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**CATALOG EDITOR**
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**FRONT COVER IMAGE**

**BACK COVER IMAGE**
From Voyagers, published by The Ice Plant. See page 26.

Lorenzo Vitturi, from *Money Must Be Made*, published by SPBH Editions. See page 125.
Hilma af Klint: Paintings for the Future
Edited with text by Tracey Bashkoff. Text by Tessel M. Bauduin, Daniel Birnbaum, Briony Fer, Vivien Greene, David Max Horowitz, Andrea Kollnitz, Helen Molesworth, Julia Voss.

When Swedish artist Hilma af Klint died in 1944 at the age of 81, she left behind more than 1,000 paintings and works on paper that she had kept largely private during her lifetime. Believing the world was not yet ready for her art, she stipulated that it should remain unseen for another 20 years. But only in recent decades has the public had a chance to reckon with af Klint’s radically abstract painting practice—one which predates the work of Vasily Kandinsky and other artists widely considered trailblazers of modernist abstraction. Her boldly colorful works, many of them large-scale, reflect an ambitious, spiritually informed attempt to chart an invisible, totalling world order through a synthesis of natural and geometric forms, textual elements and esoteric symbolism.

Accompanying the first major survey exhibition of the artist’s work in the United States, Hilma af Klint: Paintings for the Future represents her groundbreaking painting series while expanding recent scholarship to present the fullest picture yet of her life and art. Essays explore the social, intellectual and artistic context of af Klint’s 1906 break with figuration and her subsequent development, placing her in the context of Swedish modernism and folk art traditions, contemporary scientific discoveries, and spiritualist and occult movements. A roundtable discussion among contemporary artists, scholars and curators considers af Klint’s sources and relevance to art in the 21st century. The volume also delves into her unrealized plans for a spiral-shaped temple in which to display her art—a wish that finds a fortuitous answer in the Guggenheim Museum’s rotunda, the site of the exhibition.

Hilma af Klint (1862–1944) is now regarded as a pioneer of abstract art. Though her paintings were not seen publicly until 1987, her work from the early 20th century predates the first purely abstract paintings by Kandinsky, Mondrian and Malevich.

GUGGENHEIM MUSEUM PUBLICATIONS
9780892075430
u.s. $65.00 CDN $87.00
Hbk, 8.5 x 11.25 in / 244 pgs / 220 color
October/Art

EXHIBITION SCHEDULE
New York: Solomon R. Guggenheim Museum, 10/12/18–01/27/19

Hilma af Klint’s daring abstractions exert a mystical magnetism
The Moon: From Inner Worlds to Outer Space

The moon has long furnished humankind with an artistic icon, an image of longing and object of scientific inquiry. Encompassing art, film, literature, architecture, design, natural history and historical objects, and published on the 50th anniversary of the first manned landing (July 20, 1969), The Moon surveys the iconography of the moon, from Romantic landscape paintings to space-age art. It takes the 1969 landing as a thematic fulcrum and a culmination of the deep-rooted cultural conceptions invested in the space race in the 1960s, from David Bowie to Disney.

The book also accounts for the science of the moon throughout the ages, from Galileo to NASA, addressing the many lunar myths that have existed throughout time. Also explored here is moonlight, an important theme in the Romantic nocturnal landscapes of Caspar David Friedrich, J.C. Dahl and Carl Julius von Leypold. Another powerful artistic genealogy is associated with science fiction, a genre that has on occasion influenced space programs: Jules Verne’s From the Earth to the Moon (1865), for instance, famously inspired NASA’s Apollo programs. Film pioneers such as Georges Méliès and Fritz Lang created cinematic lunar voyages, and in the 1930s, surrealist artists such as Joseph Cornell, Salvador Dalí and Max Ernst explored the moonlit landscape as psychological allegory. Later, during the Cold War, superpowers on both sides of the Iron Curtain worked closely with artists to orchestrate and interpret the space race: Robert Rauschenberg, for example, was one of eight artists invited by NASA to witness Apollo 11, while artists in the Soviet Union played a central role in building the cult of the cosmonaut.

The Moon looks at all these lunar themes and myths, in a thrilling and inspirational gathering for anyone who has felt the moon’s pull on their imagination.

LOUISIANA MUSEUM OF MODERN ART
9788793659087
u.s. $35.00 CDN $47.50
Hbk, 8.5 x 10.25 in. / 128 pgs / 150 color / 50 b&w.
October/Art

Yayoi Kusama: Festival of Life
Text by Jenni Sorkin.
In a unique style that is both sensory and utopian, Yayoi Kusama’s work—which spans paintings, performances, room-size presentations, sculptural installations, literary works, films, fashion, design and interventions within existing architectural structures—has transcended some of the most important art movements of the second half of the 20th century, including pop art and minimalism. As Roberta Smith wrote in the New York Times, “These paintings form a great big infinity room of their own, but one in which each part is also an autonomous work of art, its own piece of void, hands-on infinity . . . their vitality is infectious.”

Yayoi Kusama. Festival of Life documents the artist’s work at David Zwirner’s Chelsea location in New York in late 2017, featuring a selection of paintings from her iconic My Eternal Soul series, new large-scale flower sculptures, a polka-dotted environment and two Infinity Mirror Rooms. The monograph includes new scholarship on the artist by Jenni Sorkin, as well as a special foldout poster.

Yayoi Kusama (born 1929) presented her first solo show in her native Japan in 1952. Her work has since been featured widely in both solo and group presentations. In the mid-1960s, the artist established herself in New York by staging groundbreaking and influential happenings, events and exhibitions. Her work gained widespread recognition in the late 1960s after a number of international solo exhibitions, including shows at the Center for International Contemporary Arts, New York, and the Museum of Modern Art, Oxford, England, both taking place in 1969. She represented Japan in 1990 at the 45th Venice Biennale, to much critical acclaim.

DAVID ZWIRNER BOOKS
9781941701812
u.s. $70.00 CDN $92.50
Hbk, 9.75 x 12 in. / 152 pgs / 65 color.
September/Art/Asian Art & Culture

ALSO AVAILABLE
Yayoi Kusama: Give Me Love
9781941701829
Hbk, u.s. $55.00 CDN $72.50
David Zwirner Books

Myths of the moon in the arts and sciences, 50 years after the first manned landing

Louisiana Museum of Modern Art
9788793658957
u.s. $18.00 CDN $25.50
T. Adler Books
Led Zeppelin by Led Zeppelin

Led Zeppelin by Led Zeppelin is the first and only official illustrated book ever to be produced in full collaboration with the members of the band. Celebrating 50 years since their formation, this definitive 400-page volume charts the group’s unparalleled musical career from the very first performance in a tiny club, to their performance at London’s O2 Arena, when 20 million fans broke the world record for highest demand for tickets for a single concert. The book features over 300 photographs—many seen here for the first time—of Jimmy Page, Robert Plant, John Paul Jones and John Bonham from photographers around the world, and photographs from the band members’ personal collections. The band are seen on and off stage, in candid moments and in the recording studio. Accompanying the photographs is rare and unseen artwork from the Led Zeppelin archives, and fascinating documents and images from the Atlantic Records vaults.

Page, Plant and Jones have collaborated with Reel Art Press to publish the first illustrated book celebrating 50 years since Led Zeppelin formed.
James Turrell: Extraordinary Ideas—Realized

For more than 50 years, James Turrell has devoted himself to the treatment of immateriality, materiality and perception, making light a sensual and spiritual experience. Turrell floods rooms with light that is experienced as gentle seas of color or as an intensely glowing fog, taking observers to the very limits of their perception. Turrell eliminates the possibility of orienting one’s location by means of an object or spatial limits. The artist himself constantly emphasizes that his work is best described as “perceptual art.”

This comprehensive volume, published for the artist’s exhibition at Museum Frieder Burda in Baden-Baden, Germany, combines key works from Turrell’s various phases. Among the works included are Sloan Red, one of his early projections in which geometric light objects appear to float in space. A piece from 2016, from the important series of Wedgeworks, shows how the artist creates illusionist spatial situations using light. The “ganzfeld” experiment Apani, which attracted much attention at the Venice Biennale in 2011, allows the visitor to experience how all imaginable spatial contours can be made to dissolve in light and color. Turrell’s famous long-term project Roden Crater—an extinct volcano in the Arizona desert, which the artist has been converting into a kind of observatory since the 1970s—is also represented here, alongside artworks created especially for the Museum Frieder Burda.

As an undergraduate, James Turrell (born 1943) studied psychology and mathematics, transitioning to art only at MFA level. A practicing Quaker, he has described one of his earliest memories: his grandmother inviting him to “go inside and greet the light” at Quaker meetings. The recipient of several prestigious awards, including Guggenheim and MacArthur fellowships, Turrell lives in Arizona.

“An experimental masterclass … shows how masters from Man Ray and Mondrian to Maya Rochat transformed reality in their laboratory-like darkrooms and studios”

– SEAN O’HAGAN, THE GUARDIAN

EXHIBITION SCHEDULE

London, England: Tate Modern, 05/02/18–10/14/18
Baden-Baden, Germany: Museum Frieder Burda, 06/09/18–10/28/18

“Artwork is more about your seeing than it is about my seeing.”

– JAMES TURRELL
The Swimming Pool in Photography

Text by Francis Hodgson.

The Swimming Pool in Photography invites readers to dive into the cultural history of swimming pools. As long as 5,000 years ago, the allure of the sea inspired humans to recreate its essence in miniature artistic forms, such as public baths where ancient rituals would take place. Since then, swimming pools have become status symbols and a source for a gamut of purposes from athletics to the simple pleasure of just being in water. It is no wonder, then, that filmmakers and photographers constantly return to the swimming pool as a subject and setting. Reflections of water and light are captured in countless unique ways in the more than 200 compelling images of pools and swimmers that comprise this catalog.

The Swimming Pool in Photography includes works by Henri Cartier-Bresson, Gigi Cifali, Stuart Franklin, Harry Gruyaert, Emma Hartvig, Jacques Henri Lartigue, Joel Meyerowitz, Martin Parr, Paolo Pellegrin, Mack Sennett, Alec Soth, Larry Sultan, Alex Webb and many others.

HATJE CANTZ
9783775744096
u.s. $55.00 CDN $72.50
Hbk, 9 x 10.75 in. / 240 pgs / 200 color
June/Photography

PHOTOGRAPHERS INCLUDE:

■ Henri Cartier-Bresson
■ Gigi Cifali
■ Stuart Franklin
■ Harry Gruyaert
■ Emma Hartvig
■ Jacques Henri Lartigue
■ Joel Meyerowitz
■ Martin Parr
■ Paolo Pellegrin
■ Mack Sennett
■ Alec Soth
■ Larry Sultan
■ Alex Webb

A photographic leap into cooling waters
Once Upon A Time in the West: Shooting a Masterpiece

Foreword by Quentin Tarantino. Text by Christopher Frayling.

Sergio Leone’s film Once Upon a Time in the West set out to be the ultimate Western—a celebration of the power of classic Hollywood cinema, a meditation on the making of America and a lament for the decline of one of the most cherished film genres in the form of a “dance of death.” With this film, Leone said a fond farewell to the noisy and flamboyant world of the Italian Western, which he had created with A Fistful of Dollars and sequels and aimed for something much more ambitious—an exploration of the relationship between myth ("Once Upon a Time..."), history ("...in the West") and his own autobiography as an avid film-goer. This would be a horse opera in which the arias aren’t sung, they are stared.

Once Upon A Time has since inspired several generations of filmmakers worldwide. Its combination of “film about film” with an angry historical epic, told with great style, has resonated for half a century, and its reputation has steadily grown. This book, by the world-renowned authority on Sergio Leone, Christopher Frayling, includes revealing personal interviews with all the key players involved in the movie (in front of the camera and behind it) a wealth of never-before-published documents, designs and photographs, and the latest research into the making of a masterpiece, shot by shot. It is introduced with a foreword by Quentin Tarantino.

This year is the 50th anniversary of Once Upon a Time in the West and this richly illustrated book is a suitably spectacular birthday tribute.

Christopher Frayling (born 1946) was rector of the Royal College of Art in London. In addition, he is the longest-serving trustee of the V&A, and chairman of the Royal Mint Advisory Committee, which selects the designs for new coins. Frayling is well known as a historian, critic and award-winning broadcaster. He has published 17 books and numerous articles on contemporary art, design, film and the history of ideas, most recently Frankenstein: The First Two Hundred Years.
“Make Love Not War,” “Soyez réalistes, demandez l’impossible,” “Keine Macht für Niemand,” “We are the 99%”: the history of the last 50 years has been accompanied by a constant flow of statements, practices and declarations of dissatisfaction with regard to the prevailing order. These slogans mark moments when dissent has been able to reach from the margins of society into its very center—beginning as something mostly unorganized and unruly in real or virtual space, sometimes violent, rarely controllable and suddenly erupting into the mainstream. Masterfully and creatively drawing on contemporary signs and symbols, subverting and transforming them to engender new aesthetics and meanings, the legendary moments of 20th-century protest opened up spaces that eluded control. Irony, subversion and provocation pricked small but palpable pinholes in the controlling systems of rule.

Protest takes a wide-ranging approach to the practice of protest, bringing together contributors from different disciplines and from around the globe. Social, historical, sociological and political-scientific perspectives play as much of a role in this publication as approaches that draw on image theory, popular culture, cultural studies and the arts. Simultaneously historical and contemporary, the book also explores such present-day developments as the virtualization of activism, the relationship of the virtual and the fictional, and the exploitation of these trends in politics by power-holders of all shades. A timely publication, Protest: The Aesthetics of Resistance explores marginalized communities’ practices of resistance and reflects on the past, present and future of protest.

How to film a demonstration:

Shoot from behind. Don’t film faces in order to avoid recognition, pursuit, and arrest by Security Forces and their thugs. Carry banners and placards facing the direction opposite to that of the demonstration, so that they appear on film without capturing the protesters’ faces. Try to film demonstrations from afar. For close-up shots, only film bodies. Make sure to film faces, when someone is assaulting or being assaulted.

Excerpt from “The Phasedland Revolution” by Rabih Mroué

… and more

Resistance: aesthetic tactics from the suffragettes to 1968 to our tumultuous present

PROTEST
50 case studies, including:

Troubled Pictures
The Superheroes Photographs of the Black Lives Matter Movement

Hands Up!
Protest Gestures: An Overview

Nairy Stitches
On Adorno, Passephates and Sexestratism

Buttons of Pride, Badges of Courage, Pins of Protest
A Cheap and Ubiquitous Object Proves Its Might in Fighting for LGBTQIA+ Rights

By Way of Money
The Practice of Using Coins and Banknotes to Smuggle and Circulate Messages of Political Opposition

Making a Movement in the Age of Twitter
The Power and Fragility of Networked Protest

Oz, East Village Other, Hotcha!
The Phenomenon of the Underground Press

Inequality Must Fall
The South Africa Student Protests and the Rhetoric of Afrikanism

Bargaining for the Female Gaze
Censorship and Secret Desires in Popular Indian Cinema

“We Gon’ Be Alright”
The Soundtrack to Black Lives Matter

100 Years of Tear Gas
A Chemical Weapon Drifts off the Battlefield and into the Streets

Also Available
Handbook of Tyranny

Lars Müller Publishers

9783037785607
u.s.
$29.95
CDN $39.95
Pbk, 6.25 x 9.5 in. / 448 pgs / 126 color / 73 b&w.
July/Nonfiction Criticism/Design

artbook.com
The emergence of a social conscience in rarely seen images from Parks’ formative years

**Gordon Parks: The New Tide**

Edited by Peter W.—even in 1940–1950—this book traces Parks’ rapid evolution from an accomplished, self-taught practitioner to a groundbreaking artistic and journalistic voice. Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself as a photographer for the Farm Security Administration (1941–45) and Life (1948–72). Parks evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. The first African American director to helm a major motion picture, he helped launch the blaxploitation genre with his film Shaft (1971). He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts, and more than 50 honorary degrees. Parks died in 2006.

**Gordon Parks: The New Tide**

STEIDL/GORDON PARKS FOUNDATION/

NATIONAL GALLERY OF ART

9783958296943 u.s. $45.00 CDN $55.08

Clth, 9.75 x 11.5 in / 304 pgs / 42 color / 126 b&w.

November/Photography/African American Art & Culture

**EXHIBITION SCHEDULE**

Washington, DC: National Gallery of Art, 11/06/18–02/19

Cleveland, OH: Cleveland Museum of Art, 03/19–06/09

Fort Worth, TX: Amon Carter Museum of American Art, 08/31/19–12/29/19

Cleveland, OH: Cleveland Museum of Art, 03/16/19–06/09/19

Washington, DC: National Gallery of Art, 11/04/18–02/18/19

Andover, MA: Addison Gallery of Art, 02/01/19–04/26/19

**Arthur Elgort: Jazz**

Edited by Marianne Heusted. Foreword by Wyatt M. Eden. Foreword by Wynton Marsalis. Limited Edition

Fashion photographer Arthur Elgort has loved jazz since he was nine years old, when a childhood friend introduced him to the music; he soon found himself frequenting jazz clubs all over his native New York City. The dynamic style that made Elgort such a sensation in fashion photography was directly informed by his love for jazz and dance. His talent as a photographer grew alongside his interest and knowledge of jazz. By the time he was a well-known working photographer, Elgort could parlay his influence into meetings with his boyhood idols, requesting to have his favorite musicians appear in both his fashion and personal work.

Countless jazz greats have appeared in front of Elgort’s camera, including Illinois Jacquet, Dexter Gordon and Dorothy Donegan. Each sitting produced not only images but memorable stories: the time Elgort took Dorothy shopping at Chanel; what it was like to shoot Dexter in his Hall’s Kitchen apartment; getting to know Illinois and his wife personally. Arthur Elgort: Jazz collects these moments and more, exploring for the first time the creative exchange between the photographer and his musical heroes. Arthur Elgort (born 1940) studied painting at Hunter College but quickly transitioned to photography, finding painting too slow and solitary. Elgort attributes much of his spontaneous and liberated style to his lifelong love of music and dance, especially jazz and ballet. In his long career he has worked on many major advertising campaigns, including for Chanel, Valentino and Yves Saint Laurent, shot countless fashion spreads and published several books.

**Arthur Elgort: Jazz**

DAMIANI

9788862086196 u.s. $45.00 CDN $50.08

Hbk, 7.9 in / 160 pgs / 100 b&w.

February/Photography/Music

Limited Edition

Special edition, 11 x 14 in. / 160 pgs / 100 b&w.

October/Photography/Music
Displaced: Manzanar 1942–1945
The Incarceration of Japanese Americans
Edited by Evan Backes. Foreword by Pico Iyer. Introduction by Nancy Matsunot. In the weeks following the bombing of Pearl Harbor on December 7, 1941, American suspicion and distrust of its Japanese American population became widespread. The US government soon ordered all Japanese Americans (two thirds of them American citizens) living on the West Coast to report to assembly centers for eventual transfer to internment camps, openly referred to by the New York Times as “concentration camps.” Within a few months of Pearl Harbor, President Franklin D. Roosevelt signed Executive Order 9066; soon after, the War Relocation Authority (WRA) was established and by the end of March, the first of 10,000 Japanese evacuees arrived in Manzanar, an internment camp in the Owens Valley desert at the foot of the Sierras. Families were given one to two weeks’ notice and were allowed to pack only what they could carry. Businesses were shuttered and farms and equipment were sold at bargain prices. Upon arrival at Manzanar, each person was assigned to a barrack, given a cot, blankets and a canvas bag to be filled with straw in order to create their own mattresses.
Dorothea Lange was hired by the WRA to photograph the mass evacuation; she worked into the first months of the internment until she was fired by WRA staff for her “sympathetic” approach. Many of her photographs were seized by the government and largely unseen by the public for a half century. More than a year later, Manzanar Project Director Ralph Merrit hired Ansel Adams to document life at the camp. Lange and Adams were also joined by WRA photographers Russell Lee, Clem Albers and Francis Stewart. Two Japanese internees, Toyo Miyatake and Jack Iwata, secretly photographed life within the camp with a smuggled camera. Gathered together in this volume, these images express the dignity and determination of the Japanese Americans in the face of injustice and humiliation. Today the tragic circumstances surrounding displaced and detained people around the world only strengthen the impact of these photos taken 75 years ago.
T. ADLER BOOKS, SANTA BARBARA
9781942884293
u.s. $45.00 CDN $60.00
Hbk, 9.25 x 8.75 in. / 176 pgs / 160 b&w.
August/Photography/Asian American Art & Culture

Marching for their lives: three decades of civil rights in America
Builder Levy: Humanity in the Streets
New York City 1960s–1980s
Forward by Deborah Willis. Builder Levy: Humanity in the Streets documents the resilience and power of the multiracial population that American photographer Builder Levy encountered in New York City between the 1960s and 1980s. In these turbulent decades, people around the world struggled for freedom and independence; across the United States, people marched in the streets to improve their lives. On the streets of New York, Levy saw all this and more. This comprehensive monograph gathers images of spectacular events and daily life alike. Included are photographs of Civil Rights and anti-Vietnam War protests in the 1960s, the peace march held in 1962 in response to the Cuban Missile Crisis and images of Martin Luther King after his 1968 speech at Carnegie Hall. Also included are shots of the poverty-ravaged Brooklyn of the 1960s, ’70s and ’80s; the innercity communities where Levy worked as a public school teacher for almost 35 years; and marches and demonstrations in support of local causes like quality education for all NYC children and an end to police killings. Combining the humanist spirit of social documentary photography with street photography’s sense of timing and wit, the photographs in Builder Levy: Humanity in the Streets offer a poignant document of a chapter in a city and a nation’s history.

Builder Levy (born 1942) was born in Tampa, Florida, and raised in Brooklyn. He studied photography at Brooklyn College. His photographs are included in more than 80 public collections, including that of the International Center of Photography, the Brooklyn Museum, the Smithsonian National Museum of African-American History and Culture, the High Museum of Art, the Ringling Museum of Art and the Victoria and Albert Museum. Levy lives in New York.
DAMIANI
9788862086127 u.s. $49.95 CDN $67.50
Hbk, 9.75 x 12 in. / 124 pgs / 100 b&w.
October/Photography/Mexican American Art & Culture

“This sorry episode has been illuminated in books and documentaries. But I’ve never felt its emotional texture—the unexpected mix of dereliction and upstanding hopefulness—so vividly as in this set of photographs taken by Ansel Adams and Dorothea Lange and five others, among them an artist incarcerated at Manzanar.”

—PICO IYER
Among the most radical and original photographers of his generation, Masahisa Fukase was famous for The Solitude of Ravens (1986), in which these birds of doom, in flocks or alone, blacken the pages of the book in inky, somber, calligraphic clusters; in 2010 it was voted the best photobook of the past 25 years by the British Journal of Photography. Fukase also has a lesser-known corpus of collages, self-portraits, photographs reworked as sketches, black-and-white prints, Polaroids and more. This book brings together all of his work for the very first time.

Its editors, Simon Baker, director of the Maison européenne de la photographie, Paris, and Tomo Kosuga, director of the Masahisa Fukase Archives, Tokyo, have assembled 26 series from Fukase’s oeuvre, including Memories of Father; The Solitude of Ravens; his portraits of cats; his famous self-portraits taken in a bathtub with a waterproof camera; and many previously unpublished works. Fukase tried his hand at everything, and this essential volume, at more than 400 pages, at last reveals the full breadth of his imagination in an English-language publication.

Born in 1934 on the island of Hokkaido, in the north of Japan, into a family of studio photographers, Masahisa Fukase began a career as a freelance reporter in the late 1960s. In 1971 he published his first photography book, consisting of group portraits of his family. In 1974, he cofounded the Workshop Photography School with Shomei Tomatsu, Eikoh Hosoe, Noriaki Yokosuka, Nobuyoshi Araki and Daido Moriyama; that same year, MoMA in New York dedicated a milestone exhibition to them (New Japanese Photography). In 1992, at the age of 58, following a fall, Fukase was maintained on life support until his death in 2012.

Shomei Tomatsu

Test by Juan Vicente Arlegui, Ryuki Kaneko, Hiroshi Kojima, Carlos Martín García.

Casting a cold eye on postwar Japan, the raw, grainy and impressionistic photography of Shomei Tomatsu practically defined Japanese photography in the second half of the 20th century, greatly influencing Daido Moriyama, Nobuyoshi Araki and Tatuma Nakahara. His best-known images are his portraits of people and street scenes from the 1950s, when the country struggled to recover from World War II and US military presence was ubiquitous; his photographs of 1960s Japan; and throughout his career, his images of Okinawa, where he died in 2012. The American photographer and writer Leo Rubinfien described Tomatsu’s Nagasaki images as “sad, haggard facts,” noting that “beneath the surface there was a grief so great that any overt expression of sympathy would have been an insult.”

This book, which accompanies a major retrospective at MAPFRE in Barcelona, elucidates the rich visual universe of Tomatsu, including his best-known images and previously unpublished work. It is the first comprehensive survey to be published since his death.

Born in Nagoya, Japan, Shomei Tomatsu (1930–2012) began his career in the early 1950s as a traditional photojournalist. He played a central role in Vivo, a self-managed photography agency, and founded the publishing house Shoken and the quarterly journal Ken. Tomatsu participated in the groundbreaking New Japanese Photography exhibition in 1974 at the Museum of Modern Art, New York, his most recent US survey, The Skin of the Nation, was held at SFMOMA in 2006.

Exhibition Schedule

Barcelona, Spain: Fundación MAPFRE, 06/05/18–09/16/18

RM/FUNDACIÓN MAPFRE

9788417047535

U.S. $70.00 CDN $92.50

Hbk, 9.5 x 11 in. / 172 pgs / 63 color / 117 b&w.

August/Photography/Asian Art & Culture

"Shomei Tomatsu is the pivotal figure of recent Japanese photography."
—JOHN SZARKOWSKI

From darkly fascinating photographs of ravens to humorous self-portraits, Fukase created images of enormous emotional power.
Carlo Mollino: Photographs 1934–1973
Edited with text by Francesco Zanot. Text by Giovanna Borasi, Erik Viskil, Fabio Ferrari.

Carlo Mollino was, among many other things, a photographer and a commentator on photography. Mollino himself placed photography in a privileged role in the pantheon of his interests. Mollino used photography as both a means of expression and an essential instrument for the documentation of his work and his daily life. His producing works that were both classical and experimental, public and private. He was also an eloquent champion of photography as an art form, publishing Message from the Darkroom in 1949—a legendary photobook that was part history of photography, part technical manual and gloriously lavish for both functions.

Carlo Mollino: Photographs 1934–1973 is a long-overdue survey of Mollino’s full body of photographic work, published to accompany the largest and most complete exhibition ever staged of Mollino’s photography. With more than 450 illustrations (some never before seen), this publication surveys Mollino’s decades-long exploration of the medium, from his first architectural pictures to the erotic photography. This book is a facsimile of an album of Eggleston’s Polaroids assembled by the photographer himself, and containing the only photos he made in this medium. Consisting of 56 images taken with the Polaroid SX-70 (the now cult camera produced between 1972 and 1981) and hand-mounted in a black leather album also produced by the company, Polaroid SX-70 is the first publication of Eggleston’s Polaroids.

The gloriously mundane subjects of these photos—a Mississippi street sign, a telephone book, stacked crates of empty soda bottles—is familiar Eggleston territory, but, fascinatingly, all of these Polaroids were taken outdoors. They are rare records of Eggleston’s strolls or drives in and around Mississippi, complementing the majority of his work made with color negative film or color slides, and showing his flair for photo-sequencing in book form.

ALSO AVAILABLE
William Eggleston: The Democratic Forest
9780870703782
Pbk, u.s. $25.00 CDN $31.50
Steidl

ALSO AVAILABLE
William Eggleston: Early Black and White
9783869307923
Hbk, u.s. $50.00 CDN $63.00
Steidl

ALSO AVAILABLE
William Eggleston’s Guide
9780870707782
Hbk, u.s. $49.00 CDN $55.00
The Museum of Modern Art, New York

NEW EDITION
Saul Leiter: All about Saul Leiter
Text by Margot K. Feit, Pauline Vermare, Motoyuki Shobata. Photography the world over is now embracing Saul Leiter, who has enjoyed a remarkable revival since fading into relative obscurity in the 1980s. In this gorgeously produced volume—the Japanese edition of which was selected by photographer Todd Hido as one of Photo-eye online bookstore’s Best Books of 2017—some 200 works, from early street photographs and images for advertising to nudes and paintings, cover Leiter’s career from the 1940s onward. These are accompanied by quotations from the artist himself that express his singular worldview.

Saul Leiter was born in Pittsburgh in 1923. He pioneered a painterly approach to color photography in the 1940s and produced covers for fashion magazines such as Vogue and Harper’s Bazaar, before largely withdrawing from public attention in the 1980s. The publication of his first collection, Early Color by Steidl in 2006, inspired an avid “rediscovery” that has since led to worldwide exhibitions and the release of a documentary, In No Great Hurry: 13 Lessons in Life with Saul Leiter (2014). He died in New York in 2013.

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“...the very best of Saul Leiter’s work comes together as an almost novel-like stream of images, interspersed with poetic quotes by the man himself. I have never seen his work so delicately and thoughtfully presented.”

-TODD HIDO, PHOTO-EYE

August/Photography
Hbk, 10 x 10.75 in. / 24 pgs / 56 color.
9783869307923
Steidl

A long-overdue survey of Carlo Mollino’s vast photographic oeuvre

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Dewey Nicks: Polaroids of Women
Introduction by Brad Dunning.
American photographer Dewey Nicks roared into the 1990s magazine world by filling his shoots with fascinating people and a vibe of boundless energy and nonstop fun. Publications such as Vogue, Harper’s Bazaar, W and Vanity Fair kept Nicks moving seamlessly between celebrity, fashion and advertising assignments, his portfolio amassing a who’s who of iconic women, including Cindy Crawford, Natalie Portman, Sofia Coppola, Patricia Arquette, Shalom Harlow and Cher, to name only a few. Nicks recently found a forgotten box buried deep in his archive with thousands of Polaroids from his 1990s photo sessions. These one-of-a-kind favorites saved from hundreds of shoots, both private and assigned, offer an intimate portrait into Nicks’ life, friends and work. The immediacy of Polaroids combined with the natural fading of the physical print after decades in a shoebox makes each of these images singularly unique and tangibly genuine. Nicks was so smitten with this time capsule of images that he immediately shared them with his frequent collaborator, book designer and publisher Tom Adler, and this beautifully produced book was born.

Dewey Nicks (born 1961) studied photography at the Art Center College of Design in Pasadena, and has been working as a professional fashion and commercial photographer since 1986. In 1995, Nicks added directing commercials to his resume. An Ameristate spot in 1999 garnered him the US Comedy Arts Festival Award for “The World’s Funniest Commercial.” That same year he became a Director’s Guild nominee for outstanding directorial achievement in television commercials. In 2000 Greybull Press published Kustom, Nicks’ first book of photographs, inspired by the very deals and unique expression that originally attracted him to California. Nicks lives in Los Angeles.

T. ADLER BOOKS, SANTA BARBARA
9781942884347
u.s. $40.00 CDN $54.00
Hbk, 9 x 9 in. / 120 pgs / 63 color / 39 b&w.
November/Photography/Fashion

“Dewey Nicks’ ebullient fashion photography reminds you that people have forgotten how to have fun in fashion.” –THE NEW YORK TIMES
Karen Green: Frail Sister

Artist and writer Karen Green’s second book originated in a search for a woman who had vanished: her Aunt Constance whom Green knew only from a few family photos and keepsakes. In her absence, Green has constructed an elliptical arrangement of artifacts from an untold life. In this rescued history, Green imagines for her aunt a childhood in which she is bold, reckless, perspicacious, mischievous; an adolescence ripe with desire and scarred by violation and loss; and an adulthood in which she strives to sing above the incessant din of violence.

Constance—one half of a sister duo put to work performing as musical prodigies in the dirt-poor town of Oil City, Pennsylvania, during the Great Depression—escapes as a teenager to the USO and tours a ravaged Italy during World War II. Soon after she returns to an unsparing life in New York City, she disappears. Green traces her dissolution in a deftly composed trove of letters Constance writes to her beloved sister and those she receives from dozens of men smitten by her stage persona, along with her drawings, collages and altered photographs.

Though told mostly from Constance’s point of view, Frail Sister is also haunted by the voices of the transient, the absent and the dead. The letters (a few real, many invented) expose not only the quotidian reality of war but also the ubiquitous brutality it throws into relief.

Nimble, darkly funny and poignant, Frail Sister is possessed by the disappeared, giving voice to the voiceless, bringing into a focus a life disintegrating at every edge.

Karen Green is an artist and writer whose inventive, hybrid image-text works narrate the intimate spaces of human experience. Her first book, Bough Down (Siglio, 2013), earned numerous accolades and a devoted readership. Her works are in numerous private collections as well as the collections of the Yale Beinecke Library and the Whitney Museum of American Art Special Collections, among others. She divides her time between Northern California and New York City.

SIGLIO 9781938221194 u.s. $39.95 CDN $53.95 Hbk, 7.5 x 10 in. / 168 pgs / 200 color. October/Fiction & Poetry/Artists’ Books

Voyagers

Edited by Melissa Catanese

Where do our minds go when we read books, magazines and letters? Do we seek an escape, a portal to another world? A secret, a truth, a pleasant distraction? Voyagers, edited by Melissa Catanese author of Dive Dark Dream Slow, consists almost entirely of anonymous black-and-white snapshots of people in various postures of reading in living rooms, on beds, at the beach, eating breakfast.

We can’t see what these readers are thinking, but Catanese occasionally breaks the hypnotic typological rhythm to reveal a new photographic element—a pyramid, a starry night, sunlight blindingly glowing through a window—giving us brief glimpses of the readers’ potential narrative journeys.

A wordless book with the size and feel of a vintage paperback found at a flea market, Voyagers reminds us of the power and intimacy of our relationship to reading devices, and evokes an exotic nostalgia for our recent predigital culture.

As with Catanese’s prior books (Dive Dark Dream Slow [2012], Hell’s Hollow, Fallen Monarch [2016]), the images were judiciously selected from the collection of Peter J. Cohen, a celebrated trove of more than 20,000 vernacular photographs from the early to mid-20th century. Gathered from flea markets, dealers and eBay, these images have been acquired, exhibited and included in a range of major museum publications.

THE ICE PLANT 9780999265512 u.s. $25.00 CDN $34.95 Pbk, 5.25 x 7.5 in. / 122 pgs / 67 b&w. October/Photography

ALSO AVAILABLE Dive Dark Dream Slow 9780826363573 Hbk, u.s. $29.95 CDN $33.95 The Ice Plant
That Was the Answer: Interviews with Ray Johnson


SIGNED – 2002.
Pbk, 7 x 10.25 in. / 200 pgs / 14 b&w.

That was the Answer: Interviews with Ray Johnson brings together a selection of interviews and conversations from 1963 to 1987 that offer unique access to Johnson’s distinctive thinking and working methods. Throughout, Johnson’s responses are marked by his humor and close attention to language. Gathering these interviews for the first time, That Was the Answer serves as an ideal introduction to Ray Johnson as well as a resource to 1987 that offer unique access to Johnson’s distinctive thinking and working methods. Throughout, Johnson’s responses are marked by his humor and close attention to language. Gathering these interviews for the first time, That Was the Answer serves as an ideal introduction to Ray Johnson as well as a resource to his voracious intellectual appetite, encyclopedic body of knowledge and playful yet rigorous experimentation in a kaleidoscopic body of work.

Ray Johnson was a singular artist whose life and work were inextricably linked. Born in Detroit, Johnson attended Black Mountain College before moving to New York, where his work anticipated pop art and he was active in early Fluxus circles. Best known for his collages and mail art activities, including what became known as the New York Correspondence School, he operated fluidly in a wide range of media. For Johnson, everything and everyone were potential material for his art—any form could become a space for artistic activity—and the form of the interview proved no exception.

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A Blow of Dice Never Will Abolish Chance: A Poem
By Stéphane Mallarmé.

The Book
By Stéphane Mallarmé.
Introduction and translation by Sylvia Gorelick.

The French poet Stéphane Mallarmé (1842–98) was modernism’s great champion of the book as both a conceptual and material entity; perhaps his most famous pronouncement is “everything in the world exists in order to end up as a book.” A colossal influence on literature from Huysmans to Ashbery, art from Manet to Broodthaers, music from Debussy to Boulez and philosophy from Blanchot to Rancière, Mallarmé spent more than 30 years on a project he called Le Livre. This legendary, unfinished project is now translated into English for the first time.

The Book was Mallarmé’s total artwork, a book to encompass all books. His collected drafts and notes toward it, published only posthumously in French in 1957, are alternately mystical, lyrical and gloriously banal; for example, many concern the dimensions, page count and cost of printing this ideal book. Resembling sheet music, the lines are laid out like a musical score, with abundant expanses of blank space between them. Frequently quoted, sometimes excerpted, but never before translated in its entirety, The Book is a visual poem about its own construction, the scaffolding of a cosmic architecture intended to reveal “all existing relations between everything.”

The Sacred Conspiracy
The Internal Papers of the Secret Society of Acéphale and Lectures to the College of Sociology
By Georges Bataille.


This book recounts what must be one of the most unusual intellectual journeys of modern times, in which the influential philosopher, cultural theorist and occasional pornographer Georges Bataille (1897–1962), having spent the early 1930s in far-left groups opposing the rise of fascism, abandoned that approach in order to transfer the struggle onto “the mythological plane.”

In 1937, Bataille founded two groups in order to explore the combinations of power and the “sacred” at work in society. The first group, the College of Sociology, gave lectures that were intended to reveal the hidden undercurrents within a society on the verge of catastrophe. The second group was Acéphale, a genuine secret society and anti-religion whose emblem was a headless figure that, in part, represented the death of God. Until the discovery a few years ago of the group’s internal papers (which include theoretical texts, meditations, minutes of meetings, rules and prohibitions and even a membership list), almost nothing was known of its activities.

This book is the first to collect a representative selection of the writings of Bataille, and of those close to him, in the years leading up to World War II. The texts published here comprise lectures given to the College of Sociology by Bataille, Roger Callois and Michel Leiris, essays from the Acéphale journal and a large cache of the internal papers from the secret society. A desperate narrative unfolds, wherein Bataille risked all in a wholly unreasonable quest—with a few fellow travelers, he undertook what he later described as a “journey out of this world.”

A Blow of Dice Never Will Abolish Chance
Translated by Andrzej Graboff.

Among the most influential works of the French poet Stéphane Mallarmé (1842–98), Un Coup de dés jamais n’abîmera le Hasard feels to this day revolutionary and resoundingly contemporary, both for the suggestive power of its unconventional free verse and for its striking visual impact. For the poet, the white spaces, or scattered “silences,” are as meaningful and content. The lines are laid out like a musical score, with abundant expanses of blank space between them. Frequently quoted, sometimes excerpted, but never before translated in its entirety, this two-volume edition brings all of these elements together for the first time in an English-language edition. Separate French and English volumes allow for individual readings of the original poem and this fresh new translation (A Blow of Dice Never Will Abolish Chance), each produced at full scale, meticulously typeset and accompanied by Reder’s evocative illustrations.

Lucia Marquand
9780999652237
Slip, pkts. 2 wt., 11 x 15 / 54 pgs / 3 b&w.
July-Poetry & Poetry
Alberto Giacometti (1901–66) and Francis Bacon (1909–92) were friends and rivals whose creative visions shaped art from the latter half of the 20th century to the present. This volume, published for a show at the Fondation Beyeler, marks the first time that a museum exhibition has been devoted to these two artists, revealing commonalities and amazing parallels between them.

Bacon and Giacometti shared a belief in the importance of the human figure and the old masters they both studied, copied and paraphrased. Both integrated cage-like entities into their works as a means of isolating figures in their surroundings. Both occupied themselves with the fragmented, deformed body and also shared an obsession with portraiture; both characterized themselves as “realists.” And although the human figure always served as a touchstone in their work, they each raised its level of abstraction to an extreme.

The painter Isabel Rawsthorne played a key role in the relationship between Giacometti and Bacon: she was a close friend of both artists, posed for them, and was also briefly Giacometti’s lover.

For this show, loans of works by Bacon have been made from major private collections and renowned international museums, including the Art Institute in Chicago, the Museum of Modern Art, New York, and the Centre Pompidou, Paris. The Giacometti loans come almost entirely from the Fondation Giacometti in Paris. They include numerous original plaster sculptures from the artist’s estate that have never before been shown in public.

One of the last great 20th-century masters, Balthus pursued a path that ran exactly contrary to that of the modernist avant-gardes with which he was contemporary. At once quiet and intriguing, his paintings unite conflicting contrasts, combining reality and dream, eroticism and innocence, practicality and mystery, the familiar and the uncanny in unique ways.

This volume, published for a retrospective at the Fondation Beyeler, gathers around 50 key paintings from all phases of this legendary artist’s career. It commences with the monumental masterpiece “Passage du Commerce-Saint-André” (1952–54), in which Balthus’ intensive study of the dimensions of space and time and their relationship to figure and object is especially apparent.

Balthasar Klossowski de Rola, known as Balthus (1908–2001), was born in Paris to Polish expatriate parents. He was raised in an exceptionally artistic milieu, with visitors to his household including Rilke (who became his mother’s lover), André Gide, Jean Cocteau, Maurice Denis and Pierre Bonnard. Balthus was one of the few living artists to be represented in the Louvre, when his painting “The Children” (1937) was acquired from the private collection of Pablo Picasso.

“Painting is the passage from the chaos of the emotions to the order of the possible.”

–BALTHUS
New titles in David Zwirner Books’ ekphrasis series

On Contemporary Art
By César Aira.

Duchamp’s Last Day
By Donald Shambroom.

On Contemporary Art, a speed by the renowned novelist César Aira, was delivered at a 2010 colloquium in Madrid dedicated to bridging the gap between writing and the visual arts. On Aira’s dizzying and dazzling path, everything comes under question—from reproducibility of artworks to the value of the written word itself. In the end, Aira serves us straddled on the bridge between writing and art that he set out to construct in the first place, failing as we try to make sense of where we stand. On Contemporary Art exemplifies what David Zwirner Books’ ekphrasis series is dedicated to doing—exploring the space in which words give meaning to objects, and objects shape our words. Like the great writers Walter Benjamin and Hermann Broch before him, Aira operates in the space between fiction, essay writing, art analysis, and practice. Pursuing questions about reproducibility, art making, and limits of language, Aira’s unique voice adds new insights to the essential conversations that continue to inform our understanding of art.

César Aira was born in Coronel Pringles, Argentina, in 1941. He has written more than 120 books. His novel Novi Bicamere (1990) was chosen as one of Argentina’s ten best books. Many of his novels are available in English translation through New Directions.

Duchamp’s Last Day is filled with insights to the essential conversations that continue to inform our understanding of art. In the 50th anniversary of Marcel Duchamp’s death, Duchamp’s Last Day offers a radical reading of the artist’s final hours. Just moments after Duchamp died, his closest friend, Man Ray, took a photograph of him. His face is wan; his eyes are closed; he appears calm. Taking this image as a point of departure, Donald Shambroom examines its context—the dinner with Man Ray and another friend, Robert Lebel, the night Duchamp died, the conversations about his own death at that dinner and elsewhere and the larger question of whether Duchamp’s death can be read as an extension of his work. Shambroom’s research into this final night and his analysis of the photograph feeds into questions about the nature of artworks and authorship, which Duchamp raised in his lifetime. In the case of this once long-lost photograph (reproduced for the first time here), who is the author—Man Ray or Duchamp? Is it an artwork or merely a record?

Duchamp’s Last Day is filled with insights to the essential conversations that continue to inform our understanding of art.
Social Forms: A Short History of Political Art
By Christian Viveros-Fauné.

In Social Forms: A Short History of Political Art, renowned critic, curator and writer Christian Viveros-Fauné has selected 50 representative artworks—from Francisco de Goya’s The Disasters of War (1810–20) to David Hammons’ In the Hood (1993)—that give voice to some of modern art’s strongest calls to political action.

In accessible and witty entries on each piece, Viveros-Fauné paints a picture of the context in which each work was created, the artist’s background and the historical impact of each contribution. Sometimes artists create projects that subvert existing power structures; sometimes they make artwork so powerful it challenges the very fabric of society. Whether it is Picasso’s Guernica and its place at the 1937 World’s Fair or Jenny Holzer’s Truisms (1977–78), which still stop us in our tracks, this book tells the story behind some of the most important and unexpected encounters between artworks and the real worlds they engage with.

Never professing to be a definitive history of political art, Social Forms delivers a unique and compelling portrait of how artists during the last 150 years have dealt with changing political systems, the violence of modern warfare, the rise of consumer culture worldwide, the prevalence of inequality and racism, and the challenges of technology.

Christian Viveros-Fauné is a New York-based writer and curator, ex-art dealer and ex-art fair director. He was awarded a Creative Capital/ Warhol Foundation Grant in 2010, was named critic in residence at the Bronx Museum in 2011 and has been a lecturer at Yale University, Pratt University and Holland’s Gerrit Rietveld Academie. He is a regular writer for the Village Voice, ArtReview and Sotheby’s in other worlds, and has organized gallery and museum exhibitions around the world.

DAVID ZWIRNER BOOKS
9781941701904. U.S. $29.95 CDN $33.95
Pbk, 5.5 x 8.25 in / 128 pgs / 50 color.
October/Art/Social Criticism.

In an increasingly polarized world, Social Forms surveys those artists at the forefront of political resistance.
R. Crumb’s Dream Diary
Edited by Ronald Bronstein, Sammy Harkham
For more than 40 years, legendary American artist Robert Crumb has documented his nightly dreams in a meticulously kept private journal. This material has stood as a guarded secret in a career defined by an impish compulsion to publically self-disclose. All of the artist’s well-documented preoccupations are present and accounted for—rampant egomania, insatiable lust, profound self-disgust, the sad beauty of old America, the moral bankruptcy of new America and the foot’s errant quest for spiritual enlightenment—but here they are entirely untamed, springing forth from forces beyond even his control. Published for the first time, the complete Dream Diaries offer readers a deep, dark look under the hood of one of America’s most aggressively dynamic comedic voices. Widely considered the greatest cartoonist of the 20th century, Robert Crumb (born 1943) drew comics from a very young age. After a brief career in greeting-card design in Cleveland, in 1965 the young artist discovered LSD, and headed for San Francisco, where he published Zap Comix 1, reinventing the comics medium. In 1994 he was the subject of an acclaimed documentary film by Terry Zwigoff. His adaptation of The Book of Genesis was published in 2009 and the original art for the project was exhibited internationally, most notably at the Hammer Museum, Los Angeles, in 2009, and as part of the 55th Venice Biennale in 2013. His most recent books include Bible of Filth, Art & Beauty Magazine, and with Aline Kominsky-Crumb, Drawn Together. Crumb lives and works in Southern France.

Unprecedented insight into the untamed art and psyche of R. Crumb

Kerouac: Beat Painting
Edited by Sandra Bender, Alessandro Castigliani, Grazi Zanella
As well as being the author of novels that defined postwar America and helped launch the counter-culture, Jack Kerouac was also a prolific painter and draftsman. But his artistic work—inspired by the artists of the New York School with whom Kerouac socialized in the late ‘50s—has remained largely unknown. Most of Kerouac’s artworks were inherited by a relative and remained unseen in the author’s hometown of Lowell, Massachusetts, for decades. Now, this new publication offers the chance to explore what Kerouac’s unique vision looked like in paint and pencil. Jack Kerouac: Beat Painting features 80 paintings and drawings by Kerouac, most of which have never before been published, shedding a completely new light on the father of the Beat Generation, and showing how he brought the same energy to visual art as he did to all of his other endeavors. Looking at Kerouac’s portraits (taking on everyone from Joan Crawford to William S. Burroughs) and exploring the artist’s relationships to Europe, religion, fashion and New York in the 1950s, Jack Kerouac: Beat Painting takes readers on a journey through Kerouac’s life, poetics and vision, analyzing his labyrinthine creative process and his place in American visual culture. Alongside William S. Burroughs and Allen Ginsberg, Jack Kerouac (1922–69) is considered one of the founders of the Beat Generation, a literary and artistic movement that arrived on the American scene in the late 1940s with an influential vision of spontaneity and liberation in life and art.

Kerouac’s spontaneous bop poetics in paint: a little-known side of the Beat icon
Jack Whitten: Notes from the Woodshed

Edited by Katy Siegel.

A black man who grew up in the Jim Crow South, Jack Whitten (1939–2018) arrived in New York in 1959 and began a wide-ranging exploration into the nature of painting and art-making that would sustain more than five decades of work. Early in his career, in 1970, Whitten experienced his breakthrough moment: when he lifted a thick slab of paint off its support, he realized he could experiment within the physical, dimensional space of the paint itself. After that, all bets were off. “I cut paint, I laminate paint, i grind paint, I freeze paint, I boil paint,” he said.

Approaching abstraction as scientist and mystic, Whitten probed the expressive and material possibilities of painting. He constantly changed styles, developed new methods and took up new subject matter, but it is precisely this spirit of curious inquiry that unites his relentlessly experimental career.

Jack Whitten Notes from the Woodshed collects the artist’s notes from his work in the studio alongside selected interviews and texts, presenting an in-depth look at the artist. Edited by Katy Siegel, one of Whitten’s long-standing champions, this volume offers an intimate look at the artist in his element—in the studio.

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Jack Whitten: Notes from the Woodshed collects the artist’s notes from his work in the studio alongside selected interviews and texts, presenting an in-depth look at the artist. Edited by Katy Siegel, one of Whitten’s long-standing champions, this volume offers an intimate look at the artist in his element—in the studio.

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Edited by Katy Siegel.
PREVIOUSLY ANNOUNCED

Bruce Nauman: Disappearing Acts

At 76 years old, Bruce Nauman is widely acknowledged as a central figure in contemporary art whose stringent questioning of values such as good and bad remains urgent today. Throughout his 50-year career, he has explored how mutable experiences of time, space, sound, movement and language provide an insecure foundation for our understanding of our place in the world.

This richly illustrated catalog offers a comprehensive view of Nauman’s work in all mediums, spanning drawings across the decades; early fiberglass sculptures; sound environments; architecturally scaled, participatory constructions; rhythmically blinking neons; and the most recent 3D video that harks back to one of his earliest performances. A wide range of authors—curators, artists and historians of art, architecture and film—focus on topics that have been largely neglected, such as the architectural models that posit real or imaginary sites as models for ethical inquiry and mechanisms of control. An introductory essay explores Nauman’s many acts of disappearance, withdrawal and deflection as central formal and intellectual concerns. The 18 other contributions discuss individual objects or themes that persist throughout the artist’s career, including the first extensive essay on Nauman as a photographer and the first detailed treatment on the role of color in his work. A narrative exhibition history traces his reception, and features a number of rare or previously unpublished images.

THE MUSEUM OF MODERN ART, NEW YORK
9781633450318
u.s. $75.00
CDN $99.00
Hbk, 9 x 10.5 in. / 356 pgs / 250 color.
Available/Art

Judson Dance Theater: The Work Is Never Done

Taking its name from the Judson Memorial Church, a socially engaged Protestant congregation in New York’s Greenwich Village, Judson Dance Theater was organized as a series of open workshops from which its participants developed performances. Redefining the kinds of movement that could count as dance, the Judson participants—Trisha Brown, Lucinda Childs, Philip Corner, Bill Dixon, Judith Dunn, David Gordon, Alex Hay, Deborah Hay, Fred Herko, Robert Morris, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, Carolee Schneemann and Elaine Summers, among others—would go on to profoundly shape all fields of art in the second half of the 20th century. They employed new compositional methods to strip dance of its theatrical conventions, incorporating “ordinary” movements—gestures typical of the street or home, for example, rather than a stage—into their work, along with games, simple tasks, and social dances to infuse their pieces with a sense of spontaneity.

Published in conjunction with an exhibition at the Museum of Modern Art, Judson Dance Theater: The Work Is Never Done highlights the workshop’s ongoing significance. The catalog charts the development of Judson, beginning with the workshops and classes led by Anna Halprin, Robert Ellis Dunn and James Waring, and exploring the influence of other figures working downtown such as Simone Forti and Andy Warhol, as well as venues for collective action like Judson Gallery and the Living Theatre. Lushly illustrated with film stills, photographic documentation, reproductions of sculptural objects, scores, music, poetry, architectural drawings and archival material, the publication celebrates the group’s multidisciplinary and collaborative ethos as well as the range of its participants.

THE MUSEUM OF MODERN ART
9781633450639
u.s. $35.00
CDN $47.50
Pbk, 8 x 10 in. / 200 pgs / 128 color / 92 b&w.

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 10/21/18–03/17/19
New York: MoMA PS1, 10/21/18–03/24/19

Using “ordinary” movements, the Judson Dance Theater stripped dance of its theatrical conventions

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 09/16/18–02/03/19
René d’Harnoncourt and the Art of Installation
By Michelle Elligott.
René d’Harnoncourt served as the director of the Museum of Modern Art from 1949 to 1968, and was known for his conscientious approach to curating exhibitions and his genius for installation design and display. His interest in non-Western and non-modern art shaped much of MoMA’s ambitious programming in the mid-20th century: in addition to shows addressing modern art, such as The Sculpture of Picasso (1968) and Modern Art in Your Life (1949), he organized exhibitions devoted to themes not generally associated with MoMA, including Indian Art of the United States (1941), Arts of the South Seas (1946), Ancient Arts of the Andes (1956) and Art of the Arctic: The Collection of Michael C. Rockefeller (1962).
This publication delves deep into the MoMA Archives to reveal d’Harnoncourt’s mastery of installation through an essay by Michelle Elligott and an exploration of 12 of the exhibitions he installed at MoMA, each richly illustrated by d’Harnoncourt’s mostly previously unpublished sketches alongside exhibition photographs. A master draftsman, d’Harnoncourt produced meticulous sketches of installation vistas as well as the objects included in his exhibitions. An illustrated chronology of d’Harnoncourt’s life rounds out the volume, detailing his multifaceted journey from birth as a count into a landowning family in Austria, to his time as a commercial artist in Mexico, to his post working for Nelson A. Rockefeller in the US State Department (Office of the Coordinator of Inter-American Affairs), which eventually led to his appointment at MoMA.
Michelle Elligott is the Chief of Archives, Library, and Research Collections at The Museum of Modern Art, New York. She recently organized Devenir moderne, part of the MoMA exhibition Etre moderne at the Fondation Louis Vuitton in Paris. She codirected the Museum’s widely acclaimed Exhibition History web archive project; coedited the institution’s first self-published history, Art in Our Time: A Chronicle of The Museum of Modern Art (2004); and cocurated the MoMA PS1 exhibition 1969.

Oasis in the City
The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art
Edited with text by Peter Reed, Romy Silver-Kohn. Text by Quentin Bajac, Ann Temkin.
The Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art holds a special place in the hearts of many, whether artists or museumgoers. New Yorkers or visitors from around the world. It is a respite from the crowds and skyscrapers that surround it, as well as a place to commune with major works of modern and contemporary art. Through essays and archival images, this lavishly illustrated volume pays tribute to the Sculpture Garden’s beauty and remarkable history over the past eighty years. Oasis in the City: The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art features the sculptures that have become synonymous with the space, Philip Johnson’s elegant and enduring design, and the Garden’s diverse array of activities and events.
From its inception in 1939, the Sculpture Garden—which launched the very concept of the garden as outdoor gallery for changing installations—has hosted exhibitions of sculpture by Alexander Calder, structures by Buckminster Fuller and Marcel Breuer, performances by Yayoi Kusama, and served as an important venue for music, dance, social gatherings and even protest. Along with offering a behind-the-scenes history, this unique publication debuts a portfolio of images of the Sculpture Garden by eight prominent contemporary artists and photographers: Richard Pare, Candida Höfer, Tina Barney, Thomas Struth, Carine Van Weerden, James Welling, Vera Lutter and Hiroshi Sugimoto. These projects demonstrate that while the outdoor gallery is constantly changing with the seasons, new programming, and rotations of art on display, it continues to be an inspiration to artists and the broader public alike.

THE MUSEUM OF MODERN ART
978087070907 4
u.s. $175.00 CDN $235.00
Clth, 9 x 11.25 in. / 288 pgs / 125 color / 150 duotone.
October/Art

D’Harnoncourt redefined exhibition making and the parameters of art itself
Picasso’s ceramics express the restless, fluid ease of his late years.

250 years after Cook’s voyage to the South Pacific, the dazzling and diverse art of Oceania, from the historic to the contemporary.

Oceania
Text by Peter Brunt, Nicholas Thomas, Noelle Kahahu, Emmanuel Kantorowicz, Jean-Michael, Michael Hol, Anne Stainteed.
From the remote shores of Rapa Nui to the dense rainforest of Papua New Guinea, the islands of the Pacific are home to some of the most culturally diverse populations on the planet. The region embraces an extraordinary range of art forms, from delicate shell ornaments to spectacularly decorated canoes and meeting houses. These have fascinated outsiders since the exploratory voyages of Captain Cook, the first of which commenced 250 years ago in 1768, and they went on to entice Gauguin and a host of other European artists.

This volume accompanies a major survey in London and Paris of art from Oceania. It brings together the most up-to-date scholarship by the leading experts in the field, encompassing a dazzling array of objects from the region, including many that have never been published before. Also included are many works that have historically been overlooked, such as painted and woven textiles, elaborate wicker assemblages and exquisitely sculpted vessels, alongside works by artists working in Oceania today. Objects of great aesthetic beauty, these artworks are the product of a complex web of social, mythological and historical influences.

ROYAL ACADEMY OF ARTS
9781910350492 u.s. $70.00 CDN $92.50 Hbk, 9.75 x 11.75 in. / 352 pgs / 300 color.
November/Art

EXHIBITION SCHEDULE
London, England: Royal Academy of Arts, 09/29/18–05/27/19
Paris, France: Musée du quai Branly, 02/01/18–05/02/19

 ALSO AVAILABLE
Picasso: Sculpture
0789307277506 Hbk, u.s. $65.00 CDN $112.50 The Museum of Modern Art, New York

ALSO AVAILABLE
Picasso: Guitars 1912–1914
0789307277598 Hbk, u.s. $24.95 CDN $35.85 The Museum of Modern Art, New York

Picasso’s ceramics
In 1946, Pablo Picasso visited an exhibition of ceramics in Vallauris, an area in southeastern France known for its many potteries. He would move to the region soon after, establishing a steady relationship with the Madoura ceramics workshop in 1948.

It was a watershed moment for Picasso, who throughout his long life was always on the lookout for new artistic challenges in all conceivable materials. Picasso’s experiments with various ceramic materials, oxides and glazes would produce a huge body of work: some 4,000 ceramic objects bearing the motifs of animals, fauns and women evoked through Picasso’s whimsical, elegant handling of shape and line. This major body of work in ceramics forms a lesser-known but highly original part of the oeuvre of an artist who was constantly reinvigorating himself and his forms.

This book presents more than 150 of Picasso’s most important ceramic works reproduced in beautiful four-color printing, as well as new texts about the artist’s pieces in this medium. The book also contains a detailed glossary of ceramic terms and a review of the forms most commonly used by Picasso. The only book in print on this beautiful and highly imaginative part of Picasso’s oeuvre, Picasso: Ceramics is an essential volume.

LOUISIANA MUSEUM OF MODERN ART
9788793659025 u.s. $35.00 CDN $47.50 Hbk, 8.5 x 10.25 in. / 128 pgs / 202 color / 20 b&w.

EXHIBITION SCHEDULE
Humlebæk, Denmark: Louisiana Museum of Modern Art, 03/01/18–05/27/18
Klimt / Schiele: Drawings
Drawings from the Albertina Museum, Vienna
Text by Marian Bisanz-Prakken, Elizabeth Clegg, Jane Kallir.
Gustav Klimt (1862–1918) and his younger protégé Egon Schiele (1890–1918) are considered two of the greatest figures of Austrian modernism. Whether inspiring or competing with one another, together they reconfigured the way the human body was translated into art. Although both artists are primarily remembered as painters, between them they left 7000 drawings, many of the greatest of which are now in the collection of the Albertina Museum, Vienna.

In 2018 an exhibition opens at the Royal Academy in London of both artists' drawings from the Albertina collection, which are very rarely displayed and almost never travel. This stunning publication records these precious works in all their erotic, intriguing and sometimes disturbing beauty. Leading experts on the period provide authoritative texts that illuminate the important relationship between the two artists. They analyze the role of drawing in their practice and chart the response of early 20th-century Vienna to their electrifying work, which still has the power to shock and enthrall to this day.

ROYAL ACADEMY OF ARTS
9781910350942
u.s. $40.00 CDN $54.00
Hbk, 9 x 11.5 in. / 192 pgs / 180 color.
December/Art

Klimt’s and Schiele’s draftsmanship still enthralls with its disturbing eroticism

Ver Sacrum: The Vienna Secession Art Magazine 1898–1903
Gustav Klimt, Egon Schiele, Koloman Moser, Otto Wagner, Max Fabiani, Joseph Maria Olbrich, Josef Hoffmann
Edited by Valerio Terraroli.
This book gathers the covers of Ver Sacrum, the official magazine of the Vienna Secession, which ran from 1898 to 1903. Published for the 120th anniversary of this historic magazine, it reproduces all 120 regular issues—plus some special, limited-edition covers—in 1:1 scale, alongside a selection of block prints, lithographs and copper engravings. Ver Sacrum (meaning “Sacred Spring” in Latin) was conceived by Gustav Klimt, Max Kurzweil and Ludwig Hewitzi. During its six years of activity, 471 original drawings were made specifically for the magazine, along with 55 lithographs and copper engravings and 216 block prints, by artists such as Gustav Klimt, Egon Schiele, Koloman Moser, Otto Wagner, Max Fabiani, Joseph Maria Olbrich and Josef Hoffmann. Writers such as Rainer Maria Rilke, Hugo von Hofmannsthal, Maurice Maeterlinck, Knut Hamsun, Otto Julius Bierbaum, Richard Dehmel, Ricarda Huch, Conrad Ferdinand Meyer and Arno Holz were published in its pages. Ver Sacrum reveals the tremendous originality of the Jugendstil language, a cornerstone of modernity that elaborated new forms of design, illustration and print/ editorial composition.

SKIRA
9788857238760
u.s. $65.00 CDN $87.00
Hbk, 12.75 x 11.25 in. / 320 pgs / 240 color.
November/Art/Design

With work by Klimt, Schiele and others, Ver Sacrum set the standard for magazine design
Czech and Slovak Photo Publications 1918–1989


This enormous and authoritative survey of Czech and Slovak photo publications commemorates the 100th anniversary of the founding of the Republic of Czechoslovakia on October 28, 2018. It demonstrates the persistent tradition of superior artistic imagination and technical ingenuity that is uniquely and wonderfully Czech and Slovak. In the course of more than 1,000 years of existence, the Czech and Slovak people only experienced free nationhood between 1918 and 1938—and again after 1989. Finally living under their own rule, photographers and writers, typographers and book designers, graphic artists and printers were free to express a love of country and imagination and technical ingenuity that is uniquely and wonderfully Czech and Slovak.

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Karel Teige: Captain of the Avant-Garde

Introduction by Milan Říha. Text by Rea Michalová. Art theorist and critic, graphic designer, artist, author and translator Karel Teige (1900–51) is today recognized not just as the creator of internationally acclaimed surrealist collages, but also as a leading figure of the European avant-garde. Teige spent his entire life commenting on and interpreting developments in the visual arts. His multifaceted theoretical writings helped shape the conceptual foundations of modern art, and his activities and intensive contacts with other members of the European avant-garde helped secure Czech art’s place on the international art scene. His work anticipated, initiated and helped to develop the progressive artistic movements that fundamentally influenced art in the 20th century.

Karel Teige was one of the great European intellectuals of his time; his efforts were aimed at creating not just a system of aesthetics but also an all-encompassing life philosophy. He was intensively interested in architecture and found inspiration in Germany’s Bauhaus (where he spent a year lecturing); architectural functionalism would have looked completely different without his input. Teige’s preference for rational, minimalist designs with an emphasis on the social uses of modern architecture was the “most functionalist functionalism” of his time. Teige’s own work consisted primarily of a series of phenomenal collages that reveal the hidden and passionate aspects of his personality. His book designs set the tone for an entire generation, and his design principles remain valid today. Teige’s complicated personality, full of contradictions, utopian dreams and a yearning for order and logic make him an indecipherable and deeply human individual, a perfect symbol for the 20th century. This comprehensive, nearly 800-page monograph, by the art historian Rea Michalová, takes a wide-ranging look at the evolution of Teige’s ideological, theoretical and political views, and recalls important moments in his life and their significance within the international context. The book includes a rich set of illustrations, photographs from his life, and examples of his unique collages and graphic designs.

KENT

9788071340029 u.s. $145.00 CDN $195.00 Hbk. 9.5 x 11 in / 350 pgs / 318 color.

July/August
Andy Warhol: The Mechanical Art

Mickalene Thomas: I Can’t See You Without Me

Michael Jackson: On the Wall
Numerous photography exhibitions, Aletti writes about photography for the Magazine. He served as art editor until 2005. In addition to curating culture and the arts. He wrote for Record World and Rolling Stone (born 1945) has been at the forefront of music, Vince Aletti adding an interview with Fran Lebowitz originally published in the Village Voice in 1990. This new edition of The Disco Files brings Aletti’s compulsively readable disco writing back into print, The Disco Files is his personal memoir of those days, containing everything he wrote on the subject (most were finally collected in 2009 into the first edition of The Disco Files 1973–78). As disco grew from an underground secret to a billion-dollar industry, Aletti was there to document it, and the evolution of the clubs, the DJs, and above all, the music, through magazine articles, beautiful photographs, hundreds of club charts and thousands of record reviews.

Photoscopes of Aletti’s Record World columns circled for years among DJs and music lovers, until they were finally collected in 2009 into the first edition of The Disco Files, an instant classic that quickly sold out. This new edition of The Disco Files brings Aletti’s compulsively readable disco writing back into print, adding an interview with Fran Lebowitz originally published in the Village Voice in 1990. Throughout his career, curator, writer and critic Vince Aletti (born 1945) has been at the forefront of music, culture and the arts. He wrote for Record World and Rolling Stone and covered the club scene in the late 1970s and 1980s for the Village Voice, where he would serve as art editor until 2005. In addition to curating numerous photography exhibitions, Aletti writes about photography for the New Yorker.

In the revolutionary fervor of 1968, activists beat a path to London’s Poster Workshop. Poster Workshop 1968–1971

Edited by John Duke Kim, Tony Neurauter. Forward by Henry Louis Gates, Jr. Text by John Duke Kim, Peter Doggett. Afterword by Spike Lee. This magnificent volume is a celebration of the first 100 years of black film poster art. A visual feast, these images recount the diverse and historic journey of the black film industry from the earliest days of Hollywood to the present day, accompanied by insightful accompanying text, a foreword by black history authority and renowned academic Henry Louis Gates, Jr. and an afterword by Hollywood director Spike Lee. These posters have meaning for young and old alike, and possess the power to transcend ethnicity. They capture the spirit and energy of an earlier time, reminding people of the pioneers of the past, those courageous and daring African American filmmakers, entertainers and artists whose dreams and struggles paved the way for future generations. The wealth of imagery on these pages is taken from the Separate Cinema Archive, maintained by archivist director John Kim. The most extensive private holdings of African-American film memorabilia in the world, it contains over 35,000 authentic movie posters and photographs from over 30 countries. This stunning coffee table book represents some of the archive’s greatest highlights. REEL ART PRESS

ALSO AVAILABLE
Night Fever
9780810969018
Pbk, u.s. $55.00 CDN $85.00
Vita Design Museum

NEW LOWER PRICE
Separate Cinema: The First 100 Years of Black Poster Art
Edited by John Duke Kim, Tony Neurauter. Forward by Henry Louis Gates, Jr. Text by John Duke Kim, Peter Doggett. Afterword by Spike Lee. This magnificent volume is a celebration of the first 100 years of black film poster art. A visual feast, these images recount the diverse and historic journey of the black film industry from the earliest days of Hollywood to the present day, accompanied by insightful accompanying text, a foreword by black history authority and renowned academic Henry Louis Gates, Jr. and an afterword by Hollywood director Spike Lee. These posters have meaning for young and old alike, and possess the power to transcend ethnicity. They capture the spirit and energy of an earlier time, reminding people of the pioneers of the past, those courageous and daring African American filmmakers, entertainers and artists whose dreams and struggles paved the way for future generations. The wealth of imagery on these pages is taken from the Separate Cinema Archive, maintained by archivist director John Kim. The most extensive private holdings of African-American film memorabilia in the world, it contains over 35,000 authentic movie posters and photographs from over 30 countries. This stunning coffee table book represents some of the archive’s greatest highlights. REEL ART PRESS

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ALSO AVAILABLE
Night Fever
9780810969018
Pbk, u.s. $55.00 CDN $85.00
Vita Design Museum

NEW LOWER PRICE
Fifty years after his death, this book tells the story of the Marxist revolutionary Ernesto “Che” Guevara (1928–67)—exploring his legacy as a historical figure, but also encountering him as a human being. Taking its subtitle Tú y Todos from the title of a poem Guevara wrote for his wife before leaving Argentina for Bolivia, the publication aims to rediscover the man behind the iconic revolutionary image, restoring Guevara’s story to its more human and historical dimensions. To do so, the book interweaves the geopolitical, the biographical and the personal, mixing different narrative tones and sources—from journalistic narration to the most intimate diary entries. Numerous original archival materials sketch how Guevara’s private and public experiences helped develop his ideas about education, foreign policy and economics, his sense of revolution and his hope in the “New Man.” Official speeches share space with Guevara’s diaries, letters to friends and family and his poems dedicated to his wife, Aleida, a more personal register in which doubts, contradictions and reflections emerge. Che Guevara: Tú y Todos offers an intimate portrait of a figure who has shaped the modern world and captured the imagination of generations. It is the story of Ernesto Guevara, El Che, in his own words.

The secret art and culture of the Russian criminal playing card
### Spomenik Monument Database

By Donald Niebyl. Edited by Damon Murray, Stephen Sorrell.

*Spomenik*—the Serbo-Croat/Slovenian word for monument—refers to the memorials built in Tito’s Republic of Yugoslavia from the 1960s to the 1980s, marking the horror of the occupation and the defeat of Axis forces during World War II. Hundreds were built across the country, from coastal resorts to remote mountains. Through these imaginative forms of concrete and steel, a classless, forward-looking socialist society, free of ethnic tensions, was envisaged. Instead of looking to the ideologically aligned Soviet Union for artistic inspiration, Tito turned to the West and works of abstract expressionism and minimalism. This allowed Yugoslavia to develop its own distinct identity through the monuments, turning them into political tools, articulating Tito’s personal vision of a new tomorrow.

Today, following the breakup of the country and the subsequent Yugoslav Wars of the 1990s, some have been destroyed or abandoned. Many have suffered the consequences of ethnic tensions: once viewed as symbols of hope, they are now the focus of resentment and anger.

This book brings together the largest collection of spomeniks published to date. Each has been extensively photographed and researched by the author, making this book the most comprehensive survey of this obscure and fascinating architectural phenomenon. The inside of the book’s dust jacket opens out as a map, giving the exact geographic coordinates for each monument.

**FUEL PUBLISHING**

9780995745537 / u.s. $32.50 CDN $42.50

Hbk, 6.5 x 8 in. / 208 pgs / 200 color.

September/History/Travel

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### Brutal Bloc Postcards

*Soviet Era Postcards from the Eastern Bloc*

Edited by Damon Murray, Stephen Sorrell. Foreword by Jonathan Meades.

Brutal concrete hotels, avant-garde monuments and futurist TV towers: rare and previously unpublished vintage postcards from the Eastern Bloc dating from the 1960s to the 1980s, interspersed with quotes from prominent figures of the time, which both support and confound the ideologies presented in the images.

Instead, this postcard propaganda inadvertently communicates other messages: outside the House of Political Enlightenment in Yerevan, the flowerbed reads “Glory to the Communist Party of the Soviet Union”; in Novopolotsk, art-school pupils paint plein air, their subject a housing estate; at the Khutor Polytechnical Institute students stroll past a 16-foot-tall concrete hammer and sickle. These postcards are at once sinister, funny, poignant and surreal.

**FUEL PUBLISHING**

9780995745520 / u.s. $32.50 CDN $42.50

Hbk, 8 x 6.5 in. / 192 pgs / 176 color.

September/Antiquities & Urban History/Travel

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### A guidebook to the wild world of communist minimalism in Tito’s Yugoslavia

**ALSO AVAILABLE**

*Holidays in Soviet Sanatoriums*

9780993191193 / u.s. $32.50 CDN $42.50

FUEL Publishing
Moholy-Nagy’s documentary film montage of the Greek island sequence is presented in this critical text to English-language readers for the first time, with an English translation presented in a slipcase alongside a facsimile edition in German, designed, it is a photobook as well as an architectural tract. In addition to its polemical argument—a call for “the cheap house, the open house, the house that makes our lives easier”—Liberated Dwelling was a landmark publication in several respects. A critical step in Giedion’s rise as one of modernism’s most eloquent champions, the manifesto was based on the argumentative power of illuminating visual comparisons. The only book Giedion both authored and designed, it is a photobook as well as an architectural tract. Moholy-Nagy’s approach seems more relevant than ever in today’s challenging times.”

–ZOE RYAN, CURATOR OF ARCHITECTURE AND DESIGN, ART INSTITUTE OF CHICAGO

“I hold Papanek in the highest regard, not only as a great thinker but as a ringleader.”

–EMILY PILLOTON, AUTHOR OF DESIGN REVOLUTION
Planetary Echoes
Exploring the Implications of Human Settlement in Outer Space
Edited with text by Luna Feinmos, Michael Hajjar. Text by Buzz Aldrin, Anousheh Ansari, Nelly Ben Hayoun, Thore Bjørnvig, Richard Branson, Pierre Cox, Xavier De Kestelier, Norman Foster, Alexander Geppert, Ulrich Köhler, Michael López-Alegría, Greg Lynn, Fabian Reimann, Tim Smit, Christiane Stahl, Sethu Vijayakumar, Andy Weir, Frank White, Peter Weish. We now have the technology to reach nearby planets. Even though many long-term technical issues still need to be resolved to create the conditions for a permanent, self-sustaining human life on another planet, imagining humans as a multiplanetary species is no longer merely the stuff of science fiction. Against this backdrop, Planetary Echoes considers the place of this dream of human life on other planets in the arts, literature and sciences at the beginning of the 21st century. In this volume, a broad, interdisciplinary list of contributors (scientists, astronauts, designers, philanthropists, inventors, artists and curators) weighs in on the imaginable possibilities of space settlement. The list of contributors ranges from Buzz Aldrin to Richard Branson to Norman Foster, with many more perspectives on offer—a list eclectic enough to match the eccentricity of the human dream of colonizing outer space. Planetary Echoes aims to inspire readers to participate in the collective dream of space exploration through offering a deeper insight into what is already possible today. The deep-seated desire to explore—the vision of calling more people out of our home—pales here with the most urgent existential question of the 21st century: saving the Earth’s future.

The Architecture of Closed Worlds
Or, What is the Power of Shit?
By Lydia Kallipoliti.
What do outer space capsules, submarines and office buildings have in common? Each was conceived as a closed system—a self-sustaining physical environment demarcated from its surroundings by a boundary prohibiting the transfer of matter or energy. As partial reconstructions of the world in time and space, closed systems identify and implement the basic materials necessary for the sustenance of life. From the space program to countercultural architectural groups experimenting with autonomous living, The Architecture of Closed Worlds documents a disciplinary transformation and the rise of a new environmental consciousness. It presents an archive of 39 prototypes from 1928 to the present, creating a genealogy of closed-resource structures. These include the FNRS Balloon (1931), Aqualung (1943), environmental consciousness. It presents an archive of 39 prototypes from 1928 to the present, creating a genealogy of closed-resource structures. These include the FNRS Balloon (1931), Aqualung (1943), the EDEN Project (2000). Prototypes are presented in archival images with new analysis and illustrations. The book also showcases a timeline of the 39 prototypes that illuminates the ways in which they have contributed to the idea of “net-zero” or “zero-energy” in the contemporary discourse on sustainability. Lydia Kallipoliti is an architect, engineer and writer, currently Assistant Professor Atjoint at the Cooper Union and at Columbia University in New York. She is the principal of ANAcycle thinktank based in Brooklyn, New York, and the recipient of numerous awards, including a silver medal in the V3 international awards for digital innovation in environmental awareness.

From Aqualungs to the Eden Project: a history of closed systems
Laus Müller Publishers/Storefront for Art and Architecture
9783037780680 u.s. $40.00 CDN $56.00 Pbk, 175 x 10.75 in. / 302 pgs / 340 color.
September/Architecture & Urban
Identity: Chermayeff & Geismar & Haviv


Seminal New York design firm Chermayeff & Geismar & Haviv, founded by Tom Geismar and Ivan Chermayeff, has designed countless brand logos that have become indelible parts of American visual culture: the Chase Bank octagon, the NBC peacock, the PBS faces, the red Mobil O, the Smithsonian sun and many more. Still at the forefront today with the addition of partner Sagi Haviv, the firm has more recently designed logos and identities for the Library of Congress and Harvard University Press. Instead of consolidating a signature style in their design, Chermayeff & Geismar & Haviv focused on creating immediately legible, memorable identities for their clients. “Our trademark designs can be seen as eclectic because they take many forms and are expressed in many styles,” admits Tom Geismar. “But they are deliberately this way because each has been designed to provide a distinctive, memorable and appropriate visual expression of the organization it represents.”

Identity: Chermayeff & Geismar & Haviv presents 60 years of the firm’s work in a gorgeous, oversized volume, featuring interviews with the firm’s partners alongside contributions from Alexandra Lange, Milton Glaser, John Maeda and Roman Mars. The cover, designed by the partners, is a work of art in its own right—a new design constructed out of the firm’s 30 most influential logos, silkscreened on a textured canvas cover.

Tom Geismar (born 1931) and Ivan Chermayeff (1932–2017) founded Chermayeff & Geismar in 1957, pioneering the field of corporate graphics with their bold designs. Sagi Haviv (born 1974) became the third partner at the firm in 2006. Before his death, Chermayeff was involved, along with the other partners, in this publication’s design and development.

STANDARDS MANUAL
9780692955239
u.s. $98.00 CDN $130.00
Hbk, 11.75 x 11.5 in. / 317 pgs / 131 color / 6 b&w.
June/Design

The NBC peacock, the PBS faces, the red Mobil O, the Smithsonian sun: Chermayeff & Geismar & Haviv created some of America’s best-known logos.

Collectible “kinetic sculptures” from bygone visions of the future

ROBOTS 1:1
R.F. Collection
Edited by Rolf Fehlbaum.

This enormous volume explores the 148 space-themed toys in the R.F. Robot Collection held by the Vitra Design Museum. Largely produced in Japan between 1937 and 1973, these figures of robots (and the occasional astronaut) have been carefully researched and compiled over the years by Rolf Fehlbaum, former Chairman of Vitra and founder of the Vitra Design Museum, who describes them as “small kinetic sculptures of great originality.” Ever since the term’s first appearance in Czech writer Karel Capek’s science-fiction play R.U.R. in 1921, robots have both served and taken over the work of humans, creating human dependency and, at times, a shift in the power dynamics of a society. ROBOTS 1:1 is unique in that it shows the toys and their original packaging (where available, as it was seldom preserved) on a scale of 1:1, with the largest robot determining the size of the book. This conveys something of the uncanny nature of the robots and their general ambiguity, while the vivid illustrations on the boxes give an idea of the futuristic fantasies developed over the period. ROBOTS 1:1 is limited to an edition of 1,000 copies, numbered and signed by Rolf Fehlbaum. A USB stick with a film by Luka Dogan, showing a selection of robots in action, is integrated into the spine, while a poster featuring 80 robots in chronological order of their release is also included in the book.

VITRA DESIGN MUSEUM
9783945852279 u.s. $215.00 CDN $290.00
Hbk, 12.5 x 19 in. / 276 pgs / 252 color.
July/Design/Limited Edition

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**100 Whites**  
*By Kenya Hara.*  
White not only plays an important role in Japanese cultures in general but also in the work of Kenya Hara, art director for Muji. In *100 Whites*, Hara gives 100 examples of white, such as snow, Iceland, rice and wax. On the basis of these examples he discusses the importance of white in design—not only as a color but as a philosophy. Hara describes how he experiments with the different whites he instances, what they mean in the process of his work and how they influence design today. *100 Whites* is the extension of Hara’s previously published book *White*. The publication explores the essence of white, which Hara sees as symbolizing simplicity and subtlety.

**Color Library**  
*Edited by Moungne. Text by Emily King, Shirana Shahbazi, Manon Bruet, Franz Sigg.*  
A collectible publication for graphic designers and creative entrepreneurs, *Color Library* is the outcome of one of the most talked-about projects of recent years in the graphic-design field. The Color Library project is a database of color profiles for artists, designers, photographers and printers looking for a fresh but professional color-management solution. It offers a wide variety of color combinations, from basic colors through metallic, neon and pastel. Created at ECAL/University of Art and Design Lausanne, Color Library was launched in 2014. Initially developed for experimental purposes, the project was extended in order to create an online platform for development and distribution. This nonprofit website has a dual objective: to distribute an innovative tool for artists, designers and printers, and to make students aware of color theory and color management—one of the main fields of contemporary design research. Among the graphic designers and creative structures that have used and/or are using Color Library are Åbäke, Vitra, Baldinger Vu-Huu, Edition Patrick Frey, Zak Group, Istituto Svizzero, Kunsthalle Basel and Nero Publishing.

The publication documents the different chromatic and technical possibilities offered by Color Library and includes a commissioned visual essay by Zurich-based photographer Shirana Shahbazi, as well as essays by London-based writer, curator and graphic-design expert Emily King, Manon Bruet and Franz Sigg.

**Designing Design**  
*By Kenya Hara.*  
Here, Japanese designer Kenya Hara (born 1958) impresses upon the reader the importance of emptiness in both the visual and philosophical traditions of Japan, and its application to design, as evidenced by examples from his own work, such as his design for the opening and closing ceremony programs for the Nagano Winter Olympic Games in 1998 and his work for Muji.

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**Theory of Type Design**  
*By Gerard Unger.*  
Theory of Type Design, by internationally renowned Dutch graphic designer and typographer Gerard Unger (born 1942), is the first complete and accessible theory of the breathtakingly varied field of typography. “Of all designed objects letters are probably the most pervasive,” as Unger explains at the beginning of his study. “Very familiar yet amazingly diverse in their appearance, there seems to be no limit to human ingenuity when it comes to varying letterforms.”

Unger approaches the diversity and creativity of the field with a wide-ranging, reflective, critical theory of how we design and make sense of text. The history of typography is surveyed, from cuneiform script to WiM Crouwel’s New Alphabet and today’s digital developments, and explored in relation to how our eyes and brain process various letter shapes in order to understand text. This volume consists of 24 concise chapters, each clearly describing a different aspect of type design from practical considerations like spacing and rhythm, legibility, size and italics to more ineffable considerations like personality and preference. This theoretical material is illuminated by more than 200 illustrations and practical examples, and an extensive glossary succinctly explains terminology and key ideas. Internationally oriented, and taking into consideration the past, present and future of typography, *Theory of Type Design* will be an indispensable resource for graphic design students, professionals, and those with a general interest in text and printed matter.

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**October/Design**  
*JRP|RINGIER*  
9783037645277  
u.s. $49.95  
CDN $69.00  
Hbk, 7 x 9.5 in. / 280 pgs / 250 color  
November/Design
Anthropocene is a multidisciplinary body of work by Edward Burtynsky, Jennifer Baichwal and Nicholas de Pencier, which includes a photobook, a major traveling museum exhibition, a feature documentary film and an interactive educational website. The project’s starting point is the research of the Anthropocene Working Group, an international body of scientists who are advocating to officially change the name of our present geological epoch, Holocene, to Anthropocene, in recognition of profound human changes to the earth’s system. The AWG’s research categories, such as Anthroturbation, Species Extinction, Technofossils, Boundary Limits and Terraforming, are represented and explored in various mediums as evidence of our species’ impact on a geological scale.

The works of Toronto-based photographer Edward Burtynsky (born 1955) are included in the collections of over 60 major museums, including the National Gallery of Canada, the Museum of Modern Art, the Guggenheim Museum in New York, the Reina Sofia Museum in Madrid and the Los Angeles County Museum of Art. His previous publications with Steidl are China (2005), Quarries (2007), Oil (2009), Water (2013) and Salt Pans (2016).

Jennifer Baichwal (born 1965) has directed and produced documentaries for over 20 years. Manufactured Landscapes, about the work of Edward Burtynsky in China, was released in 12 countries.

Nicholas de Pencier is a documentary director, producer and director of photography. Selected credits include Carl It Come Down: The Life of Paul Bowles, The Hobbit: An Unexpected Journey and Act of God. He was also director, producer and director of photography of Watermark and Black Code.
Vittorio Zecchin: Transparent Glass for Cappellin and Venini
Edited by Marino Barovier, Carla Sonego.

Vittorio Zecchin: Transparent Glass for Cappellin and Venini presents, for the first time, the entire glass production of Murano painter and glassmaker Vittorio Zecchin (1878–1947) at the two storied glassworks. Between 1921 and 1925, Zecchin served as artistic director of the V.S.M. Cappellin-Venini & Company glassworks, founded in 1921 by the Venetian antiquarian Giacomo Cappellin and the young Milanese lawyer Paolo Venini to offer a sophisticated, modern style of glass production. Responding to the demands of the firm and its customers, Zecchin created startlingly modern monochrome blown-glass pieces with extraordinary colors and elegant, minimal lines—a radically new style for glass that marked a decisive turning point in the 20th-century history of Murano.

Vittorio Zecchin: Transparent Glass for Cappellin and Venini reconstructs for the first time the entire collection of transparent blown-glass pieces designed by Zecchin between 1921 and 1926, first for Cappellin and Venini and then for Cappellin alone. It includes a sequence of about 900 luminous objects (from vases to compote bowls, from table services to chandeliers), painstakingly identified following rigorous research, and extensively illustrated here with new photography, plus a selection of largely unpublished period photographs and drawings. A major contribution to the history of design, this volume casts new light on the modernist master of Murano glass.

Brazilian Modern Design
By Alberto Vicente, Marcelo Vasconcellos. Text by Maria Cecília Loschiavo dos Santos, Tatiana Sakurai.

This enormous 484-page compendium documents the work of 15 of the leading Brazilian furniture designers in the modern period, between the 1940s and 1970s, including Lina Bo Bardi, Joaquim Tenreiro, José Zanine Caldas, Sergio Rodrigues and Jorge Zalszupin. The extensive selection of reproduction allows the reader to appreciate the details of the designers’ creative thinking and the variety of aesthetic solutions. The accompanying text, by Maria Cecilia Loschiavo, examines the elements that brought about the genesis of modern Brazilian design, weaving an analysis that guides the reader to present dialogues between the arts. The book also includes a short biography of each of the designers, plus a chapter on the contributions made by architects to modern furniture design.
Van Cleef & Arpels: Alhambra

Text by Nicholas Foulkes.

Created by the house of Van Cleef & Arpels in 1968, the Alhambra chain is an instantly recognizable icon of jewelry design and yet still a perennial favorite for daily wear. Easy to wear owing to its great fluidity and available in a wide range of colorful stones, Alhambra has established itself as truly timeless, traversing the ages and surviving the winds of fashion. On the occasion of the design’s 50th anniversary, this book tells the story of the evolution of the jewelry range that has become a signature of the house of Van Cleef & Arpels.

A good luck charm, the four-leaf clover design has become an enduring emblem of modern jewelry. 

Van Cleef & Arpels' classic clover design has become an enduring emblem of modern jewelry.
Hermès Pop Up

Every year, the iconic luxury brand Hermès chooses a new theme to celebrate its creative direction for the upcoming year. This practice began in 1987, marking the brand’s 150th anniversary, and has since become a beloved tradition—a way to combine the house’s proud, storied heritage with its creative vision for the future. Hermès’ Year Theme for 2018 is “Let’s Play!” and the brand is celebrating in style with this new, deluxe pop-up book. Featuring a selection of 14 of the house’s iconic square scarf designs, both old and more recent, this book brings the designs alive with exhilarating ingenuity. Delicate paper constructions bring out the depth and volume within the scarf designs; zebras rear up, delicately arching trees grow from the page and painterly strokes detach themselves from the paper surface. This is the Hermès carré as you’ve never seen it before. For Hermès, a brand associated with the highest quality luxury materials and design, “play is movement, freedom, imagination, fantasy, seduction, lightness.” Impeccably produced, gives readers the chance to play around in the brand’s archives.

Gorgeous paper constructions expand on Hermès’ scarf designs in this luxury pop-up book

David Casavant Archive

With this book, David Casavant (born 1990), stylist and founder of the eponymous clothing archive in New York, expands beyond his fashion and celebrity collaborations to produce a book of encyclopedic proportions. Featuring the work of over 1300 artists, the archive, along with stills of favorite pieces, is a visual voyage into a collector’s paradise. The project is about showing how different creative people with unique voices can come together to create something special. The David Casavant Archive is a private collection of the world’s rarest and most culturally potent contemporary design, with a focus on the work of conceptual menswear designers from the late 1980s into the 2000s, notably Helmut Lang and Raf Simons. Begun in Casavant’s native Tennessee when he was just 14, it’s spanned more than a decade, and the archive distinguishes itself through Casavant’s distinct vision of youth and attitude. Although a private archive, it loans its pieces to select individuals within the sphere of contemporary design, and since 2000, they have been shown in art galleries, leading to greater access and recognition. This volume features some of the Dutch design duo’s most show-stopping works, drawn from the Viktor&Rolf archives as well as museum collections and private collections around the world. It includes an exclusive recent interview by the curator with the designers, a fascinating glossary of Viktor & Rolf and a rich iconography with iconic images by leading artists and photographers such as Cindy Sherman, Andreas Gursky, Herb Ritts, Anton Corbijn, Mert & Marcus, Annie Leibovitz, David LaChapelle, Tim Walker, Nick Knight and Inez & Vinoodh, among others.

Viktor & Rolf: Fashion Artists 25 Years

Edited by Thierry-Maxime Loriot.

Since forming their creative partnership in 1992, Dutch fashion designers Viktor Horsting and Rolf Snoeren—working together as Viktor&Rolf—have gained critical acclaim for their cerebral, witty and rebellious approach to design, their technical virtuosity and deep knowledge of fashion history. Their spectacular avant-garde creations are showcased in this richly illustrated publication. Throughout their 25-year career, Viktor&Rolf have carved a contradictory identity that pushes the boundaries between art and fashion. Exploring their concept of “wearable art,” Viktor&Rolf’s Fashion Artists 25 Years features some of the Dutch design duo’s most show-stopping works, drawn from the Viktor&Rolf archives as well as museum collections and private collections around the world. It includes an exclusive recent interview by the curator with the designers, a fascinating glossary of Viktor & Rolf and a rich iconography with iconic images by leading artists and photographers such as Cindy Sherman, Andreas Gursky, Herb Ritts, Anton Corbijn, Mert & Marcus, Annie Leibovitz, David LaChapelle, Tim Walker, Nick Knight and Inez & Vinoodh, among others. For this volume, a select number of creators—including Xavier Cha, DeSe Escobar, Eric Mack, Ryan Minamara, Joyce NS, Raul de Nieves, Hanne Gaby Odiele, Jacolby Satterwhite, Heji Shin, Ryan Trecartin, Wu Tsang and Boychild, Stewart Uoo, Thomas Eggerer and Maggie Lee—were invited to select items from the archive to serve as an inspiration for their original works of art. David Casavant Archive is a natural extension of Casavant’s vision to make fashion accessible, alive and relevant for the times. This marriage of fashion and art across various mediums is a unique, innovative approach to how we view what we wear.
**Italian Tailoring**

A Glimpse into the World of Sartorial Masters

Text by Yoshimi Hasegawa.

Men's tailoring in Italy is a veritable art tradition, the product of a long legacy of elegance, taste and appreciation. In fact, made-to-measure garments and shoes entail painstaking measuring and a transformation of these measurements into a perfect object, thanks to the skilled craftsmanship of tailors and the use of refined textiles. For those who know how and where to look, each garment speaks to the secrets and history of the place where it was made and customized.

Italian Tailoring offers an insider's view into the world of Italian tailoring and its key protagonists. Journalist Yoshimi Hasegawa, an expert in European tailoring, presents an extraordinarily stylish travelogue, surveying the place where it was made and customized.

**Also Available**

Items: Fashion Modern?

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**Stepphanie Priefnster Stylander: The Untamed Eye**

“We were all on the road: photographers, models, makeup artists, hairdressers, fashion stylists. Every week it was a different location in Europe… We were young and in need of expression. The great fashion and creative directors let you roam, they gave you twenty pages to express your vision—it was a complete creative playground where we could be rebellious, and the word compromise was not spoken, not even thought about!”

This is how photographer Stephanie Priefnster Stylander describes the heady life of a fashion photographer in the 1990s. This new monograph introduces you to what Priefnster Stylander produced in that atmosphere: evocative photographs capturing sweeping, cinematic fashion stories and intimate portraits of celebrities, all tinged with the photographer’s gritty realism. From a very young, unknown Kate Moss to rock legend Keith Richards, Priefnster Stylander finds the hidden essence in her subjects, an unseen character and vulnerability in even the most seasoned veterans.

Inspired by Italian Neorealism, the French New Wave and John Cassavetes films, Priefnster Stylander’s work is cinematic: fashion models, actors and musicians (including Joaquin Phoenix, Nicole Kidman and Björk, among others) are transformed into characters who embody her vision.

**EXHIBITION SCHEDULE**

Zurich, Switzerland: Kunsthalle Zurich, 24/09/19-07/10/19

**Martin Schoeller: Close**

Close presents 120 portraits of the world’s most famous and influential people across the arts and entertainment industries, politics, business and sport—from Julia Roberts and Adele, to Frank Gehry and Marina Abramovic, Barack Obama, Julian Assange and Roger Federer. Between 2005 and 2018 Martin Schoeller (born 1968) photographed his subjects, in his words “to create a level platform, where a viewer’s existing notions of celebrity, values and honesty are challenged.” Schoeller realized this goal by subjecting his subjects to equal technical treatment each portrait is a close-up of a face with the same camera angle and lighting. The expressions are consistently neutral, serious yet relaxed, in an attempt to tease out his subjects’ differences and capture moments “that felt intimate, unposed.” Schoeller’s inspiration for Close was the water-tower series of Bernd and Hilla Becher, his ambition to adapt their systematic approach to portraiture. Amid Schoeller’s famous subjects are also some unknown and unfamiliar ones, a means to comprehensively make his project an “informal anthropological study of the faces of our time.”

**STEDIL**

9783966502802 u.s. $95.00 CDN $121.50

Hbk, 11 x 14 in. / 136 pgs / 120 color.

November/Photography/Fashion

**Orlando: Photography**

Edited by Red Helricht, Jim Suero.

Orlando Suero (born 1925) started taking photos in 1959, at the age of 14, using a Kodak Jiffy given him by his father. He later attended New York Institute of Photography and worked at camera shops and photo labs, including Compco Photo Color where he printed the images for Edward Steichen’s monumental exhibition The Family of Man. One of his first assignments, in May 1964, was to spend five days with newlyweds Jackie and Senator John F. Kennedy at their Georgetown duplex, documenting their everyday lives. This was the beginning of a successful career shooting some of the most recognizable faces in Hollywood, among them Natalie Wood, Brigitte Bardot, Michael Caine, Sharon Tate, Paul Newman, Julie Andrews, Jack Nicholson and Dennis Hopper. Because of his friendly and unafflicted approach, his subjects opened up to him and his camera in a way that few others have been able to accomplish. Reproducing images that have been languishing in storage for nearly half a century, this monograph contains many previously unseen portraits of celebrities from the 1950s to the 1960s.

**MFA CANZ**

9780393444330 u.s. $75.00 CDN $90.00

Hbk, 10.75 x 15.75 in. / 348 pgs / 220 color.

October/Photography/Portrait

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299 792 458 m/s: The Overworked Body #2

An Anthology of 2000s Dress

Edited by Matthew Linds, Robert Kulpelj, David Liske, Angus Gallagher. Forward by Matthew Linds. Text by Martin Oppeinher, Philipp Brandt, et al.

The Overworked Body compiles contributions by an international cast of photographers, models and stylists who staged and reinterpreted milestone s in 2000s fashion through an exhibition of 30 garments.

**ALSO AVAILABLE**

Items: Fashion Modern?

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Sorolla and Fashion
Text by Eloy Martinez de Irujo, Lorena Delgado, Marie-Sophie Carron de la Carrière.
Spanish painter Joaquín Sorolla was a keen observer of the life and styles of the late 19th and early 20th centuries. Sorolla was fascinated by fashion, and the way women presented themselves at the seaside, in their homes, in cafes and on city streets; his letters home to his wife from his sojourns in Paris report on new trends and the dresses he was going to bring home for her and his daughters. Sorolla's interest in fashion is obvious in his work, even when it is not ostensibly his subject; the women who appear in his canvases—bathed in flickering light and registered in loose, dynamic brushstrokes—present an evocative catalog of the day's trends in dress, jewelry and accessories. Gossamer sashes blowing in sea air, dizzyingly delicate lace embroidery, and pleated bodices—Sorolla captured a sumptuous parade of styles in his paintings.
Lavishly produced and richly illustrated, Sorolla and Fashion brings together paintings by the artist and a selection of related clothing from the period. Including works drawn from public and private collections in Spain and abroad, this volume focuses on the female portraits that the artist executed between 1890 and 1920—from intimate pictures of his family to more formal portrait commissions.
Spanish painter Joaquín Sorolla y Bastida (1863–1923) has been called the “painter of light” for the shimmering, luminous quality of his large-scale Impressionist paintings of contemporary social life. Traveling between Spain, Paris and the United States throughout his career, Sorolla combined an academic training, attention to the quality of daily life in his native Valencia and an awareness of international art trends in his work.

ALSO AVAILABLE
GingerNutz
9780998701806
Hbk, u.s. $27.50
CDN $37.50
MW Editions

In this adorable sequel to the 2017 hit GingerNutz, the eponymous orangutan supermodel hits Paris

GingerNutz Takes Paris
An Orangutan Conquers Fashion
By Michael Roberts.
Foreword by Grace Coddington.
She's back! After becoming a breakout star in the fashion world, GingerNutz, the first Bornean-born orangutan supermodel, has landed in Paris for a whirlwind week of fittings, photo shoots and parties. Though born in humble jungle surroundings, the precocious primate quickly adjusts to life at the upper echelons of the fashion world: bookings at all the maisons de haute couture, front-row seats to the latest theater shows and hotel suites at the Ritz (with an unlimited supply of fresh bananas). In this sequel to GingerNutz: The Jungle Memoir of a Model Orangutan, we see the ginger-haired beauty captivating the famous landmarks of Paris—Notre Dame Cathedral, Café de Flore—and visiting the ateliers of storied fashion designers, including Azzedine Alaia, Jean-Paul Gaultier, Thierry Mugler, Comme des Garçons and Dries Van Noten. Being the hottest model of the moment, GingerNutz will also model the latest styles—among them, (Chanel), Balenciaga and Louis Vuitton, chosen at the Fall 2018 ready-to-wear shows in Paris by Grace Coddington. Michael Roberts' charming text and hand-drawn illustrations capture the wonder and whimsy of a glamorous but still naive young girl's adventures in Paris. The story of GingerNutz was inspired by legendary model and fashion editor Grace Coddington, the longtime creative director of American Vogue and a close friend of the author. British fashion journalist Michael Roberts (born 1947) is fashion royalty: former fashion director for Vanity Fair and the New Yorker, he has brought his impeccable style to his work as a writer, illustrator, art director and photographer. He has published several books of his illustrations, including The Snippy World of Michael Roberts and The Jungle ABC.
“I am sick of Portraits and wish very much to take up my Viol da Gamba and walk off to some sweet village when I can paint Landskips and enjoy the fag end of life in quietness and ease.” Despite this famous protestation in a letter to his friend William Jackson, Thomas Gainsborough (1727–88) was clearly prepared to make an exception when it came to making portraits of his own family and himself. This book features over 50 portraits of himself, his wife, his daughters, other close relatives and his beloved dogs, Tristram and Fox.

Spanning more than four decades, Gainsborough's family portraits chart the period from the mid-1740s, when he plied his trade in his native Suffolk, to his most successful latter years at his luxuriously appointed studio in London's West End. Alongside this story of a provincial 18th-century artist's rise to fame and fortune runs a more private narrative, about the role of portraiture in the promotion of family values, at a time when these were assuming a recognizably modern form.

In the first of three introductory essays, David H. Solkin writes on Gainsborough himself, placing his family portraits in the context of earlier practice. Ann Bermingham explores Gainsborough's portraits of his daughters, with particular reference to two finished double portraits painted seven years apart and the tragic story arising from them. Susan Sloman discusses Margaret's role as her husband's business manager, its effect on the family dynamic and hence the visual representation of its members.
**Kwab**

Ornament as Art in the Age of Rembrandt

Text by Reinier Baarsen.

The 17th-century auricular or lobate style—**Kwabstijl** in Dutch—is one of the most important and remarkable Dutch contributions to the decorative arts in Europe. Soft, smooth, undulating masses that resemble the curvature of the cartilage of the human ear give this curious style its name. Its forms, rendered in delicately hammered silver and gold, are strikingly modern, suspended between human anatomy and the materiality of slugs or mollusks. The “Kwab” of this fascinating book’s title refers to the quivering, blubbery mass of animal tissue and aquatic plants.

Kwab: Ornament as Art in the Age of Rembrandt traces the history and meaning of the auricular style, one of the most influential and reined styles of design to emerge in the 17th century. As a result, its intense, evocative works counted controversy after controversy, inspiring violent hatred and ardent admiration in equal measure. By the end of his life, however, his reputation was established and he had become one of the most celebrated and sought-after artists in the world.

This book is a perfect gift, collectible and keepsake for any Rodin enthusiast or lover of modern sculpture.

**Canaletto 1697–1768**

 Edited by Anna Konstytjuk-Knowles.

This volume presents a substantial overview of the life and works of the great Venetian painter. More than 70 works by Canaletto, including paintings and drawings from both public and private collections, are brought together to demonstrate the breadth of the artist’s creative capacity. Also included is a rare collection of documents concerning Canaletto’s artistic adventures, as well as a series of prints that served as inspiration while crafting his iconic city views. Together, these materials illuminate both the public genius and private personality of the Venetian master.

Giovanni Antonio Canal (1697–1768), known as Canaletto, began his career as a scene painter for the theaters of Venice. The artist is best known for his ability to capture encompassing views of the Venetian cityscape in paint, works that were frequently sold to European aristocrats on the Grand Tour. These early paintings often subtly blur the boundary between the real and imaginary, as the artist masterfully repositioned buildings and warped viewpoints to achieve the most holistic presentation of his subject. Although Canaletto is regarded as one of the greatest artists of the 18th century today, his life was mired in controversy as he struggled with his public perception, fighting to be accepted by the Venetian Academy of Fine Arts before dying in poverty.

No-one captures the allure and charm of Venice better than Canaletto.

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**The Art of Rodin**

Introduction by Louis Weisberg.

This centenary facsimile edition faithfully reproduces a 1918 volume published immediately in the wake of the death of Auguste Rodin (1840–1917), one of the first volumes on the French sculptor in the English language. With an essay by young American artist and critic Louis Weisberg, it presents almost 70 of Rodin’s works in a beautifully designed, high-quality clothbound format that will appeal to a contemporary audience.

In a career that spanned the late 19th and early 20th centuries, Rodin rebelled against the idealized forms and practices of traditional art and paved the way for the birth of modern sculpture. The hallmark of his style—its highly extroverted, sometimes explicit character, his use of incomplete figures, his emphasis on formal qualities rather than on narrative, and his desire to retain the marks of the sculptural process—were considered revolutionary at the time.

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The Human Figure in Islamic Art
Holy Men, Princes, and Commoners
By Kjeld von Folsach, Joachim Meyer.

Many people believe that it is not permitted to depict human figures in Islamic art, but the Quran does not expressly forbid it, and the human figure does appear. While some Muslims have criticized and even destroyed human depictions as idolatrous, others have, from the very earliest period, commissioned works of art with human figures as an essential element. These figures appear everywhere: on ceramic dishes, inlaid metalwork, textiles, architecture and especially in detailed miniature paintings.

A copiously illustrated book on a subject that is rarely elucidated in the world of Islamic art, this publication focuses on the various ways the human figure has been used over time—used as ornament and symbol, scientific diagram, narrative illustration and independent painting. Organized thematically, the book presents 75 important works from Denmark’s the David Collection, all of them focused on the human figure.

The Human Figure in Islamic Art traces how, despite a conventional prohibition on figural representation, portraying human figures has nonetheless always played an important role in Islamic art. Beautifully produced and richly illustrated, this publication offers a new insight into the historical and contemporary role of human life in Islamic art.

Hiroshige: Visions of Japan
Edited by Rossella Menegazzo.

Alongside Katsushika Hokusai, Kitagawa Utamaro and Utagawa Kuniyoshi, Utagawa Hiroshige (1797–1858) was one of the great protagonists of Japanese ukiyo-e printmaking. Hiroshige was around 30 years younger than Hokusai, and compared himself to the older master constantly; to set himself apart, Hiroshige decided to make landscape the focus of his work, creating images that still evoke powerful impressions of harmony, serenity and peace. Rendering the landscape and the human figure with quick, direct lines that are so animated they call to mind simplified, elegant manga drawings, Hiroshige earned himself the moniker “master of nature.”

Hiroshige: Visions of Japan presents a selection of some 230 works from the most important series by the artist, including his views of famous places in the capital city of Edo as well as scenes set in the farthest provinces, alongside images of animals, flowers and insects. From Hiroshige’s early works to the influence of his work in the west (Hiroshige was a favorite of Vincent van Gogh, Claude Monet and Paul Cézanne), this beautiful monograph surveys the Japanese master’s entire career. Also included are reproductions of original drawings by Hiroshige and rarely seen, still-intact printing plates.

Hiroshige is the master of the passing moment—the artist of mist, snow and rain

ALSO AVAILABLE
Hokusai: The Master’s Legacy
Hbk, u.s. $55.00 CDN $55.00
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Hokusai: The Master’s Legacy
Hbk, u.s. $55.00 CDN $55.00

Ski-a
9788857238085 u.s. $35.00 CDN $45.00
Hbk, 11 x 5.5 in. / 200 pgs / 120 color
October/Art/West Art & Culture

EXHIBITION SCHEDULE
Rome, Italy: Scuderie del Quirinale, 02/2018–02/2018

ALSO AVAILABLE
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Hiroshige: Visions of Japan
Hbk, u.s. $75.00 CDN $95.00

The Sultan’s World
9783775739665
Hbk, u.s. $75.00 CDN $95.00
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Hatje Cantz

ALSO AVAILABLE
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MFA Publications, Museum of Fine Arts, Boston

EXHIBITION SCHEDULE
Copenhagen, Denmark: The David Collection, 11/24/17–05/13/18

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Postcards from Africa
Photographers of the Colonial Era

During the global postcard craze that peaked around 1900 and continued for several decades thereafter, photographers in Africa grasped the opportunity to serve a lucrative market for images of the continent, both locally and worldwide. Their picture postcards now contribute to understanding political and cultural changes in Africa at the time, as the rise of the new medium coincided with the expansion and consolidation of colonial rule. They also provide a way to reconstruct the life and work of the photographers of European, African and other backgrounds who created these images—which often survive only in postcard form—and in some cases published them as well.

The cards were produced for residents and travelers in Africa, as well as for buyers and collectors who had never set foot on the continent. Their depictions of colonial administrations and the exploitation of resources and peoples, as well as images inscribing tribal identities and racial classifications, often reflect the colonizers’ worldview. Yet it is also possible to recover the authorship of some of the African women and men who participated in these photographic encounters. For instance, some cards show that members of Africa’s elites recognized the power of photographic images to enhance their standing and present their own narratives.

Postcards from Africa reproduces a generous selection of these complex cards—the majority drawn from the extensive Leonard A. Lauder Postcard Archive at the Museum of Fine Arts, Boston—accompanied by a leading scholar’s exploration of the complicated stories they tell.

Unearthing Ancient Nubia
Photographs from the Harvard University–Boston Museum of Fine Arts Expedition

Specially trained Egyptian photographers were an integral part of the pioneering Harvard-MFA expedition during the first half of the 20th century. Over the course of some 40 years, their photographs documented the excavations with thousands of images as riches of a great ancient civilization in northern Sudan were uncovered. George A. Reisner, the leader of the expedition, was keenly aware of the challenges of creating photographs under these conditions: "In judging the photographs, remember that the statues had to be photographed in the glaring light of the tropics under great difficulties owing to the weight and size of the objects which made it nearly impossible to put the statues together!"

The best of these photographs bring to life the dramatic landscapes of the Nile Valley, the excitement of archaeological discovery and the artistry of the photographers who recorded it. Unearthing Ancient Nubia reveals the origins of the single most important collection of ancient Nubian art outside of Khartoum.

Digging for a lost civilization in the Nile Valley

Arts of Ancient Nubia: MFA Highlights

Ancient Nubia was home to a series of civilizations between the sixth millennium BCE and 350 CE that produced towering monuments, including more pyramids than in neighboring Egypt, and artifacts of enduring beauty and significance. Nubia’s trade network reached across the Mediterranean and far into Africa. At the time that Nubian kings conquered Egypt, in the middle of the eighth century BCE, they controlled one of the largest empires of the ancient world.

The Museum of Fine Arts, Boston, has the most extensive and important collection of ancient Nubian art outside of Khartoum, mostly gathered during the pioneering Harvard University–Boston Museum of Fine Arts Expedition in the first half of the 20th century. The objects highlighted in this volume include refined early ceramics, monumental statues and relief carvings made for royal pyramids, exquisite gold and enamel jewelry, playful decorations for furniture and clothing, and luxury goods traded from around the Mediterranean world.

The complex history of imaging Africa, as seen in its postcard industry
Rachel Cobb: Mistral
The Legendary Wind of Provence
Introduction by Bill Buford. Text by Paul Auster, Lawrence Durrell, Jean Giono, Frédéric Mistral.
Mistral is a portrait of Provence seen through its legendary wind. Photographer Rachel Cobb illustrates the effects of this relentless wind that funnels down the Rhône Valley, periodically gusting to 120 km per hour—hurricane strength on the Beaufort wind force scale. The region has, accordingly, adjusted to accommodate the mistral’s impact. Some houses are built the traditional way, with few or no windows on the windward side and the main entrance on the sheltered side. Heavy stones hold down terra-cotta roof tiles. Rows of trees lining fields create windbreaks to shield crops. Cobb spent years chasing this capricious wind, challenging herself to photograph the invisible. As she became sensitive to its rhythms and effects, Cobb realized the mistral was not just a weather phenomenon; it was an integral part of the fabric of Provençal life. It was everywhere, yet always unseen. Mistral captures this invisible force of nature through its effects: a leaf caught in flight, a bride tangled in her veil, spider webs oriented to withstand the wind and grapes lashed by powerful gusts (“You can taste the wine better when the mistral blows,” a Châteauneuf-du-Pape winemaker says). Writers have also tried their hand at conjuring this ungraspable phenomenon. Excerpts from writings by Paul Auster, Lawrence Durrell, Jean Giono and Frédéric Mistral are included in this volume, a luminous evocation of nature’s unseen power.

DAMIANI
9788862086189
u.s. $50.00 CDN $65.00
Clth, 9.75 x 12.5 in. / 192 pgs / 90 color.
November/Photography

Barbara Bosworth: The Heavens
Text by Margot Anne Kelley.
A follow-up to her successful 2015 book The Meadow, this project focuses on Boston-based photographer Barbara Bosworth’s (born 1953) images of the moon, sun and skies. Made over the past several years with an 8x10 camera, the star images are hour-long exposures with the camera mounted on a clock drive so that the stars are rendered as dots instead of streaks. The sun and moon images are made with a telescope attached to Bosworth’s camera. Speaking of her inspiration for these series, Bosworth writes: “Every clear night of the summer my father would go out for a walk to look at the night sky. Many nights I would join him. We knew the North Star, and the Big Bear, but the rest became our own. At times we stood still for an hour or more to watch for shooting stars. We had no agenda. It was all about amazement at a sky full of stars. Many nights I would pin him. We knew the North Star, and the Big Bear, but the rest became our own. At times we stood still for an hour or more to watch for shooting stars. We had no agenda. It was all about amazement at a sky full of stars. With this sense of wonder, I began making photographs of the Heavens. In these days of the Hubble Telescope and its spectacular imagery from deep space, I wanted a reminder of the mystery of our own night sky.” The book also includes facsimile editions of three artist’s books that Bosworth has made as a nod to Galileo’s 17th-century publications in which he first observed the skies through a telescope.

RADIUS BOOKS
9781942185406
u.s. $55.00 CDN $72.50
Clth, 10.25 x 12.75 in. / 200 pgs / 60 color.
September/Photography

Selected from photographs taken during the Webbs’ nearly 30-year relationship, this group of 80 paired photographs creates an affectionate play of visual rhymes.

BACK IN STOCK
Alex Webb and Rebecca Norris Webb: Slant Rhymes
Selected from photographs taken during the Webbs’ nearly 30-year relationship, this group of 80 paired photographs creates an affectionate play of visual rhymes. Slant Rhymes is a photographic conversation between two renowned authors and artists, Magnum photographer Alex Webb (born 1952) and poet and photographer Rebecca Norris Webb (born 1956). Selected from photographs taken during the Webbs’ nearly 30-year relationship (a friendship evolving into a marriage and creative partnership), this group of 80 photographs is laid out in pairs—one by Alex, one by Rebecca—to create a series of visual rhymes that talk to one another, often at a slant and in intriguing and revealing ways. “Sometimes we find our photographic slant rhymes share a similar palette or tone or geometry,” writes Alex Webb in the introduction to the book. “Other times, our paired photographs strike a similar note—often a pendant for surreal or surprising or enigmatic moments—although often in two different keys.” In this volume, the artists’ photographs—many of which are published here for the first time—are intervwned with short text pieces by the Webbs. A deeply personal book, beautifully produced as an intimate clothbound edition with a tipped-on cover, Alex Webb and Rebecca Norris Webb: Slant Rhymes is an unfinished love poem, told at a slant.

LA FÁBRICA
9788416248865
u.s. $45.00 CDN $57.50
Clth, 8 x 10.5 in. / 112 pgs / 80 color.
Available/Photography

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November/Photography
Barry McGee

Text by Katya Tylevich.

Barry McGee (born 1966) is an artist who takes uncertainty and unpredictability as his guiding principles. Every exhibition is different. His installations have featured everything from robotic graffiti writers to entire shipping containers and automobiles, with drawings, sculptures, paintings and found objects roaming freely across the walls, floors and ceilings of exhibition spaces.

A native of San Francisco, McGee studied painting and printmaking at the San Francisco Art Institute, graduating in 1991. But he also made a name for himself as a graffiti artist, tagging the streets of San Francisco as Ray Fong, Twist and Twisto. He became a leading figure in the 1990s movement known as the Mission School, after the city’s celebrated Mission District, and his work continues to bear the marks of that moment—the influence of urban, vernacular art forms, the use of nontraditional art materials and a taste for showing work with and among friends.

In this new volume, McGee has assembled hundreds of artworks and objects—his own works and the works of friends and acquaintances. Featuring new paintings, sculptures, photographs and images of site-specific installations, this new volume is an appropriately wide-ranging exploration of the recent work of an artist who defies easy categorization and explanation.

TESTIFY BOOKS
9780972592093 u.s. $25.00 CDN $31.50 Hbk, 9 x 11.25 in. / 64 pgs / 30 color October/Art

S is for Subway, and Spraycans to use.
T is for Transit, the Ones and the Twos.

Ed Templeton: Tangentially Parenthetical

Text by Kevin Wilkins. Afterword by Ed Templeton.

Tangentially Parenthetical is a selection of photographs from Ed Templeton’s vast street photography archive—curated, arranged and then rearranged by the man himself. The next chapter to his previous book of photos (Wayward Cognitions, 2014), Tangentially Parenthetical picks up where the latter collection ended. By combining intimate, accidental and unconnected moments into one linear piece of work, he tells hundreds of new stories through the thoughtful arrangement of semi-related yet completely unfastened imagery. “I’m out there shooting photos all the time that don’t necessarily fall under any theme other than general life,” says Templeton, “which is a lame title for a book.” With a wink to the absurd, sandwiched between a cover of patterned parentheses and with an Afterword built from his own stream-of-consciousness storytelling, Templeton delivers a visual mountain from an archive of stunning molehills—the images are carefully chosen, shuffled by hand and laid out with the dualing impulses of wonder and wit.

Born in 1972 and raised in the suburbs of Orange County, California, Ed Templeton is a painter, photographer and a respected cult figure in the subculture of skateboarding. His work has been exhibited worldwide.

UM YEAH ARTS
9781942884323 u.s. $45.00 CDN $60.00 Hbk, 8 x 10.75 in. / 160 pgs / illustrated throughout. September/Photography

Wonder and wit meet in Templeton’s unflinching photographs

The ABCs of Style

A Graffiti Alphabet

Edited by David Villorente. Text by Dana James.

Filled with 26 colorful marker drawings contributed by some of graffiti art’s ultimate style masters, The ABCs of Style is part children’s book, part adult art primer, tracking the evolution of graffiti letterforms. Each letter of the alphabet has been rendered by a different artist, with work from renowned writers Blade, Lee, Daze, Fuzz One, Haze, Jester, Doc, Cas, Cey, Trike, Part, Reo, Wane, SP Keo, Queen Andrea and many others. Their styles range from early Bubble and Stylo styles all the way to Wild Style and beyond. But despite all these previously unseen original works, this book is not only for graffiti aficionados and art lovers. Both kids and parents will appreciate the book’s rhythmic, happy verse that concludes with a gentle exhortation to rest. As appropriate on a coffee table as on a bunk bed, The ABCs of Style is truly art for everyone.

TESTIFY BOOKS
9780972592048 u.s. $35.00 CDN $47.50 Hbk, 9 x 12 in. / 30 pgs / 30 color November/Art

ALSO AVAILABLE
Mascots & Mugs: The Characters and Cartoons of Subway Graffiti 9780972592055 Hbk, u.s. $30.00 CDN $35.00 Testify Books

ALSO AVAILABLE
Ed Templeton: Wayward Cognitions 9780985361129 Hbk, u.s. $45.00 CDN $50.00 Um Yea Arts

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Barry McGee 9788862086165 u.s. $49.95 CDN $67.50 Damiani

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Damiani
9788862086165 u.s. $35.00 CDN $47.50 Hbk, 9.75 x 13 in. / 72 pgs / illustrated throughout. November/Art

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Mascots & Mugs: The Characters and Cartoons of Subway Graffiti 9780972592055 Hbk, u.s. $30.00 CDN $35.00 Testify Books

W is for Wild Style and beyond.

The ABCs of Style—The last book of graffiti alphabet

© Ed Templeton. All rights reserved. Used with permission.
"Shopping is consumerist rape," says Mummy, "but I really like these shoes."
I Even Regret Night
Holi Songs of Damaura
By Lalbihari Sharma.

Edited and translated by Rajiv Mohabir. Introduction by Sione Kauzar.

Award-winning Indo-Caribbean poet Rajiv Mohabir (born 1981) brings his own poetic swagger and family history to a groundbreaking translation of Lalbihari Sharma’s Holi Songs of Damaura, originally published in India in 1916—the only known literary work written by an indentured servant in the 19th-century devotional poetry.

Readymade Bodhisattva
The Kaya Anthology of South Korean Science Fiction
Edited with text by Sunyoung Park. Park Sang-Joo.

Readymade Bodhisattva: The Kaya Anthology of South Korean Science Fiction presents the first book-length English-language translation of science and speculative fiction from South Korea, bringing together 13 classic and contemporary stories from the 1960s through the 2010s. From the reimagining of an Asimovian robot inside the walls of a Buddhist temple and a postapocalyptic showdown between South and North Korean refugees on a freeway planet to a fictional recollection of a disabled woman’s struggle to join an international space mission, these stories showcase the thematic and stylistic versatility of South Korean science-fiction writers in its wide array. At once conversant with the global science-fiction tradition and thick with local historical specificities, their works resonate with other popular cultural products of South Korea—from K-pop and K-drama to videogames, which owe part of their appeal to their pulsating technocultural edge and their ability to play off familiar tropes in unexpected ways.

13 short stories from Readymade Bodhisattva: The Kaya Anthology of South Korean Science Fiction

PERFECT SOCIETY
Mun Yunseong

EMPIRE RADIO, LIVE TRANSMISSION
Choi In-Hun

READY-MADE BODHISATTVA
Seonghwan

QUIZ SHOW
Kim Young-ha

ROADKILL
Park Min-kyu

BLOODY BATTLES OF BROCCOLI PLAIN
Djuna

WHERE BOATS GO
Kim Jung-iyuk

STORM BETWEEN MY TEETH
Lim Taewoon

BETWEEN ZERO AND ONE
Kim Bo-Young

COSMIC GO
Jeong Gyeun

THE SKY WALKER
Yun I-Hyeong

OUR BANISHED WORLD
Kim Changgyu

ALONG THE FRAGMENTS OF MY BODY
Bok Geo-il

Spanning more than a half-century of South Korean sci-fi, this massive anthology documents a unique convergence of culture and genre.
Letters, Dreams, and Other Writings
By Remedios Varo.

Introduction and translation by Margaret Carson.

While the reputation of Remedios Varo (1908–63) the surrealist painter is now well established, Remedios Varo the writer has yet to be fully discovered. Her writings, which were never published during her life let alone translated into English, present something of a missing chapter and offer the same qualities to be found in her visual work: an engagement with mysticism and magic, a breakdown of the border between the everyday and the marvelous, a love of mischief and an ongoing meditation on the need for (and the trauma of) escape in all its forms. This volume brings together the painter’s collected writings and includes an unpublished interview, letters to friends and acquaintances (as well as to people unknown), dream accounts, notes for unrealized projects, a project for a theater piece, whimsical recipes for controlled dreaming, exercises in surrealist automatic writing and prose poem commentaries on her paintngs. It also includes her longest manuscript, the pseudoscientific, De Horno sapiens, an abriss study of the wheelless predecessor to Homo sapiens (the skeleton of which Varo had built out of chicken bones). Ostensibly written by the invented anthropologist Hâkôn von Fahlgrenmârk, Varo’s text utilizes ecstatic Latin and a tongue-in-cheek pompous discourse to explain the origins of the first umbrella and in what ways Mythrae are merely corrupted Myrtles.

Wakefield Press
9781939663399
Pbk, 3 vols, 4.75 x 5.75 in. / 60 pgs / 1 color / 17 b&w.

Also Available
Ideas Have No Smell: Three Belgian Surrealist Booklets

December/Nonfiction Criticism/Latin American Studies

Transfigured Publicity / Abstractive Treatise on Obeuse / For Balthazar edited with translation by M. Kasper. Introduction by Mary Ann Caws.

The Belgian surrealist movement, like its contemporary French cousin, included both visual artists—René Magritte most famously—and writers, who were also its theorists. They shared with the surrealist automatic writing and prose poem commentaries on her paintings. It also includes her longest manuscript, the pseudoscientific, De Horno sapiens, an abriss study of the wheelless predecessor to Homo sapiens (the skeleton of which Varo had built out of chicken bones). Ostensibly written by the invented anthropologist Hâkôn von Fahlgrenmârk, Varo’s text utilizes ecstatic Latin and a tongue-in-cheek pompous discourse to explain the origins of the first umbrella and in what ways Mythrae are merely corrupted Myrtles.

Wakefield Press
9781939663382
Pbk, 4.5 x 7 in. / 40 pgs / 15 b&w.

Treatise on Modern Stimulants
By Honoré de Balzac.

Introduction and translation by Kassy Hayden. Illustrations by Pierre Alechinsky.

Honoré de Balzac’s Treatise on Modern Stimulants is a meditation on five stimulants—tea, sugar, coffee, alcohol and tobacco—by an author very conscious of the fact that his gargantuan output of work was driven by an excessive intake (his bouts of writing typically required 10 to 15 cups of coffee a day) that would ultimately shorten his life. First published in French in 1839 as an appendix to Jean Anthelme Brillat-Savarin: Physiology of Taste, this Treatise was at once Balzac’s effort at addressing what he perceived to be an oversight in that compendium of gastronomic literature, a chapter toward his new-completed body of analytic studies alongside such essays as Treatise on Elegant Living that were to form an overarching “pathology of social life”; and a meditation on the impact of pleasure and excess on the body and the role they play in shaping society. Balzac here describes his “terrible and cruel method” for brewing a coffee that can help the artist and author find inspiration; explains why tobacco can be credited with having brought peace to Germany; and describes his first experience of alcoholic intoxication (which required seventeen bottles of wine and two cigars). Beyond its braggadocio and whimsy, though, this treatise ultimately speaks to Balzac’s obsession with death and decline, and attempts to confront in capsule form the broader implications of dissipating one’s vital forces. This edition includes illustrations to an earlier French edition by Pierre Alechinsky.

Wakefield Press
9781939663368
Pbk, 4.5 x 7 in. / 80 pgs / 15 b&w.

Whiskey Tales
By Jean Ray.

Translation and afterward by Scott Nicol.

Originally published in French in 1905, Whiskey Tales immediately established the reputation of the Belgian master of the weird, Jean Ray (1887–1964), whose writings in the coming years would come to chart out a literary meeting ground between H.P. Lovecraft and Charles Dickens. A commercial success, the collection earned Ray the appellation of the “Belgian Poe.” A year later, however, the author would be arrested on charges of embezzlement and serve two years in prison, where he would write some of his best stories. Something of a prequel to later collections such as Crusade of Shadows or Circles of Senor (both forthcoming from Wakefield Press), Whiskey Tales finds Ray embracing the modes of adventure and horror fiction adopted by such contemporaries as Pierre Mac Orlan and Maurice Renard, taking us from ship’s prow to port, from tavern to dead-end lane, these early tales are ruled by the spirits of whisky and senor blurring the borders between humor and horror, the sentimental and the sinister, the real and the imagined. A handful of these stories first appeared in English in Weird Tales in the 1930s, but the majority of this collection has never been translated. This first complete English-language edition is the first in many volumes of Jean Ray’s books that Wakefield Press will be bringing out over the coming seasons.

Wakefield Press
9781939663344
Pbk, 5.5 x 8 in. / 240 pgs.
Noember/Fiction & Poetry
New Forms of Art and Contagious Mental Illness
By Carl Julius Salomonsen.
Translated by Andrew Hodgson.

Over the years 1919–20, the celebrated medical scientist and doctor Carl Julius Salomonsen began giving public lectures and publishing pamphlets regarding a “new epidemic” that had begun to affect the European populace: the increasing ubiquity of modernist art. In a 1919 pamphlet titled New Forms of Art and Contagious Mental Illness, he wrote: “As stand, at this moment in art which is psycopathic in character, and whose victorious journey through all countries is probably caused by the same spiritual disease that gave the older, religious spiritual epidemic such a powerful spread.” This pamphlet and the accompanying talks were countered by a retaliatory pamphlet published by the Copenhagen modernist painter’s group, to which Salomonsen responded with a further pamphlet. Translated into English for the first time, the entire altercation is gathered in this volume, documenting one of the earliest rejections of modernist art.

**NEW DOCUMENTS**
9781320000317 u.s. $26.00 CDN $33.85
Pbk, 6 x 9 in. / 352 pgs / 250 b&w.
November/Nonfiction Criticism/Art

Go Deep: How to Be Human in the Art World
By Howie Chen, Andrew Lampert.

Go Deep is a paradigm-shifting guide for determining the ethical, financial and existential quandaries in the art world—and beyond. New-York-based Chen & Lampert have been tackling art’s thorniest dilemmas for over 35 combined years. Howie Chen is a noted curator who has worked at the Whitney Museum of American Art and MoMA PS1. Andrew Lampert is a celebrated multimedia artist, archivist, author and former curator at Anthology Film Archives in New York. Now, Chen & Lampert reveal their heralded S.T.A.R. system—an atlas of principles and methodologies that mix insider information with easy-to-follow techniques proven to make-sense of the struggles holding you back from making art truly work. Featuring interviews with curators Hansa/Walker and Catherine David, Margaret Lee of 47 Canal gallery, artists Alek Da Corte and Sam Durant, and philanthropist/collection Agnes Gund, Go Deep is for artists, curators, gallerists, collectors and students of art looking to break molds without selling souls.

**BADLANDS UNLIMITED**
9781942270050 u.s. $24.95 CDN $33.55
Pbk, 6 x 9 in. / 170 pgs / 15 b&w.
September/Nonfiction Criticism

Adam Pendleton: Black Dada Reader

NOW IN PAPERBACK
July/Art/African American Art & Culture/Nonfiction Criticism
Pbk, 7.5 x 10 in. / 352 pgs / 250 b&w.

Adam Pendleton: Black Dada Reader brings a diverse range of cultural figures into a shared conceptual space, including Hugo Ball, W.E.B. Du Bois, Stokely Carmichael, LeRoi Jones, Sun Ra, Adrian Piper, Joan Retallack, Harryette Mullen, Ron Silliman and Gertrude Stein, as well as artists from different generations such as Ad Reinhardt, Grass’ (1927–2015) studio. For well over half a century Grass worked unceasingly as a writer, sculptor and graphic artist. He was furthermore politically active in his native Germany, set up several foundations, also produced theater pieces, poems, short stories, essays, etchings, lithographs, drawings and sculptures. He was furthermore politically active in his native Germany; set up several foundations, and was passionately dedicated to issues of artistic and humanitarian importance. Combining Grass’s writings with over 800 reproductions of his art, documents and photographs, Six Decades follows his working processes from book to book, year to year. He shares his moments of private happiness and crises through texts and images, many of which were not originally intended for publication, including preparatory sketches, draft manuscripts, book cover designs and work plans.

**STIFT**
9783869309682 u.s. $35.00 CDN $47.00
Cth, 7 1/4 x 9 in. / 468 pgs / 200 color / 600 b&w.
November/Art/Photography/Art Fiction & Poetry

Günter Grass: Six Decades

Six Decades grants us a privileged look behind the normally closed door of Nobel Laureate Günter Grass (1927–2015) studio. For well over half a century Grass worked unceasingly as a writer, sculptor and graphic artist. While capturing the pulse of each decade of his long life in his novels, Grass also produced theater pieces, poems, short stories, essays, etchings, lithographs, drawings and sculptures. He was furthermore politically active in his native Germany; set up several foundations, and was passionately dedicated to issues of artistic and humanitarian importance. Combining Grass’s writings with over 800 reproductions of his art, documents and photographs, Six Decades follows his working processes from book to book, year to year. He shares his moments of private happiness and crises through texts and images, many of which were not originally intended for publication, including preparatory sketches, draft manuscripts, book cover designs and work plans.

**STIFT**
9783869303983 u.s. $39.50 CDN $51.00
Cth, 7 x 9 in. / 600 pgs / 200 color / 600 b&w.
November/Art/Photography/Art Fiction & Poetry

The Trade of the Teacher
Visual Thinking with Mikeal Bal
By Mikeal Bal.

Edited with text by Jeroen Lutters.

Over a number of meetings, the theorist, critic, video artist and occasional curator Mikeal Bal (born 1946) engaged in a conversation on the art of teaching with the cultural analyst Jeroen Lutters. Looking for a dialogue that would also touch on the role of visual art, Lutters brought in paintings by Banksy, Rembrandt, Marlene Dumas and George Deem as “teaching objects”—one for each conversation. Lutters asked Bal what these paintings might have to say about teaching. The result is this publication: a personal, meandering and precise account of Bal’s pedagogy. She reveals her way of thinking through visual art and literature and her ways of exchanging ideas. How do objects speak, and how can we use them? How do they teach us to find answers to important questions, just by looking, listening and reading within the relationship between student, teacher and teaching object?

**VALIZ/VIS-À-VIS**
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August/Nonfiction Criticism

Plan and Play, Play and Plan
Defining Your Art Practice

“Visual artist” is a term with manifold variations and meanings. But how, as an artist (or designer, photographer or other “independent creator”), do you become who you are and who you would like to be? How can you guide your artistic practice? Plan and Play, Play and Plan invites the artist to explore their own questions about their work, using analytical models to help them determine where they stand and what they stand for.

The author Janwillem Schrofer is director of Amsterdam’s Rijksakademie from 1982 to 2010, and thus knows from practical experience the complexity of the artist’s dilemmas and how important self-reflection is for artistic practice. Looking back over his pedagogical experience and assembling notes and pointers gathered from interviews with a wide variety of artists, Schrofer has developed an appealing guidebook intended for artists and those who wish to become artists.

**VALIZ**
9789085534945 u.s. $75.00 CDN $103.00
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August/Nonfiction Criticism
Charlie Hebdo put it, “At a distance it looks like scribbles, up close it’s hilarious schizo-French publication revealing a personal, idiosyncratic space that is both cruel and wonderfully silly. As a reviewer in the ego and interlocutor, bantering with her creator, her fellow characters and with the reader. A tangle of penstrokes exploring the space of the page, Little SomeOne was Rouillon’s ink-drawn alter, as she was known in French, on a blank, white page, without panels or speech bubbles.

French author and artist Perrine Rouillon (born 1951) invented the character “Little SomeOne,” or Petit SomeOne in French, in the mid-1950s, where she quickly became a critical link between the American and Japanese avant-gardes, participating in Fluxus and pioneering new idioms in performance and art. Her groundbreaking work greatly influenced the international development of conceptual art, performance art and experimental film and music.

Embrying her visionary philosophy, Yoko Ono’s latest artist’s book is a companion for life.

Yoko Ono: Everything in the Universe Is Unfinished
This new publication by avant-garde artist and cultural icon Yoko Ono (born 1933) combines never-before-published texts and invitation pieces written in 2016–18 with drawings from the Franklin Summer series Ono started in 1994. For Ono, words, artworks and books still have the power to change the world we live in for the better. Thus she continuously shares with us her vision and philosophy toward life—one that is made of pivotal experiences, unstoppable optimism and a love for the other. Coming after several volumes that have proved to be life companions for many, Everything in the Universe Is Unfinished reflects on her most recent feelings through a delicate interweaving of poems, aphorisms, short stories and drawings. 

Born in Tokyo in 1933, Yoko Ono moved to New York in the mid-1950s, where she quickly became a critical link between the American and Japanese avant-gardes, participating in Fluxus and pioneering new idioms in performance and art. Her groundbreaking work greatly influenced the international development of conceptual art, performance art and experimental film and music.

Yoko Ono: To the Light
Edited by Daniele Riviere.
By Perrine Rouillon.

Me and the Other Little SomeOnes Would Like to Know Why We’re Not in the Book
Not to Mention It’s the First Time I Put My Arms Like This
Know Why We’re Not in the Book

Christopher Wool: Yard
In this artist’s book, Christopher Wool (born 1955) layers photos of backyard debris and dusty roads, of Texas wilderness and scenes rife with sculptural properties. Two realities invade each other and their overlapping actualities collapse into an artistic reality beyond the moment caught by the artist’s camera. Thus the pictures are imbued with the history of their own making. For Yard, Wool has remapped photographic images that appeared in the previous artist’s books Road and West Texans/Pop/Scupture, also available from Holzwarth Publications. The book is published in an edition of 1,200 copies, all signed by the artist.

William Eggleston: Musik (Vinyl)
Photographs by Gerhard Steidl.
While William Eggleston (born 1939) needs little introduction as a master of color photography, few are aware of his fine ability as a pianist. Musik (Vinyl), consisting of two vinyl LPs, is only the second, and the most elaborate, publication of his musical recordings to date. Performed in the 1980s on his Korg OW/1 FD Pro keyboard synthesizer and stored on floppy disks since, revealed here are pieces by Eggleston’s favorite composers across genres—from Beethoven and Chopin to Gilbert and Sullivan, from jazz to reggae—as well as improvisations of considerable brio. Accompanied by a booklet of photos showing Eggleston while playing, Musik (Vinyl) reveals hitherto unknown facets of his creativity, and is part of Steidl’s plan to publish Eggleston’s complete works: his books, music and a future release of his 1974 video Stranded in Canton.

Michael Stipe: Volume 1
Limited Edition
Published in an edition of 20 signed copies, this limited edition of Michael Stipe’s Born 1960 (Volume 1) includes the 19 x 12½” print The Last Time I Saw River—a photograph that Stipe shot while driving away from the set of the last movie that his friend River Phoenix made. The image is unique within the book insofar as it is the only picture lacing people.

Volume 1 is a focused presentation of 35 images, bringing together 37 years of Stipe’s practice of creating and collecting photographic materials, in addition to posing as a subject in the photographs of others.

DAMIANI
Born 1960 (Volume 1)

SDNR20

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Frédéric Lagrange: Mongolia Limited Edition

Text by Pascale Lemire. Photos by Frédéric Lagrange. Text by Pascale Lemire. Photos by Frédéric Lagrange.

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Frédéric Lagrange: Mongolia Limited Edition

Text by Pascale Lemire. Photos by Frédéric Lagrange. Text by Pascale Lemire. Photos by Frédéric Lagrange.

The first presentation of color photographs by Daido Moriyama (born 1938) in English, this limited edition of 30 copies, housed in a clothbound slipcase, includes the trade publication with a special red cover, plus a signed and numbered 12 x 15" print titled "Two Men in Ice."
Damien Hirst: Colour Space

The Complete Works
Introduction by Ann Gallagher

The series of recent Colour Space paintings by Damien Hirst (born 1965) have deep roots in Hirst's practice, relating to his Spot Paintings, a series begun by the artist in 1986, during his first year as a student at Goldsmiths. Conceived in 2016, Colour Space serves as a response to the iconic Spot Paintings series. Where the Spot Paintings are painstakingly rigorous in their formulation, grid structure, intended to look as if they had been made “by a person trying to paint like a machine,” the Colour Space series is looser and more painterly, featuring informal drips and splashes of paint. Both series, however, are based on a modular system—no two colors repeat within a single canvas. The Spot Paintings were always conceived of as an ongoing project (1,365 and counting), but Colour Space is a finite series, consisting of more than 260 works painted with household gloss paint on canvas. These paintings are then subcategorized by spot size: 6 mm, 10 mm, 25 mm, 75 mm and 100 mm; with a selection executed on a black background. Each painting is fully illustrated in this publication, alongside artwork details and an introductory essay by Ann Gallagher, director of collections at Tate.

Hirst Interviews

Interviews by Hans Ulrich Obrist, introduction by Michael Bracewell.

Between 2006 and 2016, two of contemporary art’s biggest names—curator Hans Ulrich Obrist and artist, entrepreneur and art collector Damien Hirst (born 1965)—met to conduct a series of conversations. The two cover a wide variety of subjects in their ten years of conversations: the various mediums, methods and themes used by the artist; the gallery system and the ever-changing global art market; artists’ books; pop art; Richard Hamilton; money, commercialism and merchandise; life, death and immortality. Blunt and unapologetic, Hirst is an ideal interview subject, and Hirst Interviews allows the artist to speak his mind in his own voice.

Damien Hirst: Pharmacy London

In 2005 Damien Hirst (born 1965) began photographing every pharmacy in the Greater London area. Shooting both the individual pharmacists behind their counters and the exterior views of the city’s 1,856 chemists, he took over a decade to complete the project. The images are brought together in their entirety in this extraordinary ten-volume artist’s book. Hirst’s career-long obsession with the minimalist aesthetics employed by pharmaceutical companies—the cool colors and simple geometric forms—first manifested in his series of Medicine Cabinets, conceived in 1986 while still at Goldsmiths College. For his 1990 installation Pharmacy, Hirst recreated an entire chemist within the gallery space, stating: “Pharmacy is like a contemporary museum. In a hundred years it will look like an old apothecary.” Pharmacy London similarly embodies the artist’s realization of an “idea of a moment in time.” Limited edition of 750.

BACK IN STOCK

Gerhard Richter: Panorama

A Retrospective: Expanded Edition

Edited by Nicola Sander, Mark Godfrey. Text by Andrew Berardini-Ianne, Doreenidle, Stef, Rachel Hicks, Mark Godfrey, Christoph Martin. Camilla Morinau. Interview by Nicholas Serota.

First published on the occasion of the major retrospective exhibition that opened at Tate Modern in 2011, Gerhard Richter: Panorama is the most comprehensive overview of the artist’s entire career to date. This stunningly illustrated survey encompasses works from the late 1950s to the present—photomontages, abstractions, landscapes, seascapes, portraits, colour charts, grey paintings, glass and mirror works, sculptures, drawings and photographs—providing the definitive account of Richter’s achievements. It also includes studio photographs, archival images and texts by an array of international critics and curators. This expanded edition of Panorama includes a new text by Mark Godfrey that covers works made since the 2011 exhibition, including the drip, foil and Buren works, as well as an updated chronology. With more than 300 illustrations, and an interview between Richter and Nicholas Serota, Director of Tate, this book remains the most comprehensive survey of one of the world’s pre-eminent contemporary artists. Born in Dresden, East Germany, in 1932, Gerhard Richter migrated to West Germany in 1961, setting up in Düsseldorf. He has exhibited internationally for the last five decades, with retrospectives in New York, Paris and Düsseldorf. He lives and works in Cologne.

D.A.P./TATE

9781938922923 u.s. $75.00 CDN $99.00

Hbk, 10 x 11.5 in. / 312 pgs / Illustrated throughout. Available in a slipcase.

The Essential Cy Twombly

Edited by Nicola Del Roscio. Text by Laszlo Glozer, Thierry Groeb, 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 lexicon 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 this work to date, this volume includes essays by Laszlo Glozer, Thierry Groeb, 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 (he was the first 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 world art 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.

D.A.P.

9781938922949 u.s. $75.00 CDN $99.00

Hbk, 9.75 x 11.5 in. / 312 pgs / Illustrated throughout. August/Art

Also Available

Damien Hirst: Colour Space
Artbook.com

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Hbk, 10 x 11 in. / 368 pgs / 3712 color. Available in a slipcase.

The Essential Cy Twombly

9781935601358 u.s. $75.00 CDN $99.00

Hbk, 10 x 11.5 in. / 312 pgs / 160 color. Illustrated throughout.
Thannhauser Collection

Thannhauser Collection

Edited with text by Corentin Fontanne. Text by Julie Barnett, Susan Goodrich, John K. Diefendorf, Lilya Dobuzinskaya, Véronique Groene, Emile Arel, Wouter van Manen, Paul Aronson, Jon C. Staley, Samantha Long, Lena Ringström, Jeffrey Words, Jeffrey Weiss. When Justin K. Thannhauser (1892–1976) brought his collection of modern art to the Solomon R. Guggenheim Museum in 1965, it was his crowning achievement after more than a half-century as one of Europe’s most influential and distinguished collectors and dealers. The collection’s formal bequest to the Guggenheim in 1978 represents a watershed moment for the museum—today its Thannhauser Collection constitutes the core of the Guggenheim’s impresario, postimpressionist, and School of Paris holdings, including 32 works by Pablo Picasso. This volume presents the astonishing collection in full, offering a concentrated survey of works by such modern masters as Braque, Cézanne, Degas, Gauguin, Manet, Picasso, Pissarro and Van Gogh, among others. Throughout, artworks are given rich context and detail with historical installation views and high-res conservation images. Short essays on collection highlights by current and former Guggenheim curators and conservators illuminate the artists’ stylistic innovations as they sought to liberate art from academic genres and techniques. The book also features extensive technical analysis, offering rare insight into the artistic materials and processes based on the latest advances in conservation technology. A lead essay by Megan Fontanne reimagines the genesis of Thannhauser’s collection and its eventual transfer to the Guggenheim Museum. Tracing his aimless career as gallerist and collector in Europe during the interwar years and into the cauldron of World War II, she explores how Thannhauser’s lifelong support for experimental art and eye for original talent helped define the modernist vanguard of avant-garde art.

EXHIBITION SCHEDULE

Biblio, Spain: Guggenheim Museum Bilbao, 09/21/18–03/24/19

Copenhagen, Denmark: Ny Carlsberg Glyptotek, 10/11/18–01/20/19

Otterlo, Netherlands: Kröller-Müller Museum, 06/02/18–09/09/18

Bilbao, Spain: Guggenheim Museum Bilbao, 09/21/18–03/24/19

London, UK: Tate Modern, 05/03/19–08/25/19

Oslo, Norway: Munch Museum, 11/14/19–02/02/20

Oslo, Norway: Munch Museum, 11/14/19–02/02/20

GUGGENHEIM MUSEUM PUBLICATIONS

9780700627420 / u.s. $55.00 CDN $57.00 / Hbk, 9.75 x 11.75 in. / 592 pgs / 500 color / 2 color

October/Context

Odilon Redon: Literature and Music

Edited with text by Cornelia Hoveng. Text by Dan Gushee, Ewan cott, John D-james A-linuda, Martha Long, Lisa C-schneider. French artist Odilon Redon (1840–1916) was a painter, lithographer, draftsman and pastelist, as well as a writer, critic and musician. This wide-ranging production between mediums and subjects linked to classical drama, Redon was particularly inspired by Richard Wagner’s visual arts together in works that combined and confused the senses. Next to literary themes when several senses are solicited together—a phenomenon which captured the imaginations of the artists’ mental outbursts. Since the first issue in June 2010, ‘Toilet Paper’ has created a world that displays ambiguous narratives and a troubling imagination.

OSMOS Magazine: Issue 16

Edited by Cay Sophie Rabinowitz. "OSMOS Magazine is an art magazine about the use and abuse of photography," explains founder and editor Cay Sophie Rabinowitz (formerly of Parket). This issue features Marilyn Minter, artist, & Jürg Magid on her ongoing engagement with the work of Alexander Calder; an essay by contributing editor Tom McDonough on Annie Colier, Drew Sawyer on Elle Pérez, Russian Ghanian photographer Liz Johnson Artur’s “beautiful moments of everyday black life around the world” and Dale Harding’s murals of the artists’ mental outbursts. Since the first issue in June 2010, Toilet Paper has created a world that displays ambiguous narratives and a troubling imagination.

EXHIBITION SCHEDULE

Oslo, Norway: Munch Museum, 04/28/16–07/09/16

Berlin, Germany: Martin-Gropius-Bau, 02/20/16–05/29/16

Berlin, Germany: Martin-Gropius-Bau, 02/20/16–05/29/16

Copenhagen, Denmark: Ny Carlsberg Glyptotek, 02/11/16–03/02/16

Oslo, Norway: Munch Museum, 04/28/16–07/09/16

Berlin, Germany: Martin-Gropius-Bau, 02/20/16–05/29/16

Berlin, Germany: Martin-Gropius-Bau, 02/20/16–05/29/16

Copenhagen, Denmark: Ny Carlsberg Glyptotek, 02/11/16–03/02/16

DAMIANI

9788862085977 / u.s. $20.00 CDN $21.95 / Pbk, 11.5 x 13 in. / 40 pgs / 22 color

October/Journal

SDNR50

CDN $23.00

artbook.com

109 108
Arnold Newman: One Hundred

Introduction by Gregory Heisler.

Published to coincide with the centennial of Arnold Newman’s birth, Arnold Newman: One Hundred offers a celebratory look at 100 of the photographer’s most provocative and memorable images. Arnold Newman is widely renowned for pioneering and popularizing the environmental portrait. He placed his sitters in surroundings representative of their professions, aiming to capture the essence of an individual’s life and work. Though this approach is commonplace today, his technique was highly unconventional in the 1930s when he began shooting his subjects. His environmental approach to portraiture was influenced by symbolism and impressionism, and defined by the imperative of captivating the viewer no matter how well known the subject was. While he specialized in photographing artists, Newman captured the likenesses of a vast range of figures, from athletes and actors to presidents and politicians, including Marlene Dietrich, John F. Kennedy, Harry S. Truman, Piet Mondrian, Pablo Picasso, Arthur Miller, Marilyn Monroe, Ronald Reagan, Mickey Mantle and Audrey Hepburn.

Born in New York City in 1918, Arnold Newman grew up in Atlantic City, New Jersey, and Miami Beach, Florida. He began his career in photography working at portrait studios in Philadelphia, Baltimore and West Palm Beach, while making abstract and documentary photographs on his own. While socializing with students at what was then called the Philadelphia Museum School of Industrial Arts, he was introduced to an experimental approach to portraiture encouraged by Alexey Brodovitch. In 1941, Beaumont Newhall and Alfred Stieglitz discovered his work and gave him an exhibition at the A.D. Gallery. Newman was an important contributor to publications such as the New Yorker, Vanity Fair, Life, Harper’s Bazaar, and many others. He died in New York in 2006.

RADIUS BOOKS / HOWARD GREENBERG GALLERY
9781942185529
u.s. $60.00 CDN $79.00
Hbk, 10 x 12 in. / 224 pgs / 100 b&w.

HIGHLIGHTS

Ralph Gibson: Self-Exposure

Self-Exposure is the autobiography of celebrated American art photographer Ralph Gibson. With his 80th birthday on the horizon in January 2019 and a career spanning over 50 years, Gibson is at a point of reflection in his life and work and decided to put pen to paper. Writing in candid prose, Gibson takes the reader through his life and career from his earliest memories of growing up in California (the son of a Hollywood director, Gibson’s childhood is touched by the old glamour of the silver screen: the likes of Orson Welles and Rita Hayworth make appearances) to his time in the navy and his continuous love affair with photography. Gibson’s memories are filled with rich characters and period details. Often moving, the narratives of his at times troublesome childhood provide a rich background to the charismatic artist Gibson has become. Gibson covers a range of topics such as music, Catholicism, his wife, Mary Jane, and a long line of fellow artists and photographers such as Dorothy Lange and Robert Frank. His reminiscences on his life so far display a deep, thoughtful understanding and self-awareness that make this book a fascinating read in itself as well as an illuminating companion to his work. What emerges is an insight into the mind of an incredible, highly decorated artist. Evocatively illustrated, Self-exposure presents Gibson’s life story alongside his photographic work. Designed and produced in close collaboration with Gibson, this large-format publication—much as a biography as it is an artist’s book—is Gibson’s most personal book to date.

Ralph Gibson was born in Los Angeles in 1939. In 1956 he enlisted in the navy, where he began studying photography. His work is widely exhibited and held in public collections around the world, such as the Stedelijk Museum, Amsterdam, and the Museum of Modern Art, New York. He lives and works in New York.

Ralph Gibson's career-long passion for the printed page culminates in his amazing life story.
Robert Adams: 27 Roads
Text by Robert Adams.
The road has been a central motif in the work of Robert Adams (born 1937) since the beginnings of his life as a photographer in the late 1960s. 27 Roads is the first publication to focus on this important aspect of his work, and is comprised of the artist’s concise, poetic selection of images spanning almost five decades. Whether fast concrete highways, quiet cuts through dark forests, paved commercial strips or dusty tracks on a clear-cut mountainside, Adams’ roads function as metaphors for solitude, connection or freedom. Adams writes, “Roads can still be beautiful. Occasionally they appear like a perfect knife slicing through a perfect apple, the better to see through to the elements, laid bare for all to see—have held and housed all manner of things, from spare tires and jumbles of wires to animals and the occasional person.”

Robert Adams: Our Lives and Our Children
Photographs Taken Near the Rocky Flats Nuclear Weapons Plant 1979-1983
Edited by Joshua Chang.
One day in the early 1970s, Robert Adams (born 1937) and his wife saw from their home a column of smoke rise above the Rocky Flats Nuclear Weapons Plant, near Denver, Colorado. For an hour they watched the plume grow and experienced a sense of helplessness before what appeared to be a nuclear accident in progress. Ultimately it was announced that the fire was burning outside the plant, but Adams decided to try to picture what stood to be lost in a nuclear catastrophe. He photographed in Denver and its suburbs; the individuals shown were within hazardous proximity to the Rocky Flats Plant. The new Steidl edition of Our Lives and Our Children presents an expanded sequence that retains the potent compactness of the first edition (out of print for nearly three decades).

Lee Friedlander: Workers
The Human Clay
In the capstone volume of his epic series The Human Clay, Lee Friedlander (born 1934) has created an ode to people who work. Drawn from his incompressible archive are photographs of individuals laboring on the street and on stage, as well as in the field, in factories and in fluorescent-lit offices. Performers, salespeople and athletes alike are observed both in action and at rest by Friedlander’s uncanny eye. Opera singers are caught midaria, models primp backstage, mechanics tinker and telemarketers hustle. Spanning six decades, this humanizing compilation features over 250 photographs, many appearing here for the first time in print.
Hunter Barnes: Off the Strip
Photographer Hunter Barnes (born 1977) has an extraordinary ability to document aspects of culture and communities ignored by the mainstream and often misrepresented in the modern American narrative. In this most recent work, he explores the Las Vegas that was. These photographs celebrate the old Vegas, the people who shaped the town in its heyday, not much of it remains, but here are the people and landmarks that endure today—that represent the life “Off the Strip.” Hunter’s powerful portraits remember those “in the greatest town you could live in (where) the spirit of old Las Vegas still remains.”

In his early twenties, Barnes self-published his first book, Redneck Roundup, documenting the dying communities of the Old West. Other projects followed: four years spent with the Na’vi people tribe; months with a serpent handling congregation in the Appalachian mountains; bikers, lowriders, and street gangs; inmates in California State Prison. Intense, true pockets and sub-cultures of America. Barnes shoots exclusively on film, the pace of analogue in harmony with his approach. Fundamental to his work is the journey, the people, the place—and committing them to film before they are greatly changed or gone forever.

REEL ART PRESS
9781909526594
Hbk, 9 x 10.75 in. / 84 b&w / 19 b&w, November/Photography

Lawrence Schwartzwald: The Art of Reading
The Art of Reading presents New York photographer Lawrence Schwartzwald’s (born 1953) candid images of readers, made between 2001 and 2017. Inspired by André Kertész’s Off Reading (1931), Schwartzwald’s subjects are mostly average New Yorkers—sundeleapers, a bus driver, shoe shine men, subway passengers, denizens of bookshops and cafes—but also artists (most notably Amy Winehouse at Manhattan’s now-closed All-Rights diner, Florent). In 2001 Schwartzwald’s affectionate photo of a New York bookdealer reading at his makeshift sidewalk stand on Columbus Avenue (and inadvertently exposing his generous buttocks) caused a minor sensation. First published in the New York Post, it inspired a reporter for the New York Observer to interview the “paper peddler” in a humorous column titled “Wisecracking on Columbus Avenue” of 2001. Since then Schwartzwald has sought out his readers of books on paper—mostly solitary and often incongruous, desperate or vulnerable—who fly in the face of the closure of traditional bookshops and the surge in e-books, dedicating themselves to what Schwartzwald sees as a vanishing art: the art of reading.

STEIDL
9783958295087
u.s. $35.00 CDN $45.00
Clth, 9.5 x 11.75 in. / 160 pgs / 50 color / 65 b&w, November/Photography

Ed Clark: On Assignment
1931–1962
Edited by Keith F. Davis, Peter W. Kunhardt, Jr. Text by Keith F. Davis.
Drawn from the extensive personal archives of photography, negatives, contact sheets and scrapbooks of Ed Clark (1913–2000), these three volumes reveal the work of a key figure in the golden age of American photojournalism. Born in Nashville, Tennessee, Clark is one of the 20th century’s most fascinating and important “unknown” photographers. His best-remembered work captured a weeping Graham W. Jackson, portent of a new and more humane approach to the rhythms of small-town life, from movie stars such as Humphrey Bogart, Lauren Bacal and Marilyn Monroe to the working class. Clark covered the defining personalities and events of his age. A gifted photojournalist, Clark began his career in 1929 with the Tennesseean newspaper in Nashville, and went on to work for 22 years for Life magazine. He photographed many of Life’s most important assignments during the period of the magazine’s greatest cultural impact. Clark’s images helped shape a nation’s sense of itself and the way it viewed the world. His vast range of subjects includes the Nuremberg war crimes trials; the conflict over civil rights in the late 1940s and early 1950s; Hollywood stars and the movie industry of the 1950s; the people and the arts of the Soviet Union; and the White House during the Eisenhower and Kennedy administrations. Through Clark’s eyes, we witness some of the central episodes and themes of the postwar world.

STEIDL
9783958295063
u.s. $145.00 CDN $195.00
Slip, hbk, 3 vols, 9.75 x 11 in. / 648 pgs / 179 color / 319 b&w, November/Photography

Edward Keating: MAIN STR33T
The Lost Dream of Route 66
Text by Charlie LeDuff
MAIN STR33T The Lost Dream of Route 66 comprises 84 photographs taken by Pulitzer Prize-winning, former New York Times photographer Edward Keating (born 1956) along Route 66 from 2000 to 2011. Also known as the “Mother Road,” Route 66 was the only direct road to California, until the 1950s—when the interstate highway system created a bypass that shut off its lifeblood, forcing thousands of shops and motels into bankruptcy over the next 50 years. Between the twin pressures of harmful trade treaties and lower wages abroad, the national economy had changed as well, and entire industries began to dry up, sending countless jobs to Asia and south of the border. Western-bound job seekers now bumped shoulders with Mexican immigrants heading east.

As a boy, Keating heard his mother tell stories of growing up in Saint Louis near the Appalachian mountains; bikers, lowriders, and street gangs; inmates in California State Prison. Intense, true pockets and sub-cultures of America. Barnes shoots exclusively on film, the pace of analogue in harmony with his approach. Fundamental to his work is the journey, the people, the place—and committing them to film before they are greatly changed or gone forever.

REEL ART PRESS
9781909526594
Hbk, 9 x 10.75 in. / 84 b&w / 19 b&w, November/Photography

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Hbk, u.s. $29.95 CDN $35.00
November/Photography

Hunter Barnes: Tokkata 9781909526570
Hbk, u.s. $29.95 CDN $35.00
November/Photography
Wartime Europe: before, between and after

GERGY PAPP
Selection of Photographs 1930–1960

Edited by David Iltenaggy, Cécile Kergers, David Baurin.
Text by Cécile Kergers, Nick Cohn.
Raul Hausmann: Photographs 1927–1936

Edited by David Iltenaggy, Cécile Kergers, David Baurin.
Text by Cécile Kergers, Nick Cohn.

No Two Alike
Karl Blossfeldt, Francis Bruguière, Thomas Ruff

Text by Kevin Moore, Edward Juler, Anne McCarrick, Ulrike Meyer Stump.

August Sander: Persecuted / Persecutors
People of the 20th Century

Text by Barbara Alten-Jürgen, Gabrielle Bercovici, Johann Chapoulet, Alfred Döblin, Werner Jang, Olivier Jung, Jochen Magann, tread water, Rainer Bauer, Klaus Kamp.

A founding father of the documentary style, August Sander is the creator of many iconic 20th-century photographs. Toward the end of World War I, while working from his studio in Cologne, Sander began what would become his life’s work: a photographic portrait of German society, under the Weimar Republic. He called this endeavor People of the 20th Century. While his first publication was banned from sale in 1936 by the Nazi government, around 1939 Sander began taking identity photographs for persecuted Jews. During World War II, he photographed migrants and refugees, including these images, alongside some taken by his son Erich from the prison where he would die in 1944, plus portraits of National Socialists made before and during the war, in People of the 20th Century. Sander’s work remained largely unknown for the rest of his life, and these photographs are published together for the first time here, along with contact prints, letters and details about the lives of those photographed. They are portraits of dignified men and women, victims of an ideology taking their rightful place as “People of the 20th Century” in defiance of Nazi efforts to ostracize them.

The son of a miner from Herford, Germany, August Sander (1876–1964) moved to Cologne in 1910 and established a studio as a portrait photographer there. In 1929 he published Arzt der Zeit (Face of our time), a collection of 65 portraits constituting a sociological inventory of German society in the 1920s, whose Nazi-era publication was banned from sale in 1936. In 1938–39 Sander took numerous identity photographs for Jews in Cologne; after the war he added 12 of these to his oeuvre under the title The Persecuted. Sander died in 1964, leaving behind a childhood and sociological inventory of his time in more than 40,000 photos.

Sander’s portraits have influenced generations of photographers from Walker Evans to Rineke Dijkstra.
Max de Esteban: Twenty Red Lights
Text by Daniel Seifert, Texts by Max de Esteban. Spanish photographer and economist Max de Esteban (born 1959) presents Twenty Red Lights, a photographic reflection on modern-capitalism. The book features 20 black-and-white photographs superimposed with the color red, as well as essays investigating the new global/digital economy.

Cristina de Middel: The Perfect Man
This latest project by the acclaimed Spanish photographer Cristina de Middel (born 1975) reflects on the complexities of masculinity in India. Through relationships between man, machine and work—specifically through the story of Dr. Ashok Awaten, who started the world’s largest Charlie Chaplin festival.

Bastienne Schmidt: Grids and Threads
This publication documents a projected project by New York-based photographer and visual artist Bastienne Schmidt (born 1961). Part one features black-and-white photographs of constructed installations of colorful fabric and thread in the snow, while the second part reflects on the tradition of the square grid through mixed-media works on paper.

Jean-Pigozzi: Charles and Saatchi
Text by Frédéric Van Agtelaer. After nearly 50 years of dictatorship, the military in Myanmar unexpectedly began to open up the country in 2011. Two years later, Hans-Christian Schink (born 1961) traveled to Myanmar photographing religious sites and views of cities such as Yangon, Mandalay, Lashio and Nakhonphang, where continued social upheaval remains visible in the streets.

William Portrait: Portraits
Text by Anthony Mara. This volume comprises monographs presenting an astonishing panorama of portraits by American photographer William P. Gottlieb (1921–2000). With his camera, the photographer was given unprecedented access to artists, musicians and politicians such as Ella Watson, Moc Jagger, Jean-Michel Basquiat, George Harrison, Miles Davis with his daughter, David Byrne and many others. He photographed these people against a backdrop of hand-painted Belgian linen, side-by-side with a single fixture, with a medium-format camera, producing painterly portraits that recall Rembrandt and Holbein. Gottlieb diverts from this method over the years, whether shooting the president in the Oval Office or indigenous people. Looking through these images, we see the range of personalities and faces, known and unknown, that has caught Gottlieb’s eye from 1937 to the present.

Zhang Hai’er: Les filles
Text by Irene Smith. Chinese photographer Zhang Hai’er (born 1957) has been photographing women since the beginning of his career. He loves frankly and enthusiastically playing on the electric current of the relationship between photographer and subject. But the gazing is not all one way; Zhang’s female subjects are demonstrably active in the process, self-possessed and in command of the charged interaction between themselves, the photographer and his camera. They meet Zhang’s sexual fascination head on, challenging moralizing expectations of female sexuality—a subversion that carries particular political weight in Chinese society. Zhang Hai’er: Les filles presents a survey of the female form in the photographer’s work from 1980 to the present, including images that zoomed in on his wife, his infamous Bad Girls series, his fashion photography, his ongoing photographic relationship with the trans community and his portrait commissions.

Eternal Beauty
Over 50 Years of the Pirelli Calendar
Edited with essay by Walter Guadagnino, Amelinda H. Tarlata. In 1963, the Pirelli tire company began publishing an annual trade calendar, given as a corporate gift to important customers, and chosen celebrities. In its decades of publication, “the Cal” has brought some of the world’s best photographers and some of the world’s most beautiful and notable women together to produce a deluxe, often risqué, play on the group calendar. Photographers have included Terence Donovan, Hariett Rits, Richard Avedon, Anna Leibovitz, Inez van Lamsweerde & Vinoodh Madative and Helmut Newton; models have included Kate Moss, Heidi Klum, Tavi Gevinson, Serena Williams, Yoko Ono and LuLable Ngaing. Eternal Beauty: Over 50 Years of the Pirelli Calendar surveys the history of this unique cross section of society, fashion and art with particular attention to the evolution of the calendar and its representation of women from the 1960s to today.

HIGHLIGHTS | PHOTOGRAPHY

FRANK HORVAT
Edited by Mario Bianco, Giovanni Renoldi. Text by Frank Horvat. Most of Horvat’s photographs of the 1960s and 1970s, which have been collected in this comprehensive monograph, alongside images of his personal collection and a selection of works by photography masters with whom Horvat maintained close relationships and exchanges. These include Don McCullin, Robert Doisneau, Sarah Moon, Helmut Newton and Miki Ridou. Escalating in numerous genres, Horvat is famed for his disregard of genre conventions, so this volume amply demonstrates. At the beginning of the 1990s, he was one of the first major photographers to experiment with Photoshop. In 1998, he replaced his professional equipment with a compact camera. As early as 1995 he was cheerfully demystifying fashion photography, going out onto the street, brazenly positioning a model in the middle of a vegetable market or experimenting with bold cropping or humorous film simulation.

SILVANA EDITORIALE
978-88-500-9302-0
U.S. $49.00 / CDN $59.00
Clth, 10 1/4 x 11 3/4 in. / 150 color / 100 duotone.
July/Photography

EXHIBITION BONDI識LE
Mexico City, Mexico: Fototeca Museo Centro Carrillos. 03/30/19–06/04/18

artbook.com 121
Portraiture and political photography today

Ferris Bueller: Catharsis
Photography by Alex Bohn.
In 2017, New York-based marketing consultant Rodney “Ferris Bueller” Bailey (born 1979) documented the contents of his old room in his parents’ house in Queens, New York—full of ephemera collected while growing up in the late 1980s and 1990s, and largely untouched since. His memen include magazines, posters, photos, collages, T-shirts, concert tickets and a Walkman. His extensive collection of ferris bueller dominates the book, triggers vivid personal memories (expressed in texts throughout the image sequence) and makes palpable a past where the X-Files, Nirvana and Anna Nicole Smith were still current news. Catharsis is both a chronicle of form and content. Sutkus developed his visual language in the 1960s, establishing the foundation for the Lithuanian school of photography. He was fascinated in absolutely everything—children, lovers and the elderly, modernity and tradition, joy and pain, fear and love, nature and the city. Sutkus’ photographs invariably revolve around Lithuania and its people, they were his “Kosmos” in which he found a place for everything, and he formulated his zest for their lives in his long-term project “The People of Lithuania.” Sutkus undertook a bold one during the Cold War period and under Soviet domination; his pictures were an expression of personal life behind the Iron Curtain.

STEIDL 9783935289321 .Pbk, 12 x 8.5 in. / 136 pgs / 95 color. November/Photography

Niko J. Kallianiottis: A Man in a Trance
America in a Trance, the first monograph from Pennsylvania-based Greek photographer Niko J. Kallianiottis (born 1973), dives into the heart and soul of the Pennsylvania industrial region, where small-town values still exist and small businesses once thrived under the sheltered wings of American industry. It was to this cradle of American industrialism that immigrants from Europe once crossed the Atlantic, in hopes of a better future. Some, like Kallianiottis, who has called this place home for about 20 years, still do. Those decades have taught him how beliefs from both sides of the fence in the current political climate have a direct effect in these areas. And yet Kallianiottis achieves a certain level of neutrality within the work, whether portraying Pennsylvania coal towns to the east, the shadows of looming steel stadia to the West, or every faded American dream in between.

DAMIANI 9788869932016 .U.S. $40.00 / 978-88-6993-2016. Hbk, 11 x 8.5 in. / 192 pgs / 100 color. October/Photography

REBUILDING
My Days in New York 1959–2018
Photography
An Italian left-handed Italian father and an American mother, Martino Maragoni (born 1960) regularly spent time in New York, where, impressed by the city’s slyways, he first learned to use a camera. From 1972 to 1975 he studied photography at Pratt Institute and became acquainted with the work of Robert Frank and Lee Friedlander, among others. His fascination with New York and his taste for friends and family brought him to the city almost every year not only was he there when the Twin Towers were being built, but he was present when they were destroyed in 2001. Since that day he has returned to Visit Ground Zero regularly, documenting the rebuilding of the area and the changing neighborhood. This new book collects images from his 65-year archive. Taken primarily in Lower Manhattan, and supplemented here with anecdotes, the photographs are an extraordinary testimony to this rapidly changing city and its stressful life.

STEIDL 9783935289338 .Pbk, 7.5 x 12 in. / 176 pgs / 30 color. November/Photography

Edward Woodman: The Artist’s Eye
Edited by Giacomo Taddeo, July Adan,
American photographer Edward Woodman (born 1940) has portrayed pioneering artists and their work for more than four decades—from Richard Dawson, Antony Gormley and Corinna Parker to Mona Hatoum, Rachel Whiteread and Damien Hirst. At a time when installation and performance were becoming central to British art, he was the artist’s photographer of choice. In parallel with this work, Woodman has mapped the transformation of London itself, acting as a diarist of the city and charting its architectural and social evolution since the late 1960s. This book presents work from his entire career, including artist portraits, studios, exhibitions, installations, performances, collaborations with artists, social documentation and more recent and personal work. These extensive texts on Woodman’s practice and a critical assessment of his work in the context of the LSbf fighters, as well as contributions from some of the artists with whom he worked most closely.

STEIDL 9783935289314 .U.S. $45.00 / 978-3-935289-31-3. Pbk, 9.5 x 11.5 in. / 168 pgs / 30 color. November/Photography

Antanas Sutkus: Kosmos
Text by William A. Swog, Thomas Schaal.
Antanas Sutkus (born 1938) ranks among Europe’s great humanist photographers. Although he lived and worked in occupied Lithuania on the periphery of the Soviet Empire, he profoundly influenced Soviet photography in terms of form and content. Sutkus developed his visual language in the 1960s, establishing the foundation for the Lithuanian school of photography. He was interested in absolutely everything—children, lovers and the elderly, modernity and tradition, joy and pain, fear and love, nature and the city. Sutkus’ photographs invariably revolve around Lithuania and its people, they were his “Kosmos” in which he found a place for everything, and he formulated his zest for their lives in his long-term project “The People of Lithuania.” Sutkus undertook a bold one during the Cold War period and under Soviet domination; his pictures were an expression of personal life behind the Iron Curtain.

STEIDL 9783935289307 .Pbk, 12 x 8.5 in. / 136 pgs / 95 color. November/Photography

Charles Burson: The Ground Game
Through My Lens, the 2016 Campaign
Text by Charlie Burson.
This book offers an intimate look at the grassroots scenes of the historic 2016 Clinton campaign through the lens of Charles Burson (born 1944), former Chief of Staff to Vice President Al Gore, who began his pursuit of photojournalism in 2013. Burson’s lens gives us an inside look at the commitment, passion, joy and pathos of those who went to the rallies, painted the banners, marched the roads, made the phone calls, created the lists, adjusted the sound and light, knocked on doors, organized caucuses, staffed the headquarters in towns throughout the country and raised the money. Burson’s personal connections to this political world bring us close to the intimate workings of the Clinton campaign. The result is a visual journey, part memoir, layered with the stories of the people working on the ground in an unprecedented political landscape.

DAMIANI 9788862085953 .U.S. $40.00 / 978-88-6208-595-3. Pbk, 7.5 x 10 in. / 270 b&w. October/Photography

Michael Christopher Brown: Yo Soy Fidel
Edited by text by Marta Pera. Text by Julie London, Andrew Michelson, Michael Christopher Brown. Yo Soy Fidel follows the Ogata of Fidel, the former Cuban revolutionary and politician, over a period of several days in late 2016. American photographer Michael Christopher Brown (born 1976) leaned out of a rear passenger window of his passing vehicle in order to photograph Cubans waiting along the highway for Fidel’s military convoy, carrying his cremated remains from Havana to Santiago, to pass. The route mirrored Fidel’s first palpation journey from Santiago to Havana in 1959, which helped solidify his image of hero and legend. In Yo Soy Fidel, fragments of this initial image have survived his death though perhaps irreversibly lead to a question of what is to come. A country largely seen for half a century as a symbol of dignity and hope in the face against the US, Fidel has a chance to stay true to Fidel’s revolutionary path or embrace globalization and all its entails.

DAMIANI 9788868529472 .U.S. $50.00 / 978-88-6852-947-2. Pbk, 13 x 9.5 in. / 110 pgs / 110 color. October/Photography

Ivor Prickett: End of the Caliphate
This book is the result of over a year’s work in 2016 and 2017 photographing the military campaign to reclaim Iraq’s second largest city, Mosul, from ISIS. Former combat photographer Prickett, who spent nearly nine months, resided in thousands of civilians deaths and ruined vast tracts of the city. Among those of the most brutal urban combat since World War II, the fall of Mosul was key to the dawning of the Islamic State: soon after, the remnants of the so-called “Caliphate” quickly collapsed. Prickett focuses on the human struggles of conflict. Taken on the frontline, his pictures legitimately and comprehensively record the experience of being caught in the crossfire, whether as a soldier or non-combatant. The book captures postwar reality while attempting to retrace the final weeks of combat; the devastated city, including abandoned corpses of ISIS fighters, and crops, families searching for missing loved ones and civilians returning to reclaim their homes and lives.

STEIDL 9783935289275 .U.S. $40.00 / 978-3-935289-27-5. Clth, 10.5 x 8 in. / 448 pgs / 30 color. November/Photography

artbook.com
Photobooks and artistic transformations of photography

Carmen Winant: My Birth
Combining text and image, My Birth, by Columbus, Ohio–based artist Carmen Winant (born 1983), interweaves photographs of the artist’s mother giving birth to her three children with found images of other, anonymous, women undergoing the same experience. As the pictorial narrative progresses, from labor through delivery, the women’s postures increasingly blend into one another, creating a collective body that strains and releases in union. In addition to the photographic sequence, My Birth includes an original text by the artist exploring the shared, yet solitary, ownership of the experience of birth. My Birth asks: What if birth, long shrouded and parodied by popular culture, was made visible? What if a comfortable and dynamic language existed to describe it? What if, in picturing the process so many times over and insisting on its very subjectivity, we understood childbirth and its representation to be a political act?

Lucas Blalock: A Grocer’s Orgy
This career-spanning artist’s book presents an all-encompassing biography of a photographic practice that emerged in the postwar period. Lucas Blalock (born 1978), featuring new images and previously unseen versions of existing artworks. Employing his signature style of unconcealed digital alterations, including erasures and drawings, and working in both color and black and white, Blalock emphasizes what is absent or obliterated in his manipulated portraits, scenes and still lives, often with a deadpan humor. In A Grocer’s Orgy, the artist’s layout of such images brings to the forefront the underlying themes, formal connections and art-historical reference points that are often overlooked in the context of his exhibitions.

Lorenzo Vitturi: Money Must Be Made
This is the first monograph on British-born photographer, Janice Guy (born 1953), gathering her radical experiments in photography from the late 1970s. While her student was a student at the Kunstakademie Düsseldorf, this selection of photographs sheds light on Guy’s work as an artist before she gained international renown as a gallerist of contemporary art. The German photographer, Thomas Struth, a fellow student in Germany at the time, has written a moving essay for this book about their formative years and ongoing friendship. The book also includes an introduction by American photographer Justine Kurland, which makes a compelling case for the reconsideration of these photographs today. The work presented in Janice Guy, much of which appears here for the first time, reverberates as never before amid the current proclivity for producing and circulating images of ourselves.

Janice Guy: Echo
Edited by Doris Gassert, Thomas Siegel, Liz Wells. With texts by Eva Blalock, Marco Gelpi, Pia Lee, Lis Weiss.
In the early 1990s, various trips took South Korean–born, New York–based artist Jung Lee (born 1961) into the endless expanse of America, where she captured archaic, primal images of deserts, rocks, undergrowth and casti. Drawing on her South Korean heritage, the artist developed a highly unique pictorial language in series such as Ocean, On Road, Papago, Things and Wind, series in which her fundamental interest in nature and culture is expressed in a poetic language of materiality, texture and craftsmanship that takes place in the field and in the darkroom. One of her signature materials is Liquid Light; she applies this photochemical emulsion onto rice paper with a coarse brush. Jung Lee: Echo presents eleven groups of the photographer’s works, explored and contextualized in new essays—providing, for the very first time, an overview of an oeuvre spanning two decades.

“Moving interplay of collected photographs and personal writings on the confounding process of labor.” —VOGUE

Adam Broomberg / Oliver Chanarin: Don’t Start With the Good Old Things But the Bad New Ones
Text by Florian Ebner, Jon washer.
Two influential photobooks by Adam Brooemg (born 1970) and Oliver Chanarin (born 1971) from the centerpiece of this publication: War Primer 2011 and the King James Bible. Appropriated and fragmentary, both books see Broomberg and Chanarin working with images of violence, war and terror—the contemporary classics of the photobook genre and now out of print.

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Massimo Vitali: Short Stories

After nearly 30 years working in large-format photography, Massimo Vitali (born 1944), famed for his images of beaches and discos, brings together his 12 “best” photographs in a beautiful volume. Vitali began his career as a photojournalist in the 1960s, collaborating with magazines and agencies throughout Europe before turning to cinema and television for its early ‘80s. He eventually returned to still photography as an artist, taking up large-format photography in 1993 and beginning his famous Beach Series in 1995. The selection of just 12 works gathered for this volume was made following many lengthy conversations with collaborators and curators who know his work deeply. These works are not necessarily his best-known pieces; rather each one speaks to a particular moment of his artistic research, like short stories of a long career.

JOAN LIFTIN:
Water for Tears

This book compiles the works of American photographer Joan Liftin (born 1935)—from boys posing with a bust of Reagan in the Soviet Union in 1988 and images of brutality in the American South during the civil rights movement to more personal moments of her life with photographer Charles Harbutt. Liftin began her photography career while working as a photo editor at the United Nations from 1971 to 1975. She photographed assignments for UNICEF in Haiti, Peru, China, Ghana, and Iran while at the UN. In 1975 Liftin joined the staff of Magnum and served as Director of the Magnum Photo Agency until 1980. She recently published monographs including Drive-In (2004) and Mariachi (2016).

MEGANN RIEPENHOFF:
Littoral Drift + Ecotone

Interview by Charlotte Cotton. Studying the 19th-century cyanotypes of Anna Atkins, Megann Riepenhoff (born 1979) was motivated in 2013 to get out of the darkroom and into the world to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically mix into the photochemistry. Two of Riepenhoff’s cyanotype series, Littoral Drift and Ecotone, are brought together in this new publication. Riepenhoff makes these images by placing cyanotype paper in the sea or setting it out in the rain and snow; the photosensitive chemicals simultaneously expose in the sunlight and wash in the water around them. The prints’ receptivity to the environment means they are never wholly done processing, and they continue to change over time. This beautiful new publication documents Riepenhoff’s fugitive cyanotypes, exploring our relationship to the landscape, the sublime, time and impermanence.

LARS TUNBJÖRK:
Test by Curly, Ryan, Solvit Sjöblom, Max Haidzendorf, Maud Heyderer. Initially inspired by Swedish masters such as Christer Strömholm, as well as Stephen Shore and William Eggleston, Lars Tunbjörk (1956–2015) was one of the great and truly original European photographers. Tunbjörk’s international breakthrough came in 1993 with the photobook Country beside itself. Celebrated by Martin Parr and Gerry Badger as “an acute observer of modern life,” Tunbjörk’s color images amplified the mundane and the absurd in a quietly surreal fashion using the hard light of flash photography, which became his signature style taking up large-format photography in 1993 and beginning his famous Beach Series in 1995. The selection of just 12 works gathered for this volume was made following many lengthy conversations with collaborators and curators who know his work deeply. These works are not necessarily his best-known pieces; rather each one speaks to a particular moment of his artistic research, like short stories of a long career.

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**Landscapes and society**

**HIGHLIGHTS**

**THE ICE PLANT**

Text by John Jeremiah Sullivan illuminating the aura of this vanished lake and its environs.

“Millions of people pass over the dry lake-bed in their cars every year, unaware of its previous existence,” Longstreth says. “The first time I visited this area, the blinding sunlight and muted palette of this region, a topography that has been transformed from a lush, wild terrain—celebrated by John Muir in 1868 as ‘one smooth, continuous bed of glittering rocks’ into the monotonously fertile industrial farmland it is today. ‘Millions of people pass over the dry lake-bed in their cars every year, unaware of its previous existence.’ Longstreth notes with emphasis.”

From 2008 to 2012, often in the dead of summer, American painter Jake Longstreth created a body of work celebrating the lakes of the Great Basin and their topographic history. These lakes were once some of the largest freshwater systems on the planet, yet today the remains of only a few represent the lake’s history. Instead, the site of the fastest land speed record and the annual counterculture festival Burning Man. The topography now exposed by both Pleistocene lakes forms a mythic core to American Western concepts of space.

**Will Scott: Seaside Shelters**

Introduction by Edwin Heathcote.

A testament to the heyday of British summer holidays in the late 19th and early 20th centuries (and the country’s notoriously fickle weather), seaside shelters provided a spot for British beachgoers to get out of the sun or the rain. Seaside towns, competing to attract visitors, installed these colorful structures on their beaches in a dizzying array of architectural styles, from Victorian to art deco to Bauhaus-inspired. The shelters started to fall into disrepair as low-cost air travel lured British holidaymakers away from the seaside; most of the shelters now stand derelict.

In Seaside Shelters, the London-based architectural photographer Will Scott celebrates the wide variety of shelters dotted along the British coastlines, documenting this disappearing vernacular architecture at iconic resorts and lesser-known coastal gems alike, including Blackpool. Great Orme, the Isle of Man, Clacton-on-Sea, Portsmouth, Aberystwyth, Swanage and Cromer.

**David T. Hanson: Waste Land**

Forward by Wendell Berry. Text by Joseph Cornell. David T. Hanson. In 1980, more than 400,000 toxic waste sites existed across the United States. The Environmental Protection Agency declared 400 of these highly hazardous and in need of immediate attention. In just a few years, the number of these “Superfund” sites more than tripled. Though they constitute a shocking degradation of our landscape, Superfund sites are never seen by most Americans. In the course of one year (1980–81), David T. Hanson (born 1948) traveled to 45 states to make aerial photographs of 67 of them, documenting both US geography and its swelling by industrial waste in one artistic odyssey. Hanson’s Waste Land series, published here in its entirety for the first time, is a master photographer’s meditation on the country’s most dangerously polluted places. Each of these series spans several years in the making, in which the artist traveled throughout the US, Korea, Japan and many parts of Africa, observing landscapes and their inhabitants. Lavigne’s subjects range from stark landscapes to sparse, haunting portraits and unforgettable animal images; she produces stunningly beautiful images that are intense and evocative of the country’s most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. Ancient baobab trees tower above, enormous sand dunes envelop seaside fishing towns. Superbly printed in this handsomely designed volume, Saula’s photographs of the island range from the near-abstract to clear-eyed but sensitive portraiture.

**Marojejy Lavigne**

This debut monograph from award-winning Belgian photographer Marojejy Lavigne (born 1989) includes six of the artist’s series: Island; Land of Nothingness; Habitat; Not Seeing is a Flower; Animal Cabinet; and You Are More Than Beautiful. Each of these series spans several years in the making, in which the artist traveled throughout the island. In this book, Lavigne presents 30 black-and-white photographs by Spanish photographer Pancho Saura that capture the light and contours of this unique island. Madagascar is one of the last remaining wildlife sanctuaries in the world, and it’s one of the very few places that has not yet been transformed by the devastations of globalization: some areas are still untouched by humanity, and some ethnic groups, such as the Vezo, live in isolation in primitive conditions. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth. The project grew out of the place’s remote location and the fact that it is one of the most remote and intact: the vast majority of the island’s abundant flora and fauna exist nowhere else on earth.
Yan Wang Preston: Forest

Edited by Nadine Barth. Text by Liz Wells, et al.

In 2013, during a long-term photography project conducted along the Yangtze river, British
Chinese photographer Yan Wang Preston (born 1976) made an invasive observation: in the small
village of Xiaoluo stood a 300-year-old tree, squarely in the center of a community that was, at
the time of her visit, being coerced into moving so that a dam could be constructed. Three months
later there was no trace of the village or the tree and the residents had moved farther up
the mountain. And the 70-ton tree? It was sold for $10,000 to a hotel in the nearest large city,
Binhunan. Preston found the tree, dissected all of its branches and leaves and bandaged in plastic,
inside the skeleton of the hotel, which was still under construction, like a living sculpture yet to
sprout leaves. This encounter opened up an endless series of questions, not only about the
value of individual trees, but also about our understanding of landscape, and the ways we use
and change it. Preston tracks down uprooted trees that have been transferred to concrete
debris, questioning our sense of the meaning of a tree.

Yan Wang Preston: Mother River

Edited by Nadine Barth. Text by Liz Wells, et al.

In her latest work, Korean photographer Kim Oksun (born 1967) turns to the trees on the South
Korean volcanic island of Jeju-do. Her photographs document the forms and colors of the
trees; a comparison of the similarities and differences of these forms and colors highlights the
individuality of each tree. In her latest work, Oksun’s trees are like people who have stood still
for a long time in the same place and have become deeply interwoven into the chaos and life around
them. In 2013, during a long-term photography project conducted along the Yangtze river, British
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Henrik Saxgren: Ultima Thule

Text by Henrik Saxgren.

“Ultima Thule” traditionally denoted the northernmost boundary at the “end of the world”—i.e., a
mythical place. For more than 200 years artists, writers, scientists and adventurers have felt the
attraction of life at this boundary. In this volume, Danish photographer Henrik Saxgren (born 1953)
explores life in Arctic Greenland. Spread over six journeys, he spent more than six months in the Thule
region. His photographs document the life of what may be the last generation of hunters on the sea ice
of Thule, hunting the great sea mammals as did their ancestors for centuries before them. Despite the
physical and mentally challenging conditions, Saxgren created images that transform the narrative of
the Arctic, its drama and its myths.

David Lurie: Daylight Ghosts

History, Myth, Memory

Text by James Soy.

The Cradle of Humanism—a paleoanthropological site about 30 miles northwest of Johannesburg
listed by UNESCO as a World Heritage Site in 1999—is the site of the discovery of many of the
oldest hominid fossils in the world, some dating back three million years. This site opens windows
below our conventional sight level to recover the veins of myth and memory that lie beneath the
surface of this archingly beautiful landscape—to explore the region, uncover the spirit of the place
and ultimately enquire into the nature and possibilities of landscape photography itself.
David Freud: Playground Once
In 1957 as David Freud (born 1937) was driving to Missouri to see a 102-year-old friend, she died. Reflecting on their meeting when he was a child, he stopped in Illinois to photograph an old playground. Besides plastic swings, teeter-totters and slides, there were war memorials, a picnic area, a comforted and a baseball field. The moment launched a two-year odyssey to find and photograph such places. Freund soon realized playgrounds were an endangered species. In cities, because of safety and liability concerns, their varietas, familiar to many childhoods, had largely been supplanted by bright structures of multicolored plastic and enamelled steel. Freund focused on small towns where tradition, inertia and budget often permitted early playgrounds to survive. These were usually unoccupied, so children rarely appear in Freund’s photographs, although alluded to were playfields, a picnic area, a comforted and a baseball field. The moment launched a two-year odyssey to find and photograph such places. Freund soon realized playgrounds were an endangered species. In cities, because of safety and liability concerns, their varietas, familiar to many childhoods, had largely been supplanted by bright structures of multicolored plastic and enamelled steel. Freund focused on small towns where tradition, inertia and budget often permitted early playgrounds to survive. These were usually unoccupied, so children rarely appear in Freund’s photographs, although alluded to.

Donovan Wyle: Housing Plans for the Future
This book records the evocative four-year journey of British photographers Paul Drak (born 1946) and Helen File (born 1969) into one of the most secretive and heavily fortified borders in the world. For 37 years over 800 watchtowers monitored the surveillance along the Inner German Border; they were the first line of defense against the West and one of the most infamous sites of the Cold War. Continuous games of binocular warfare were carried out by both NATO and the Warsaw Pact across the “Death Strip.” Through malicious research and with assistance from guards stationed along the border and Berlin Wall, Drake and File have compiled concise documentation on the watchtowers of the former border. Once accessible, the border is now the largest nature reserve in Germany.

Paul Drake & Helen File: B-Türme Innerdeutsche Grenze
The Last Watchtowers of the Inner German Border

Crossing Sea
Southeast Asian Contemporary Photography
Edited with foreword and text by Lu. Text by Alexander Supartono, Anja Riptis, Beverly Yong, Lu, Kevin Yap, Silke Schmickl.

Crossing Sea presents the diverse practices of photography in Southeast Asia over the past decade. Along with documentary photography, photographic practices have expanded as part of the contemporary arts with new experimental and exploratory approaches ranging from recontextualizing archive sites, specific installations, performance for the camera and collections of visual interpenetration. Excerpts have been published since 1972 and 1973, this book is the latest of Donovan Wylie’s (born 1970) books with Steidl that explore the architecture of the Northern Ireland conflict. While Wylie’s earlier publications—including British Ulsterwomen and May—document disappearing military structures, Housing Plans for the Future focuses on the legacy of architectural containment in urban areas today. While Wylie took these photos during walks through a number of social housing neighborhoods in inner Belfast, which look very similar. While the built environments at First Avenue were never a benign, mundane, sustained looking reveals how they purposely control vision and movement. Walls block vehicle access, houses are reoriented to face away from neighborhoods and minimize potential aggression, and excessive street lighting ensures visibility. These defensive structures, built in the 1970s and 160s and still populated today, are a powerful and largely unrecognized legacy of the Northern Ireland conflict.

STEIDL 9783958295205 Clth, 11.25 x 9 in. / 168 pgs / 134 b&w. November/Photography

STEIDL 9783958294848 u.s. $35.00 / CDN $45.18 Chs, 11 x 9 in. / 272 pgs / 77 color. November/Photography

STEIDL 9783958294855 u.s. $35.00 / CDN $45.18 Chs, 11 x 325 x 220 pgs / 100 color. November/Photography

Crossing Sea Southeast Asian Contemporary Photography NEW REVISED EDITION

Frank Gohike: Measure of Emptiness
Originaly published in 1992, Measure of Emptiness is a meditation on the vast spaces of the Great Plains, the heartland of American agricultural productivity and the centrality of the grain elevator to its social and symbolic identity. In photographs made between 1972 and 1973, Tucson-based photographer Frank Gohike (born 1942) traveled back and forth through the central tier of states from his then home in Kiminopalo, Kiminopalo, To the Texas Panhandle, seeing an answer to the puzzle of the grain elevators’ architecture as a power architecture as its landscape whose primary dramatic were in the sky. “In the United States there is more space where nobody is than where anybody is,” said Gertrude Stein. The Great Plains are characterized by this spaciousness, and by the presence of the enormous grain elevators, rising above the steeples of churches to announce the presence of the town and to symbolize the lives of its inhabitants.

STEIDL 9783958294848 Clth, 9 x 11.25 in. / 320 pgs / 45 b&w. November/Photography

Santu Mofokeng: Stories
Edited by Joshua Chung
Santu Mofokeng (born 1956) is one of the most vital artists to emerge from South Africa during the apartheid era. From his distinctive portrayals of township life to his acclaimed reassessment of the medium’s documentary function, Mofokeng’s intuitive and multilayered oeuvre continues to grow in relevance and reach. This illuminating collection of stories—written with contributions by Rikky Best, Jean-François Chauvel, Joshua Chung, Patricia Hayes and Hans-Olov Leander—provides an informed basis for engaging Mofokeng’s body of work along with its related concepts. Published to accompany the photocollage series Mofokeng: Stories, this essential, context-rich reference also features a comprehensive chronology and bibliography, interviews with David Goldblatt and Paul Weinberg, and a richly printed and richly printed in an oversized format that recalls the golden age of picture magazines. The stories range in subject from the zealous expressions found in In Church and Priest Dancers to the controversial series Robben Island, Trauma, and Landscapes and Billboards. In addition to the volumes previously published by Steidl, many pictures appear here for the first time. Limited edition of 1,000.

STEIDL 9783958295003 u.s. $40.00 / CDN $50.00 Chs, 9 x 11 in. / 320 pgs / 80 color. November/Photography

ALSO AVAILABLE

Santu Mofokeng: The Black Photo Album, look at Me. 1980
STEIDL 9783958295010 u.s. $30.00 / CDN $37.50 November/Photography

The Black Photo Album, look at Me. 1980

Santu Mofokeng Reader
Santu Mofokeng (born 1956) is one of the most vital artists to emerge from South Africa during the apartheid era. From his distinctive portrayals of township life to his acclaimed reassessment of the medium’s documentary function, Mofokeng’s intuitive and multilayered oeuvre continues to grow in relevance and reach. This illuminating collection of texts—written with contributions by Rikky Best, Jean-François Chauvel, Joshua Chung, Patricia Hayes and Hans-Olov Leander—provides an informed basis for engaging Mofokeng’s body of work along with its related concepts. Published to accompany the photocollage series Mofokeng: Stories, this essential, context-rich reference also features a comprehensive chronology and bibliography, interviews with David Goldblatt and Paul Weinberg, and a richly printed and richly printed in an oversized format that recalls the golden age of picture magazines. The stories range in subject from the zealous expressions found in In Church and Priest Dancers to the controversial series Robben Island, Trauma, and Landscapes and Billboards. In addition to the volumes previously published by Steidl, many pictures appear here for the first time. Limited edition of 1,000.

STEIDL 9783958295131 u.s. $40.00 / CDN $50.00 Chs, 9 x 11 in. / 320 pgs / 80 color. November/Photography

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A Santu Mofokeng Reader

...
Paradise Is Now
Palm Trees in Art
Text by Bret Easton Ellis, Robert Gusenstein, Leif Randt, Norman Rosenthal.
and Rirkrit Tiravanija.

For more than 2,000 years, palm trees have been extraordinarily popular in both the East and the West. Regardless of continent, religion or culture, they symbolize wealth and serenity. No other motif conveys this promise of good fortune and happiness as convincingly as the palm tree does. Ominous in advertising and social media, it conjures up notions of luxury, the jet set and eternal sunshine. Nor are the visual arts resistant to its visual allure and metaphorical power. With this rich cultural heritage in mind, Paradise Is Now shows the many ways that palm trees are depicted in contemporary art. What is behind the popularity of this emblem? Which layers of meaning and what kinds of contradictions are revealed in the wake of this artistic exploration?

Alongside essays by Bret Easton Ellis and Leif Randt, the publication features works by John Baldessari, Marcel Broodthaers, Rodney Graham, Secundino Hernández, David Hockney, Alicja Kwade, Sigmar Polke, Ed Ruscha and Rirkrit Tiravanija.

HATJE CANTZ
9783775764461 • u.s. $59.95, CDN $79.00
Hbk, 10 x 12 in. / 160 pgs / 130 color. August/Art

A fascinating history of the palm in Western art, and the role it plays today in fashion, social media and ecological preservation

David Smith: Origins & Innovations
Text by Edith Devane, Peter Stevens.

Origins & Innovations brings together David Smith's (1906–65) early paintings, drawings and sculptures, alongside seminal later works that reimagine the possibilities of abstraction in three dimensions. This presentation investigates the origins of a renowned artistic innovator, highlighting Smith's exploration and embrace of diverse sources that inspired a radically new language for sculpture. Shown not as a linear narrative but as a rich and dynamic whole, the publication reveals surprising juxtapositions that shed new light on Smith's lasting artistic legacy.

In a new essay, Edith Devane, Curator at the Royal Academy of Arts in London, explores Smith's practice as it relates to and goes beyond the relevant movements of his time such as cubism and abstract expressionism. His willingness to approach artmaking from multiple vantage points—drawing, painting, photography and, of course, sculpture—are the basis of his artistic method and the source of his oeuvre's dynamism.

HAUSER & WIRTH PUBLISHERS
9783735604415 • u.s. $55.00, CDN $67.00
Hbk, 9.75 x 12 in. / 200 pgs / 106 color / 24 b&w. October/Art

Robert Indiana: A Sculpture Retrospective
Edited with text by Joe Lin-Hill. Text by Aaron Ott.

Robert Indiana (Born 1928) has created some of the world's most immediately recognizable works of art. Filled with intensely personal combinations of universal symbols—numbers and letters, stars and wheels—these works are most readily associated with the pop art movement. Including various examples of his career-defining Love sculpture, one of the 20th century's most iconic works of art, Robert Indiana: A Sculpture Retrospective offers a thorough reassessment of the artist's work in sculpture, from his earliest assemblages of the 1950s to his most recent series of painted bronzes.

KERBER
9783735806445 • u.s. $65.00, CDN $87.00
Hbk, 9.75 x 12 in. / 240 pgs / 180 color / 30 b&w. October/Art

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Since the mid-1960s, Ed Ruscha (born 1937) has developed iconic bodies of work in painting, photography, bookmaking and film. Conceived as a reader to Ruscha’s practice, this publication brings together original contributions and case studies by an international array of renowned artists and scholars, including Robert Dewey, Lisa Turvey, Céline Whiting, Jean-Pierre Criqui, Anne Moeglin-Delcroix, Benoît Buquet, Briony Fer, Linda Norden, Michel Gauthier, Elizabeth A. Kessler, Margit Rowell and John Tain. Among the specific areas discussed are Ruscha’s early drawings, his relationship to literature and the Pictures Generation, and the legacy of his artist’s book practice. Figures close to the artist propose their own subjective readings of his work as a provocateur and as a cultural icon and instigator. Figures further afield compare his work with that of other practitioners and his influence and impact through to the present day. The volume includes a previously unpublished text by the artist and a visual essay by book practice. Figures close to the artist propose their own subjective readings of his work as a provocateur and as a cultural icon and instigator. Figures further afield compare his work with that of other practitioners and his influence and impact through to the present day.
Artists on Andy Warhol

Artists on Andy Warhol is the third installment in a series of Duets from Artists on Artists, focused on the work of artist Andy Warhol (1928–87). This small, formal paperback book delves into Warhol’s oft-quote phrase: “if you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and then I come out of nowhere behind it.” Artists on Andy Warhol breaks down this iconic phrase to investigate Warhol’s relationship with art, culture, language and race with essays that examine the significance of halftones and shadows and look to sources such as Ralph Ellison and Jacques Lacan. Together Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker and James Welling search beyond the surface of Warhol’s work, persons and legacy to better understand the inviable artist.

DIA FOUNDATION 9780845217870 u.s. $14.95 CDN $21.00 Pbk, 5.25 x 7.75 in. / 320 pgs / 150 color. November/Art/Nonfiction Criticism.

Artists on Bruce Nauman

This is the fifth volume in Karma’s 11-volume facsimile printing of Lee Lozano’s Private Book project. It is primarily a calendar of Lozano’s personal, artistic and chemical interactions in 1963–70. A prolific writer and documenter of both her art and her relationships, the public and private, the painter Lee Lozano (1930–99) kept a series of personal journals from 1968 to 1970 while living in New York’s SoHo neighborhood. In 1972 she rigorously edited these books, thus completing the project.

KARMA 9781942607960 u.s. $25.00 CDN $35.00 Spiral bound, 3 x 5 in. / 186 pgs / 186 b&ws. July/August/Artists’ Books.

FACSIMILE EDITION

Lee Lozano: Private Book 4
This is the fourth volume in Karma’s 11-volume facsimile printing of Lee Lozano’s Private Book project. It explores a trio of interwoven artist personas, channels and work, investigating Warhol’s relationship with art, culture, language and race with essays that examine the significance of halftones and shadows and look to sources such as Ralph Ellison and Jacques Lacan. Together Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker and James Welling search beyond the surface of Warhol’s work, persons and legacy to better understand the inviable artist.

Ernie Stomach: Uh
Flip-Movie Dance Alphabet Peepshow Toy Enigma Boring Book
This is an artist’s book originally published in 1971 (in a run of 500 copies) by a 21-year-old Richard Hell, and issued under the pseudonym Ernie Stomach through Hall’s Genesis. Grasp Press. Stomach/He’s aim was to create “a version of the Roman alphabet in which the glyphs correspond in their differentiations to lower case block-lettered forms, but stripped to the naked elliptical minimum … using X-Acto Knifed mylar templates.” The book is a facsimile of the original, but for the improved precision and consistency of the strokes of the “alphabet peepshow.” In an enclosed envelope, Hell discusses the relationship between typography, punk aesthetics and psychological trauma that informed the making of Uh.
Ringgold: Die

Text by Anne Minahan.

Ten adults—men and women, black and white—lie on or over the twelve-foot span of American People Series #20: Die. As an inter racial pair of children covers unnoticed in their midst, Viola Faith Ringgold (born 1930) was devis ing this bloody spectacle in a Manhattan studio in the summer of 1967, civil unrest was convulsing black neighborhoods across the US. Art historian Anne Minahan’s essay explores the mural’s carefully orchestrated chaos and its multif orm inspirations, from contemporary anxiety about black revolution, through the writings of James Baldwin and LeRoi Jones, to iconic canvases by Picasso and Pollock then on view at MoMA.

THE MUSEUM OF MODERN ART
Pbk, 7.25 x 9 in. / 48 pgs / 35 color.

Lange: Migrant Mother

Text by Sarah Herrmann Nooter.

The US was in the midst of the Depression when Dorothea Lange (1895–1965) began documenting its impact through depictions of unemployed men on the streets of San Francisco. Her success won the attention of Roosevelt’s Resettlement Administration (later the Farm Security Administration), and in 1935 she started photographing the rural poor under its auspices. One day in Nipomo, California, Lange recalled, she “saw and approached [a] hungry and desperate mother, as if drawn by a magnet.” The woman’s name was Florence Owens Thompson, and the result of their encounter was seven exposures, including “Migrant Mother.” Curator Sarah Mather’s essay provides a fresh context for this iconic work.

THE MUSEUM OF MODERN ART
Pbk, 8.75 x 11 in. / 35 color.

Modersohn-Becker: Self-Portrait with Two Flowers

Text by Ulrike Redolz.

Paula Modersohn-Becker (1876–1907) painted her last self-portrait in 1907, while she was in her third trimester. In the painting she gazes straight at the viewer, holding up two flowers—symbols representing the creativity and procreativity of women artists—and resting a protective hand atop her swelling belly. Modersohn-Becker would die three weeks after giving birth, at age 31, still to be recognized as the first woman artist to challenge centuries of representations of the female body. An essay by art historian Ulrike Redolz surveys Modersohn-Becker’s career and her posthumous recognition.

THE MUSEUM OF MODERN ART
Hbk, 9.75 x 12.25 in. / 80 pgs / 75 color.

Mamma Andersson: Memory Banks

Edited with text by Kevin Houne.

Painters often draw from existing visual materials, such as photographs and reproductions of past works of art, to inspire and construct their work. Swedish artist Mamma Andersson (born 1962)—known for her dreamlike, fan tasy narratives composed inspired by Nordic painting, folk art and cinema—is no exception. But Andersson takes this process a step or two further, importing images of stacks of books and stray photographs, clipped from various sources, directly into her painted compositions. With careful observation, Andersson’s dreamy landscapes and interiors slowly come to reveal common imagery and accumulated biblio-epiphanies filtered through, and sharing space with, the artist’s muted palette, melancholic scenery and textural paint. Mamma Andersson: Memory Banks focuses on this aspect of Andersson’s painting practice, exploring how her use of appropriation and collage changes her paintings with an eerie, uncanny sense of familiarity.

THE MUSEUM OF MODERN ART
Hbk, 9.75 x 12.25 in. / 160 pgs / 133 color.

HIGHLIGHTS: art

Edited by Anne Minahan.

This month’s HIGHLIGHTS features a sustai ned meditation on a single work from the collection of the Museum of Modern Art. A richly illustrated and lively essay illuminates the subject in detail and situates the work within the artist’s life and career, as well as within broader historical contexts.
Victor Vasarely: In the Labyrinth of Modernism
Edited by Martin Engler. Text by Gabrielle Schaar, Helen Vilekar, Helmut Gauthier. Catalog of an art exhibition, Victor Vasarely (1906–97) created a bridge between traditional abstractionism and the postwar avant-garde with a vast oeuvre spanning more than six decades and incorporating all manner of styles and influences. Vasarely began his career in advertising as a graphic designer, and his art blurred the boundaries between the fine and applied arts—between, for example, a panel painting and a poster. Assembling 120 works from both European and US collections, and published for a major European art exhibition, Victor Vasarely: In the Labyrinth of Modernism traces the roots and genesis of this oft-neglected artist based on the inclusion of Black to White (1962/1965). This diamond formation of discs, which graduates in tone from white to black and back again, offers a lead-in to her new body of work. In Cosmonaughts and the Measure for Measure series, Vasarely recalls a group of subtle shades colored using this system in discs. While the compositions remain fundamentally the same, the play of colors changes every time.

Bridget Riley: Recent Paintings 2014–2017
Text by Richard Shiff. This publication unfolds along the lines of Bridget Riley’s (b. 1931) 2018 exhibition at David Zwirner, London. Beginning with an exploration of black-and-white equilatral triangles, Riley leads the viewer into an awareness of the ways in which a surface—wall or canvas—can affect a seemingly simple form: the triangle. While demonstrating these subtle changes, she manipulates this form by bending its sides. Riley is resisting and developing works which she initiated over 50 years ago, as is shown here by the inclusion of Black to White (1962/1965). This diamond formation of discs, which graduates in tone from white to black and back again, offers a lead-in to her new body of work. In Cosmonaughts and the Measure for Measure series, Vasarely recalls a group of subtle shades colored using this system in discs. While the compositions remain fundamentally the same, the play of colors changes every time.

Marcia Hafif: A Place Apart
Edited by Rebecca McGraw, Nidhi Gauthier. This catalog is published for a retrospective exhibition of paintings by Marcia Hafif (1929–2004), the inaugural exhibition at the Milton Resnick and Pat Passlof Foundation, exhibition space, located in Resnick’s former studio building at 87 E 10th Street in Manhattan. It is the first retrospective of her work to be held in New York City, where he made his home. The catalog doubles as a monograph on Marcia Hafif’s work, documenting her over-50 year career, beginning as a member of the first-generation of abstract expressionist painters in the late 1950s, and developing into a painter of thickly textured, seemingly monochromatic paintings of powerful emotional force. The exhibition is drawn largely from the Foundation’s holdings, but also includes major loans from museum and private collections. The book also reproduces a half-dozen major works not included in the exhibition.

Milton Resnick: Pat Passlof: To Whom the Shoe Fits
Letters to Young Painters edited and arranged by David Jacobson Lorc. Pat Passlof (1926–2011) was a distinguished painter in the abstract expressionist tradition, who studied with Willem de Kooning and was active in New York’s downtown art community from the 1950s to her death. Passlof was also a brilliant writer, and continued her teachings in letters to students. David Jacobson Lorc is one of Passlof’s students, and a close friend. In the course of gathering material for a book on Passlof, he assembled a group of her letters to young painters commenting on their practice, which the Milton Resnick and Pat Passlof Foundation has now published as a small book. The letters are accompanied by a group of nine drawings Passlof made in the late 1950s and early ’60s.

Passlof: Works 1967–2017
Text by Richard Misrach. This is the first retrospective on the paintings of New York-based artist David Deutsch (b. 1943), spanning 50 years. Deutsch has used a variety of techniques—painting, sculpture, photography, drawing and mixed media—to create artworks that addresses complicated themes of the interior and exterior. From voyeuristic nighttime aerial photography to painterly abstracted landscapes, Deutsch wrestles with how we occupy our lives and the tension that exists as we navigate paths through time and memory. Most recently, Deutsch has focused primarily on painting large-scale monotypes, with which Roberta Smith of The New York Times notes, “Mr. Deutsch’s paintings are grown-up, complex of space and surface, and rich in notions of human interaction or the lack thereof, voyeurism and solitude; and often an ambiguous ominousness.” This exquisite monograph provides a thorough look at a body of work that is at once innovative, familiar and provocative.

Marina Abramović: Drawings 1963–2017
Edited by Torre Hanssen, Lars March Goldblatt. The performances of Marina Abramović (b. 1946) have pushed the boundaries of self-discovery for both artist and audience, marking radical engagements with time, stillness, energy and pain—from Rhythm 0 (1968), in which the artist offered herself up as an object of violent experimentation for the audience, to The Artist Is Present (2010), a performance with a three-month duration. These groundbreaking performances often begin their life as drawings and notes, an aspect of the artist’s work that has previously been overlooked. Marina Abramović: Drawings 1963–2017 presents more than 50 years of drawings, sketches, thoughts, dreams and ideas produced in the artist’s hand, offering intimate insights into Abramović’s methods, processes and ideas.

Walter Kölner, Köln
2017
u.s. $45.00 CDN $53.00 / 7 x 10 in. / 135 color / 102 b&w / 9 colour July/August

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RADIUS BOOKS
2017
u.s. $50.00 CDN $67.50 / 9 x 12 in. / 176 pgs / 130 color / 50 b&w / 9 colour July/August

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The Conditions of Being Art
Pat Hearn Gallery & American Fine Arts, Co.
The Conditions of Being Art is the first book to examine the activities of groundbreaking contemporary art galleries Pat Hearn Gallery and American Fine Arts, Co. (1983–2004), and the transnational milieu of artists, dealers and critics that surrounded them. Drawing on the archives of dealers Pat Hearn and Colin de Land—both, independently, legendary players on the New York art scene of the 1980s and ’90s, and one of the great love stories of the art world—this publication illustrates their distinctive artistic practices, significant exhibitions and events, and daily business. Hearn and de Land championed art that challenged the business of turning an art gallery; artists like Pae White, Gena Werker, Marc Newson, Andrea Fraser and Cady Noland, who employed conceptual strategies and installation, social and institutional critique. Contributing to the history of exhibitions, institutions and curating, The Conditions of Being Art addresses a significant gap in this literature around experimental commercial spaces in recent art history. This publication is the first book-length critical account of the alternative commercial gallery practices of the 1990s, a moment and a scene that is extremely influential to many of today’s art dealers, curators and artists. Hearn and de Land’s gallery practices explored new experimental and ethical possibilities within the selling of art, testing the relationship of contemporary art to its markets. In this volume, full-color images, in-depth scholarly investigations and detailed gallery histories vividly document how Hearn and de Land redefined notions of what an art gallery could be.

Every Future Has a Price
30 Years after Infotainment
Edited with text by Elizabeth Dow. Text by Alan Belcher, Bob Nickas.
Infotainment was a legendary appraisal of the East Village gallery scene of the 1980s. Organized by Anne Lubetz, in collaboration with artists and curators of the gallery Nature Morte, Peter Nagy and Alan Belcher, it argued for a generation of artists who adhered to neither neopopressurism nor the Pictures Generation, but who instead imbued their content with social and philosophical resonance. Inheritors of 1960s conceptualism, these artists worked with increased stylization, appropriation and subversion of authorship. Jennifer Bolande, Sarah Charvashoff, Clegg & Gutman, Peter Halley, Steven Parrino, David Robbins, Laurie Simmons and Haim Steinbach were among those included. Every Future Has a Price. 30 Years after Infotainment revisits the exhibition, expanding its content by including other artists such as Ashley Bickerton, Jack Goldstein, Collection Material, Guerra Girls, Howard Wolfe, Walter Robinson, Cindy Sherman, James Welling and Christopher Wool.

The Long 1980s
Edited with text by Nick Adrion
From infotainment and the transnational milieu of the 1990s, a moment and a scene that is extremely influential to many of today’s art dealers, curators and artists.

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American sculpture now | Contemporary multimedia art

The Domestic Plane: New Perspectives on Tabletop Art Objects


The Domestic Plane documents the intricate exhibition history of the same name at the Aldrich Contemporary Art Museum, a “meta-group exhibition in five chapters.” Organized by five curators, and featuring the work of more than 70 artists, The Domestic Plane explores tablet art objects from the 20th and 21st centuries: hundreds of intimate scaled works that shine new light on the relationship between objects and the domestic space, the human body and human behavior. Extensively illustrated, The Domestic Plane documents works from each of the five exhibitions, featuring art from Janine Antoni, Anthony Caro, Malcolm Evans, David Hammons, KB Hardy, Tatsuo Kudo, Lynn Harmsen Leawson, Ron Napla, Alice Mackler, Tony Mattil, Mika Rettenberg, Lucas Samaras, Arielle Shechet, Nam June Paik, Hanna Wilke and many others.

Major new texts introduce each interlinked exhibition and expound on the small-scale art object, from curators Amy Smith-Stewart and artist David Adams, independent curator Elisabeth Glaser, and the Aldrich Museum senior curator Dakin Hart and Aldrich exhibitions director Richard Klein. The catalog also includes a new eight-page project by graphic novelist Richard McGuire produced for the exhibition, segmented grids of small line drawings that depict the interpersonalship of small objects.

GREGORY R. MILLER & CO.

FLAT40

Kiki Smith: 2000 Words

The art of Kiki Smith (born 1954) confronts what it means to be human. Her sculptures are often feminine figures that become personifications of sexuality, trauma and abjection. This monograph contains an essay by Margot Norton examining Smith’s fascination with the human body and its ability to project emotional vulnerability.

DESTATE FOUNDATION FOR CONTEMPORARY ART

Andra Ursuţa: 2000 Words
Edited by Alina Subotic, Massimiliano Gioni. Text by Alina Subotic.

Imbued with the collective memories of Romanov culture, Andra Ursuţa’s (born 1979) work uses her grim past to tackle our harsh present. This book includes an essay by Alina Subotic on Ursuţa’s stark recreations of cultural trauma.

DESTATE FOUNDATION FOR CONTEMPORARY ART
BAM: Next Wave Festival
Edited by Steven Sefcik, Susan Young. Introduction by Kristy Edmunds. Foreword by Katy Clark, Adam E. Max. Preface by Harvey Lichtenstein. Text by Joseph V. Mellek, Tom Sellier, Susan Young, Wendy Perren, Roger Glave, Mark Sward, Dan Cameron. Interviews by Anna Bogart, Karen Krolicki Hopkins, Colman Jervis-Ragge, Jean David, Beth Lang, Beth Morrison, Jodi Friel, Marzene Veeh, Janette Wolfe and Sarah. Brooklin Academy of Music’s Next Wave Festival, founded in 1993 by impresario Harvey Lichtenstein, gathered performances in which genres mixed and traditions were upended. Events held in downtown lofts were given larger venues at BAM. Choreographers, directors, artists and musicians now had access to bigger audiences. The first festival included New York artists Trisha Brown, Philip Glass, B.B. Jones, Laurie Anderson, Robert Rauschenberg, Lucinda Childs and Robert Wilson. International companies were folded into the Next Wave, introducing New York viewers to Pipa Bausch, Robert Lepage, Sanja Juki and Anne Teresa De Keersmaeker. During intermissions, art world luminaries mixed with dance and theater makers. In 1999, Joseph V. Malleo took over the artistic reins of the festival. By 2012, the Fishman Space opened—a venue for smaller-scale performances—joining the Howard Gilman Opera House and the BAM Harvey Theater. This book surveys the festival’s performances by genre, with photos and ephemera from BAM’s archive and a chronology of performances.

PRINT MATTERS PRODUCTIONS, INC.
9780999297100; Pbk, 9 x 11 in / 336 pgs / 208 color / 37 b&w.
Superbly/Performing Arts

La Nilsson: My Life in Opera
By Birgit Nilsson

First published to wide acclaim in Sweden (1995) and Germany (1997), the autobiography of opera legend Birgit Nilsson (1918–2007) is finally available in an English translation (first published by Northeastern University Press in 2007). From her humble roots in rural Sweden to her triumphs in Stockholm, Bayreuth, Milan and the Metropolitan Opera House, this candid and utterly charming memoir reveals the personality behind one of the great voices of the past century. Gracefully weaving together the private and professional, Nilsson chronicles her idioclic childhood in Vasa Karup, the early recognition of her abilities and her first tentative steps into a wider artistic world. After achieving national acclaim in Verdi’s Lady Macbeth, Nilsson went on to establish herself as the dominant Wagnerian soprano of her generation. The book also details her international status with behind-the-scenes recollections, photographs and a discography.

VERLAG FÜR MODERNE KUNST
9783922802532; u.s. $45.00 / CDN $50.00.
6.5 x 9.25 in / 252 pgs / 56 b/w. May/Music/Biography

Sasha Gusov: The Bolshoi

Edited by Alexander Wende. Preface by Andrei Makarenko. Photography by Galina Maksyukov. Sasha Gusov: The Bolshoi presents a remarkable behind-the-scenes study of the dancers, musicians and6 onlookers at the legendary Bolshoi Ballet through the lens of acclaimed Russian photographer (born 1960). Gusov’s affection for his subject is personal, one of his first jobs upon arriving in London in 1989 was as a cleaner at a dance studio, where he got the chance to observe young dancers up close. Not long after, in 1992, the Bolshoi Ballet arrived in London, and Gusov got permission from the company’s artistic director to shoot backstage for a month, thus beginning a unique collaboration that has lasted for more than two decades. In this volume—a beautiful, clothbound gem of a book—Gusov lovingly documents the everyday action of the Bolsho, with rehearsals, costumes and the application of stage makeup captured in exquisite, black-and-white photographs.

LA FÁBRICA
9788417044053; u.s. $70.00 / CDN $70.00.
9.5 x 12.5 in / 352 pgs / 150 b/w.
September/Photography/Performing Arts

Grounds for Possible Music
On Gender, Voice, Language, and Identity
Edited with text by Jodi Ghez

For almost 50 years, New York–based artist Charles Atlas (born 1948) has been a leading figure in film and video art, creating seminal works documenting dance and performance art, involving choreographers such as Merce Cunningham and Michael Clark, as well as the fashion designer and performance artist Leigh Bowery. His network of collaborators and associates largely coincides with his circle of friends: many of his works from the 1980s and 1990s are portraits of fellow protagonists of the New York underground scene and the contemporary milieu, employing a sub– and pop– cultural idiom to scrutinize aspects of biopower and the politics of bodies and identity. The publication features commissioned essays by art historians and curators, reflecting on Atlas’s strategies and the themes that have shaped his oeuvre over the years.

JEP/JENNIE
9783037645369; u.s. $39.95 / CDN $33.00.
Paper, 8.5 x 5.5 in / 128 pgs / 100 color November/Anti-Music

John Cage: ‘4’33’ – Sounds Like Silence
Silence Today
Edited with text by Peter Daniels, Jake Attis. Text by Brigid Labelle, David Tong, Shiho Tanaka, Tom Sellar, Jan Thebeek. Contributions by文化．グッドハーモニー, William Lefort, Kyle Gann,布施正人, et al.
John Cage’s (1912–92) ‘4’33’ was premiered on August 23, 1952, the composer’s philosophical explorations of silence into four minutes, thirty–three seconds of performed, charged silence. Elegant, provocatively, the piece asked: what does silence sound like? Cage’s questions about the nature of silence and sound continue to resonate for over five decades later; this volume—the most comprehensive on the piece to date—brings together new theoretical writings and artistic works exploring Cage’s composition. A wide-ranging list of contributors, contemporary and historical, from Merce Cunningham to Rage Against the Machine—through music’s original work alongside Cage’s original scores and the composer’s own subsequent engagements with his most famous piece.

SPECTOR BOOKS
9783955375834; CDN $54.00.
Paper, 9.5 x 13 in / 280 pgs / 220 b/w.
4/17/18

Film Culture 80: Letters from Barbara Rubin to Jonas Mekas
Edited with text by Jonas Mekas. Text by Barbara Rubin, Richard Foreman.

Having entered the New York underground in the 1960s while still a teenager, filmmaker Barbara Rubin (1945–83) quickly became one of its key figures. Her pioneering 1963 double-projection film Christmas, a Bay Area–feeling painted and masked performers engaging in a variety of gay sex and straight sexual acts, was both aesthetically innovative and sexually provocative. She corresponded regularly with Jonas Mekas and Andy Warhol, rebelling against the commercialization of the underground. This special 80th issue of the magazine Film Culture features her previously unpublished letters to Mekas. It also includes interviews and Rubin’s script for Christmas on Earth Continual, a planned sequel to her notorious film.
This series commemorates the opening of the Pavilions at Glenstone Museum.
Recent figurative painting from across the world

DAVID ZWIRNER BOOKS

paintings.

In his accompanying essay, critic Michael Bracewell takes an in-depth look into specific and curator Michael Bracewell's recent

innocence contrasted with their
toddlers appear as allegories of the
in Renaissance paintings, the
atmosphere and artifice that exists
throughout Borremans' recent
viewer. In this series, children are
violence. Borremans' depiction of
overtones and insinuations of
but mysterious acts with sinister
designs ... I started making fast
window shapes, some A-frames,
and to confirm the existence of
Scotland; in 1846, he traveled to
artist, John Rae came from
artist, John Franklin's lost expedition,
alarmed to discover the fate of Sir John Franklin's lost expedition, and to confirm the existence of the Northwest Passage. Hiking, sketching and creating paintings in her cabin among the icebergs, Barbara Rae stepped into the uncharted waters of John Rae. Through her deft handling of color and line, the frozen landscapes of the Arctic jump from the page into life. This publication takes the reader on a journey of discovery from Borremans to the Arctic and back again.

BARBARA RAE: NORTHWEST PASSAGE

Text by Tim Gorgny, Guardian Greenwald, Duane Micalemone, Tom Mait, Ian

May/Art

$35.00

July/Art

Pbk, 10.5 x 11 in. / 172 pgs / u.s.

9781942607885

THE CHELSEA ART BOOK

THE CHELSEA ART BOOK

Barbara Rae: Light Atlas

Cynthia Daignault: Light Atlas

Text by David Campney, Alexander Nemirov, Cynthia Daignault.

In 2014, American painter Cynthia Daignault (born 1976) traveled around the entire outside border of the USA, stopping roughly every 25 miles to visit the view before her. The resulting monumental work, Light-Atlas, is a grand portrait of America in 360 canvases that reveal slow shifts in hue, atmosphere, depth, industry and economy.

This catalog reproduces every painting of Light-Atlas at 1:1 scale, in a film retelling of her journey and of the country she circled. Daignault weaves a dense narrative, interlinking parallel stories of the journey, the creation of the work and the grander fiction of America itself. New essays were commissioned for the book by celebrated historians and writers Alexander Nemirov and David Campney, approaching the piece both in its relationship to the history of painting and photography.

GREGORY R. MILLER & CO.

u.s. $25.00 / CDN $35.00

Clth, 8.5 x 11.5 in / 120 pgs / 120 color

OctoberArt

EXHIBITION SCHEDULE

Baltimore, MD: Walters Art Museum, 02/15–05/2018

Focusing on Leonilson’s production
considered an American way of working that
and his distinct aesthetic centered on
new emotional feelings, introspective
other contemporary art practices.
Brazilian vernacular traditions and
other contemporary art practices.

José Leonilson: Empty Man

Edited by Karen Marra, Gabriela Rangel. Foreword by Suzaan Boesel. Text by

Leoni Basset, Yuki Kamata, Luis Pereira

José Leonilson (1927–2013) came of age as an artist as part of the 1960s generation in Brazil. What he shared with the diverse artistic milieu of that time was a so-called “poetry painting” rediscovered in the years following the end of Brazil’s dictatorship. What separated him from his contemporaries was his personal way of working and his distinct aesthetic centered on new emotional feelings, introspective musings and private affairs. Focusing on Leonilson’s production as a mature artist, the volume features nearly 50 paintings, drawings and embroideries made between the mid-1960s until 1993, when the artist died of AIDS. In this short yet prolific period, Leonilson fully developed a unique artistic language in dialogue with other contemporary art practices.

Pennsylvania Academy of the Fine Arts

Katharine Bernhardt: Houses

Text by David Sokol of architecture

Katherine Bernhardt: Houses

Paint by David Sokol, Sided by Carl Sokol.

This book collects drawings, supplemental photographs, and text by Katherine Bernhardt (born 1975), of mid-century modern houses in the Hamptons, Fire Island and Martha’s Vineyard. Bernhardt spent the summer of 2017 living at Elaine de Kooning House in East Hampton. Shy and her son embarked on bike rides around the area, and Bernhardt became fascinated—by her, as she writes, “huge and small wonderful wood and glass masterpieces, some with crazy window shapes, some A-frames, some with concrete, all interesting designs.” I started making fast black: sumi-e-like drawings of the houses, breaking down the houses to their basic forms of line. Featuring an introductory text by the artist and a historical overview by David Sokol of architecture in the Hamptons, Katherine Bernhardt: Houses offers a unique, personal account of the forms and structures of modernism vacation homes.

KARMAN

u.s. $40.00 / CDN $50.00

Pbk, 10.5 x 17.5 in / 172 pgs / 24 color / 100 b&w.

JulyArt

EXHIBITION SCHEDULE

Edinburgh, Scotland: Pier Arts Academy, 08/04/18–09/09/18

Edinburgh, Scotland: Royal Scottish Academy, 06/16/18–08/25/18

Stonehouse, Scotland: Pier Art Centre, 06/15/18–11/07/18

HAYV KAHARAMAN: PROJECT SERIES 52


Los Angeles-based artist Hayv Kahraman (born 1981) creates exquisite paintings and other wall works that address diaphanous cultural memory, feminine collectivity and gender identity through her personal history as an Iraqi émigré first to Europe, then to the US. This artist's book explores how her visual language merges her biography as an immigrant in a multiplicity of styles—including Persian miniatures, Japanese illustrations and Italian Renaissance paintings—creating a discourse between Eastern “ethnness” and Western concepts of beauty. The key figure in the paintings represents Kahraman as a colonized woman, the ripe nature of her work and the act of shedding and mending presents a history of displacement, loss and trauma. The book includes never-before-published images of the artist’s work and her various art-making processes, plus new essays and poems.

POMONA COLLEGE ART MUSEUM

u.s. $35.00 / CDN $50.00

Clth, 6.5 x 9.5 in / 96 pgs / 22 color / 15 duotone.

September/Art/Fine Art & Culture

EXHIBITION SCHEDULE

Claremont, CA: Pomona College Art Museum, 09/4/18–12/22/18

San Jose, CA: San Jose Museum of Art, 05/24/18–09/08/18

FLAT40

u.s.$50.00 / CDN $70.00

Hbk, 8 x 10.5 in / 288 pgs / 216 color

September/Art/Middle Eastern Art & Culture

Joseph Ritchie.

Barbara Rae:

Katherine Bernhardt:

DAVID ZWIRNER BOOKS

Michael Komiyama:

The first in a series of small-format publications devoted to single paintings. For work. First from the Sun highlights Michael Komiyama’s (born 1963) new paintings, which feature toddlers engaged in playful but mysterious acts with sinister overtones and insinuations of violence. Komiyama’s depiction of the uncanny and the bizarre often surprises sometimes disturbs the viewer. In this series, children are presented alone and in groups against a Studio Kilcher backdrop that negates time and space while underlining the theatrical atmosphere and artifact that exists throughout Komiyama’s recent work. Reminiscent of chinosias in Renaissance paintings, the toddlers appear as allegories of the human condition, their archetypal innocence contrasted with their suggested deviouness. In his accompanying essay, critic and curator Michael Bracewell takes an in-depth look into specific paintings.
Ellie Ga: North Was Here

When Bob and Roberta Smith, the politically active artist known for his subversive and satirical practice, was invited to become the first artist-in-residence at the Turner Contemporary in Margate, Kent, UK, he was faced with a challenge: how to use his art to engage with the local community. With this in mind, he decided to create a body of work that would challenge art as a means of escape and instead become a tool for social change. The result is a series of large-scale installations, collages, drawings, and paintings that explore themes of identity, politics, and the power of art. Through this body of work, Smith aims to disrupt the traditional narrative of art as a means of personal expression and instead use it as a catalyst for collective action. The exhibition, which opened at the Turner Contemporary in May 2017, features over 100 works, including large-scale installations, collages, and paintings. It is a testament to Smith’s commitment to using art as a means of catalyzing social change and inspiring positive action.
Recent exhibitions and collectives

An American City: Eleven Cultural Exercises
Cleveland Triennial for Contemporary Art
Edited by Michelle Grabner. Text by Emmanuel Iduma, Pico Iyer, Michelle Grabner, C. Joby Jr., John Smith, Vito Acconci, Pat Hearn, and others. Published in connection with the exhibition and publication programs of the Cleveland Museum of Art, 2018-19

Virtual Normality
Woman Net Artists 2.0
Edited by Anthony Albrecht, Martin Soto Climent, Lene Nørgaard, and others. Into contemporary conversations and contexts, this publication gives voice to artists from 20 different countries, creating a platform for their ideas and practices to expand internationally. In January 2018, the exhibition "Virtual Normality: Woman Net Artists 2.0" opened at the Haus der Kulturen der Welt in Berlin, Germany.

Space Normality
Space Normality: Digital Abnormality
Text by Cliff Lauson, Dawna Schuld, and others. This publication documents a collaborative exhibition of the same name, which was organized at MoMA PS1 in New York in 2016. The exhibition explored how the digital has become a new normal and how it affects our perception of the world.

and

Eco-Visionaries
Art, Architecture, and New Media after the Anthropocene
Edited by Pedro Galvão. Text by Andrea Fraser, Coop Himmelb(l)au, and others. This book provides a comprehensive overview of the latest developments in eco-visionary art, architecture, and new media, exploring how current concerns about the environment are reflected in the creative work of today's artists and architects.

and

Eco-Visionaries
Beyond the Anthropocene
Edited by Pedro Galvão. Text by Andrea Fraser, Coop Himmelb(l)au, and others. This book provides a comprehensive overview of the latest developments in eco-visionary art, architecture, and new media, exploring how current concerns about the environment are reflected in the creative work of today's artists and architects.

and

Futurefarmers:
Out of Place, in Place
Edited by Lucía Sáenz, Ines Kaehler,Forward by Deborah Cohan, and others. This book presents the work of the Futurefarmers, a collective that has been working on the Anthropocene since 2006. The book includes interviews with and essays by the group, as well as photographs and illustrations of their projects around the world.

Slavs and Tatars:
Wrapped Scribed
Edited by Alexey Koval. This book presents the work of the Slavs and Tatars, a collective that has been exploring the identity of Eastern Europe through a variety of mediums, including art, architecture, and design.

and

Robert Morris:
On the Origin of Things
Edited by Pedro Galvão. Text by Robert Morris, and others. This book presents the work of the famous American artist Robert Morris, who has been one of the most influential figures in contemporary art for over five decades.

and

Gwen Samuels:
The Dispatch
Edited by Ingrid Schaffner. Text by Anthony Albrecht, Pico Iyer, Martin Soto Climent, Lene Nørgaard, and others. "The Dispatch" is a series of contemporary art magazine that has been publishing since 2016. The magazine provides a platform for artists and writers to explore current issues and developments in the art world.

and

Carnegie, Print and Video
Edited by Ingrid Schaffner. Text by Anthony Albrecht, Pico Iyer, Martin Soto Climent, Lene Nørgaard, and others. "Carnegie, Print and Video" is a book that presents the work of the renowned American artist Robert Morris, who has been one of the most influential figures in contemporary art for over five decades.

and

Art and Architecture,
Art and Architecture,
Art and Architecture,
A Tale of Two Worlds
Experimental Latin American Art in Dialogue with the MMK Collection 1940–1980
Edited by Gabriela Maria Thormählen, Janine Villa, Peter Gasser, Klaus Düthle, Text by Thomas comp., Klaus Düthle, et al.
During a few decades of dramatic social change and optimism, artists in Montevideo, Buenos Aires, São Paulo, Rio de Janeiro and Caracas developed a new “concrete” language independent of representative imagery. Concrete Matters presents some 70 works from the mid-1940s to the 1980s by artists who developed concrete art. It highlights the Brazilian neo-concrete movement, with artists such as Lygia Clark, Willy de Castro and Helio Oiticica, and also includes works by Max Bill, Aloise Caravel, Waldemar Cordeiro, Carlos Cruz-Diez, Dieter Görner. Text by Alejandra Aguado, Javier Villa, Peter Gorschlüter, Klaus Düthle. Edited by Victoria Eugenia Noorthoorn, 1940s–1980s Published by Damiani Books.

Concrete Matters South America
Edited with texts by Matilda Muth, Cornelia Gull, Lucio Fontana, On Kawara, Barry Le Va, Teresa García and Anatol Władysław. The exhibition, which contains over 100 works, provides a comprehensive overview of the development of Latin American concrete art during the 1950s and 1960s. The exhibition is accompanied by a catalogue that includes texts by leading art historians and curators, as well as a selection of works by a range of artists from the region. The catalogue is available in English and Spanish.

Life and Dreams: Contemporary Chinese Photography and Media Art
Edited with text by Christopher Philips, Wu Hong, Tang Weijun, and Michel Wong. In One Hand Clapping, five artists from Greater China—Cao Fei, Di Wu, Liujie, Ying Ping and Samson Young—explore the ways in which globalisation affects our understanding of the future. From a film shot at the industrial facilities of mainland China to a virtual reality intervention into the Guggenheim’s iconic rotunda and musical compositions for imaginary instruments that defy the laws of physics, these works examine our systems of exchange and communication, and engage creatively with the future as a form of poetic revolution. Essays by the exhibition’s organizers, Xiaoyu Weng and Hou Hanru, are joined by a theoretical text on technology and culture by the philosopher Yuk Hui, selected poems by millennial poets and postmarked envelopes. The resulting, seemingly haphazard, overlapping compositions contain coded reflections on the decay of cultural traditions, or wishes for the recipient’s good fortune. Widespread in the late 19th and early 20th centuries, bapo was never popular with the upper echelons of the Chinese art world, and as a result was never recorded in art-historical texts or mentioned by cultural critics. It became a last branch of Chinese art—at almost completely forgotten for the past 60 years. This book explores the origins of bapo in Chinese visual culture and traces how it blossomed into an intriging and inventive tradition in the hands of many artists.

The 8 Brokens Chinese Bapo-Painting
Developed during the mid-19th century in China, the bapo (or “eight brokens”) painting genre comes from the desire to understand the decay of culture and to change the world. This book is the result of a comprehensive survey of the evolution of Chinese bapo painting. It presents works from the Guggenheim’s iconic rotunda and musical compositions for imaginary instruments that defy the laws of physics, these works examine our systems of exchange and communication, and engage creatively with the future as a form of poetic revolution. Essays by the exhibition’s organizers, Xiaoyu Weng and Hou Hanru, are joined by a theoretical text on technology and culture by the philosopher Yuk Hui, selected poems by millennial poets and postmarked envelopes. The resulting, seemingly haphazard, overlapping compositions contain coded reflections on the decay of cultural traditions, or wishes for the recipient’s good fortune. Widespread in the late 19th and early 20th centuries, bapo was never popular with the upper echelons of the Chinese art world, and as a result was never recorded in art-historical texts or mentioned by cultural critics. It became a last branch of Chinese art—at almost completely forgotten for the past 60 years. This book explores the origins of bapo in Chinese visual culture and traces how it blossomed into an intriging and inventive tradition in the hands of many artists.

The 8 Brokens Chinese Bapo-Painting
Published by Damiani Books

Chinese Bapo-Painting

The 8 Brokens Chinese Bapo-Painting

Martin Z. Margulies Collection
Volume 1

The Margulies Collection is a non-profit institution located in Miami, Florida, founded by collector Martin Margulies and including works by Willem de Kooning, Isamu Noguchi, Joan Miró, Mark Rothko, Lucio Fontana and Donald Judd, among many others. This beautifully crafted, thoughtfully paced volume—the first in a two-part publication documenting the collection—focuses on the works contained in Margulies’ full home.

Guggenheim Museum Publications

EXHIBITION SCHEDULE

artbook.com
Failed Images Photography and Its Counter-Practices By Ernst van Alphen. Failed Images approaches photography in terms of its divergence from the reality it would claim to show. How does the photograph transform that which exists before the camera? A variety of factors influence the way photography constructs its images—not only the technical features of the medium, but also the conventions that have sprung up within the governing field from the most formal portraits to the quickest “snapshots.” Combining cultural theory with many case studies, Failed Images offers a different approach to photography, cultivating the medium’s range of possible modalities of imaging. In this book the photographic image is explored through what might seem to be its outliers—photographic practices that resist the presumed dominant conventions of the field. The post-Fordist economy has encouraged an expansion in the field of museum studies, and since the turn of the 21st century, there has been a significant expansion in the field of transhistorical exhibition practice—that is, exhibitions in which works by artists from various art-historical periods and cultural contexts are put on display together. These juxtapositions are made in an effort to question traditional museological notions like chronology, context and category in the spaces of the museum itself. Drawing on the expertise of a wide range of international museum professionals, The Transhistorical Museum: Mapping the Field considers a range of such transhistorical curatorial efforts, explores the rationale behind these projects, the particular challenges they present and the particular rewards they can offer. This volume surveys the history and future potential of the phenomenon of the transhistorical museum.

Valiz/Vis-À-Vis 9789460254021 u.s. $33.00 CDN $37.50 / $27.50 Hbk, 6.75 x 9 in. / 260 pgs / 200 b&w.

The Shape of the Time

High Society
By Jonathan Bikkler. The Rijksmuseum is celebrating the completed restoration of Rembrandt’s magnificent portraits of the eyebrow-dressed Marten Soolmans and Oopjen Coppit with a comprehensive publication and accompanying exhibition dedicated to life-size portraiture. Over the centuries, powerful monarchs, eccentrics, aristocrats and rich burgesses commissioned portraits of themselves arrayed in all their finery and preferably life-size, from the world’s most famous painters. This book presents exceptional life-size portraits by great masters, including Lucas Cranach the Elder, Anthony van Dyck, Frans Hals, Claude Monet, Edward Munch, Rembrandt and Velázquez. In an essay, Rijksmuseum curator Jonathan Bikkler describes the history, form and function of these portraits and recounts biographical details and lots of juicy gossip about the sitters. Also included are the splendid portraits of Marten Soolmans and Oopjen Coppit that were recently acquired by the Rijksmuseum and are featured in the exhibition.

Nai010 Publishers/Rijksmuseum 9789056624621 u.s. $60.00 CDN $67.00 / $50.00 Ph, 6.75 x 9.5 in. / 300 pgs / 400 color.

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The Shape of Time
David Chipperfield Architects
Monograph Vol. II
Edited with text by Rux Ruth. Text by Rux Ruth, Bernd Stübben. The British architect David Chipperfield (born 1950) founded his eponymous design firm in 1983, and has been an exemplary exponent of modernism and its ongoing relevance ever since. The confident elegance of his buildings extends a legacy of discreet craftsmanship and clarity—learned from early 20th-century architecture. "If you look at it building by Max van der Rohe," he observes, "it might look very simple, but up close, the sheer quality of construction, materials and thought are inspirational."

David Chipperfield Architects: Monograph Vol. II. It brings the architect’s most comprehensive monograph back into print in an updated edition that features 32 new works by Chipperfield’s firm. More than 60 projects are represented in this volume, from Chipperfield's early buildings in Japan to the many major museums and galleries, residential and commercial developments, flagship stores and educational buildings built by the practice around the world today. This publication features multiple sections on the firm’s major building, refurbishment and restoration projects, including the Neues Museum in Berlin, the Museum of Modern Literature in Marbach, the Hepworth Wakefield, the Saint Louis Art Museum, the Museo Jumex in Mexico City, the Iraga Cemetary in Japan and the Amorepacific headquarters in Seoul. Punctuating the main project entries are proposals and unrealised works, offering a further insight into the practice’s research and design methodology and a thorough survey of the firm’s influential output.

WALTER KÜHL, KÖLN
9783960989519 v/s. 95.00 ISBN 9783960989519 Pbk, 12.75 x 10 in. / 392 pgs / 539 color / 21 b&w .

A NEW REVISED EDITION

The Formal Basis of Modern Architecture
By Peter Eisenman.
First published in 2006 (and now rare), and originally written as a dissertation in 1963, The Formal Basis of Modern Architecture is the acclaimed American architect Peter Eisenman’s masterful formal analysis of architecture. “I wanted to write an analytic work that related what I had learned to see, from Palladio to Terragni, from Raphael to Guido Reni, into some masterly formal analysis of architecture. “I wanted to write an analytic work that related what I had learned to see, from Palladio to Terragni, from Raphael to Guido Reni, into some theoretical construct that would bear on modern architecture, but from the point of view of a certain autonomy of form.”

Here, Eisenman—world famous for his Holocaust Memorial in Berlin (2005)—confronts historicism with theory and the analysis of form, illustrating his observations with numerous precisely executed drawings. The Formal Basis of Modern Architecture was Eisenman’s dissertation at the University of Cambridge, and was first published as a facsimile edition by Lars Müller Publishers in 2006; that edition is now reprinted in a smaller format.

Peter Eisenman (born 1932) is an internationally recognized architect and educator. Prior to establishing a full-time architectural practice in 1980, Eisenman worked as an independent architect, educator and theorist. In 1962 he founded the Institute for Architecture and Urban Studies (IAUS), an international think tank for architecture in New York, and served as its director until 1982. Eisenman is a member of the American Academy of Arts and Sciences and the American Academy of Arts and Letters. Among other awards, in 2001 he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and the Smithsonian Institution’s 2001 Cooper-Hewitt National Design Award in Architecture. He was awarded the Golden Lion for Lifetime Achievement at the 2004 Venice Architecture Biennale.

LARS MÜLLER PUBLISHERS
9783037785373 v/s. $25.00 CDN 51.00 Hbk, 6.75 x 9 in. / 384 pgs / 600 b&w.

The Formal Basis of Modern Architecture
FACSIMILE EDITION

Renzo Piano
50 Years of Pioneering Architecture
Text by Sir John Teasdale, Kate Goodwin, Roberto Benigni, Lorenzo Coccavelli, Luca Forcellini-Galanni, Alistair Gough, Fabio Iacono, Maurizio Iacono, Richard Rogers, Susumu Shingu, Paul Winter.
One of the world’s most renowned architects, Renzo Piano (born 1937) is responsible for such iconic landmarks as the Whitney Museum of American Art in New York, the Menil Collection in Houston, the Shard in London and the Pompidou Centre in Paris. He works closely with engineers to craft his buildings, which have changed cities across the globe. The Renzo Piano Building Workshop, based in Paris and Genoa, fosters this spirit of collaboration and mentoring, and continues to pioneer groundbreaking architecture that challenges and inspires.

This book, which accompanies an exhibition at the Royal Academy of Arts, provides an intimate look at the life and work of a man who believes passionately that architecture should make a positive contribution to people and place. An exclusive interview with Piano himself, in which he shares his professional experience and personal and architectural wisdom, introduces this exceptional publication, before a series of texts by major figures from the worlds of politics, culture, planning and building, including the Oscar-winning actor and director Roberto Benigni, the internationally renowned sculptor and architect Susumu Shingu, and the architect Richard Rogers, Piano’s codesigner of the Pompidou Centre in Paris.

ROYAL ACADEMY OF ARTS
9781910350713 v/s. $75.00 CDN 95.00 Hbk, 6.75 x 9 in. / 120 pgs / 50 color.

The Architect’s Studio

Led by Pritzker Prize®-winning architect Alejandro Aravena (born 1967), the Elemental studio, based in Santiago, Chile, possesses a diversely skilled staff whose analytical approach has produced highly original solutions to social challenges such as the housing shortage in Santiago’s poorer neighborhoods. Instead of designing cheap housing, Elemental builds “half houses” at the same cost and enables buyers to build the other half themselves. This combination of good design with the engagement of the buyers creates more sustainable housing areas. The studio works on both large and small scales in Chile and in the rest of the world, and projects bear the mark of their pragmatic approach. Alejandro Aravena: Elemental portrays the company’s working methods and provides examples of its most important projects.

LARS MÜLLER PUBLISHERS/LOUISIANA MUSEUM OF MODERN ART
9783037785720 v/s. $50.00 CDN 60.00 Hbk, 9.5 x 11.75 in. / 240 pgs / 240 color.

Also Available
Alejandro Aravena: Elemental
9783775714222 Pbk, v/s. $30.00 CDN 45.00 Helo Cañiz

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HIGHLIGHTS ARCHITECTURE
Seven Palms
The Thomas Mann House in Pacific Palisades

Seven Palms tells the story of the Thomas Mann House in the Pacific Palisades neighborhood in Los Angeles—the house in which the legendary German writer and his family passed their period of wartime exile between 1942 and 1952. Author Francis Nenk provides descriptions of almost 100 buildings from the most underrated to the most storied. In January 2017, Stumpf gained access to the vacant property, and captured it in an in-between visual counterpoint to this history. In his first prefab housing. Today Frei Otto is best known as a draftsman; initially for Peter Behrens' office and later for the office of Walter Gropius and Adolf Meyer, where he was involved in planning numerous iconic buildings, among them the Fagus Factory in Alfeld (1925–27), and the Bauhaus Building and Masters' Houses in Dessau. Between 1925 and 1928 he taught at the Bauhaus Dessau. Reproducing designs, drawings and photographs, this book presents the innovative building as an independent architect and furniture designer, and examines his close connection to the Bauhaus.

ROBERTO KLEBER

Jean Molitor: Bauhaus
Modernism around the Globe
Edited by Nadine Barch. Text by Knja Vigna.

Frei Otto, Carlfried Mutschler: Multihalle
Edited by Georg Vrachliotis. Text by Kaija Voss. Photographs by Sebastian Vlasse. Multihalle was a manifesto. For Gray, the whole building—the structure, its materials, the color scheme, the windows, the hardware, the fittings, the furniture—was an experiment with new concepts of spatial relations, an attempt to create an architecture of lightness and freedom. This new publication finally places this key example of modern architecture in its rightful position in history, contextualizing the structure with essays, reproductions of original material, photographs and numerous scale drawings.

HARALD NAGL

Jean Molitor has been traveling around the world since 2009, tracing the legacy of the Bauhaus. A century after the founding of the school, several generations of architects have confronted or been的姿态 on the innovations of Bauhaus architecture. Trailblazers, allies and hermans to modernism are united by an architectural language generally described as “Bauhaus.” In his Bauhaus project, Molitor focuses on the aesthetics of Bauhaus-influenced architecture across the globe and as such it was a manifesto. For Gray, the whole building—the structure, its materials, the color scheme, the windows, the hardware, the fittings, the furniture—was an experiment with new concepts of spatial relations, an attempt to create an architecture of lightness and freedom. This new publication finally places this key example of modern architecture in its rightful position in history, contextualizing the structure with essays, reproductions of original material, photographs and numerous scale drawings.
Monographs and single buildings

**A Vision of Place: The Work of Curtis & Windham Architects**
By William Curtis, Russell Windham, introduction by Stephen Fox
Since the beginnings of their practice in 1982, Houston-based architects William Curtis and Russell Windham have dedicated their work to the principle that classical architecture, in its best sense, should embody the traditional planning models may propose that tradition and modernity can be groundbreaking. Curtis and Windham demonstrate the versatility of classical ideals and methods for instilling a contemporary resonance of place.

**Legorreta Guide**
Introduction by Mario Vargas Llosa

**The Book of the Teatro Real**
Introduction by Maria Vargas Llosa
The Teatro Real, currently called a “critical regionalism,” expressed in the revival of colonial typologies and intensive use of color. This book offers a guide to his main achievements.

**Legorreta: World Heritage Site and Future Workshop**
This book documents the transformation of Ozols, a disused coal mine in Essen, Germany, into a UNESCO World Heritage Site designed on the basis of a plan by Remy Knothaus. The text and images show how design and monument preservation have turned the structure into a thriving cultural attraction.

**Silent Rooms**
By Klaus Theo Breuer, Ulrich Wiest, Arch Birnbaum.
Arch Birnbaum photographs German photographer Ulrich Wiest photographs buildings and structures juxtaposed with historic photographs of French cities in this publication, exploring how urban scale design reflects the identity of city residents and offering a sensitive method of historic urban design.

**A New Building for the Nationalgalerie**
Edited with text by Meinhard von Madsen, Florian Hillenbrand, Kathrin Larcher, Verena Maser, and Oliver Elser. The Competition for the Nationalgalerie in Berlin includes a disused coal mine in Essen, Germany, into a UNESCO World Heritage Site designed on the basis of a plan by Remy Knothaus. The text and images show how design and monument preservation have turned the structure into a thriving cultural attraction.

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Foodscapes argues that if we really try to future-proof food systems, we need to think structurally about food-related problems and challenges. It brings together case studies from communities around the world. In an age when issues of food security, inequality, and environmental sustainability are increasingly pressing, Foodscapes takes us on a journey through the challenges of the 21st century food system. It explores the physical places and practices of food production, processing, distribution, sale, preparation and consumption. In an age when issues of food scarcity, unequal food distribution and pollution and contamination regularly make the news, thinking about food-related problems and challenges is becoming increasingly critical. These issues influence our planet, our global way of life and our everyday existence. Foodscapes brings together case studies to explore how bottom-up initiatives and private projects are trying to future-proof food systems around the world. An accessible introduction to a complex topic, Foodscapes argues that we really need to do something about our world’s food problems, and that we have to think about these issues on a larger scale.
Beyond the New on the Agency of Things
By Hella Jongerius & Louise Schouwenberg
Edited with text by Angela Nold. In this engaging new book, design theorist Louise Schouwenberg (born 1954) and designer Hella Jongerius (born 1963) examine the meaning and agency of objects, exploring how things act as mediators between people and the world both in everyday life and in the context of the museum. As technology continues to change these relationships, Schouwenberg and Jongerius thoughtfully consider the agency of our objects.

The Palace of Typographic Masonry
Edited with text by Angela Nold. In this engaging new book, design theorist Louise Schouwenberg (born 1954) and designer Hella Jongerius (born 1963) examine the meaning and agency of objects, exploring how things act as mediators between people and the world both in everyday life and in the context of the museum. As technology continues to change these relationships, Schouwenberg and Jongerius thoughtfully consider the agency of our objects.

This book offers a fresh perspective on the popular and acclaimed Amsterdam-based design collective MetaHaven. Delicately illustrated, and very recognizably designed by MetaHaven, it is the only survey of its work currently available. Led by Vinca Králi and Daniel van der Velden, MetaHaven works between filmmaking, art, research, and design; it has produced documentary-based works, music videos, books (such as Can Java Bring Down Governments? And Black Transparency) and lectures that investigate matters of propaganda, truth and identity, especially with regard to the structuring of our symbolic realm. The book offers a variety of critical takes on the collective’s work and examines its recent shift to moving-image installations.

Atelier Oi: How Life Unfolds
Text by Carlotta de Bevilacqua, Albrecht Becher, Renny Ramakers,เสมอรัตน์ ศิริศรี, Suzanne Schwarz, Vineeta Vohra. How Life Unfolds looks at the mutual ambiguity of processes of the popular award-winning design studio Atelier Oi, based in La Nouvelle, Switzerland. Atelier Oi—consisting of the trio of Aural Ao, Armand Louis and Patrick Raymond—presents surprising design solutions that are remembered by the public as icons—from the Artplaque at Expo 2002 in Japan to a perfume bottle or floating paper installations. The book features archival material as well as descriptions of current projects and photo essays. Statements of designers and partners, friends and critics, customers and producers allow the reader to delve further into the world of the studio. The book also offers an insight into the studio’s immense material archive.

Designing Programmes
Karl Gerstner: Designing Programmes
FACSIMILE EDITION
Karl Gerstner: Designing Programmes Programme as Typeface, Typography, Picture, Method
Edited with text by Angelika Nollert. Swiss designer and artist Karl Gerstner (1930–2017) had a significant influence on typography and the history and development of postwar graphic design. Designing Programmes is one of his most important and influential works. It was first published in 1964, and revised in a new design by Lars Müller Publishers in 2007, both editions are now rare (the first almost completely unavailable). Now, Lars Müller reissues the book with its original design.

Renny Ramakers: Rethinking Design—Curator of Change
By Aaron Betsky. Cofounder of the Droog Design collective, the Dutch designer, art historian, critic and curator Renny Ramakers (born 1946) has championed the notion of furniture and industrial design as a reimagination of today’s world for more than three decades, combining virtual technologies and social media with the craft of design to develop new social relations. When Droog first exhibited at the Milan furniture fair in 1993, its assemblies of found materials and witty forms instantly changed the landscape of design. Since then, Ramakers has worked with makers to move beyond slick objects and toward critical projects that open our eyes to our multifaceted realities while bringing great access and joy to users. In Renny Ramakers: Rethinking Design—Curator of Change, author Aaron Betsky shows how Ramakers has emphasized the mix of high and low cultures, the reuse of images, the importance of will, the necessity of user participation, the elegance of the unfinished object and the possibilities of design as a catalyst for social change. It surveys the work Ramakers has done since 1980 as the author of countless articles and books on design, as the promoter of Droog, as project director and curator, and as thinker.

LARS MÜLLER PUBLISHERS MUSEUM GESTALTUNG ZURICH
September/Design

LARS MÜLLER PUBLISHERS
9783777797873 / Pbk, 6.5 x 9.3 in / 308 pgs / 400 color.
Exhibition Schedule: Zurich, Switzerland: Design Museum, 10/05/18–01/20/19

FLAT40
9783037785706 / Pbk, 6.5 x 9.5 in / 192 pgs / 150 color.
Exhibition Schedule: Zurich, Switzerland: Museum für Gestaltung, 10/05/18–01/20/19
Between Chairs
Design Pedagogies in Transcultural Dialogue
Edited by Karien Mara. Introduction by Heike Scharf. Text by Anna Elzbieta, Anna Biskupski, Anna Elżbieta, Anna Biskupski, Matthew Collins, Marcin Piszczek, Marcin Piszczek, Mieczysław Mieczysław. In Eugene Ionesco’s absurdy play The Chairs, chairs stand in for characters at the brink of the world’s end. Artist and curator Andreas Angelidakis pays homage to Ionesco at Swiss Institute in a fictitious and idiosyncratic narrative of design after modernism. Inspired by Ionesco’s play, Angelidakis reimagines a number of important chairs from design history and popular culture, casting them in dramatic roles as a document of Swiss Institute’s imaginary Architecture and Design show, this volume includes a conversation on late-modernist design between Angelidakis and Beatrice Galilee, Associate Curator of Architecture and Design at the Met, a dialogue on ArD’s approach to design with Alessandro Brasura, Aaron Taylor Harvey, Sean Monahan, Claire Schepetti, and Rachael Yu; an essay and illustrations as well as some of the critical nature of design.”

Material Effects
Product Designs, Photographs, Experiments
Edited by Andreas Angelidakis, Mathilde Brandt
Photographs by Sophie Aigner, Chiara Isadora Artico, Andreas Angelidakis, Beatrice Galilee, Chiara Scarpetti, Andy Schotz.

The story of the independent Parakeets fascinated the art world—parallels the public reception of the art of its maker, Louis Comfort Tiffany, who had one of the most significant exhibitions in American art at the turn of the 20th century. It is a story of artistic ambition and market forces, of nationalist pride and promotion, and of the capricious nature of public opinion and the art market. This careful study of the creation, imagery, and life of the window box offers an intriguing look into the legacy of Tiffany, as well as to the 19th-century revival of the lesser-known medium of stained glass, which some claim was the United States’ first major contribution to the international art world.

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9783960982791
45 x 6.25 in. / 198 pgs / 25 color.

GERMAN DESIGN GLOSSARY
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Post Zang Tumb Tuum: Art Life Politics
Italia 1918–1943
Edited by Giovanna Barbato, Chiara Costa, Formento by Muccia Prada, Patrizio Bertelli.
Introduction by Gianfranco Cottolo.
Text by Arti Visive, Roberto Barili, Marta Camerini, Daniela Fonti, et al.
This ambitious volume explores the art and culture of Italy in the interwar years through more than 600 paintings, drawings, posters, photography, furniture and architectural plans.

Modernism, Nouveau Realism and the postwar avant-gardes
SPECIALTY
duotone. August/Art
SDNR30 Hbk, 8 x 11 in. / 698 pgs / 97 4 photographs, posters, furniture and
9781944379230
and an illustrated chronology.

Raymond Hains: Visions
Edited by Jan Hinderiks.
With reproductions of works ranging from his classic tom poesie to his mixed-media installations, this book investigates French artist Raymond Hains (1926–2005) fruitful relationship with Venice, from his residency in the city throughout the 60s to his posthumous invitation to the 2017 Venice Bienale.
LEVY GORDY
$50.00 CDN $65.00 FLAT40 Hbk, 9 x 11.75 in. / 120 pgs / 66 color / 23 duotone. July/Art

Jan Hinderiks: Between Zero and Pop-Art
Edited by Thomas Low.
This publication brings together works from 1967 to 2017 by Dutch artist Jan Hinderiks (born 1937), a co-founder of the Nul Group (1961–65), the Dutch branch of the ZERO movement, known for his assemblages, montages and serial sequences of works made from everyday materials and serial sequences of works made from everyday materials and serial sequences of works made from everyday materials. It is the first comprehensive monograph on the artist's key role in art since the 1970s through his pioneering works of performance, video art and sound installation.
KERBER
$75.00 CDN $100.00 FLAT40 Hbk, 9.5 x 13 in. / 208 pgs / 130 color / 17 duotone. July/Art

Duchamp: By Hand, Even
Edited by Mole Molowski.
In this essay, curator Helen Molowski presents the significance of the return of the handmade in the later works of Duchamp’s reassembly, positioning this paradigmatic shift away from the readymade as the focal point of academic debate for the very first time.
VERLAG FÜR MODERNE KUNST
$25.00 CDN $33.00 FLAT40 Hbk, 4.5 x 6.75 in. / 140 pgs / 11 color / 10 duotone. July/Art

Raymon Hains: Venice
Edited by Hervé Vanel.
With reproductions of works from his classic tom poesie to his mixed-media installations, this book investigates French artist Raymond Hains (1926–2005) fruitful relationship with Venice, from his residency in the city throughout the 60s to his posthumous invitation to the 2017 Venice Bienale.
HOLZMUTH PUBLICATIONS
$175.00 CDN $230.00 FLAT40 Hbk, 10.25 x 7 in. / 288 pgs / 180 color / 17 duotone. July/Art

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The Golden Age
Edited by Giorgio Griffa.
A celebrated work of art, the Watercolours series. Giorgio Griffa (born 1936) developed a form of gently colorful abstraction comparable to the work of the Suprematist Surfaces group. This book reproduces 200 paintings that illuminate the most important period of his work.
SILVANA EDITORIALE
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Contemporary painting from America and Britain

Christopher Wool

Michael Williams

Eric Fischl: If Art Could Talk
Edited with text by Peter Doroshenko. Eric Fischl (born 1948) is one of a handful of contemporary practitioners who regularly employ sourced images, culled from the internet, newspapers and magazines in his paintings. This catalog spotlights art’s consistent presence—be it front and center or in the background—from Fischl’s work over the past four decades.

Caetlin Longene: For Dorothea, Paintings, Drawings & Notes, October 2012–September 2014
Edited by Jessica Campbell. Text by Kristin Driscoll, Barry Schwabsky, Christian Viveros-Fauné. This first overview features essays by critic Christian Viveros-Fauné and critic and poet Piri Schwartz, plus an interview with curator Kristin Kontowski.

José Lerma: Pintor Interesante
Edited with text by Richard Shiff. This book covers the last three decades of his work, presenting paintings, drawings and paintings inspired by George Elie's Novak’s Málaga.

Joan Watts: bodhi
Edited by Andrew Murphey, George P. Weir, Jeffri Lyndhurst Decker. Conceived by Andrew Murphey. Scottish painter Joan Watts (born 1958) creates fictional landscapes using muted colors and minimal geometric shapes. Her interest in the intersection of human technology and the natural world is evident in her abstract representations of subjects like airports, factories or highways.

Matt Magee: Work 2012–2017
This book covers American painter Matt Magee’s (born 1961) transition from New York City to Phoenix, Arizona, where he currently lives and works. Inspired by childhood expeditions through the American West, Magee’s works from this period continue his exploration of materiality, surface and sequence.

Ted Stamm: Woosters
Text by Alex Bacon. New York artist Ted Stamm’s (1944–1994) focus used the color black included everything from minimalist canvases to the graffiti interventions he staged around New York in the 1970s. This book, the first major publication on Stamm, features a selection of paintings, works on paper, newspaper clippings and texts from his acclaimed Wooster series, inspired by the street in New York on which he lived for several years until his untimely death in 1984.

Hayv Kahraman: Acts of Reparation
Edited by Melissa Dufour. Introduction by Wassan Al-Khudhairi. Acts of Reparation. Hayv Kahraman: (born 1976) textured impasto paintings of painter John Copeland’s (born 1948) is one of a handful of contemporary painters who regularly employ sourced images, culled from the internet, newspapers and magazines in his paintings. This catalog spotlights art’s consistent presence—be it front and center or in the background—from Fischl’s work over the past four decades.

John Copeland: Your Heaven Looks Just Like My Hell
Text by claire Green. Interview by hugh Allan. This catalog features more than 50 color plates of New York-based painter John Copeland’s (born 1968) works. This publication presents paintings, works on paper, drawings and photographs from his current exhibition at Newport Street Gallery.

Rachel Lumsden: Return of the Huntress 2014–2017
Text by Felicity Luan, Charlotte Hulme, Annabelle Niveau and Helen Southam. The large-scale works of British painter Rachel Lumsden (born 1977) depict charged environments inspired by diverse visual material—newspaper photography, historical art, picture histories, diagram circuits and advertising material. This publication presents paintings from the last decade.

Allison Katz

Keith Coventry

Carol Rhodes

Tim Braden: Looking and Painting
Text by Jennifer Higgins, Christopher Readland, Joanne Brogden. The most recent monograph on British painter Tim Braden (born 1976) documents his expressive and depictive images of imaginary interior spaces and gardens, including a number of never-before-seen paintings, in addition to texts by editors and curators.

Rachel Howard: Repetition is Truth—Via Dolosa

Ted Stamm's Gallery

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Politics and paint/contemporary painting from Germany and Europe

Paul Guiragossian: Displacing Modernity Edited by Sam Bardaouil, Till Fellrath. Text by Dia Al-Azzawi, Zainab Bahrani, Arwa Dargue, Ghada Shehawi, Susan Völker. This publication presents works by Armenian-Lebanese painter Paul Guiragossian (1926–93), who was forced to migrate to a young age to escape the Armenian genocide. This displacement led to the artist’s adoption of multiple cultures and aesthetic traditions, evident in his colorful figurative works.

Dia Al-Azzawi: A Retrospective from 1983 until Tomorrow Edited by Sam Bardaouil, Zainab Bahrani, Arwa Dargue, Ghada Shehawi, Susan Völker. This catalog accompanies the first major retrospective of London-based Iraqi artist Dia Al-Azzawi (born 1938). Working in a variety of two- and three-dimensional mediums over his 55-year career, including his mural-like political paintings and assemblage works, Al-Azzawi has become one of Iraq’s most influential artists.

Renato Guttuso: Revolutionary Art Fifty Years from 1968 Edited with text by Giancarlo Cangi, Fabio Fabbi, Elena Vigos. Published a century after the October Revolution and 50 years after Italian painter Renato Guttuso (1911–98) published his article “Avanti gare e Rivoluzione” in the Communist Party’s Prima Rissa magazine, this book presents Guttuso’s works since the ’50s in conversation with his politics.

Stephan Kaluza: Demarkation / Transit Text by Beate Helferscheid, Isabelle von Reitzenstein. In this two-volume book, photographs and paintings by German artist Stephan Kaluza (1964) question the historical context of natural spaces that have been transformed into artistically charged landscapes, such as meadows that become battlefields for Vaterland and Verden or the fields of Auschwitz.

Friedrich Einhoff: In the Collection of the Hamburg Kunsthalle Edited by Thomas Loy. Text by Matthias Weger, Werner Hoffmann, Christoph Martin Vogt. The Hamburg Kunsthalle celebrates German painter Friedrich Einhoff (born 1956) with this catalog of his 70 drawings and paintings in their collection. Created between 1984 and 2017, these works reveal Einhoff’s vision of alienation and displacement through anonymous figures or tomb body fragments.


Daniel Lergon: Eigengrau Edited by Martin Rein. Text by Karin Mielke, Constanze Neu. This publication offers a comprehensive survey of works by German painter Daniel Lergon (born 1976) tracks the evolution of his visual language, including elements of repetition and variation in his paintings. The book presents works from the late 1990s through 2016, plus drawings and notes produced since 2007.

André Butzer: Being and Image 1994–2014 Edited by Bernd Reckau and Helgus. This publication offers a comprehensive survey of works by German painter André Butzer (born 1973) created between 1994 and 2014—from his early figural works combining styles of cartoons and high culture to his abstract color-field works and recent Paintings.

Martin Mannig: Zweistimmig Edited with text by Markus Stegmann. Text by Christian Hinrichs. German painter Martin Mannig (born 1970) stages diverse figures from pop culture—comics, manga, horror, and action films, TV, video, and folk art—in ways that contrast their visual appearance. For the first time, this monograph presents both drawings and paintings and an overview of Mannig’s working method.

Djamel Tatah: Recent Paintings of an Immigrant Edited by Thomas Loy, Arwa Dargue, Werner Hoffmann. German painter Daniel Lergon (born 1976) creates minimalistic compositions through the use of transparent lacquers, metal powders and water on diverse grounds. Works created between 2009 and 2016, including his paintings of metal powder on bare walls, are documented in this monograph.

Szilard Huszank: Recent Paintings Edited by Thomas Loy, Arwa Dargue, Werner Hoffmann. German Hungarian painter Szilard Huszank (born 1980) creates large- scale landscapes that balance depiction and colorful, gestural abstraction. Landscapes of the past three years are collected in this painting.

Anton Henning: Even More Modern Edited with text by Wolfgang Ulrich. This publication presents and interprets the development of Berlin-based artist Anton Henning’s (born 1964) works between 1992 and 2017 from an art-historical perspective, specifically focusing on the stylistic devices of classical modernism that have persisted in his painting.

Benedikt Leonhardt: LUX Edited by Alfred Hessler, Birgit Schönau. Text by Jörn Kantor, Tim Lohmann. This comprehensive catalog on German painter Benedikt Leonhardt (born 1970) created between 1994 and 2014—from his early figural works combining styles of cartoons and high culture to his abstract color-field works and recent Paintings presents both drawings and paintings and an overview of Mannig’s working method.

Lucas Rabbia: Love painter Benedikt Leonhardt. Text by Raimund Timal. This catalog accompanies the first major retrospective of Berlin-based artist Lucas Rabbia (born 1978). This work presents Rabbia’s paintings and assemblage works, including his mural-like political paintings and assemblage works, such as meadows that become battlefields for Vaterland and Verden or the fields of Auschwitz.

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Andro Wekua
Text by Daniel Baumann. Edited by Philipp Larkin, Pauline Polleschi, Ali Subotan.

Jutta Koether: Tour de Madame

Jérémie Demester
Text by Annabelle Gugnon. This book presents a show of interconnected paintings and sculptures by French artist Jérémie Demester (born 1988). An essay by psychoanalyst Annabelle Gugnon, exploring the mythical themes of his work, accompanies images of “undead still-lifes”-like paintings and totemlike sculptures.

HolmHz ABO publ. 9783775744546
FLAT40 Pbk, 8 x 11.75 in / 100 pgs / 60 color. August/Art.

Adam Saks: Prints
Edited by Angela Lamore. Text by Same Secord.

This book comprises five years’ worth of etchings, photogravures and woodcuts by Berlin-based French artist Adam Saks (born 1988). A reply to Thomas Struth’s photography, the book presents a show of the artist’s work: a monograph, an exhibition, and a performance piece entitled “Ritual.”

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Shirazee Houshiary: Nothing Is Deeper Than the Skin
Text by Jakob Haseloff, Claudia Rodríguez-Ponga Linares, Antoon Melissen.

This is the first monograph on the Iranian artist Shirazee Houshiary (born 1983). The book presents a monograph, an exhibition, and a performance piece entitled “Ritual.”

HATJE CANTZ 9783775749349
FLAT40 Hbk, 8 x 11.75 in / 144 pgs / 50 color. July/Art.

Franz West: Negotium
Edited by Kari Sydström. Text by Elisabeta Candela, Horst Guggenbichler.

This is the first monograph on the Austrian artist Franz West (1947–2012). It contains over 100 pages of color reproductions, a chronology of West’s life and work, and an interview with the artist.

SPECTOR BOOKS 9783959052326
FLAT40 Hbk, 8.75 x 11.75 in / 100 pgs / 41 color / 39 b/w. October/Abirds/Arts.

Nadia Kabi-Malinke: Sealed Time
Edited by Stephanie Berg, Tina Kade-Linke, Sara Kass, Barbara J. Scheuermann, Michaela Brand.

In the installations documented here, Berlin-based artist Nadia Kabi-Malinke (born 1978) employs materials such as dust, coal or gold in documenting, interpreting and transforming traces of cities and their histories—vestiges of urban life and the political-geographical mechanisms that produced them.

SPECTOR BOOKS 9783959052177
FLAT40 Pbk, 8 x 11 in / 304 pgs / 250 color. October/Arts.

Eva Kotátková: The Dream Machine is Asleep

This is the first monograph on the Czech artist Eva Kotátková (born 1982) and contains new and existing works. It presents the artist’s first exhibition with Galerie Elisabeth Teychenne, Paris, and includes a selection of her drawings and performance pieces.

MÚSICA 9783959052345
FLAT40 Hbk, 8.75 x 11.75 in / 100 pgs / 40 b/w. October/Abirds/Arts.

Sandra Peters: Performing the Cube, Transforming the Cub.

Works 1998–2013
Edited by Tina Mihalik, Michael Ned Holmgren, Silke Schmich.

This monograph presents works by German sculptor Sandra Peters (born 1969) created between 1998 and 2007 that evolved from an examination of the history of modern architecture, minimalism and conceptualism.

VERLAG FÜR MODERNE KUNST 9783868593662
FLAT40 Pbk, 8.75 x 11.75 in / 100 pgs / 41 color / 39 b/w. October/Abirds/Arts.

Gerasimos Floratos: Soft Bone Journey
Soft Bone Journey documents a project by Greek American artist Gerasimos Floratos (born 1966), combining paintings produced in his grandmother’s church in Chios, Greece, sculptures created in London and the subsequent collaborative installation of Floratos’ first solo exhibition at Armada in Milan.

MOUSSE PUBLISHING 9783037645314
FLAT40 Pbk, 8 x 11.5 in / 148 pgs / 32 color. July/Art.

Paulo Nimer Pjota
Text by Gabriele Debbia, Thierry Raspail, Claudia Rodríguez-Ponga Linares, interview by Kiki Kuszczicki.

This is the first monograph of the Brazilian mixed-media painter Paulo Nimer Pjota (born 1988) and contains new and existing works. The book presents the artist’s first exhibition in Brazil and includes an interview with the artist.

MOUSSE PUBLISHING 9783037645307
FLAT40 Pbk, 8 x 11 in / 230 pgs / 60 color / 148 b/w. July/Art.

Edouard Baribeaud

MOUSSE PUBLISHING 9783037645314
FLAT40 Pbk, 8 x 11 in / 230 pgs / 60 color / 148 b/w. July/Art.

Herbert Stattler: Where Do Little Children Come From?
Edited by Anton Melissen. Text by curator Eva Kotátková (born 1982) translates the book into an artist’s book containing 22 pencil drawings and reproductions of the original print. The Swiss-style cut-flush binding allows for the removal and display of individual pages.

SPEZIALITÄT 9783037643841
u.s. $50.00 CDN $55.00
FLAT40 Pbk, 11.75 x 8.75 in / 100 pgs / 40 color. July/Art.

Karl Karner
Austrian sculptor Karl Karner (born 1935) creates bronze and aluminum abstract sculptures that tosely allude to the human body in their biomorphic character. This book surveys his works.

VERLAG FÜR MODERNE KUNST 9783037645338
FLAT40 Pbk, 8.75 x 11.75 in / 144 pgs / 123 color. July/Art.

Riki Miljöö: Void/Volume
Edited by Anton Melissen. Text by Eugen Gomringer, Peter Lodermeyer, Antoon Melissen. Working from traditions of non-objective and minimalist sculpture, Dutch sculptor Riki Miljöö (born 1954) creates forms in steel, stone and glass that refer to basic principles of proportion and scale. Reproductions of her sculptures are accompanied by essays in this publication.

KERBER 9783735504572
u.s. $50.00 CDN $55.00
FLAT40 Pbk, 8.75 x 11.75 in / 100 pgs / 123 color. July/Art.

Jun Yang: The Monograph Project Band 4–6

JAVIS 9783868593679
u.s. $69.95 CDN $72.50
FLAT40 Pbk, 8.75 x 11.75 in / 350 pgs / 50 color / 30 b/w. October/Abirds/Arts.

Sandra Peters: Performing the Cube, Transforming the Cub.

Works 1998–2013
Edited by Tina Mihalik, Michael Ned Holmgren, Silke Schmich.

This monograph presents works by German sculptor Sandra Peters (born 1969) created between 1998 and 2007 that evolved from an examination of the history of modern architecture, minimalism and conceptualism.

VERLAG FÜR MODERNE KUNST 9783868593637
u.s. $50.00 CDN $55.00
FLAT40 Pbk, 8.75 x 11.75 in / 350 pgs / 50 color / 30 b/w. October/Abirds/Arts.

The Swiss-style cut-flush binding allows for the removal and display of individual pages.

SPEZIALITÄT 9783037643841
u.s. $50.00 CDN $55.00
FLAT40 Pbk, 11.75 x 8.75 in / 100 pgs / 40 color. July/Art.
Alec Finlay: Gathering
Contributions by James Dyke Davidson, Howard Burnham, Virginia Colver, Gillian Wearing. Gathering is an innovative mapping of the Highland landscapes of Scottish folk poetry, essays, photographs and maps by Scottish artist and poet Alec Finlay born 1966. Created for The Fine Arts House located in the heart of the Carron Valley, the reader is invited to modest, forgotten places in this complex region. Finlay worked from a published collection of names assembled by Adam Watson, one of the most significant modern contributions to Scottish folk culture, of over 2000 local place-names, covering every runed farm, shieling, hill, glen, spring, burn and wood in the region. Over a period of years, Finlay expanded Watson’s catalog into a genuinely ecological account of the Carronworks, accompanied by photographs showing the hills in all their seasonal variety and a series of walk guides. Especial guide to the reader to names that reveal the haunts of wolves and witches, and cast a vivid impression of the great mansions that once grew there.

Jorge Pardo: Display for the Musée des Augustins
Text by Tino Sehgal. Opened in 2017 exhibition at the Kastoria Gasworks in Harrow. The stouter piece is a kind of “surrogate space” with provisional walls and skirting boards that demarcate the floor plan.

Maryam Monalisa Ghavari: Bio
Bio documents a 365-day project by US-based artist, poet and theorist Maryam Monalisa Ghavari, during which she updated the biographic section of her Twitter account, the only untraceable and nonarchived part of the program’s superstructure, raising questions of power, self-definition and visibility in the internet age.

Villa Design Group: Tragedy Machine
Edited with text by Alex Lyttle. Villa Design Group is a London-based architectural studio formed by Italian designer and artist Du Faquier, Mirian Leonard. Tragedy Machine follows an exhibition of new sculptures, architectural installations and a four-theatrical production by London-based collective Villa Design Group at the Lis Uktal Arts Center. The group combines design, theatre and artistic production with issues of contemporary queer identity.

Ivan Frank: Retreat into Darkness
Edited with text by Ivana Frank. Ivan Frank (born 1973) explores his interest in the exhibition and eponymous catalog Into–Within–Out. The publication includes exhibition photographs, essays and artistic production between Frank and Kunsthalle Zurich.

Jeppe Hein: Inhe–Hole–Echale
Edited by Helen Hinch. Text by Jeppe Hein, Mare Andrele and Jürgen Olbrich. Berlin-based Danish installation artist and sculptor Jeppe Hein born 1974 explores his interest in the exhibition and eponymous catalog Into–Within–Out. The publication includes exhibition photographs, essays and artistic production between Hein and Kunsthalle Zurich.

The Algorithm of Manfred Mohr
Texts 1967–1979

Programme INVEST 1978/1979 160 x 230 x 179 mm 180 pages / 700 Colour Jeppe Hein: Echale–Hold–Inhe

Ian Cheng: Emissaries

Hans Op de Beeck: The Pond Room and Staging Silence

David Fried: Far from Equilibrium

Futurology
Edited with text by Thomas Haddke, Hans Op de Beeck, Ivo de Waele. This book documents the recent installations, sculptures, films, videos, photographic works, paintings, texts, theatre and music of Brussels-based Belgian artist Hans Op de Beeck (born 1969), which explore the manipulation of domestic space through the combination of banal and decorative objects.

Hans Op de Beeck: The Pond Room and Staging Silence

Villa Design Group: Staging Silence 2

Marko Lučić: Futurology
Edited with text by Thomas Haddke, Hans Op de Beeck, Ivo de Waele. This book documents the recent installations, sculptures, films, videos, photographic works, paintings, texts, theatre and music of Brussels-based Belgian artist Hans Op de Beeck (born 1969), which explore the manipulation of domestic space through the combination of banal and decorative objects.

Emissaries

Ian Cheng: Emissaries
Political and travel photography from Latin America and beyond

Marcelo Brodsky: 1968 The Fire of Ideas
Edited by Karmen Iñarra, Pablo Ortiz Monasterio. Text by Anne Tucker, Edgar Schmoller.

Argentinean photographer Marcelo Brodsky (born 1954) compiles archival photographs of political movements from Paris to Mexico City in 1968, highlighting details through the addition of color, text and drawing.

EMILIA MARA EDITORA/ESTUDIO ESTADO/ALMANACH PHOTO GALLERY/FOTOGRAPHY
9788417047200 u.s. $30.00 CDN $45.93 FLAT40 Pbk, 9.5 x 13.5 in. / 128 pgs / 72 color. 42 color. Latin American Caribbean Art & Culture

Juan Manuel Echarriavarría: Works
Edited by Dave Airey & Christian Schachtner.

Text by Thomas Grant, Yolanda Sierra, Leopoldo Múnera, Fernando Gil的确是.

This monograph presents the work of New York/Bogota-based Colombian photographer Juan Manuel Echarriavarría (born 1947), whose numerous series of photographs and videos address the often violent history of Colombia, including the poverty and loss of life caused by ongoing drug wars.

RM/TOOLICA EDITIONS
9788417047112 u.s. $35.00 CDN $51.93 FLAT40 Pbk, 11 x 17 in. / 104 pgs / 58 color. May/Photography Latin American Caribbean Art & Culture

Pablo Hare: Curtains and Holes
Text by Pablo Hare.

In the 57 photographs presented in Curtains and Holes, Peruvian photographer Pablo Hare (born 1972) explores the outskirts of Lima. Hare’s photographic observations of the landscape capture the silent specter of violence and death that has marked the Peruvian countryside for the past four decades.

RM/TOOLICA EDITIONS
9788417047105 u.s. $35.00 CDN $51.93 FLAT40 Pbk, 9 x 11 in. / 104 pgs / 60 color. June/Photography Latin American Caribbean Art & Culture

Emmanuel Honorato Vázquez: Modernist in the Andes
Edited with text by Pablo Corral Vega. Text by Cristóbal Zapata.

This book introduces the virtually unknown work of Ecuadorian photographer Emmanuel Honorato Vázquez (1933–2014), whose artistic and political life epitomized a moment in which conservative Ecuadorian society was awakening to confrontation modernity.

RM/MIEMEZ DE LA DISCUSIÓN METROPOLITAN DE QUITO
9788417047255 u.s. $20.00 CDN $30.93 FLAT40 Pbk, 8.75 x 11.75 in. / 142 pgs / 62 color. July/Photography Latin American Caribbean Art & Culture

Navia: PhotoBolsillo
Text by Julián Chrismas.

This volume celebrates the work of the Spanish documentary photographer Navia (born 1967), whose humanistic approach to landscapes and people of the Mediterranean, Africa and Latin America has been widely admired and featured in various magazines, including National Geographic.

LA FÁBRICA
9788417047191 u.s. $19.95 CDN $27.81 FLAT40 Pbk, 5 x 7 in. / 96 pgs / 45 b&w. September/Photography

La próxima publicación de esta serie, dedicada a Ricardo Jiménez (1961), se publicará próximamente en el próximo número.

Ricardo Jiménez: PhotoBolsillo
Text by Horacio Fernández.

This volume in the PhotoBolsillo series celebrates the work of Spanish photographer Ricardo Jiménez (1961), whose black-and-white snapshots of the people, spaces and activities of Latin American cities have positioned him as one of the most important contemporary photographers in Venezuela.

LA FÁBRICA
9788417047184 u.s. $19.95 CDN $27.81 FLAT40 Pbk, 5 x 7 in. / 96 pgs / 93 color. September/Photography

Campana: PhotoBolsillo
Text by Santiago Ruiz Fernández.

This book offers an expanded perspective on Campana, whose portraiture reveals more about 20th-century society and culture than any other photographer.

LA FÁBRICA
9788417047191 u.s. $19.95 CDN $27.81 FLAT40 Pbk, 5 x 7 in. / 96 pgs / 77 color. September/Photography

Hare: Sunbathers
Timed with text by Pablo Hare. Text by Pablo Hare.

This book presents the work of British photographer Pablo Hare (born 1972), whose humanistic and poetic approach to landscapes and people of the Mediterranean, Africa and Latin America has been widely admired and featured in various magazines, including National Geographic.

LA FÁBRICA
9788417047191 u.s. $19.95 CDN $27.81 FLAT40 Pbk, 5 x 7 in. / 96 pgs / 93 color. September/Photography

Robert Zahornicky: Art This Way
Edited with prefatory text by Hartmut Keilbach. Text by Robert Zahornicky.

Art This Way illustrates the memorial and cryptic site of the Austrian photographer Robert Zahornicky (born 1995) in his snapshots of urban and rural life—including the complexity, fast pace and fragmentation of life in the city to the country’s fringes, forests and other distinctive human interventions.

VERLAG Für MODERNER KUNST
9783969090333 u.s. $25.00 CDN $37.60 FLAT40  Hbk, 6 x 11.5 in. / 325 pgs / 520 color/200 b&w. July/Art

Luís Molina-Pantin: Testimonies of Corruption
Issued in Contribution to Venezuela’s Fraudulent Banking History

Formed by late会议上 Angel.

Venezuelan photographer Luis Molina-Pantin (born 1969) captures the political uncertainty of the economic crisis in Venezuela, with images of ruined bank facades and logos, and commercials for failing companies.

RM
9788417047266 u.s. $25.00 CDN $35.93 FLAT40 Pbk, 6.75 x 9 in. / 172 pgs / 70 color / 24 b&w. Juna/Photography Latin American Caribbean Art & Culture

Misha Vallejo & Isadora Romero: Siete punto ocho
Text by Claudia Casas-Martinez Zapata Páez.

On or about the 78.8 magnitude earthquake that struck the coast of Ecuador, this book by Misha Vallejo (born 1986) and Isadora Romero (born 1987) compiles pictures of the survivors, on which the subjects have handwritten their accounts of the tragedy.

RM
9788417047273 u.s. $15.00 CDN $20.93 FLAT40 Pbk, 6 x 8.5 in. / 88 pgs / 41 color. Auqata/Photography

Kazuma Obara: Exposure
Edited by Marc Foucart.

In Exposure, Japanese photographer Kazuma Obara (born 1985) investigates the effects of the explosion at Chernobyl. Images were created using abandoned negatives Obara collected throughout his travel in the Ukraine. The project includes two photobooks and a replica of a Negative.

RM
9788417047280 u.s. $15.00 CDN $20.93 FLAT40 Pbk, 5 x 7 in. / 112 pgs / 104 color / 213 b&w. July/Photography Latin American Caribbean Art & Culture

Nicolas Savary: Conquistador
Text by Louis de Boccard.

After discovering the archive of Louis de Boccard (1866–1956), Swiss photographer Nicolas Savary (born 1957) presents a selection of his photographs of the Peruvian countryside for the 18th century, and his famous sunbathers.

KREMER
9782757206435 u.s. $20.00 CDN $30.10 FLAT40 Pbk, 4.9 x 6.9 in. / 304 pgs / 61 color / 700 b&w. August/Photography

Matthias Messmer & Hsin-Mei Chuang: China at Its Limits
An Insular Country’s Rise Beyond Its Borders

Text with photographs by Matthias Messmer, Hsin-Mei Chuang.

China’s ambitions are being tested in the South China Sea. With this monograph, photographer Matthias Messmer (born 1969) presents a selection of digital and analog photographs from his series Rote Rose, for which he spent six years documenting the Kreuzberg apartment block, home to the legendary 24-hour pub Rote Rose.

KATJE GANTZ
9783775743952 u.s. $19.95 CDN $26.95 FLAT40 Pbk, 5 x 7 in. / 184 pgs / 80 color. October/Photography

Robert Zahornicky: Art This Way
Edited with prefatory text by Hartmut Keilbach. Text by Robert Zahornicky.

Art This Way illustrates the memorial and cryptic site of the Austrian photographer Robert Zahornicky (born 1995) in his snapshots of urban and rural life—including the complexity, fast pace and fragmentation of life in the city to the country’s fringes, forests and other distinctive human interventions.

VERLAG für MODERNER KUNST
9783969090333 u.s. $25.00 CDN $37.60 FLAT40  Hbk, 6 x 11.5 in. / 325 pgs / 520 color/200 b&w. July/Art...
VERLAG FÜR MODERNE KUNST

RENATA POLJAK: Don’t Turn Your Back on Me

JOSF MOUCHA: Serving in the Cold

VACLAV PODVESTAT: With an Angel in the Midst of the Crowd

JAROMIR FUNKE: Kolín 1923

SAMUEL FOSSO: SIX/SIX/SIX

FRANCOIS-MARIE BANIER: Tranquille

JAMES KLYSTO: Greece 66

JO ANN WALTERS: Wood River Blue Pool

ANNETTE HAUSCHILD: Berlin Stories 4

RALPH MECKE: Berlin Stories 3

ED BRONER: Berlin Stories 2

AMA SPLITT & RIKY KISWY: Berlin Stories 1

STEFAN BLADH: Hidden Kingdom

MARINO MARINO: The Magic of the Moment

BERNHARD FUCHS: Fathom

RUNE JOHANSEN: My Last Pictures

Travel photography and portraiture from the Czech Republic, Germany and elsewhere.
Art photography, photobooks and more

Caleb Cain Marcus: A Brief Movement after Death
New York-based photographer Caleb Cain Marcus (born 1978) contemplates life and death in his photographs of ocean and sky on the coasts of New York and California. The images presented in this book demonstrate a new approach, juxtaposing digital and hand-applied mediums like grease pencil. 9781999814403 u.s. $30.00 CDN $45.00 7 x 10 / 400 pgs / 20 color. SeptemberPhotography

Silja Yvette: Season of Admin
Text by Charlotte Lindenberg, Annette Müller.
Season of Admin documents a diary project is compiled in this book. New York–based German artist Silja Yvette (born 1985) creates organic patterns, and interweaves images in various scales and rhythms to create an unfolding collage in book form. This catalog supplies an overview of the last 13 years of photographs from Maholy-Nagy University of Art and Design in Budapest, with works by Sári Ember, Anna Fabrice, Víctor Fátyol, Adéla Koleszár, Gábor Anión Kudláè, Peter Puklus, Dergey Számosi and Eva Szabó. 9783775744522 u.s. $35.00 CDN $51.00 8 x 11 / 256 pgs / 305 color. DecemberPhotography

Natalie Czech: You See But You Say
The most recent works of German photographer Natalie Czech (born 1936) explore the icon and the protagonist. She photographs items of clothing in a commercial style and highlights the icons in the images through digital intervention and captions. 9783935052594 u.s. $35.00 CDN $51.00 7 x 9.75 / 128 pgs / 70 color / 210 b&w. SeptemberArt

Thomas Bergner: Internalized Kami
In his first monograph, German photographer Thomas Bergner (born 1985) captures a range of locations often at twilight or in darkness. Although Bergner’s photographs appear almost abstract, they nevertheless make reference to real locations, demanding that the viewer examine them more intensively. 9783735604248 u.s. $45.00 CDN $65.00 8 x 11 / 80 pgs / 20 color. JulyPhotography

Rolf M. Aagaard: Snow
This series of black-and-white photographs, taken by photographer Rolf M. Aagaard (born 1947), captures ever-changing formations of snow in the Hardangervidda Mountains in South Norway. Shrew, Shadows of the Wind documents these ephemeral landscapes. 9783775754255 u.s. $55.00 CDN $81.00 7 x 9.75 / 75 pgs / 236 pgs / 35 color. JulyPhotography

Heidi Specker: Fotografien
Edited with text by Barbara J. Szombat. This catalog supplies an overview of the last 10 years of photographs by Swiss artist Heidi Specker (born 1962) and highlights the icons in the images through digital intervention and captions. 9783757754322 u.s. $59.00 CDN $85.00 7 x 9.75 / 184 pgs / 60 color. DecemberPhotography

FC Internazionale Milano 110th Anniversary 2013-2018: The Official Soccer Story of Inter’s Eleven Decades
Edited by Jamie Zamboni, Nicole Rotunno.
Capturing the 110-year history of the Internazionale Soccer Club Milan, commonly called Inter, this publication features the club’s most important moments from its past and its key players, trainers and presidents. 9788857238272 u.s. $95.00 CDN $140.00 6 x 9 / 152 pgs / 30 color. AugustPhotography
We can’t list all 8,445 of our active backlist titles, but here are some staff favorites!
### Architecture & Design Backlist Highlights

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