition at the Kunsthalle Museums’ historical sculpture studios.

**Anja Seidler: Imperfect Cinema**

Edited by Anja Seidler. Text byavour Matsuei, Jörg Stumpel. This publication gathers together the many facets of German artist and scenographer Anja Seidler’s (born 1974) 20-year oeuvre. Her works in ink, watercolor and acrylic are characterized by their simplicity of both line and color, as well as by fragmented, filmlike image sequences.

**Michael Zansky**

Text by Donald Kuspit, Max Weintraub. This overview of New York-based artist Michael Zansky (born 1947) surveys his paintings, drawings, sculptures and installations. It includes the monumental installation Giants and Dwarves, a series of complex drawings and sculptures burnt and carved into large plywood panels.

**Robert Yarber: Panic Pending**

Edited by Alex Daniels. Text by Jörg Baill. Panic Pending comprises 43 works made between 2009 and 2013 by Texan artist Robert Yarber (born 1948). Known for his large-scale, psychedelic paintings that inspired the movie of Fear and Loathing in Las Vegas, Yarber’s pencil and ink drawings were in turn influenced by his time in Nepal.

**Neo Rauch: Gespenster**

Edited by Dietrich von Loebke. Neo Rauch (born 1960) is one of the most important figurative painters of our generation and a pioneer of the so-called new Leipzig school of painting. Gespenster (Ghost) is published for Rauch’s most recent solo exhibition of the same name at Galerie Eigen-Art Leipzig in 2013. The catalogue contains the first reproductions of the new paintings that were shown in the exhibition, as well as detailed views of the canvases and installation shots. Rauch’s new paintings portray brooding phantasmagorical scenarios composed of different, sometimes parallel images that are laid on top of each other. A rusty, red-brown undertone suffuses the pictures, its muteness emphasized against intensely chromatic areas. Unlike the large-scale paintings, Rauch’s smaller works are softer and more graphic, with isolated figures and desertic landscapes, like fragments from completed pictures that have become independent.

**Jörn Stumpel: Deep Sleep and Gliding**

Edited by Michael Schwarz. Text by Ursula Mende, Michael Schwarz. The drawings, paintings and sculptures of Klaus Stumpel (born 1941), surveyed in this volume, are characterized by their precise realism. His compositions range from still life and birds of the 1970s to more recent large-scale collages and relief paintings.

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Tal R: The Virgin

Painting and works on paper

Edited by Marie Nipper, Anne Miette Thommen. Foreword by Jana Eker, Eric Schlosser, Margot Thome. Text by Marie Nipper, Barry Schwabsky, Steven Miessner. A mammoth scrapbook of drawings, paintings, textiles and collages by the popular Copenhagen-based, Israeli artist Tal R (b. 1967). The Virgin combines new and old work to offer a total portrait of the vibrant oeuvre of this prematurely popular artist. A special focus of the volume is the painting upon which he embarked in the early 2000s. Tal R’s riotously colorful works move freely between illusion and abstraction, and are characterized by an immediately evident ease with his media, and indeed by the very process of making art. As Barry Schwolsky writes, in an essay for this volume: “What’s obvious immediately is that Tal R is a natural. That means he’s being an artist, or something like an artist, isn’t exactly a choice—it’s something he could have avoided only at great cost.”

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Carmen Calvo: All the Shadows the Eye Can Take

Edited by Alfredo de la Fuente. Known for the appropriation of objects, Valencian artist Carmen Calvo (b. 1950) interviews on anonymous photographs, applying everyday objects or painting directly over faces in the image. This publication extensively chronicles the artist’s career, including her installation of the Venice Biennale in 1997.

Francesco Sierra

Edited with text by Roland Wippel, Christoph Vilgla. Interview by Raphael Gogean. Interview with Nadine Westerlund. This is the first comprehensive publication on the work of Chilean-born Swiss artist Francesco Sierra (b. 1977). Sierra creates photorealistic paintings and drawings, with such titles as ‘Standing in Front of Sophie Calle’, ‘Looking at hotels in art and cinema’ or ‘Standing in Front of Sophie Calle’, ‘Looking at hotels in art and cinema’, and exploring the various spectrums of hotel life and its image. This publication presents the artist’s work from 1995 to 2013, including his first paintings and drawings on paper by Dutch artist Elly Strik.

Elly Strik: Ghosts, Brides & Other Companions

Edited and with introduction by Johnetta Hiles. Interview by Hadley Chen. This volume surveys her works in new and early paintings and drawings on paper by Dutch artist Elly Strik (b. 1961), spanning the entirety of the artist’s career to date. It includes an interview conducted by Swiss curator and historian, Jean-Christophe Ammann.

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The No Colours William Lin Living Collection in Hong Kong

Text by Bong Donker, Hu Fang, Fiona Mcirrugh, Christoph Neu et al. The art collection of architect and artist William Lin is considered one of the most important in the region. The book gathers the winning projects, one volume, the accompanying six categories. For the first time in the history of international experts evaluates a jury with a new generation of Hong Kong-based artists such as Nadin Abbas, Tang Koon Hing, Tsang Kin Wai, Kit and Tseuic.

HATJE CANTZ
9783775772788 1. ed. | 60.00 | CDN $ 60.00
FLAT40 Box, 4 x 6 in. / 143 color. September/Arts/Culture

Time Pieces Video Art since 1983

Edited by Marius Babias, Kathrin Becker, Sophie Gottle. Foreword by Marius Babias. Text by Kathrin Becker, Dieter Danski, Gisela Jo Eckhardt. Published in 1971, and now in possession of more than 1,400 international videos, Video Forum is the oldest collection of video art in Germany. This book documents the complete collection, including focal points such as Fluxus and feminist videos, as well as historical and contemporary video art from Berlin.

WALTER KÖHN, KÖLN
9783863350741 1. ed. | 60.00 | CDN $ 55.00
FLAT40 Hbk, 6.5 x 9.5 in. / 392 pgs / 110 color. July/Aug.

Des Moines Art Center Collects

Edited by Lisa Reihardt, Introduction by Jeff Fleming. Text by Neil Bensohn, Debra Bricker Balke, et al. This beautifully designed volume highlights over 200 works in the Des Moines Art Center’s permanent collections, by renowned artists such as Ai Weiwei, Takashi Murakami, Bruce Nauman, Martin Puryear, Jean-Michel Basquiat, César, Oldenburg, Andy Warhol, Jasper Johns, Robert Rauschenberg, Frances Bacon and Georgia O’Keeffe.

DES MOINES ART CENTER
9781889568037 1. ed. | 55.00 | CDN $ 55.00

German Art in the Louisiana Collection Lisette Lichtenberg


LOUISIANA MUSEUM OF MODERN ART
9788792877178 1. ed. | 55.00 | CDN $ 55.00
FLAT40 Hbk, 5 x 11.75 in. / 144 pgs / 53 color. September/Photography/Arts/Culture

Filip Dujardin: Fictions

Text by Peter Gadenho. Since 2007, the photographer Filip Dujardin (born 1971) has been working on a series whose humor is accompanied by references to art history. With the aid of a digital collage technique, the artist creates buildings whose construction would be impossible, using photographs of existing buildings in and around Ghent.

HATJE CANTZ
9783775738265 1. ed. | 60.00 | CDN $ 60.00
FLAT40 Hbk, 1.175 x 8.5 in. / 112 pgs / 61 color. September Photography

Struck by Pictures

Edited by Mark Gisbourne, Clemens Meyer, Harald Wesser. Text by Mark Gisbourne, Michael Kühn, Clemens Meyer, Harald Wesser. Struck by Pictures reprints 150 artworks by 115 German artists, including Christine Aachen, Til Baumgärtel, Heinrich Bölling, Norbert Blüm, Martin Eder, Paul Hammer, Karl Baumann, Julian Pfeifer, Justine Otto and Uwe Bis Gertsch, that were presented to the collector Thomas Rusche on his fiftieth birthday.

KERBER
9783868760316 1. ed. | 55.00 | CDN $ 55.00
FLAT40 Hbk, 9.25 x 12.25 in / 288 pgs / 44 color. August/Arts/Photography

E. Brady Robinson: Art Desks

Introduction by Andy Grundberg. E. Brady Robinson’s Art Desks features photographs of the desks and working spaces of artists, curators, art dealers and critics throughout the East Coast. Her subjects include collector Mara Furbish, historian David Ward and photographer William Christenberry.

DAYLIGHT BOOKS
9780989798143 1. ed. | 39.95 | CDN $ 39.95
FLAT40 Hbk, 10 x 6.5 in. / 112 pgs / 57 color. October/Photography

Jeff Wall: Tableaux Pictures Photographs 1996–2013

Jeff Wall (born 1946) is both one of the most innovative and classic photographers of his generation. The exhibition Jeff Wall: Tableaux Pictures Photographs 1996–2013 contains nine notebooks with photographs printed on cardboard, a map and a large individual print on tissue paper, plus an essay and statements by Lawrence Weiner. Schulz-Dornburg’s work unites conceptual and documentary photography.

HATJE CANTZ
9783775732791 1. ed. | 120.00 | CDN $ 120.00
FLAT40 Box, 6 x 9 in. / 400 pgs / 125 color. September Photography

Christian Weber: Explosions

Edited with text by Christian Weber. This monograph presents the series Explosions by New York–based artist Christian Weber (born 1971), consisting of multiple high-speed images of fireballs and explosions ignited in mid-air. Each resulting shape is unique: some resemble nebula while others evoke the feeling structures of DNA.

KERBER
9783868760168 1. ed. | 55.00 | CDN $ 55.00
FLAT40 Hbk, 13.5 x 10 in. / 106 pgs / 45 color. August/Photography

Jeff Wall: Tableaux Pictures Photographs 1996–2013