A Short Treatise Inviting the Reader to Discover the Subtle Art of Go
SBN 13:9781939663436
Price: u.s. $25.00; G.P. £17.50
Imprint: Wakefield Press
Territory: WORLD

Arnold Newman: One Hundred
SBN 13:9781939663522
Price: u.s. $50.00; G.P. £31.00
PrimaryStocks: Howard Greenberg Gallery
Territory: WORLD

Margaret Kilgallen: that’s where the beauty is.
SBN 13:9781939663412
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Aperture Press
Territory: WORLD


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Imprint: Trapart Books
Territory: WORLD

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Territory: NA UK EUR ASIA AUNZ

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Ralph Goings, A Short Treatise Inviting the Reader to Discover the Subtle Art of Go, pp. 1–32.

Margaret Kilgallen, that’s where the beauty is., pp. 33–50.


Zumthor in Mexico, pp. 73–74.


Recent releases from Artbook | D.A.P., pp. 109–117.

Margaret Kilgallen, that’s where the beauty is., pp. 118–130.

Ruby Ray, California Kool, pp. 131–150.

Zumthor in Mexico, pp. 151–152.

Get Out

The Complete Annotated Screenplay

By Jordan Peele.

Text by Tananarive Due.

Jordan Peele's powerful thriller Get Out debuted in 2017 to enormous public and critical acclaim, a Guess Who's Coming to Dinner? for the age of Obama and Trump that scared audiences and skewered white liberal pieties at the same time. Rather than rely on popular archetypes, Peele weaves together the material realities and daily manifestations of horror with sociopolitical fears and elements of true suspense, and combines them with pitch-perfect satire and a timely cultural critique. This companion paperback to the film presents Peele's Oscar-winning screenplay alongside supplementary material. Featuring an essay by author and scholar Tananarive Due and in-depth annotations by the director, this publication is richly illustrated with more than 150 stills from the motion picture and presents alternate endings, deleted scenes and an inside look at the concepts and behind-the-scenes production of the film. Continuing in the legacy of 1960s paperbacks that documented the era's most significant avant-garde films—such as Akira Kurosawa's Rashomon, Jean-Luc Godard's Masculin/Feminin and Michelangelo Antonioni's L'Avventura—Get Out is an indispensable guide to this pioneering and groundbreaking cinematic work.

Jordan Peele (born 1979) is an American writer, director and producer. Peele's directorial debut, Get Out (2017), earned him an Academy Award for Best Original Screenplay as well as nominations for Best Picture and Best Director. In 2012, Peele founded Monkeypaw Productions, which amplifies traditionally underrepresented voices and unpacks contemporary social issues, while cultivating artistic, thought-provoking projects across film, television and digital platforms, including Peele's follow-up to Get Out, the critically acclaimed horror epic, Us (2019).

INVENTORY PRESS

9781941753286  U.S. $19.95
GBP £17.50

Pbk, 4.25 x 7 in. / 224 pgs / 150 b&w.

October/Film & Video/African American Art & Culture

 Territory: WORLD

Get Out © 2017 Universal City Studios LLC. All Rights Reserved.

“Blending race-savvy satire with horror to especially potent effect, this bombshell social critique from first-time director Jordan Peele proves positively fearless.”

—Peter Debruge, Variety

“An exhilaratingly smart and scary freak out about a black man in a white nightmare.”

—Manohla Dargis, New York Times

Photo by Shaniqwa Jarvis.
Enchanted Modernities
Theosophy, the Arts and the American West
Edited with text by Christopher V. Scheer, Sarah Victoria Turner, Anna Gawboy, Katie J. Harrington, Paul Inng, Kelly Lee-Howe, Rachel Middleman, Christine Orland, Marcus Paul, Gauri Viswanathan, David Widrà

“It is in America that the transformation will take place, and has already silently commenced.” With these words, written in The Secret Doctrine in 1888, occultist philosopher Helena Blavatsky drew a direct connection between the Theosophical Society and the dynamic energy of 19th-century Americanism. Blavatsky and her successors identified the American West as the perfect site for a rebirth and re-enchantment of humanity, drawing those seeking spiritual fulfillment outside of organized religion to the dramatic landscapes of California, Arizona, Utah and New Mexico—places which have long beckoned spiritual seekers of all kinds. The syncretic nature of Theosophy allowed for and even encouraged individualism in belief-making—Theosophy a good fit for the notions of freedom and personal agency that characterized the American West in the popular imaginary.

Among those drawn to the American-West seeking spiritual answers in the early 20th century were artists. In 2014, the Nina Eccles Harrison Museum at Utah State University staged the first exhibition to explore artistic responses to this confluence of enchanted thought and the American West. Building on this precedent, Enchanted Modernities: Theosophy, the Arts and the American West is the first publication devoted to studying these relationships in art and music.

Through a series of color plates, contextual essays, interview and interpretations of individual works by artists such as the Dynaton-group Wolfgang Paalen, Gordon Onslow Ford, Lee Mullican, Oscar Fischinger, Emi Bardiham, Lauren Harris, Raymond Janssen, Agnes Pelton, Wolfgang Paalen, Beatrice Wood, Dane Rudhyar and Jess, Enchanted Modernities explores the role of Theosophical thought in redefining the relationship between enchantment and modernism, and fostering lively cultural networks in a region that that has long captured the world’s imagination.

FOULIS PRESS
9781527228818  U.S. $55.00
Clth, 9.25 x 12.5 in. / 160 pgs / 61 color / 13 b&w.
August/W.
Tentory: NA LA ASIA AU/NZ AFR

Mount Analogue
A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing
By René Daumal.

A beloved cult classic of surrealism, pataphysics and Gurdjieffian mysticism, René Daumal’s Mount Analogue is the allegorical tale of an expedition to a mountain whose existence can only be deduced, not observed. As its numerous editions (most now rare) over the decades attest, the book has been highly influential: Alejandro Jodorowsky’s visionary 1973 film The Holy Mountain is a loose adaptation of the book, and John Zorn based an eponymous album on it. This edition, a gorgeous addition to the Exact Change list, brings the original 1959 English translation by Roger Shattuck—widely considered the best—back into print. Left unfinished after Daumal’s death from tuberculosis in 1944—in mid-sentence, as he broke from writing to receive a visitor—Mount Analogue offers a compelling and philosophically resonant chronicle of a group of travelers seeking the titular mountain, based on the symbolic calculations of one Father Sogol (“Logos” spelled backward) and his students. As Daumal writes, “Mount Analogue is the symbolic mountain—the way that unites Heaven and Earth, a way which must exist in material and human form, otherwise our situation would be backward) and his students. As Daumal writes, “Mount Analogue is the symbolic mountain—the way that unites Heaven and Earth, a way which must exist in material and human form, otherwise our situation would be backward).”

Translator Roger Shattuck, author of many volumes, is perhaps best known for his important book The Banquet Years, a history of the turn-of-the-century French avant-garde. René Daumal (1901–44) was a literary prodigy in his teens, publishing poetry that attracted the attention of André Breton and the surrealists. Forging his own path instead of joining the group, he co-created and edited the influential literary journal Le Grand Jeu (1927–32), before turning his attentions to Eastern philosophy under the influence of Gurdjieff and Alexandre de Salzmann (model for the character Father Sogol in Mount Analogue). His early death from tuberculosis in 1944 left his masterpiece, Mount Analogue, unfinished; nonetheless it became his best-loved and most famous work.

EXACT CHANGE
9781610307049  U.S. $15.95 GBP £13.00
Pbk, 6 x 8 in. / 180 pgs.
November/Photography & Poetry
Tentory: NA LA EUR ASIA AU/NZ

When the occult came to the American West: individualism and magic in the art of California, from Agnes Pelton to Jess

“In Mount Analogue, which tells of a journey up a mountain whose ‘summit must be inaccessible, but its base accessible to human beings as nature made them,’ the allegorical landscape, with its riddles and internal logics and gnomic sages, is akin to Alice in Wonderland—or, perhaps, The Phantom Tollbooth or Little Prince. There’s the same sense of unfamiliarity, and the same necessary release of preconception. In this case, the philosophical striving is matched with the literal practice of mountaineering. And the prose is clearly that of a poet, as well as a philosopher.”

—SADIE STEIN, PARIS REVIEW

Also available
Pataphysical Essays
ALSO AVAILABLE
1527229439
U.S. $15.00 GBP £13.00
Pbk, 6 x 8 in. / 180 pgs.
November/Photography & Poetry
Tentory: NA EUR ASIA AU/NZ

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9780984115556
GBP £12.50
Pbk, 6 x 8 in. / 180 pgs.

Wakely Press
Tentory: WORLD
The Politics of the Joy of Printing
By Danielle Aubert.

In 1969, shortly after moving to Detroit with wife and partner Lorraine Nybakken, Fredy Perlman and a group of kindred spirits purchased a printing press from a Chicago dealer, transported it, in parts, back to Detroit in their cars and the Detroit Printing Co-op was born.

Operating between 1969 and 1980 out of southwest Detroit, the Co-op was the site for the printing of the first English translation of Guy Debord’s *Society of the Spectacle* and journals like *Radical America*, produced by the Students for a Democratic Society; books such as *The Political Thought of James Forman* printed by the League of Revolutionary Black Workers; and the occasional broadsheet, such as Judy Campbell’s stirring indictment, “Open letter from ‘white bitch’ to the black youths who beat up on me and my friend. “

Fredy Perlman was not a printer or a designer by training, but was deeply engaged in the ideas, issues, processes and materiality of printing. While at the Detroit Printing Co-op, he radically rethought the possibilities of print by experimenting with overprinting, collage techniques, different kinds of papers and so on. Behind the calls to action and class consciousness written in his publications, there was an innate sense of the politics of design, experimentation and pride of craft.

Building on research conducted by Danielle Aubert, a Detroit-based designer, educator and coauthor of *Thanks for the View, Mr. Mies*, *The Politics of the Joy of Printing* explores the history, output and legacy of the Perlmans and the Co-op in a highly illustrated testament to the power of printing, publishing, design and distribution.

**INVENTORY PRESS**
9780300130595  U.S. $29.95  GBP £27.00
Pbk, 6.5 x 9.5 in. / 220 pgs / 100 color / 20 b&w
January/Design/Art
Territory: WORLD

**ALSO AVAILABLE**
See Red Women’s Workshop
9781909829077  Pbk, U.S. $39.95
Four Corners Books
Territory: NA ME

**PRIMARY INFORMATION**
9781941753255  U.S. $29.95  GBP £27.00
Pbk, 6.5 x 9.5 in. / 224 pgs / 100 color / 20 b&w
January/Design/Art
Territory: WORLD

A timely exploration of political organizing, publishing, design and distribution in 1970s Detroit.
The Art of Film Projection: A Beginner’s Guide
Edited by Paolo Cherchi Usai, Spencer Christiano, Catherine A. Surowiec, Timothy J. Wagner. Foreword by Tacita Dean, Christopher Nolan.

The Art of Film Projection: A Beginner’s Guide is a beautifully produced, comprehensive outline of the materials, equipment, and knowledge needed to present the magic of cinema to an enthralled audience. Part manual and part manifesto, The Art of Film Projection compiles more than 50 years of expertise from the staff of the world-renowned George Eastman Museum and the students of the L. Jeffrey Selznick School of Film Preservation into the most complete and accessible guide to film projection ever produced. The product of more than ten years of painstaking work by renowned film preservation specialists, and featuring a foreword by Tacita Dean and Christopher Nolan, this volume addresses a changing film landscape.

No film comes to life until it is shown on the big screen, but with the proliferation of digital movie theaters, the expertise of film projection has become increasingly rare. Written for both the casual enthusiast and the professional projectionist in training, this book demystifies the process of film projection and offers an in-depth understanding of the aesthetic, technical and historical features of motion pictures. Fully accessible to the lapsed student, technician or scholar, the book is designed to be used: richly illustrated with photographs and easy-to-read diagrams, it is printed at a size that is easy to carry, with a ribbon bookmark and pages for notes. The Art of Film Projection invites readers to help save the authentic experience of seeing motion pictures on film.

GEORGE EASTMAN MUSEUM

A gorgeous gift for every cinephile, The Art of Film Projection celebrates this enduring analog art.

A New Program for Graphic Design
By David Reinfurt.
Preface by Adam Michaels. Foreword by Ellen Lupton.

A New Program for Graphic Design is the first communication-design textbook expressly of and for the 21st century. Three courses—Typography, Gestalt and Interface—provide the foundation of this book. Through a series of in-depth historical case studies (from Benjamin Franklin to the Macintosh computer) and assignments that progressively build in complexity, A New Program for Graphic Design serves as a practical guide both for designers and for undergraduate students coming from a range of other disciplines. Synthesizing the pragmatic with the experimental, and drawing on the works of Max Bill, György Kepes, Bruno Munari and Stewart Brand (among many others), it builds upon mid- to late-20th-century pedagogical models to convey contemporary design principles in an understandable form for students of all levels—creating graphic design as a liberal art that informs the dissemination of knowledge across all disciplines. For those seeking to understand and shape our increasingly networked world of information, this guide to visual literacy is an indispensable tool.

David Reinfurt (born 1971), a graphic designer, writer and educator, reestablished the Typography Studio at Princeton University and introduced the study of graphic design at Columbia University Graduate School of Architecture, Planning and Preservation, Rhode Island School of Design and Yale University School of Art. As a cofounder of O-R-G inc. (2000), Dexter Sinister (2006) and the Serving Library (2012), Reinfurt has been involved in several studios that have remodeled graphic design, publishing and archiving in the 21st century. He was the lead designer for the New York City MTA Metrocard vending interface, still in use today. His work is included in the collections of the Walker Art Center, Whitney Museum of American Art, Cooper Hewitt National Design Museum and the Museum of Modern Art. He is co-author of Muriel Cooper (MIT Press, 2017), a book about the pioneering designer.

A toolkit for visual literacy in the 21st century
Ira Cohen: Into the Mylar Chamber
Edited with text by Allan Graubard. Text by Ira Cohen, Timothy Baum, Ian MacFadyen, Alice Farley, Ira Landgarten, Thurston Moore.

Between 1968 and 1971, in a loft on New York's Jefferson Street, the poet, photographer and filmmaker Ira Cohen created some of the most mythic images of the late 1960s. Inspired by his friends Jack Smith and Bill Devore, Cohen's initial experiments with black light developed into an experimental ritual space he termed the Mylar Chamber—a simple room of hinged boards hung with reflective Mylar film. Through his extended network, and with the support of artist and set designer Robert LaVigne, Cohen invited visitors to play another self within this small theater, among them Jimi Hendrix, William Burroughs, Vali Myers, Jack Smith, Angus MacLise, Alejandro Jodorowsky, Lionel Ziprin, Ching Ho Cheng, Petra Vogt, Charles Ludlam, John McLaughlin and the rock group Spirit.

In December 1969, in a summary of the past decade, Life magazine declared that “few came as close to explaining the euphoric distortions of hallucinogenics” as Cohen through his Mylar Chamber photographs, but the full story draws upon much deeper ideas surrounding identity and the power of the image.

This is the first book to explore Cohen's iconic Mylar Chamber photographs. Published on the 50th anniversary of the Life magazine feature, and with several gatefolds, it includes more than 70 images from this intensely creative period, each digitally restored from the original negatives by Cohen’s friend and collaborator, Ira Landgarten. It also includes an interview with Cohen, excerpts from his poetry, critical writing from Allan Graubard and Ian MacFadyen and further reflections from Timothy Baum, Alice Farley and Thurston Moore.

Ira Cohen was born in the Bronx in 1935. A countercultural renaissance man, Cohen made films, photographs and poetry, edited the magazine Gnaoua and authored The Hashish Cookbook. Cohen became well known for his 1968 movie using the Mylar technique, The Invasion of Thunderbolt Pagoda, soundtracked by Angus MacLise, the original drummer of the Velvet Underground. In 2008 NY Arts magazine described Cohen’s life as “a sort of white magic produced by an alchemist who turned his back on the establishment in order to find God, art and poetry.” He died in 2011.

FULGUR PRESS
9781527236332  U.S. $60.00
Hbk, 9 x 13 in / 144 pgs / 80 color / 3 b&w.
November/Photography
Territory: NA LA AUS NZ

Looking at your pictures is like looking through butterfly wings.”
—JIMI HENDRIX
These early letters from John Cage to Merce Cunningham will be revelatory, for while the two are widely known as a dynamic, collaborative duo, the story of how and when they came together has never been fully revealed. In the 39 letters of this collection, spanning 1942–46, Cage shows himself to be a man falling deeply in love. When they first met at the Cornish School in Seattle in the 1930s, Cage was 26 to Cunningham’s 19. Their relationship was purely that of teacher and student, and Cage was also very much married.

It was in Chicago that their romantic relationship would begin. Cage was teaching at Moholy-Nagy’s School of Design when Cunningham passed through town as a dancer with the Martha Graham Company, appearing on stage on March 14, 1942. Cage’s letters, which begin in earnest a week later, are increasingly passionate, distraught, romantic and confused, and occasionally contain snippets of poetry and song. They are also more than love letters, as we see intimations that resonate with our experience of the later John Cage.

Love, Icebox takes its shape from these letters—transcribed, chronologically ordered, and in some instances reproduced in facsimile. Laura Kuhn, Cage’s assistant from 1986 to 1992 and now longtime director of the John Cage Trust, adds a foreword, afterward and running commentary. Photographic illustrations of their final 18th Street loft in New York City, as well as personal and household objects left behind, remind us of the substance and rituals of their long-shared life.

THE JOHN CAGE TRUST 9781942884385  U.S. $24.95  GBP £22.00
Pbk, 6.75 x 9.5 in. / 144 pgs / 96 color.
September/Nonfiction Criticism/Biography
Territory: WORLD
This book offers a thorough visual biography of the life of Peggy Guggenheim (1898–1979) as collector, through a selection of works from the world-renowned collection she established primarily between 1938 and 1946, and to which she would continue to add for the rest of her life. The selections from her collection, emphasizing lesser-known works, are accompanied by a series of previously unpublished photographs from her life during periods spent living in London, Paris and her native New York, as well as Venice, where she settled with her collection in 1949 and spent her remaining 30 years. Each period of Guggenheim’s life is examined through contributions from 13 international scholars and researchers, which, along with the photographs, provide new insights into her colorful and impressive career building one of the world’s most significant and widely visited personal art collections.

MARSILIO EDITORI/THE SOLOMON R. GUGGENHEIM FOUNDATION
9788829701292  U.S. $60.00
GBP £53.00
Hbk, 9 x 12 in. / 224 pgs / 150 color.
November/Art/Biography
Territory: WORLD

EXHIBITION SCHEDULE
Venice, Italy: Peggy Guggenheim Collection, 09/21/19–01/27/20

A visual biography of the great patron and collector

Gorgeous paper constructions expand on Hermès’ scarf designs in this luxury pop-up book
Paris: The City of Lights
By Dario Cestaro, Franca Lugato.

Children’s book-author and illustrator extraordinaire Dario Cestaro (born 1971) presents the beauty of Paris through the spectacular paper architecture of a pop-up book. Cestaro takes young—and young at heart—readers on a fascinating journey through Paris’ most famous buildings: the Eiffel Tower, the Bourse de Commerce, the Louvre, the cathedral of Notre-Dame, the Centre Pompidou and the Arc de Triomphe. This lively tour through Cestaro’s colorful pages is enhanced by short texts and sweet anecdotes that tell a history of the city through its most iconic buildings. Readers will learn about the construction of the Eiffel Tower for the 1889 World’s Fair, designed by the well-known “architect of iron” after whom it is named; the pre- and post-Revolutionary histories of the Louvre and the Jardin des Tuileries, given first to princes and then to the people; Tadao Ando’s painstaking restoration of the 18th-century Bourse de Commerce to turn it into a contemporary art gallery; and much more.

Cestaro’s tour through Paris follows the publication of similar volumes on other great European cities: Venice, Florence, Milan and Rome. Cestaro’s captivating drawings will help even the youngest readers to recognize the main features of the city, and offer a special glimpse of the city’s landscape and history.

MARSILIO EDITORI
9788829701056  U.S. $19.95  GBP £17.50
Hbk, 8.75 x 8.75 in. / 12 pgs / 40 color.
July/Travel
Territory: WORLD

Discovering the city through the magic of Marsillo’s pop-up series

An intimate herbarium of flowers in the collection of the Louvre

Jean-Michel Othoniel: The Secret Language of Flowers
Notes on the Hidden Meanings of the Louvre’s Flowers
Text by Jean-Michel Othoniel.

To celebrate the 30th anniversary of the Louvre pyramid, French artist Jean-Michel Othoniel was invited to create a work about the presence of flowers in the museum’s eight art departments. Visiting the Louvre’s collections of paintings, drawings, sculptures, embroidery and enamel, the artist photographed the flowers that appeared there. Using these images, Othoniel composed his own original herbarium, accompanied with notes on the secret language of flowers and their symbolism in the history of art. Among the 70 flowers Othoniel compiled in this volume, you will find the thistle in Dürer’s self-portrait, the poppy in the Paros funerary stele, the apple sitting on a stool in The Lock by Fragonard and the peony attached to the unfastened blouse of the young woman in Greuze’s Broken Pitcher. Also included are lesser-known details in lesser-known works—concealed treasures, hiding in plain sight at the museum.

Following a similar format to Othoniel’s previous book about flowers, this volume intersperses photographs and drawings with short texts in a luxurious, eminently giftable book.

Once an attendant at the Louvre while studying at the École des Beaux-Arts, Othoniel returns to his artistic roots in this volume to offer a personal, poetic look at the artistic wonders of the greatest museum in the world. From drawing to sculpture, installation to photography, writing to performance, for more than 25 years, French artist Jean-Michel Othoniel (born 1964) has made poetic works in a range of materials such as sulfur, wax and glass.

ACTES SUD
9782330120160  U.S. $35.00
Hbk, 5.25 x 8.25 in. / 192 pgs / 162 color.
July/Art/Gardens
Territory: NA LA ASIA AU/NZ AFR
**NEW REVISED EDITION**

**Nicole de Vésian: Gardens**

*Modern Design in Provence*

Text by Louisa Jones.

After a career as a designer working for such great design houses as Hermès, Nicole de Vésian (1916–96) moved to Provence and created her first garden. On the narrow terraces around her home, de Vésian designed her own masterpiece in a minimal but far from austere style, composed mainly of heathland plants (varieties of thyme, lavender, rosemary, rockrose and box tree), in which she pruned all her plants to cushion shapes of varying yet superbly proportioned sizes, resulting in a breathtaking scene. Her gardens soon inspired gardeners and landscapers around the world. Today, few gardens have been imitated as readily as those of de Vésian. Her most notable garden is La Louve, which is her garden in Bonnieux, a French hilltop village in the Luberon area of Provence.

Nicole de Vésian: Gardens is an up-to-date edition of de Vésian’s bestselling 2011 monograph, with a new postface describing de Vésian’s influence on the art of gardening. In general, the publication acts as a tribute to de Vésian and her life. Her close friend, acclaimed garden historian Louisa Jones (*The Garden Visitor’s Companion*), shares her own thoughts on the work of this atypical creator, accompanied by accounts from her friends and pupils: Christian Lacroix, the nursery owner Jean-Marie Rey, the landscape artists Arnaud Maurières, Éric Ossart and Marc Nucera, as well as the garden historians Roy Strong and John Brookes. As Louisa Jones writes, de Vésian “has a feeling for space like musicians have a feeling for music.”

**ACTES SUD**

9782330120375  U.S. $39.00  Hbk, 8.25 x 9.5 in. / 160 pgs / 100 color.

July/Architecture & Urban/Gardens

**Territory:** NA LA ASIA AU/NZ AFR

Kelly’s gorgeously economical plant drawings are full of tender lucidity.

**Ellsworth Kelly: Plant Drawings**

Text by Ellsworth Kelly.

Though best known as a painter of scrupulous hard-edge abstractions, Ellsworth Kelly (1923–2015) saw drawing plants as playing a central role in his art. “The drawings from plant life seem to be the bridge to the way of seeing that brought about the paintings in 1948,” Kelly wrote in 1969. That way of seeing, he said, was “the basis for all my later work.” The rigorous and exacting observation of the natural world that Kelly used to make his plant drawings—a practice he continued through his whole career—helped him to refine his distinctly direct brand of minimal abstraction.

First published in 2017 and quickly going out of print, **Ellsworth Kelly: Plant Drawings** features more than 30 drawings made by Kelly between 1949 and 2008. Kelly made these gorgeously economical line drawings from life, sometimes barely lifting the pencil as he translated each plant’s contours to paper. Focusing on direct visual impression—“nothing is changed or added,” as he put it—Kelly used the natural forms of the plants to explore some of his painterly fixations, like the effects of volume, negative space and overlapping planes. Despite the immediacy of their execution and their representational content, the most striking surprise of Kelly’s plant drawings is how much they share with his abstract paintings and sculptures.

**MATTHEW MARKS GALLERY**

9781944929091  U.S. $45.00  GBP £40.00  Clth, 11.75 x 10 in. / 72 pgs / 32 color / 1 b&w.

November/Art/Gardens

**Territory:** WORLD

Ellsworth Kelly’s gorgeously economical plant drawings are full of tender lucidity.
David Benjamin Sherry: American Monuments

Text by Terry Tempest Williams.

American Monuments is a landscape photography project that captures the spirit and intrinsic value of America’s threatened system of national monuments. In April 2017 an executive order called for the review of the 27 national monuments created since January 1996. In December 2017 the final report called on the president to shrink four national monuments and change the management of six others, recommending that areas in Maine, Nevada, New Mexico, Utah and the Atlantic and Pacific Oceans be offered for sale, specifically for oil drilling and coal and uranium mining. American Monuments focuses on the areas under review, with special emphasis on those that have already been decimated. Sherry documents these pristine, sacred and wildly diverse areas using the traditional, historic 8x10” large format. The resulting photographs not only convey the beauty of these important and ecologically diverse sites, but also shed light upon the plight of the perennially exploited landscape of the American West.

David Benjamin Sherry (born 1981) specializes in large-format film photography made with meticulous attention to analog photographic processes. Sherry’s use of vibrant monochrome color began while studying for his MFA at Yale. Working closely with master printer and photographer Richard Benson, Sherry discovered that, through analog printing techniques, he could manipulate color film to chromatic extremes. For Sherry, the vibrant colors he incorporates into the work are a conduit for his intense, sometimes mystical connections to the natural world and reflect his own queer experience of traversing the American West.

RADIUS BOOKS
9781942185611  U.S. $65.00  GBP £57.00
Hbk, 10.75 x 13.75 in. / 160 pgs / 60 color.
October/Photography
Territory: WORLD

“These peculiar interactions of man and mineral speak, Thompson believes, to the breakdown of human logic in the face of geologic time and space.”

—NICOLA TWILLEY, THE NEW YORKER

Bad Luck, Hot Rocks: Conscience Letters and Photographs from the Petrified Forest

Edited by Ryan Thompson, Ph.D. Orr. Photographs by Ryan Thompson.

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

THE ICE PLANT
9780989785914  U.S. $32.50  GBP £28.50
Pbk, 7.5 x 10.25 in. / 144 pgs / 140 color.
September/Artists’ Books
Territory: WORLD

“A vivid portrait of the assault on America’s parks and forests

BACK IN STOCK
Bad Luck, Hot Rocks: Conscience Letters and Photographs from the Petrified Forest

Edited by Ryan Thompson, Ph.D. Orr. Photographs by Ryan Thompson.

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

THE ICE PLANT
9780989785914  U.S. $32.50  GBP £28.50
Pbk, 7.5 x 10.25 in. / 144 pgs / 140 color.
September/Artists’ Books
Territory: WORLD

“These peculiar interactions of man and mineral speak, Thompson believes, to the breakdown of human logic in the face of geologic time and space.”

—NICOLA TWILLEY, THE NEW YORKER

BAD LUCK, HOT ROCKS

To whom it may concern:

Take these miserable rocks and put them back into the rainbow forest. For they have caused our chances in my love and life too.

By the time these rocks reach you things should be back to normal, if not, I give up.

…Sherry, the vibrant colors he incorporates into the work are a conduit for his intense, sometimes mystical connections to the natural world and reflect his own queer experience of traversing the American West.

RADIUS BOOKS
9781942185611  U.S. $65.00  GBP £57.00
Hbk, 10.75 x 13.75 in. / 160 pgs / 60 color.
October/Photography
Territory: WORLD
Michael Jang: Who Is Michael Jang?
San Francisco–based photographer Michael Jang spent nearly four decades working as a successful commercial portrait photographer. Unbeknownst to the world, however, he was simultaneously assembling a vast archive of thousands of remarkable images documenting, variously: college days, Hollywood celebrities, would-be weather presenters, San Francisco street scenes, his family, Bay Area punks and adolescent garage bands. Jang revealed nothing of his ever-expanding, eclectic archive for almost 40 years until 2001, when he submitted a number of images for consideration to San Francisco’s Museum of Modern Art. Jang’s work attracted immediate acclaim, and for the past decade he has continued to unveil his considerable oeuvre in national and international exhibitions and monographs.

The photographer’s first major monograph, Who is Michael Jang? highlights Jang’s most important bodies of work. Introduced by his longtime collaborator and SFMOMA curator emerita of photography, Sandra Philips, this volume offers readers a long-overdue introduction to Jang’s incredible images.

Michael Jang (born 1951) has practiced photography in San Francisco for more than 50 years. After decades of successful commercial portraiture, Jang began to revisit the vast archive of unseen, spontaneous images he has amassed, many of which betray the influence of celebrated street photographers such as Lee Friedlander, Garry Winogrand and Lisette Model.

“Who is Michael Jang? I don’t know if he’s a hipster or a nerd, a conceptual genius or instinctual savant. All I know is that he takes some of best pictures I’ve ever seen.”—ALEC SOTH

NEW REVISED EDITION
Kohei Yoshiyuki: The Park
Introduction by Yossi Milo. Text by Vince Aletti. Interview by Nobuyoshi Araki.
For his notorious Park photos, taken at night in Tokyo’s Shinjuku, Yoyogi and Aoyama parks during the 1970s, Kohei Yoshiyuki used a 35mm camera, infrared film and flash to capture a secret community of lovers and voyeurs. His pictures document the people who gathered in these parks at night for clandestine trysts, as well as the many spectators lurking in the bushes who watched—and sometimes participated in—these couplings. With their raw, snapshot-like quality, these images not only uncover the hidden sexual exploits of their subjects, both same-sex and heterosexual, but they also serve as a chronicle of a Japan we rarely see.

This newly designed, comprehensive edition of Kohei Yoshiyuki: The Park brings this collectible classic back into print with eight never-before-seen images, as well as documentation of the Japanese zines that predated the 2007 Hatje Cantz/Yossi Milo edition.

Japanese photographer Kohei Yoshiyuki (born 1946) first came to prominence with the 1979 debut of his Park photos at the Komei Gallery, Tokyo. Yoshiyuki had his first exhibition outside of Japan at Yossi Milo Gallery in New York in 2007. His photos are held in collections worldwide, including the Brooklyn Museum, NY; the Museum of Modern Art, NY; the Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art; the North Carolina Museum of Art; Raleigh; the Metropolitan Museum of Art, NY; Museum of Contemporary Photography, Chicago; Swedish Arts Council, Stockholm; and Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY. An accompanying exhibition marking the 40th anniversary of the Park series will be held at Yossi Milo Gallery, NY, in 2020.

RADIUS BOOKS/YOSSI MILO
9781942185482  U.S. $60.00  GBP £53.00
Hbk, 11 x 12.5 in. / 158 pgs / 70 b&w.
September/Photography/Asian Art & Culture/Erotica
Territory: WORLD

“A brilliant piece of social documentation, capturing perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships.”—MARTIN PARR, THE PHOTOBOOK

“Who is Michael Jang? I don’t know if he’s a hipster or a nerd, a conceptual genius or instinctual savant. All I know is that he takes some of best pictures I’ve ever seen.”—ALEC SOTH
Hal Fischer: The Gay Seventies

Edited by Griff Williams, Troy Peters. Afterword by Hal Fischer.

Hal Fischer: The Gay Seventies is the first monograph to feature the complete set of photo-text works that Hal Fischer produced between 1977 and 1979 in San Francisco’s Haight and Castro neighborhoods. In addition to Gay Semiotics, Fischer’s best-known work (its recent facsimile edition now out of print), Hal Fischer: The Golden Age of Gay includes 18th Near Castro Street x 24, which was published as an artist’s book, Boy-Friends, A Salesman and two other series—Civic Center and Cheap Chic Homo. Hal Fischer: The Gay Seventies brings together, for the first time in nearly four decades, Fischer’s major photo-text investigations of gay life in late 1970s San Francisco. Unapologetic, humorous, periodically subversive and conceptually driven, Fischer’s photo-text investigations continue to engage and amuse audiences. As the work demonstrates, the late 1970s—after Stonewall and before AIDS—was a magical moment to be young and gay in San Francisco.

Hal Fischer (born 1950) grew up in Highland Park, Illinois. He arrived in San Francisco in 1975 to pursue an MA in photography at San Francisco State University. Through his work as an art reviewer and photographer, he soon became embedded in the Bay Area’s artistic and intellectual scene. He continues to live and work in San Francisco.

GALLERY 16 EDITIONS
9780982767177  U.S. $40.00
GBP £35.00
Hbk, 10.25 x 12.25 in. / 110 pgs / 100 b&w.
December/Photography/LGBTQ

At once humorous, conceptually brilliant and visually enthralling, the photography of Hal Fischer is gathered here for the first time.

Shunk-Kender: Art Through the Eye of the Camera 1957–1983


The photographic duo Shunk and Kender created the defining images of the international avant-garde of the 1960s and ’70s. In late 1950s/early 1960s Paris, Shunk and Kender were close to the New Realist artists, and as a result produced what remains probably their most famous photograph: Leap into the Void, the portrait of Yves Klein jumping from a wall. They also photographed Niki de Saint Phalle’s famous gun performances and the performance dinners of Daniel Spoerri. Established in New York from 1967, Shunk and Kender photographed Andy Warhol and his Factory entourage, recorded the performances of Yayoi Kusama, Trisha Brown and many others, and participated in the avant-garde exhibitions of their time, such as Pier 18 at the Museum of Modern Art (1971).

Much more than mere documentation, Shunk and Kender’s photographs were truly collaborative and participatory in spirit, and in many cases now provide the sole evidence of the performances, happenings and other unique events of that time. This gorgeously produced, nearly 500-page volume from Xavier Barral accompanies the first Shunk-Kender retrospective, held at the Centre Pompidou, and is based on a selection of more than 10,000 vintage prints from the Kandinsky Library, which entered into the Pompidou’s collection in 2008 through a donation from the Roy Lichtenstein Foundation.

Shunk-Kender: Art through the Eye of the Camera is the ultimate account of the heady days of American and European postwar art, and a defining example of that fascinating but rarely acknowledged photographic genre: photography-of-art as art.

The German photographer Harry Shunk (1924–2006) and his Hungarian partner János Kender (1938–2009) produced some of the most iconic images of postwar European and American art. In 2013, the Museum of Modern Art acquired over 600 works from the Shunk-Kender Photography Collection as a gift of the Roy Lichtenstein Foundation. This donation established a consortium across five institutions—the Getty Research Institute, the National Gallery of Art, Centre Pompidou, Tate and MoMA—that together received the full Shunk-Kender archive.

ÉDITIONS XAVIER BARRAL
9782365112369
U.S. $65.00
Hbk, 7.5 x 10 in. / 484 pgs / 840 b&w.
May/Photography/Art

Territory: NA AU/NZ

Paris, France: Centre Pompidou, 03/27/19–08/05/19

A glorious romp through the international art world of the 1960s and ’70s

SPRING/SUMMER MIDSEASON SUPPLEMENT

Shunk-Kender: Art Through the Eye of the Camera 1957–1983


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A glorious romp through the international art world of the 1960s and ’70s
New Revised Edition

Mission of Capitalism
Expanded Second Edition

New Museum of Capitalism

The People’s Guide to A.I.
By Diana Nucera and Mimi Onuoha.

“Making and Embodiment, Collaboration, & Circulation in the Visual Arts By Susan Jahoda and Caroline Woolard. Contributions by Leigh Claire Le Borgo, Stanislav Salazar, Alida Stella. Aimed at those who want to connect art and economy and produce works that reflect the conditions of their own production, Making and Being provides a framework for rethinking the artist’s practice. In this book, artists are asked to reflect on both who they are becoming as they make projects, and also what their projects mean as they take shape and circulate in the world.”

“People’s Guide to A.I.” by Diana Nucera and Mimi Onuoha. forward by Stephanie Olinia. Systems that are artificial intelligence (AI) are becoming present in more and more parts of our lives—safely guiding daily life from listening to music to getting stopped by the police. But what does this technology mean for people, now and in the future? What happens when we have developed computer systems that can do things we previously thought only humans could do? Written by Mimi Onuoha and Mofid Cyberg (Diana Nucera), The People’s Guide to A.I. is a beginner’s guide to understanding AI and other data-driven tech. The guide, written in accessible language and featuring workbook activities for interactive learning, uses a popular education approach to explain AI-based technologies so that everyone—from youth to seniors, from non-technies to experts—has the chance to think critically about all the futures automated technologies can bring.

The mission of The People’s Guide to A.I. is to open discussion around AI by demystifying and shifting the narrative about what types of uses AI can have for everyone people. The guide began as a PDF and print pamphlet; the present edition marks its first appearance as a book, new with new, updated content and design.

Mimi Onuoha born 1989 is a Nigerian American, Brooklyn-based media artist and researcher who has been in residence at Eyebeam Art & Technology Center, Studio XX, Columbia University’s Tow Center and the Royal College of Art. Onuoha earned her MPS from NYU Tisch’s Interactive Telecommunications Program, where she is currently a researcher. Onuoha and artist Mofid Cyberg, also known as Diana Nucera, released her debut album, Pressure Systems, in 2017.

PIONEER WORKS PRESS

CHERRY HINTON HOUSE
283 E 3rd St flatten (212) 665 1100
Pbk, 6 x 9 in. / 120 pgs / 5 duotone / 5 b&w.
January/Nonfiction Critical Art
Territory: WORLD

PIONEER WORKS PRESS

CHERRY HINTON HOUSE
283 E 3rd St flatten (212) 665 1100
Pbk, 6 x 9 in. / 160 pgs / 25 color
January/Narrative Critical Art
Territory: WORLD

REVISED EDITION

New Museum of Capitalism

Mission of Capitalism

Expanded Second Edition

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January/Narrative Critical Art
Territory: WORLD

REVISED EDITION
Womens Work


This is an important reissue, collecting as it does works in a field whose “classics” are typically certified to make-dominated publications.

PRIMARY INFORMATION
9781732098657 U.S. $25.00 (GBP £22.00)
Pbk, 6 x 9.25 in. / 188 pgs / 16 color / 160 b&w
September/Performing Arts
Territory: WORLD

NEW REVISED EDITION
Merce Cunningham: Changes
Notes on Choreography
Edited by Frances Starr.

On the occasion of Merce Cunningham’s centennial comes this handsome new edition of his classic and long-out-of-print artist’s book Changes: Notes on Choreography, first published in 1988 by Dori Hafif’s Something Else Press. The book presents a revealing exposition of Cunningham’s compositional process by way of his working notebooks, containing in-progress notations of individual dances with extensive speculations about the choreographic and artistic problems he was facing. Illustrated with over 170 photographs and printed in color and black and white, the book was described by its original publisher as “the most comprehensive book on choreography to emerge from the new dance ... [which] will come to stand with Eisenhower’s and Stansky’s classics on the artistic process.” By the time these notebooks were published, Cunningham had already led the Merce Cunningham Dance Company for 15 years, and had collaborated with Cage and others on milestones such as Variations II (1965) and RainForest (1968), the latter with Andy Warhol, David Tudor and Jasper Johns. Along with his essay collection Dancing in Space and Time (1978), Changes is one of the most significant publications on Cunningham’s enduring contributions to dance, which developed through collaboration with John Cage to incorporate formal innovation with regard to chance, silence and stillness.

THE SONG CAVE/ MERCCE CUNNINGHAM TRUST
9781934174015 U.S. $25.00 (GBP £22.00)
Pbk, 6 x 9.25 in. / 188 pgs / 16 color / 160 b&w
September/Performing Arts
Territory: WORLD

‘It goes without saying that a dance is a dance and a book about dance is a book. Though they may meet at the intersection of Art and Good Intentions, I find myself greedy. I have a longing infatuation with language, a not-easily assuaged conviction that it, above all else, offers a key to clarity. Not that it can experience, but rather holds a mirror to our experience, gives us distance when we need it. So here I am, in a sense, trying to ‘replace’ my performances with a book, greedily pushing language to clarify what already was clear in other terms. But, alas, gone. This has seemed one good reason to compile a book out of the remains of my performances, letting the language fall where it may. Let it be said “She usually makes performances and has also made a book.”’

—YVONNE RAINE
Beloved by collectors and scholars alike, Steven Leiber’s beautiful bookseller catalogs shaped the canon of publications by artists.

Among Leiber’s great contributions to art was the invention of his own economic model.

**Sol LeWitt: $100 Works**

Introduction by Jason Rulnick. Text by Veronica Roberts.

$100 Works presents a comprehensive overview of conceptualist pioneer Sol LeWitt’s renowned series drawings, which he created from approximately 1971 to 1979. As early as 1967, LeWitt had started making cut, folded, and torn works, which he intended would always sell for $100. “His wall drawings were already selling for thousands of dollars, so he wanted to have some artwork that everybody could buy,” notes Jason Rulnick.

This body of work consists of over 800 folded, torn and cut paper works, including cut maps, reproductions, and manipulated silver gelatin photographs. Thanks to extensive research throughout various private and public collections around the world, this volume includes over 100 color plates, along with an index/description of all 870 known works, information that has been made available through the artist’s day books and journals uncovered (in the studio) by Veronica Roberts. In the high-flying commerciality of the contemporary art world, LeWitt’s intention and foresight for this body of work resonates more than ever today.

**Modern Artifacts**

Steven Leiber was a pioneering San Francisco art dealer, collector and gallerist who specialized in the dematerialized art practices of the 1960s and 1970s and the ephemera and documentation spawned by conceptual art and other postwar movements. To sell this material, Leiber produced a series of 52 iconic catalogs between 1992 and 2010. For from your ordinary dealer catalog, Leiber’s catalogs paid homage to the kind of historic printed matter that he bought and sold, mirroring iconic publications like Wallace Berman's Semina journal and the exhibition catalog for Documenta V (1972). Leiber's reputation spread via these unique volumes, which included works by John Baldessari, Lynda Benglis, Ray Johnson, Lucy Lippard, Alan Kades, Yehi Rosama, Claes Oldenburg, Ed Ruscha, Lawrence Weiner and many more.


**Sol LeWitt: Four Basic Kinds of Lines & Colour**

Originally published in 1971, Sol LeWitt's book of basic forms is a classic artist's book per se: it is the seminal conceptual work by preeminent conceptual artist Sol LeWitt (1928–2007). Featuring 34 pages of drawings, this is an early example of LeWitt's rigorous, algorithmic process in which a set of rules, applied to generate an image, are subsequently run through all of their permutations.

In the late 1950s LeWitt began applying this technique, first developed for his wall drawings, to "artists’ books," a term that was coined two years after this book appeared. In this publication, LeWitt demonstrates the 34 ways basic lines (horizontal, vertical, left-facing diagonal and right-facing diagonal) can be rendered in four colors (red, yellow, blue and black), with each page displaying a single combination (for example, horizontal lines in blue).

The book is one of LeWitt's signature bookworks, which in its original edition remains quite scarce, so this new facsimile edition is significant; almost none, if any, of the books produced over 50 have been reprinted.

**Sol LeWitt: Between the Lines**

Flattening the page, flattening the wall, flattening the book. Sol LeWitt's book and installation art are about the flattening of various kinds and degrees. From the very first page of this book, LeWitt's book becomes a book about bookform. Each of these installments focuses on a particular part of the MoMA Archives—subjects include the museum's first guest book, its "Art Lending Service" program, activities in the museum's auditorium, the museum's annual that suspended publication in 2018.

This book, which features several removable inserts of archival materials printed in facsimile, is the award-winning nonprofit magazine that originally appeared in MoMA Archives. that originally appeared in Esopus.
Agnes Denes: Absolutes and Intermediates


Agnes Denes: Absolutes and Intermediates accompanies the largest exhibition of the artist’s work in New York to date, held at The Shed in fall 2019 as part of the arts space’s opening season. Presenting more than 130 works, this comprehensive publication, presented in an embossed slipcase, spans the 50-year career of the path-breaking artist dubbed “the queen of land art” by the New York Times, famed for her iconic Wheatfield—A Confrontation (1982), for which she planted a two-acre wheatfield in Lower Manhattan on the Battery Park Landfill, in the shadow of the then recently erected Twin Towers.

A major undertaking, this superb catalog includes a comprehensive text by the exhibition’s curator, Emma Enderby, an interview with Denes by Hans Ulrich Obrist, essays by prominent scholars and curators including Caroline A. Jones, Lucy R. Lippard, Dan Mills, Timothy Morton, Klaus Ottmann. Interview by Hans Ulrich Obrist.

Budapest-born, New York–based artist Agnes Denes (born 1931) rose to international attention in the 1960s and 1970s as a leading figure in conceptual, environmental and ecological art. A pioneer of several art genres, she has created work in many mediums, utilizing various disciplines—such as science, philosophy, linguistics, ecology and psychology—to analyze, document and ultimately aid humanity.
Arshile Gorky: 1904–1948
Preface by Maria Cristina Griffo, Text by Gabriella Belli, Edith Devaney, Saskia Spender.

Armenian American artist Arshile Gorky (c. 1904–1948) made his first mature works in New York City in the mid-1920s, by which point the traumatic history of the 20th century had already made him a genocide survivor and an exile from his homeland. Channeling his study of the modern masters through his own painful experiences and poignant memories, in two decades Gorky produced a huge body of deeply personal, emotionally intense lyrical abstractions that had a huge influence on his contemporaries.

Arshile Gorky's paintings and elaborate works on paper, Tracing how Gorky interweaved motifs, references and painterly flourishes in his work, and reveals why Morandi has remained a constant source of inspiration for generations of artists.

Gioconda." He pursued this goal over the course of about 50 years, in the execution of some 1,350 oil paintings and 133 etchings. Featuring a selection of Morandi's oil and watercolor paintings, drawings and etchings, this publication ranges from Morandi's renowned still lifes to his elegant flower vases and lonely landscapes. The book presents the whole of the artist's silent yet profound body of work.

Albert York
Text by Bruce Hainley, Calvin Tomkins, Fairfield Porter.

Italian painter Giorgio Morandi (1890–1964) was a poet of the ordinary. Best known for his still lifes, Morandi arranged simple objects—he tended to favor bottles, vases and bowls, earning him the patronizing description “the Italian painter of bottles”—in seemingly simple compositions in modestly scaled paintings. Bathed in flickering light and muted, earthy color, Morandi's subtle and contemplative paintings are disarmingly absorbing, imbued with deep feeling and a reassuring solidity. Small and sublime at the same time, his paintings are generous to attentive viewers, and have drawn rapturous praise from artists and critics alike. His work is now being recognized as part of a much wider movement in 20th century art, and has been reevaluated by art critics and scholars alike. Morandi devoted his career to the pursuit of what he called “the essence of things.”

Albert York (1928–2009) “the most quietly transcendent pictures of our time. Because he worked on the east end of Long Island, far from the center of the Manhattan art world, York's art remained something of a secret, albeit one with a devoted following. His admirers included Fairfield Porter, Susan Rothenberg, Paul Metlitz, Jacqueline Kennedy Onassis and Edward Gorey, who once said he would “buy anything of York's, sight unseen, if anything were available.” Originally published in 2015 and quickly going out of print, this new edition includes full-color plates of over 60 works, opening York's career; a new essay by poet and art critic Bruce Hainley, plus earlier essays by Fairfield Porter and Calvin Tomkins, a chronology, a detailed catalog of works, a bibliography and a detailed catalog of works, this publication is a testament to, as Hainley puts it, “York's ‘pursuit of lyric intensity while negotiating a point-blank instant at the end of the brush.'"

"Reproducing some 60 paintings and drawings along with vintage press clippings, Albert York is a gorgeous, serious-minded thing."
—MARTIN HERBERT, ARTREVIEW
**A Death**
Notes of a Suicide
By Zalman Shneour.

An 18-year-old student falls into a well, and though he managed to save himself, he is consumed by dizziness and nausea. He slowly sinks into a deep state of delirium, and in his feverish hallucinations, he sees images of his family and friends. The student becomes convinced that he is under a curse, and he starts to spin stories about his own death. Despite the efforts of his loved ones, he becomes increasingly detached from reality, and he eventually dies, leaving behind a legacy of disturbing and eerie narratives.

**Cruise of Shadows**
Haunted Stories of Land and Sea
By Jean Ray.

A young man named Paul leaves his small town to seek adventure and knowledge. He travels through different countries and cultures, encountering various supernatural and monstrous creatures along the way. In each new land, he becomes embroiled in mysteries and intrigue, always on the lookout for his next story. As he travels, he learns to trust his instincts and to dig deep to uncover the truth. Yet, as he delves further into the unknown, he begins to question whether his stories are his own or merely reflections of the world around him.

**At the Blue Monkey**
33 Outlandish Stories
By Walter Serner.

In a Belgian prison during World War I, a young man named Auguste becomes fascinated by a monkey that is kept in the same cell as him. As he watches the monkey, Auguste begins to see parallels between the animal’s behavior and his own struggles with identity and belonging. Through this encounter, Auguste comes to understand the importance of connection and the power of storytelling in the face of isolation and suffering.

**The Subversion of Images**
Notes Illustrated with Nineteen Photographs by the Author
By Paul Nougé.

Nougé was a Belgian surrealist photographer known for his pioneering work in the field. His photographs often featured striking and surreal images, and he was known for his innovative approach to visual and verbal language. In this book, Nougé presents a collection of photographs and writings, accompanied by his own commentary, that explore the themes of the surrealist movement and its influence on art and literature. The book is a testament to Nougé’s innovative approach to art and to the enduring impact of the surrealist movement on the world of photography and the visual arts.
David Tung Can’t Have a Girlfriend until He Gets into an Ivy League College
By Ed Lin

“You’re not allowed to have a girlfriend until college,” my mother warned. “And you’d better get into an Ivy League school!”

David Tung Can’t Get a Girlfriend until He Gets into an Ivy League College is the first official young adult novel from Ed Lin, author of the acclaimed novels Waylaid and This Is a Bust. Humorous and socially complex, the book tells the story of an Asian American New Jersey high-school student as he navigates multiple social circles as well as parental pressure to get As and conform to cultural norms and expectations. Amid these pressures from outside is the fear he will die alone, whether he gets into Harvard or not.

Exploring-class tensions for example, regular school in an upscale, Asian-majority suburb versus weekend-Chinese school in working-class Chinatown and contemporary social realities, David Tung Can’t Get a Girlfriend is an already highly anticipated book from an author whose debut novel, While We Wait, established him as a pioneering, provocative, welcome new voice in young adult fiction.

Ed Lin (born 1969), a journalist by training, is the author of several award-winning books, including: This Is a Bust, Waylaid, and Tung Can’t Get a Girlfriend; and the crime series (set in 1970s Manhattan Chinatown (This Is a Bust, Sneaky Cunt’s Run and One Red Bastard, and the Taper Right/Flat Iron crime series (Ghost Mother, Incensed and 39 Ways to Die). Lin is the first author to win three Asian American Literary Month awards. He lives in New York with his wife, actress Chunky Cheung, and his son Walker.

OSMOS Magazine: Issue 18
Edited by Cay Sophie Rabinowitz

This issue features Camaroonian artist Ajarb Bernard Ategwa, photographers Erik Magigian Heck and Ina Jang, they showcase, and “Means to an End,” on the side effects of non-artistic image production. “Reportage”—and others more idiosyncratic, such as “Eye of the Beholder,” where gallerists discuss the talents they showcase, and “Means to an End,” on the side effects of non-artistic image production.

The question of endings haunts human beings across all their endeavors, which is why the idea of finitude has been a topic of philosophy since its very inception. How to finish a work, how to conclude a relationship, how not to be used to the very end; and Shereen berkouk’s “The Unknown Masterpiece” and the philosophy of the unfinished. Elsewhere in the issue: Femke Herregraven on how the minute logs produced by the material infrastructure of the internet is exploited in high-frequency trading; Sasha Archibald on the influence of the Technicolor corporation’s color Advisory Service on the history of cinema; and Benjamin Brown on British mathematician and Futurian Richard Mandur’s and his role in debunking the work of the Society for Psychical Research.

CABINET 68: The End
Edited by Ilona Halaj

The question of endings haunts human beings across all their endeavors, which is why the idea of finitude has been a topic of philosophy since its very inception. How to finish a work, how to conclude a relationship, how not to be used to the very end; and Shereen Berkouk’s “The Unknown Masterpiece” and the philosophy of the unfinished. Elsewhere in the issue: Femke Herregraven on how the minute logs produced by the material infrastructure of the internet is exploited in high-frequency trading; Sasha Archibald on the influence of the Technicolor corporation’s color Advisory Service on the history of cinema; and Benjamin Brown on British mathematician and Futurian Richard Mandur’s and his role in debunking the work of the Society for Psychical Research.
Stephen Shore: Elements

Stephen Shore: Elements is inspired by the Eakins Press Foundation’s celebrated debut publication, Walker Evans’ Message from the Interior (1966), gathering images from across Evans’ career. As with that book, the photographs of Stephen Shore (born 1947) have been carefully selected to represent the poetry of his approach to the world through photography. The 24 images (16 color and 8 black and white), from the last of his work with the 8x10” view camera, range in location from New York’s Hudson Valley to the Yucatan, Italy, Texas, Israel and Scotland. As the book’s title suggests, what connects these photographs are the elemental resonances of the earth, humanity and time.

From his early days as a teenager at Andy Warhol’s Factory and his 1971 exhibition at the Metropolitan Museum of Art (at the time only the second one-person show the museum had ever mounted of a photographer) to his celebrated Uncommon Places (1982), to his current pioneering use of social media platforms and print-on-demand books, Shore has not for a moment let up on his mission to challenge the norms of the photographic medium.

In Stephen Shore: Elements, the Eakins Press Foundation extends its historically important embrace of work by individual artists that represents the highest standard of human achievement in our society.

EAKINS PRESS FOUNDATION
9780871300805  U.S. $65.00
GBP £57.00
Clth, 12.75 x 13 in / 60 pgs / 16 color / 8 duotone.
January/Photography Territory: WORLD

Tim Carpenter; Christmas Day, Bucks Pond Road

In Christmas Day, Bucks Pond Road, his second book with The Ice Plant, Brooklyn-based photographer Tim Carpenter (born 1968) revisits the Central Illinois topography of his first monograph, Local Objects, with a sequence of 56 black-and-white, medium-format photographs, all made on a single winter morning. Where Local Objects meandered this semi-rural Midwestern landscape through changing seasons, detached from time, here Carpenter follows a straightforward path, literally taking the viewer on a chronological two-hour walk from point A to point B. Nothing much happens along this brief narrative arc—there are folklore, standing water, dormant trees, the occasional tire track on worn pavement—but Carpenter explores the stillness of this outdoor space with an intensity of attention, a lightness of touch and a palpable, almost erotic longing, discovering complex subtleties at every turn.

THE ICE PLANT
9780999265536  U.S. $42.00
GBP £37.50
Hbk, 9.25 x 11 in / 104 pgs / 56 duotone.
December/Photography Territory: WORLD

Long Story Short

“Humans, unlike other living creatures, want to make and look at pictures.” So begins the introduction to the jaw-dropping array of photographs in Long Story Short, the latest in Fraenkel Gallery’s idiosyncratic surveys of photography since the medium’s invention 180 years ago. A surprising and unconventional slice of photography’s history, Long Story Short is also an abbreviated tour of Fraenkel Gallery’s approach to photography. Published to mark the gallery’s 40th (and still counting) year, this sumptuously designed and printed volume presents work by photography’s masters alongside that of little-known artists and anonymous thrift shop finds.

Among the images to be discovered here are Eadweard Muybridge’s 1887 study of a contortionist performing extreme body movements; Man Ray’s 1923 ghostlike rayograph of an irradiated banjo; and a female impersonator applying her lipstick backstage, as seen by Diane Arbus in 1950. Interspersed among these are anonymous photographs of a tornado touching-ground near Oak Bluffs, Massachusetts, in 1991; astronaut Buzz Aldrin standing beside an American flag on the moon in 1969; and a lawn mower flying inexplicably over a meadow in 1974. Presented in approximate chronological order, the unconventional flow of images conveys a profound sense of photography’s infinite riches, and is a meditation on the inescapable possibilities of the medium itself.

FRAENKEL GALLERY
9781681337492  U.S. $65.00
GBP £57.00
Clth, 9.5 x 11 in / 144 pgs / 31 color / 25 duotone.
December/Photography Territory: WORLD
Steven B. Smith: Your Mountain Is Waiting

The work of photographer and Rhode Island School of Design professor Steven B. Smith (b. 1980) chronicles the transition of the Western landscape into suburbia. Robert Prince, US Poet Laureate, wrote of his work: “The images record not so much a contrast as two violent abjurations painted as a single force. Landfill, seedling, towers...calm coldly collide with the sky and mountains in a triumph of disappearance: not so much confused as lost in blank.”

Steven B. Smith: Your Mountain is Waiting documents the acceleration of suburbanization of Smith’s native Utah. Paving the layers of the western expansion with equal parts despair and irony, Smith captures the suburbanization of what was once the wild West to create a place of apparitions between the old and the new.

Tomas van Huytre: Lines and Lineage

With Lines and Lineage, Belgian artist and social critic Tomas van Huytre (b. 1975) takes an x-ray of America’s collective amnesia of history. The work addresses the missing photographic record of the period when Mexico ruled what we now know as the American West. To visualize the people and places from a tercenario yet unseen Mexican era, van Huytre chose to photograph the region with glass plates and a 19th-century wooden camera. His reference to the direct descendants of early inhabitants of the West—mayas, Afro-Latin, indigenous, Crypto-Jewish—are paired in diptychs with photographs of landscapes along the original border and architecture from the Mexican period. Lines and Lineage also includes historic maps and essays.

Colleen Plumb: Thirty Times a Minute


Seymour Chwast: Edible

Edited by the great Italian curator Germano Celant, this comprehensive monograph, comprised of more than 400 images, compiles Skoglund’s photographic work that has already produced its own total work of art. In this way, her photographs, the colorful sculptures of the mid-70s which already feature the characteristic themes of the domestic settings and its transformation into a place of appearance between the comical and the unsettling, give the viewer an unprecedented view of what the photographer has recently captured.

Shannon Taggart: Seance

The book is essentially a case study of the image of female butts and its political implications of the image of the female butt. It goes on to discuss the role of the butt in film, internet art, music videos, dance and plastic surgery. Ultimately, Post-Butt aims to reflect on how our society is conditioned by viral images that exist not only in the digital world, but also have consequences in the physical world.

By Melodie De Luca. Introduction by Charlotte van Buylaere. Post-Butt traverses various periods and locations to analyse the political implications of the image of the female butt. It goes on to discuss the role of the butt in film, internet art, music videos, dance and plastic surgery. Ultimately, Post-Butt aims to reflect on how our society is conditioned by viral images that exist not only in the digital world, but also have consequences in the physical world.

With an introduction by Charlotte van Buylaere, curators and writer and editors of the book, the book discusses the image of female butts and its political implications.

Shannon Taggart: Seance

Preface by Dan Aykroyd. Text by Andreas Gursky, Jack Shainman, and Andreas Schlotter. Post-Butt examines spiritualism as a teenager when her grandfather’s death. In 2003, while working as a photographer, she had an experience in a case that was a total work of art. To this day, her work continues to examine spiritualism, connecting to other communities in, for example, Arthur Findlay College. In the UK, Taggart expected to spend one summer figuring out the traditions of the spiritualist trade. Instead, she discovered her mysterious processes, earned their photographs and became an inspiration forTaggart. Her work took to a new way that she is known around the world in search of the ‘ectoplasm’—the elusive substance that is said to be both spiritual and material.

With Alice Tully, Taggart offers a series of5houching photographs exploring spiritualist practices in the UK, England and Europe. Supported with a commentary on her experiences, a foreword by Dan Aykroyd, creator of Ghostbusters, and an afterword by British photographer and writer Andreas Gursky, this book aims to reflect on how our society is conditioned by viral images that exist not only in the digital world, but also have consequences in the physical world.

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**Spring-Summer Midseason Supplement**

**The Soviet Century**

Russian Photography in the Archive Laluento, 1917–1972

Text by Alberto Ruiz de Saumorago, Jesús González Reinares, Iriti Chýmová.

The Soviet Century is a major and comprehensive new assessment of Soviet photography from the years 1917 to 1972. Over 500 photographs from the collection of Spain’s Archive Laluento present a deep survey of Soviet life through depictions of political meetings, factories, demonstrations and farms, as well as portraits of political leaders, artists, peasants and workers. Photography by both well-known and little-known artists including Max Alpert, Midori Gachou, Yoko Khaled, Fedor Kolon, Ivan Kobyze, El Lissitzky, Gyorgy Petruccio, Aleksandr Rodchenko, Ivan Shagin, Aleksander Ustine and Giorgi Zelma are grouped into thematic sections surveying the 1917 Revolution, the artistic avant-gardes, peasant life, World War II, and more. This 600-page volume includes three historical essays that examine the complex artistic and ideological status of photography throughout this period, caught between state-led imperatives to achieve political units and formal, artistic experimentation, especially with the 1920s avant-gardes.

**Exhibition Schedule**

Valencia, Spain: Bombas Gens Centre d’Art

**LA FÁBRICA**

9788417048860  U.S. $50.00

Slip, pbk, 8.5 x 10.75 in. / 600 pgs / 550 b&w.

June/Photography

Territory: NA ASIA ME

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**The Gaze of Things**

Japanese Photography in the Context of Provoke

Text by Nuria Enguita, Miryam Sas, Akihito Yasumi.

Focusing on the two most influential groups of postwar Japanese photographers—the Vivo group (1957–61) and the editorial collective responsible for the short-lived but legendary Provoke journal (1968)—The Gaze of Things supplies an overview of Japanese art and photography from the 1950s to the present, with a particular emphasis on the transformations undergone by photography during the period. Photographers associated with Vivo (including Ikko Narahara, Shomei Tomatsu, Eikoh Hosoe and Akira Sato) and Provoke (including Tadanori Yokoo, Tatsuo Miyajima, Takuma Nakahira) developed a new photographic language during the seismic shifts in postwar Japanese society, much of which centered on critiques of American occupation and Japan’s adoption of American ways of life. Published to accompany an exhibition at the Bombas Gens Centre d’Art in Valencia, Spain, this catalog surveys these artists’ lasting impact into the 21st century.

**Exhibition Schedule**

Valencia, Spain: Bombas Gens Centre d’Art

**LA FÁBRICA**

9788417048860  U.S. $50.00

Slip, pbk, 8.5 x 10.75 in. / 600 pgs / 550 b&w.

June/Photography

Territory: NA ASIA ME

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**Tobi Wilkinson: Gyuto**

Forward by the Dalai Lama. Text By Gyuto Monastery, Tobi Wilkinson.

The Tibetan monastery of the Gyuto Monastery in Dharamsala, northwestern India, is well known for its strict discipline and their maintenance and practice of the tantric tradition as transmitted within the Gelugpa order. The monastery itself was founded in 1474 by a disciple of the founder of the Gelugpa order, and it is represented by a special image. Over the centuries, its systems of tantric ritual have spread to thousands of monasteries within Tibet, Mongolia, Ladakh and elsewhere.

In this beautiful clothbound volume, Australian photographer Tobi Wilkinson portrays the life of this monastery, focusing on the life of the Gelugpa. Wilkinson’s color and black-and-white photographs focus on monastic rituals, the movements and the objects of those movements: the draping of a monk’s robe; the preparation of food; prayer, meditation, offerings and chanting; votive objects and their care. The Gyuto includes a foreword from the Dalai Lama that underscores the monastery’s role as a true monastic order. The monastery itself was founded in 1474 by a disciple of the founder of the Gelugpa order, and is thus represented by a special image. Over the centuries, its systems of tantric ritual have spread to thousands of monasteries within Tibet, Mongolia, Ladakh and elsewhere.

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**Exhibition Schedule**

Treviso, Italy: Casa dei Carraresi

**Letizia Battaglia: Photography as a Life Choice**

Edited by Francesca Alfano Miglietti.

Over 300 newly published works by Letizia Battaglia (born 1935), one of Italy’s most celebrated photographers, are collected in this major new survey spanning the entirety of her 30-year photographic career. In photographs and contact prints from Battaglia’s own archive, the book offers a comprehensive review of her work’s socially engaged model for photography, typified by the iconic depictions of political protest and Mafia killings in her native Palermo in Sicily, taken while Battaglia was employed as photography director at the leftist daily newspaper L’Ora. Including portraits of subjects such as Pier Paolo Pasolini, the mob boss Letizia Bagarella and the Sicilian politician Pierinni Mattarella (assassinated by the Mafia), the photographs in this collection showcase Battaglia’s attention to the most decisive events in Italy, both political and cultural, along with non-eventworthy records of the daily lives of people in Palermo.

**Exhibition Schedule**

Venice, Italy: Casa dei Tre Oci

**Inge Morath: Her Life and Photographs**

Edited by Marco Minuz.

This book provides a survey of the work of Austrian-born American photographer Inge Morath (1923–2002). Surviving the Allied bombing of the Berlin factory where she worked, Morath, originally a journalist, became one of the woman photographers to join the Magnum agency.

A formidable intellectual and deeply talented, Morath eventually established herself as a photographer with an unsentimental and direct approach, and also become an early pioneer and champion of color photography. This volume gathers more than 150 photographs and documents that delineate the main phases of Morath’s career, capturing the humanitarian empathy that characterized all of her production. Included here are some of Morath’s most influential reportages, from her portrayal of Venice to her gorgeous images of the Danube river; and images taken in countries ranging from Spain to Russia, from Iran to China, to Romania, the US and her native Austria.

**Exhibition Schedule**

Venice, Italy: Casa dei Carraresi
Richard Hamilton: Introspective

Text by Philip Spectre

Richard Hamilton: Introspective traces the heterogeneous trajectory of Richard Hamilton's life and work as he blended a trail through pop art and beyond. A companion piece to the 2003 publication Introspective—a catalogue raisonné in which images were reproduced without commentary—the book was conceived by Hamilton during a period of reduced mobility due to a broken hip and was left unfinished at the time of his death. It is published as Hamilton left it in 2001, with blank pages and pagination.

Richard Hamilton (1922–2011) was an English painter and collage artist whose 1950s exhibition Man, Machine and Motion introduced to Paul McCartney, subsequently producing the cover art for the Beatles’ White Album (1968).

Warhol: The Alchemist of the Sixties

Edited by Maurizio Valeri

It is difficult to overstate the influence that American artist and provocateur Andy Warhol (1928–87) has had on art and culture worldwide since he first premiered the Campbell’s Soup Cans in 1962 at the Ferus Gallery in Los Angeles. As part of a burgeoning pop scene in New York in the early 1960s, Warhol painted the things and images of the ordinary world—"images that anybody walking down Broadway could recognize in a split second," as he explained it. "Comics, picnic tables, men’s trousers, celebrities, shower curtains, refrigerators, Coke bottles—all the great modern things." Warhol took these "great modern things" into the painter’s studio and, copying and painting them through the photo-silkscreen process, turned them into Warhols. Like an alchemist, Warhol transformed the base material of reality into something new, into pop art, into transformed commodities and art as historical icons.

Andy Warhol: The Alchemist of the Sixties is a comprehensive survey of Warhol’s work on paper. It brings together more than 140 works by Warhol, including examples of some of his most well-known series, like the Marilyn’s with a particular focus on Warhol’s engagement with consumerism, mythe-making, music and the sexual revolution of the 1960s. This volume reissues the creative universe of pop art's most famous figure.
Eleven of Lee Lozano’s private books survive, containing notes on her work, detailed interactions with artist friends and commentary on the alienations of gender politics, as well as philosophical queries into art’s role in society and humorous asides from art’s role in society and philosophical queries into the alienations of friends and commentary.

**Notes on Her Work**

Lee Lozano: Private Book 1

This is the sixth volume in Karma’s 11-volume facsimile printing of Lee Lozano’s Private Book (1930-58 project). One excerpt reads: “For me at the Whitney I would like to do a very special FANCIY… want to give an invitation personally to the downtown people I know from beingl from this neighborhood for so long. In fact these are the only people I want at my opening. Just NEIGHBORHOOD people, from drugstores, food & laundry stores, stationary stores, etc. GET IT?”

**Private Book 7**

This is the seventh volume in Karma’s 11-volume facsimile printing of Lee Lozano’s Private Book (1930-58 project). “Don’t be REAL RABBITS,” she writes here. “Give your ideas away. Help the world survive. SHARE AN IDEA, JOIN!”

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**Monumental Minimal**

Edited by Chiara Cappelletto, Daniela Caneva, Angela Willetts. Text by Catherine Millet. For Philip-Lorca diCorcia.

This two-volume publication highlights Donald Judd’s (1928-94) project, presented in an expansive essay by exhibition curator Flavin Judd, this catalog brings form and content together in an innovative design, and includes full-page installation views, archival material and photographs, a foreword by Flavin Judd and the exclusive translation of “Some Aspects of Color in General and Red and Black in Particular,” an expansive essay by the artist originally published at the zenith of his career, in 1993. The essay by renowned art historian Catherine Millet as is incisive as it is personal (Millet interviewed Judd in Particular), an expansive essay by Judd, Carl Andre, Dan Flavin, Robert Morris—this catalog seeks to explore these artists’ ambassadorial relationship to the notion of the monument. In this respect, Dan Flavin’s 1987 Manifesto, a stepped formation of white fluorescent tubes dedicated to Russian artist Vladimir Tatlin, is the chronological and conceptual starting-point of the exhibition. This exhibition book demonstrates the importance of constructivist theories for minimalism, and the European roots of an art often considered to be typically American. The exhibition looks into transatlantic exchanges and influences for the artists of the New York scene: Carl Andre and Robert Morris have both recognized the influence of Constantin Brancusi’s work on their own, while Robert Mangold has acknowledged the influence of Piet Mondrian. Alongside an essay by curator Phyllis Listgarten, a comprehensive supplement includes full-page installation views of the exhibition as well as archival photographs.

**RENTAL**

For nearly five decades a peculiar wonder object titled “Slant Step” was exchanged between artists from coast to coast, and inspiring poetry, art and unlikely collaborations. Artist William T. Wiley first came upon the original object at a salvage store in New York in 1965. Covered in worn green linoleum, it looked like a footstool; however, its sharp slanted slats mystified Wiley and Brune Nauman, his student at the University of California, Davis. Wiley purchased the object and gifted it to Nauman, who maintained possession over it until Richard Serra acquired it from San Francisco to New York in 1969. In 1980, sculptor Robert Wiley surveyed the first years of the “Slant Step” in a critic’s art book that featured contributions by Nauman, Wiley, William Allan, Richard C., Jack Edwards, Jack Felton, Paul Johnson, Steve Knowland, Stephen Kuhn, Robert Lem, Jack Ogden, Frank Owen, Ron Poole, Lawrence Owen Phillips, Peter Sau, Dorothy Wiley and William Vilhan. On the occasion of its 50th anniversary, Waddington Custot’s influential “Slant Step” book is again available in a handsome slipcased set with a facsimile of the 1969 artist’s book and a companion catalog with essays and visual responses by contemporary writers and artists such as Sarah Lehrer-Graiwer, Eden, Nadel, Jacob Shwab, Mary Kelly, Taryn Simon, Vandana Hari, Conn Hunt, Hay Preston-Murray, Jessi Reeves, Murph Thomason and Angela Wills.
Adelita Husni Bey: Chirot
This volume is published for a new site-specific installation that incorporates several works by Cuban artist Adelita Husni Bey (b. 1981), including the premiere of a major new work. Chirot continues Husni Bey’s explorations of the complexity of collectivity and the human and social consequences of imperialism. The introductory text to the catalog, “On exercise and outcome,” by New Museum Associate Curator Helga Christoffersen, features a survey of Husni Bey’s work from the past decade. Two new texts and an interview were written specifically for this catalog. “Who determines if something is habitable?” by Fred Moten and Stafano Hames. “Reckoned pain: On the work of Adelita Husni Bey” by Jihane Burton, and “There is water in among the Stones: A Conversation between Adelita Husni Bey and Hannah Black.”

NEW MUSEUM
9780915557156
U.S. $25.00 / £17.00
96 pp. 7 1/4 x 9 1/2 in. / 128 pages / 176 color illustrations
 Territory: WORLD

EXHIBITION SCHEDULE
New York, NY: New Museum,
01/19/19–05/05/19

Menas Minujín: Mentes Reloaded
Mentes Reloaded marks the first-ever presentation outside of Argentina of the legendary work, La Menesunda (1965). Over the past 60 years, Minujín (b. 1943), a pioneering Argentine artist, has developed happenings, performances, installations and video works that have greatly influenced generations of contemporary artists in Latin America and beyond.
The catalog features a text by Zanna Gilbert of the Getty Research Institute that focuses on the Menesunda in the context of Argentine and international art of the 1960s. Also included in the catalog is a new interviews with Minujín and Museum Associate Curator, and a contribution from curator Helga Christoffersen. Mentes Reloaded accompanies a series of ongoing solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of bringing forward presentations of major new works.

NEW MUSEUM
9780915557083
U.S. $25.00 / £17.00
96 pp. 7 1/4 x 9 1/2 in. / 128 pages / 176 color illustrations
 Territory: WORLD

EXHIBITION SCHEDULE
New York, NY: New Museum,
01/19/19–05/05/19

Mika Rottenberg: Easypieces
Easypieces is published for the first-ever presentation outside of Argentina of the legendary work, La Menesunda (1965). Employing a key absurdist address to question the critical issues of our time, Rottenberg creates videos and installations that offer subversive allegories for contemporary life.
Contributors include Samantha Frost, Assistant Professor of Political Science and Gender and Women’s Studies at the University of Illinois, Urbana-Champaign; Diana Colón, Professor of Political and Social Theory at the School of Politics of Sociology, Edinburgh, University of London; and Jula Bryan-Wilson, Professor of History of Art at the University of California, Berkeley, in an interview with Rottenberg. The catalog also features an overview by New Museum Curator Margot Norton. Easypieces is an ongoing series of solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of bringing forward presentations of major new works.

NEW MUSEUM
9780915557128
U.S. $25.00 / £17.00
96 pp. 7 1/4 x 9 1/2 in. / 128 pages / 62 color illustrations
 Territory: WORLD

EXHIBITION SCHEDULE
New York, NY: New Museum,
06/26/19–09/22/19

Lubaina Himid: Work from Underneath
Edited with interview by Natalie Bell. Foreword by Lisa Phillips. Text by Artbook/Boiling over, Fred Moten, and an interview with the artist by New Museum Associate Curator, Natalie Bell. Lubaina Himid: Work from Underneath is part of an ongoing series of solo exhibitions that provide a focused exploration of artists’ practices and continues the New Museum’s history of bringing forward presentations of major new works.

NEW MUSEUM
9780915557111
U.S. $25.00 / £17.00
96 pp. 7 1/4 x 9 1/2 in. / 128 pages / 62 color illustrations
 Territory: WORLD

EXHIBITION SCHEDULE
New York, NY: New Museum,
06/26/19–09/22/19
Jeff Koons: 2000 Words
Edited by Karon Mark, Massimiliano Gioni. Text by Massimiliano Gioni with Natalie Bell.

Jeff Koons (born 1955) became prominent in the mid-1980s by targeting the meaning of art and spectacle. His methodical inquiry into the ways in which everyday items become works of art by reflecting our desires draws attention to the continuity of images and found objects, his later works evolved into the now iconic monumental pieces which can be found permanently installed at the Guggenheim Museum Bilbao. His transgressive sculpture and furniture of Lucas Samaras and Ettore Sottsass; and the installations of Polly Apfelbaum, Nathalie du Pasquier and Virgil Marti. Also included are works by Roger Brown, Monir Shahroudy Farmanfarmaian, Jeffrey Gibson, Valeo, Jasen, Joyce Kozloff, Robert Kushner, Ellen Larrasan, Sol LeWitt, Howardena Pindell, Lara Cottman, Pae White and Betty Woodman, among others.

THE INSTITUTE OF CONTEMPORARY ART/BOSTON
9780983881339
Pbk, 7.25 x 10 in. / 144 pgs / 125 color.

Handsome Drifter
By Ron Nagle
Edited with text by Apsara DiQuinzio.

One of the most original artists working today, San Francisco–based Ron Nagle (born 1939)—the enfant terrible of abstract expressionism—has made stunning, colorful, entirely unique small clay sculptures since the 1950s. In his sculpture, Nagle makes allusions to modernist, midcentury culture and the special pop sensibility of Northern California, making ceramic vessels no bigger than a few inches that draw on everything from Japanese tea ceremonies to Kraus Kati, Made with an overarching sense of playfulness and linguistic humor, and Nagle’s keen attention to color, these finely tuned, pitch-perfect sculptures condense sensory pleasure into perfect packages of experience and feeling. Their miniature scale makes these small, elegant, sensual and sometimes abject little abstract sculptures endlessly charming—models for the imagination. Lushly illustrated, Ron Nagle: Handsome Drifter is the most comprehensive and scholarly publication on Nagle’s studio practice and unique process with curator and director Dan Byers of Harvard’s Carpenter Center for the Visual Arts rounds out this unmissable book.

ITED BY LAWRENCE WINTER.

EXHIBITION SCHEDULE
Boston, MA: Institute of Contemporary Art, 08/20/19–09/20/19

KIKI SMITH: 2000 Words
Edited by Jill Melnick. Text by Jenelle Porter, Elissa Auther, Amy Goldin.

Kiki Smith: born 1954) is an American artist who is a multigenerational survey of strategies of pattern and decoration in art and design. Borrowing its title from Robert Venturi’s infamous resort to Mies van der Rohe’s modernist edict “less is more,” it includes works that privilege decoration and maximalism over modernism’s “arrestment at crime” philosophy. The catalog begins in the 1970s with artists who sought to rattle the dominance of modernism and minimalism, such as those affiliated with Paoloni & Decoration. Less Is a Bore: Maximalist Art & Design is a multidisciplinary survey of strategies of pattern and decoration in art and design. Borrowing its title from Robert Venturi’s infamous resort to Mies van der Rohe’s modernist edict “less is more,” it includes works that privilege decoration and maximalism over modernism’s “arrestment at crime” philosophy. The catalog begins in the 1970s with artists who sought to rattle the dominance of modernism and minimalism, such as those affiliated with Paoloni & Decoration.

The monograph, part of the 2000 Words series published by DESTE, features an essay by Massimiliano Gioni and Natalie Bell, which examines Koons’ parallels to Duchamp and the function of readymades as they pass through time, combining art historical references with colloquial imagery.

Also Available
Robert Gober: 2000 Words
PAWEL ALTHAMER: 2000 Words
Robert Gober: 2000 Words
Pawel Althamer: 2000 Words

Paweł Althamer (born 1953) is one of the most original artists working today. San Francisco–based Robert Gober (born 1944)—the enfant terrible of abstract expressionism—has made stunning, colorful, entirely unique small clay sculptures since the 1950s. In his sculpture, Nagle makes allusions to modernist, midcentury culture and the special pop sensibility of Northern California, making ceramic vessels no bigger than a few inches that draw on everything from Japanese tea ceremonies to Kraus Kati. Made with an overarching sense of playfulness and linguistic humor, and Nagle’s keen attention to color, these finely tuned, pitch-perfect sculptures condense sensory pleasure into perfect packages of experience and feeling. Their miniature scale makes these small, elegant, sensual and sometimes abject little abstract sculptures endlessly charming—models for the imagination. Lushly illustrated, Ron Nagle: Handsome Drifter is the most comprehensive and scholarly publication on Nagle’s studio practice and unique process with curator and director Dan Byers of Harvard’s Carpenter Center for the Visual Arts rounds out this unmissable book.

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Lee Krasner: Charcoal Studies

Text by Ellen Landau.

Charcoal Studies presents a series of figurative charcoal works made by Lee Krasner (1898-1984) from 1937 to 1940 under the tutelage of Hans Hofmann that would become seminal to the artist’s career. In 1937, Krasner demonstrated the relevance of these charcoal works in a brilliant late series of collage paintings in which she repurposed a large number of her Hofmann School drawings. Fortunately, Krasner did not destroy all the drawings. Fifty of these are included in her 1995 catalogue raisonné, another portfolio with 20 more (including four previously unknown still lifes) has recently come to light. Charcoal Studies includes the never-before-published works as well as updated research and text to serve as a complete listing of all surviving paintings in which she repeatedly transformed by art. The catalogue explores this angle on Krasner’s monumental vision by documenting an installation at Hauser & Wirth Los Angeles. It consists of more than 200 reliquaries, mobiles and natural environments, which enabled him to reorder a viewer’s perception of the world surrounding his sculptures.

**SPRING–SUMMER MIDSEASON SUPPLEMENT**

**Calder: Nonspace**

Text by Stephanie Goto, Andrew Berardini, James Jones.

Calder: Nonspace takes its title from a 1963 essay by American novelist James Jones, written after his encounter with a series of large-scale sculptures at Alexander Calder’s studio in Saché, France. In his essay, republished in this book, Jones artfully describes Calder’s deep understanding of architectural and natural environments, which enabled him to render a viewer’s perception of the world surrounding his sculptures. This catalogue explores this angle on Calder’s monumental vision by documenting an installation at Hauser & Wirth Los Angeles. It consists of more than 200 reliquaries, mobiles and natural environments, which enabled him to reorder a viewer’s perception of the world surrounding his sculptures.

**Calder/Kelly**


Accompanying Larry Gagosian’s exhibition, Calder/Kelly, this superbly produced catalog reveals the unique friendship and their shared pursuit of abstraction. A timeline authored by Veronica Roberts traces the history of their relationship with previously unpublished letters between the artists and members of their shared circle of friends. In addition, Calder biographer Jed Perl examines resonances between the artists in his essay, “Apollonian Affinities,” and philosopher Robert Hopkins discusses the similarities and differences in their approaches to abstraction. Newly commissioned poetry by Dan Chiasson, Forrest Gander and Simon Perchik beautifully responds to works in the exhibition.

**Eduardo Chillida: Writings**

The writings of Eduardo Chillida (1924-2002) are collected in this volume, representing a new series of reflections on art and culture by the deeply influential Spanish sculptor, who originally intended his art to be a kind of “realism,” and made his body of work one of the most significant in abstract sculpture.

**Marked by an initial interest in automatist techniques, Onslow Ford’s painting gradually developed through studies of Eastern philosophy, mysticism and ecology resulting in complex and varied works that incorporated cosmic charts and biomorphic abstraction.**

In the superb publication, a series of thoroughly researched essays, previously unpublished archival material and over 200 color illustrations trace Onslow Ford’s time spent in Paris, stints in New York and Mexico, culminating in his move in 1947 to the Bay Area. Organized and published by the Lucid Art Foundation (cobbledf, Onslow Ford in 1998), this is a long-overdue and impressively executed survey.

**SPRING–SUMMER MIDSEASON SUPPLEMENT**

**Gordon Onslow Ford: A Man on a Green Island**


This substantial volume is the first major resource on the life and work of Gordon Onslow Ford (1917-2003), the British-born painter who was the youngest member of André Breton’s surrealistic group in Paris, and who spent more than 50 years in the San Francisco Bay Area. Marked by an initial interest in automatist techniques, Onslow Ford’s painting gradually developed through studies of Eastern philosophy, mysticism and ecology resulting in complex and varied works that incorporated cosmic charts and biomorphic abstraction.

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**EXHIBITION SCHEDULE**

**Clark Richert in Hyperspace**

Edited with text by Zoe Larkins.

Published on the occasion of a major retrospective exhibition at MCA Denver, Clark Richert in Hyperspace celebrates the singular work of Denver-based abstract painter Clark Richert (born 1941). The book, like the exhibition, chronicles the distinct phases of Richert’s nearly 50-year career, tracing out the metaphorical thread that connects them and continues to drive Richert’s practice. That thread—the exploration and visualization of multidimensionality, or hyperspace—not only elucidates Richert’s often enigmatic paintings but also links his career to the work of early 20th-century artists—such as Duchamp, Baignoix, Ernst, Malevich, Mondrian, Van Doesburg and, of course, Buckminster Fuller. For Richert the visual manifestation of dimensions beyond the three with which we are familiar is not solely a geometrical or philosophical problem, but the pursuit of an aesthetic, even utopian, reality. For Richert, art is the tool by which this project can be realized.

**SPRING–SUMMER MIDSEASON SUPPLEMENT**

**Territory: WORLD**

**July/Art**

**HIGHLIGHTS**

**GBP £27.00**

**Hbk, 10.5 x 9.5 in. / 136 pgs / 20 duotone / 121 b&w.**

**JulArt**

**Territory: WORLD**

**SEPTEMBER 2019**

**GORDON ONSLOW FORD**

**MCA DENVER**

**DENOEL**
Sonja Clark: Monumental Cloth, The Flag We Should Know

Sonia Bocanegra: Poorly Watched Girls

Harmony Hammond: Material Witness

Bogdanov, Dorothy, "Women of Africa," in 2018. (Artforum)
Anna Maria Maiolino: O Amor se faz revolucionário
Edited with text by Ilana Steira. Text by Patricia Domínguez, Paula Miranda, Tércio Maia, Claire Bishop, and Anna Maria Maiolino.

Maiolino’s work as it navigates a path between the activist and the artist, often incorporating aspects of Brazilian installation and performance; also, she defies the traditional role of artist as an author, she often invites spectators to participate and works in a collaborative mode, working with various organizations, institutions and individuals to challenge political and economic power structures.

Arte Fluminense

Arte Fluminense’s contribution to Brazilian art. Including a volume argues for Pessoa’s unique contribution to Brazilian art. Featuring artist’s sketchbooks and archives, this exhibition catalog highlights a selection of Pessoa’s work.

Caribbean Art & Culture
November/Art/Latin American /
Hbk, 9 x 11 in. / 370 pgs / 400 color.

Edited with text by Diego Sileo.

At 370 pages, Anna Maria Maiolino: O Amor se faz revolucionário is the most substantial study of this important artist yet published. Featuring a die-cut cover and tipped-on cover image, it charts the rich variety of Maiolino’s work as it navigates a path through Brazilian art history, showcasing the trajectory of the major post-60s movements, a path made decisive by Fluminense through Maiolino’s experiences as a migrant, mother and global citizen.

Caribbean Art & Culture
September/Art/Latin American /
Hbk, 9 x 11 in. / 370 pgs / 400 color.

Edited with text by Ana Maria Maiolino, Jules Coates, and Diego Sileo.

The focal point of this new publication on graffiti artist Galo Brugueraga is the work made specifically for his Aspen Art Museum exhibition, The Discipline of the Cave. Collecting fragments of contemporary existence, the sculptor and installation artist masterfully recontextualizes familiar objects and materials, and his new pieces were specifically made in response to the architecture of the museum’s ground floor galleries.

Caribbean Art & Culture
November/Art/Latin American /
Hbk, 9 x 11 in. / 370 pgs / 400 color.

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The Discipline of the Cave.

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The reader is invited to experience changing and the static, a viewer of reality. Encountering the immense manipulate the viewer’s perception beautifully illustrated in this volume. Not only in his individual works but frequent adventure into whimsy. The developments in form and his Arranged chronologically, this book documentation of forty exhibitions featuring over 100 works and installations both public and private, New York-based artist Urs Fischer (born 1973) presents six years of work in this substantial volume. Arranged chronologically, this book allows the reader to follow Fischer’s developments in form and his frequent adventure into whimsy. The artistic medium of the museum or gallery is a concept that digits are presented side by side, allowing the reader observing and exploring the art in a chronological manner. This approach allows the reader to gain a deeper understanding of the artist’s thought process and the evolution of their work over time. The book concludes with the artist’s final large-scale exhibition, which took place in 2017 in Los Angeles. The exhibition consisted of over 100 works and installations, including sculptures, paintings, and performative art. The images in this book are printed to the highest standards, ensuring that the artistry of Urs Fischer’s work is captured and presented in the same quality as the original artworks. The book is a testament to Fischer’s innovative approach and his ability to push the boundaries of traditional art forms. It is a valuable resource for art historians, collectors, and fans of Fischer’s work, offering new insights and perspectives on the artist’s career. The book is published by Phaidon Press and is available in hardcover.
Simultaneous Solitude

David Grubbs and Anthony McGall

Simultaneous Solitude is a compilation emerging from British installation artist Anthony McCall’s (b.1940) Solid Light exhibitions at Pioneer Works (2015). This monograph on the diverse body of work created by McGall (b.1970) addresses the antithesis of Reged’s work and his role in the American art scene since his emergence in the 1990s and his first exhibition with Pat Hearn. Reged is something of an artist’s artist, and accordingly this volume features contributions from fellow artists Amanda Ross Hille, David Rintoul and Trevor Sherwin. It is a conversation between McGall, his peers and artist colleagues. "It’s the artist’s voice that makes Simultaneous Solitude so compelling, while also diving deeply into the artist’s psyche," says the cover and introduction to the book.

Interview with Teresa Hubbard, Most Celebrated Artists of the 20th Century: Women

Scott Reeder:

Ideas (cont.)

Edited by Rachel Volinsky

This richly illustrated book depicts the journey of Hubbell & Bricher’s process and is accompanied by a transcript of the film installation, a visual chronicle of Flora Mayo’s life, and conversations with the artists.

Field Guide to Mondrian: From Montparnasse to the Metropolitan

Sam Fradkin

This book was designed by Lisa S. Todd & Associates.

Open World Video Games and Contemporary Art

Edited with text by Thessa Scarbrough

As a footnote in Giacometti scholarship. While Giacometti is one of the most celebrated artists of the 20th century, his American premiere at the Los Angeles County Museum of Art (LACMA) in 2015, reconfigures his narrative. This book includes a text by Pulitzer Prize-winning author Neil Goldberg: Other People’s Prescriptions

Scott Reeder: Pictures (2nd ed.)

Edited by Lærke Rydal Jørgensen, Tine Colstrup. Foreword by Poul Erik Tøjner, Curator at Louisiana Museum of Modern Art

This book presents a text by Neil Goldberg: Other People’s Prescriptions

Robbie Conal: The Blue and the Green

Edited by Daniele Riviere. Text by Jean-Luc Nancy

For his six features, he established a profitable niche as a small-budget fiend, emerging from a trajectory that includes thriller and melodrama, to become the auteur through his tightly wrought work on a shoestring budget that he calls his "commercial successes that have manifested through time as popular traditions become pop culture. Through their films, the artist’s narrative context is a dialogue among friends and peers as part of Matthew Higgs’ 2014 Questions interview series. This book covers a broad area of Reged’s work spanning the past 20 years, focusing on his paintings, his feature-length film When Duet (2014) and ongoing projects undertaken with his brother Tyson and wife Eliana, including "hdmi" (2014). Reged’s film installation at the Metaphysical Club.

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Edited by Lærke Rydal Jørgensen, Tine Colstrup. Foreword by Poul Erik Tøjner, Curator at Louisiana Museum of Modern Art

This book presents a text by Neil Goldberg: Other People’s Prescriptions

Robbie Conal: The Blue and the Green

Edited by Daniele Riviere. Text by Jean-Luc Nancy

For his six features, he established a profitable niche as a small-budget fiend, emerging from a trajectory that includes thriller and melodrama, to become the auteur through his tightly wrought work on a shoestring budget that he calls his "commercial successes that have manifested through time as popular traditions become pop culture. Through their films, the artist’s narrative context is a dialogue among friends and peers as part of Matthew Higgs’ 2014 Questions interview series. This book covers a broad area of Reged’s work spanning the past 20 years, focusing on his paintings, his feature-length film When Duet (2014) and ongoing projects undertaken with his brother Tyson and wife Eliana, including "hdmi" (2014). Reged’s film installation at the Metaphysical Club.
The Art of Joining: Designing the Universal Connector Bauhaus Taschenbuch

Text by Elizaveta Andreevna, Regina Bode, Werner Grönwasser, Nora Sternfeld, Annette Tietenberg, Fred Turner, Trevor Tyndall. Edited with text by Philipp Oswalt.

SPECTOR BOOKS 9783959052849  U.S. $55.00

Hannes Meyer: New Bauhaus Teaching Methodology From Dessau to Mexico

Edited with text by Philipp Oswalt.

Text by Peter Berthold, Ute Brüning, Walter Grasskamp, Kathryn M. Floyd, Walter Gropius, Bernhard Siegert, Ines Sonder, Daniel Taliesnik, Georg Vrachliotis, Anselm Wagner.

SPECTOR BOOKS 9783959052961  U.S. $40.00

Dust & Data


SPECTOR BOOKS 9783959052702  U.S. $65.00

Dust & Data & Territory: NA LA AFR ME ASIA

The Bauhaus: history and legacy

Design Rehearsals: Conversations about Bauhaus Lessons


The student projects from the preliminary course at the Bauhaus Dessau School of Design are unique documents of a unique learning process. As students set to work independently translating the experimental assignments set by Bauhaus Masters like Josef Albers, Johannes Itten, Wladimir Kandinsky, Paul Klé and Gunta Stölzl, they produced a huge variety of interpretations. In their variety and openness-endedness, these exploratory works testify to the dual process of acquiring knowledge and making new discoveries that characterizes learning.

Design Rehearsals invites international educators and designers to look at a selection of student works originating from different courses at the Bauhaus. Serving as public guest critics, the commentators critically examine the historical student works, considering their artistic and pedagogic relevance today.

SPECTOR BOOKS 9783959052805  U.S. $60.00

Dust & Data 10 Years

Edited by Jean Wentscher. Text by Pop Marden, Anna Bokov, Peter Bernhard, Nicholas de Monchaux, Marja Dremaitė, Christopher T. Green, Uwe Diederichs, Horst König, Volker Pech, Daniel Taliesnik, Georg Vrachliotis.

Dust & Data brings together case studies by scholars from around the world that engage with the history of the Bauhaus as a series of entangled, internationally ramifying problems. One hundred years after the Bauhaus School’s founding in 1919, this volume tells its story by interweaving the multiple historiographies of the Bauhaus with the global histories of modernist architecture.

Taking a selection of Bauhaus objects, documents and buildings as a starting point, Dust & Data then sets out to plot the complex patterns of circulation and migration these have traversed as they rippled outward from the Bauhaus. Following these emblematic objects on their travels, the authors chart the international reception and reappropriation of the Bauhaus, as well as the challenges that face objects as motion—such as dispute and legal challenges concerning authenticity, physical and intellectual ownership and copyright.

Featuring contributions from international experts in design, architecture and art history such as Eyal Weizman, Alina Payne, Robin Schuldenfrei, Bernhard Siegert, Ines Sonder, Daniel Taliesnik, Georg Vrachliotis, Anselm Wagner.

SPECTOR BOOKS 9783959052702  U.S. $65.00

Hannes Meyer: New Bauhaus Teaching Methodology From Dessau to Mexico

Hannes Meyer was appointed as the new director of the Bauhaus Dessau school in 1928. Only one year later, in 1929, the Dessau Bauhaus was relocated to Berlin, but Meyer stayed on. He held the post until 1933, when the rise of the Nazis forced him to flee. Based in Mexico, Meyer remained active in promoting Bauhaus ideas, and his energy helped shape the national development of the country. The exhibition from Dessau to Mexico presents Meyer’s educational efforts in Mexico through 160 design objects, photographs, posters and publications. The book also examines the impact of Meyer’s major contributions to the Bauhaus curriculum, investigating the intellectual background to his approach through contributions from 31 authors, including former teachers and students at the school.

SPECTOR BOOKS 9783959052961  U.S. $40.00

Dust & Data 10 Years

The Art of Joining: Designing the Universal Connector Bauhaus Taschenbuch

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SPECTOR BOOKS 9783959052805  U.S. $60.00
La mère la mer

In treinta años, el mundo ha cambiado por completo. Desde las primeras fotos de la Tierra devorada por el humo de las centrales nucleares, hasta las imágenes del amor humanitario que se desarrolla a lo largo y ancho de aquel mundo. Las imágenes que se muestran en este libro son una muestra de ese cambio, que ha sido impactante y que nos ha llevado a understand the world in a nueva manera. Luego, en el próximo capítulo, intentaremos entender las razones detrás de este cambio y cómo podemos adaptarnos a él.

Italia Moderna 1945–1975

From Construction to the Student Protests

Edited by Marco Mengoni, curating works by Lucio Fontana, Fausto Melotti, Emilio Vedova, Giuseppe Capogrossi, Enrico Castellani, Bruno Munari, Mimmo Rotella, Pietro Consagra, and many others, Italia Moderna reconstructs the complex history of Italian art during one of the country’s most fertile periods of change. "Reconstruction" and "Protest" are of course not the only two organizing principles within which the book organizes its entries, and the reader will find a wealth of insights that will surely delight and enlighten. The book’s comprehensive exploration of the period’s art and culture is sure to become a standard reference work for anyone interested in the history of Italian art from the postwar period forward.

The Sorcerer’s Burden

Contemporary Art & the Anthropological Turn

Text by Heather Probst, Stewart Brand, Deyan Sudjic.

The Sorcerer’s Burden: Contemporary Art & the Anthropological Turn explores the complicated relationship between art and anthropology as it has been made present in the work of contemporary artists. Focusing on artists who appropriate, manipulate, and transform elements found in anthropological methodologies and practices to create contemporary works that are alternately subversive, humorous, satirical, dark, playful, and enchanting. The Sorcerer’s Burden considers the cultural results that emerge when contemporary artists, curators, and exhibitions turn to anthropology. These artists—working in painting, sculpture, photography, film, video, performance—explore the intersection between fact and fiction, and the questionable premise that any field, or half a megaphone, or the reality of the "true." Artists featured in this volume include Ed Atkins, Nuotama Dogariu, Huma Bhaba, Ruben Ochoa, Daniel Pretsto, Shikimuaku and Julia Vlahakis.

HIGHLIGHTS

By amongst the many greats of the world, but also the residence of a few of the most talented artists, of the flora found during José Celeste Mutis’ famous 1783 botanical expedition to New Granada (modern Colombia). José Celeste Mutis’ famous 1783 botanical expedition to New Granada (modern Colombia). As the viceroy’s doctor. After many years with a photographic exhibition from the Spanish Crown, King Charles III, who had studied botany, accepted. The exhibition started in 1783 and spanned three decades. It did not generate spectacular ecological findings, but the drawing school that was created to record the flora produced prints of exceptional quality. Among the artists, Salvador Pau and Francisco Javier Mutilis was the most outstanding. Mutilis in particular was described by polymath Alexander Humboldt as the best botanical illustrator in the world.

DOMUS GRIMANI: A Botanical Expedition

Foreword by Esteban Manrique.

This majestic book is the full-color prints, one of the flora found during José Celeste Mutis’ famous 1783 botanical expedition to New Granada (modern Colombia). As the viceroy’s doctor. After many years with a photographic exhibition from the Spanish Crown, King Charles III, who had studied botany, accepted. The exhibition started in 1783 and spanned three decades. It did not generate spectacular ecological findings, but the drawing school that was created to record the flora produced prints of exceptional quality. Among the artists, Salvador Pau and Francisco Javier Mutilis was the most outstanding. Mutilis in particular was described by polymath Alexander Humboldt as the best botanical illustrator in the world.

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Wild Beads of Africa
Old Powderglass Beads from the Collection of Billy Steinberg
Edited by Billy Steinberg. Text by Jerry D. Allen. This is the first book dedicated to African powderglass beads, with over 180 photographs of gorgeous pieces from a collection assembled by songwriter Billy Steinberg (co-writer of Madonnas “Like a Virgin”). Most of the pieces showcased in this handsomely designed volume are West African beads often referred to as Bobbin or Alcros, and were made by Ashanti and Ewe people in Ghana and Togo during the 19th century using finely ground glass1 scattered from broken bottles, windows or other beads, creating brightly colorful pieces in shiny colors with a handmade-textural quality. Highly detailed photography by Fredrik Nilsson provides a comprehensively look at the collection, along with texts by scholar Jerry D. Allen about the history, classification and glassmaking technologies employed in the varieties of beads covered in the book. A glossy presentation by Allen also makes this a useful reference title.

STEINBERG
9783959052863  U.S. $30.00  05/20 19.5 x 12.5 cm / 96 color / 150 color.

SPECTOR BOOKS
7978350832483  U.S. $40.00  09/20 6.2 x 11.1 in / 240 pp / 260 color / 60 b&w.

September/Design
Pbk, 8.25 x 11.75 in. / 248 pgs / 260 color / 60 b&w.

72983959052863  U.S. printed matter produced in Facits in-house print shops, culled from FACITs archives. Type specimens, manuals, In Sweden, the Facit brand is as well known as IBM or Olivetti. Based in Atvidaberg, the company produced Globalism, Localism, Identity

Jewelry and product design | Architecture monographs

The Facit Model
Globalism, Localism, Identity
Text by Paul Goldfield, Isabell Heger, Gabriel Heger, Our Petite Society, Mark Owen, SAWY.

STEINBERG
7978350827138  U.S. $50.00  05/20 10 x 13 in / 316 pp / 150 color.

SPECTOR BOOKS
7978350832503  U.S. $65.00  09/20 7.4 x 11.5 in / 350 pp / 120 color / 170 b&w.

September/Design
Pbk, 8.5 x 8.5 in. / 424 pgs / 930 color.

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Painting and sculpture in the 20th century

Pierre Soulages: Noir Lumière
Edited with text by Antoine Reffye. Text by Déodat Hervé, Jean-Michel Sturton. 1919–2019: From one black to the other.
This book presents a varied selection of paintings and prints, including works from the private collection of the artist and from major international collections.

Emilio Vedova: A Historical Survey
Vedova’s work is characterized by a continuous search for innovation and experimentation, combining abstract and figurative elements.

Helmut Federle: 19 E. 21 St
Six Large Paintings
For more than four decades, American abstractionist Helmut Federle’s work has been a major influence in the development of modernist painting.

Juan Genoves: Resistencia
Edited by Alejandro Durán. Text by David Campany, et al. Spanish Social Realist painter Juan Genoves (1932–2019) is best known for his 1937 painting El Albañil (The Embarraser), which became a memorial to lawyers killed in the 1937 Atotal massacre.

Alfred Schnela: A Centenary Exhibition
Edited by Susanne Ganeabian, Doris Krystof. Linds Caldwell. The history of renowned Düsseldorf gallery Alfred Schnela (1919–90). Schnela’s work is documented in the text and in the exhibition.

Rebecca Horn: Body Fantasies
Preface by Roland Quirion. Text by Barry Boote. Rebecca Horn: Deform, Antony Gormley: Despair. A survey of international sculpture that explores the relationships between these two artists.

Rosmarie Trockel: The Same Different
Edited with text by Ira Miller-Westermann. Text by Jo Applin, Andi Meth. Since the 1980s, German artist Rosemarie Trockel (1950–) has been critically examining societal structures and gender roles with analytical acuity, humor, and sensuality.

Antony Gormley: Earth Body
Earth Body presents British artist Antony Gormley’s (b. 1950) recent anthropomorphic polyhedral sculptures. The catalog features full-spread installation views of the Sedgwick exhibition, an essay, and an artist interview, which draws connections to Gormley’s celebrated early works such as The Angel of the North (1998).

Jannis Kounellis
Edited with text by Germano Celant. Published in conjunction with the first major retrospective following the death of Greek Art Power artist Jannis Kounellis (1936–2017), this biographical survey constructs a full exhibition history, highlighting key moments in Kounellis’ influential 50-year career.

TERRITORY: NA LA ME
International multimedia art and painting

**Shannon Boot: Bombshell**

Prexfy by Jan-Alien, Jean-François Bou, Julia Vielgöten. Catalog. Text by Anne-Marie St-Jean Aubert, Kilian Schoenfeld. Edited by Giulia Capolino. Canadian-born, Berlin-based artist Shannon Boot (born 2017) uses Crossing's architectural and surreal drawings of mixed-African women to engage the viewer in the social history of colonialism through</p>
Phoebe Unwin: Field
By Deborah Long. Conversation by Dinah Moby.
The title of British painter Phoebe Unwin's Born in 1976 first monograph evokes connotations both of landscape and color field paintings—both of which resonate in her large-scale abstract paintings documented here. Field collects Unwin's latest series of charcoal drawings and oil paintings, an essay, and an artist interview.

SUKANA EDITORIAL
9788867493593 v.s. $35.00 FLAT40
Pbk, 8.5 x 11.5 in / 262 pgs / 220 color.

Jadranka Baba-Nedeljkovic & Amalia Pica, Stefan Burger, Valentin Dieudji, Monica Sassatelli. Randolph Thompson and Janine Gaelle Matteo Innocenti, Jeremie Molho, Justin Elizabet Pasquier, Julia Ramírez Emmanuelle Chérel, Amélie Nicolas, Pier Paolo Matarazzo & Lisa Diepholz. Taking Heads explores values for digital modernity. Taking Heads focuses not just on the individual face but rather on how it is “processed,” and on the head as a (vital) body part.

VERLAG FÜR MODERNE KUNST
9783903269514 ■ $45.00 FLAT40
Pbk, 6 x 9 in / 120 pgs / 104 color.

SPECIALTY ART
Talking Heads

Thinking from the Border Methodological and Epistemological Experimentations between the Arts and the Human Sciences
By Ann Rese. Christof Carl, Ferdinand von Schardt, Anna Lisa Elisabeth Frauke. Julia Antrim. Edited with text by Charles LA. Translating from the Border-between a geographer, a sociologist, an artist and an architectural historian to describe new ways of blurring the borders between scientific and artistic practices across the world.

DIG Voir
9791060193 ■ $29.95 FLAT40
Pbk, 6 x 8.5 in / 128 pgs / 25 color / 26 black & white.

Concrete Contemporary Now is Also a Little of Yesterday and Tomorrow
By Tim Griffin, Anna Sauter, Sabine Schacht, Sabine Maria. Lucas Schröder, Wolfgang Wick, Virginie Stieffler, Justin Wehr. Concrete Contemporary explores the influence of constructivist, conceptual and concrete art of the 20th century on contemporary artists such as Olaf Breuning, Oliwia Broch & Amalia Pica, Stefan Burger, Valentin Dieudji, Oleś Dzida, Clare Goodwin, Dario Hanke, Koyuki & Kansai, Alzisa Koade, Valé Le Roed and Superflex, among others.

VERLAG FÜR MODERNE KUNST
9783931569468 ■ $45.00 FLAT40
Pbk, 8.5 x 11 in / 200 pgs / 104 color.

Vienna Biennale for Change 2019
Brave New Virtues: Shaping Our Digital Future

VERLAG FÜR MODERNE KUNST
9793350582587 ■ $14.95 FLAT40
Pbk, 6 x 8.5 in / 120 pgs / 104 color.

Elisabeth Weiss.

Talking Heads: Contemporary Dialogues with F.X. Mayet

Using the famous, iconic character Hello from the 1980s Austrian sculptor Franke Xaver Messerschmidt (1735-83) as its basis, this book combines contemporary issues with facial affect. Jesudas Messerschmidt’s questions, which address extreme emotional states among them, Lutz Momper’s filmic portrayal of an artist such as Joseph Beuys, Markus Laxlind’s seminal references to current events in her work, Anna Aristak’s work exploring the archival impression of the death mask, and videos by Douglas Gordon, Bruce Nauman and Tony Oursler are presented alongside photographs by Arnulf Rainer, who engaged directly with Messerschmidt’s heads. Taking Heads focuses not just on the individual face but rather on how it is “processed,” and on the head as a (vital) body part.

VERLAG FÜR MODERNE KUNST
9783650028735 ■ $50.00 FLAT40
Pbk, 6.7 x 9.5 in / 280 pgs / 127 color.

Vienna, Austria. 2019.

SPECIALTY ART
function of the visual in a society of control. subversive image strategy, reflecting on the traces of the individual. As in William S. Burroughs’s cut-ups, this process of “cutting out” single photos gives rise to a semiautomatic component in his panoramas.

Semiautomatic Photography | Architecture

Hanna Putz & Sophie Thun: White Flag
Test by Luca Lo Porto.

For White Flag, Vienna-based photographers Hanna Putz (born 1987) and Sophie Thun (born 1989) photographed one another over a period of two years in staged and impressionless poses in landscapes, homes, offices and studios.

Semiautomatic Publishing

VERLAG FÜR MODERNE KUNST

Hanna Putz & Sophie Thun: White Flag

Photography | Architecture

Every So Often a Talking Dog Appears and Other Essays

Edited by Smijal Radic.

For an renowned Croatian architect Smijal Radic (born 1965) are compiled in this volume. Written over the span of 20 years, these essays were composited for various reasons on the occasion of the publication of a book, as lectures or to accompany an exhibition.

VERLAG FÜR MODERNE KUNST

Maria Luisa Gaetani D’Aragona: Iran

Edited with text by Camilo Restrepo.

This volume presents 50 of the best known images by Italian photographer Paolo Migliori (born 1928), selected from his three popular series: Gente, Mu and Kinder-Bambini. As Giovanni Benaglio points out in the introductory essay, Migliori’s work is a reflection on the traces of the individual.

SILVANA EDITORIALE

Winter 2008–2009

VERLAG FÜR MODERNE KUNST

Every So Often a Talking Dog Appears and Other Essays

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VERLAG FÜR MODERNE KUNST

Paolo Pellegrin

Edited with text by Germano Celant. This major archive includes more than 1,000 reproductions of Italian Magnum photographer Paolo Pellegrin’s (born 1965) black-and-white fashion, documentary and fine art photographs of war, celebrity and such locations as Cuba and Antarctica.

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please kiss whatever part of you you can reach for me.

I found a marvelous shark's jaw.

And dreams