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Gerhard Richter: Landscape

The world’s most famous painter focuses on the depiction of natural environments, from sunsets to seascapes to suburban streets

Gerhard Richter’s paintings combine photorealism and abstraction in a manner that is completely unique to the German artist. A master of texture, Richter has experimented with different techniques of paint application throughout his career. His hallmark is the illusion of motion blur in his paintings, which are referenced from photographs he himself has taken, obscuring his subjects with gentle brushstrokes or the scrape of a squeegee, softening the edges of his figures to appear as though they had been captured by an unfocused lens.

This publication concentrates on the theme of landscape in Richter’s work, a genre to which he has remained faithful for over 60 years, capturing environments from seascapes to countryside. With a selection of Richter’s paintings, some of which are previously unreproduced, this volume provides both a history of Richter’s development as an artist and valuable insight into the subject of nature in contemporary art.

Born in 1932 in Dresden, Gerhard Richter is one of Germany’s most significant contemporary artists. He studied at the Dresden Academy of Fine Arts and the Kunstakademie Düsseldorf, and taught at the latter for 15 years. He has also taught at the Hochschule für bildende Künste Hamburg and the Nova Scotia College of Art and Design. In addition to his paintings, he has also worked in sculpture with glass as his primary medium, as well as drawing and printmaking. He currently lives and works in Cologne, Germany.

EXHIBITION SCHEDULE:
Vienna, Austria: Bank Austria Kunstforum (Vien, 12/20-01/24/21)
Zurich, Switzerland: Kunsthalle Zurich (03/05/21-07/18/21)
Cy Twombly: Making Past Present

Luscious reproductions of more than 50 of Twombly’s paintings, drawings and little-known sculptures, along with classical works of art, tell the story of an American abstractionist’s poetical dialogue with antiquity.

Cy Twombly’s first visit to Italy as a young man ignited a lifelong passion for classical culture that is everywhere present in his art. Painted canvases, works on paper and small-scale sculptures reveal the historical soul of Twombly’s abstract compositions. Taking on myths and heroes as personal guides, he created a psychologically complex dialogue with the visual and literary art of antiquity.

This sumptuously illustrated publication reproduces a carefully chosen selection of the artist’s paintings, drawings and sculptures alongside works of classical antiquity, including a number from his personal collection. Illuminating essays by leading scholars and writers, including Anne Carson, Jennifer R. Gross, Brooke Holmes and Mary Jacobus, explore the often enigmatic engagement of Twombly’s art with the world of the past.

Cy Twombly (1928–2011) was born in Lexington, Virginia, and lived and worked in New York in the early 1950s and at Black Mountain College in North Carolina. After traveling around North Africa, Spain and Italy, he settled in Rome, where he remained for the rest of his life.

Monet: Paintings at the Museum of Fine Arts, Boston

Full-page reproductions of paintings spanning Monet’s career and styles, from one of the largest Monet collections outside France

The Museum of Fine Arts, Boston, boasts one of the largest collections of the celebrated impressionist artist Claude Monet’s work outside France. This book reproduces all 35 of paintings by Monet in the MFA’s permanent collection, representing nearly the full span of Monet’s long career. An introductory essay presents a brief account of his acclaim in Boston during his lifetime, and entries for the 35 paintings provide an overview of his life and work. Early plein-air compositions from the 1870s, as well as Grand Canal, Venice (1888), a later example inspired by his travels abroad, mark his enduring fascination with watery surfaces, utilizing vivid color and varied brushwork to dazzling effect. A grouping of works related to his lifelong appreciation for Japanese art and culture is anchored by La Japonaise (Camille Monet in Japanese Costume) (1876), a full-length portrayal of his wife Camille in a lavishly embroidered kimono. His 1875 composition Meadow with Poplars inspires another section, as its depiction of poppies, poplar trees and grain stacks foreshadows the recurrence of these themes in his painting throughout the decades to follow.

Claude Monet (1840–1926) trained with the plein-air painter Eugène Boudin among others, continuing his studies from 1859 onward in Paris, where he met Pissarro, Sisley and Renoir. At their first exhibition in Paris in 1874, Monet’s painting Impression, soleil levant prompted critics to mockingly describe him as an impressionist.

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EXHIBITION SCHEDULE:
Boston, MA: Museum of Fine Arts, Fall 2020–Spring 2021

EXHIBITION SCHEDULE:
Boston, MA: Museum of Fine Arts, dates TBC
Los Angeles, CA: The J. Paul Getty Museum, dates TBC

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
Edited with text by Christine Kendriksen; Exhibition text by Anne Carson, Jennifer R. Gross, Brooke Holmes and Mary Jacobus.
ISBN 9780878468744 u.s. $65.00 can $91.00 Hbk, 9.5 x 11 in. / 264 pgs / 170 color.
August/Art/
For decades a relatively unknown artist, Hilma af Klint has posthumously claimed her rightful place in art history recently but dramatically: her 2019 exhibition at the Guggenheim Museum was seen by more than half a million visitors. In 2013, curator Iris Müller-Westermann organized the first retrospective exhibition of af Klint’s work. Now she presents us with an extensive survey show, curated with Milena Høgsberg, at the Moderna Museet in Malmö, which this volume accompanies, supplementing reproductions with the latest information and research on af Klint.

Hilma af Klint: Artist, Researcher, Medium investigates, from a variety of perspectives, the question of how this trailblazing abstract artist linked her painting to a higher consciousness. Essays by art historians, a quantum physicist, a spiritual teacher and an historian of theosophy and esotericism, among others, provide insights into a world beyond the visible which fascinates us now even more than ever.

Hilma af Klint (1862–1944) was a Swedish painter whose simultaneous fascination with art and spiritism led her to produce one of the most astonishing oeuvres in modern art history. Her conventional landscape paintings and botanical illustrations served as her main source of income, but her true lifelong passion lay in the art she created as a result of otherworldly communication. Af Klint’s private works not only demonstrate perhaps the first example of true abstraction in Western painting; they also convey a complex, deeply felt system of spirituality that guided af Klint throughout her life and career.

With new scholarship, this volume casts of Klint as a pioneering cosmonaut of inner space.

This third volume of the artist’s catalogue raisonné collects sketches made in preparation for af Klint’s masterwork The Paintings for the Temple.

Hilma af Klint rarely exhibited her work during her lifetime, and her magnum opus, The Paintings for the Temple, was only shown to the public in the series of exhibitions that started in 2013 at Moderna Museet in Stockholm and ended with the grand exhibition at the Guggenheim Museum in New York in 2018–19. This series of 193 paintings began with af Klint receiving communication from an otherworldly figure during a séance. Specific themes, such as evolution and duality, are conveyed through vivid pastel color schemes and intricate geometric patterns arranged carefully on canvases that reach over ten feet in height.

This volume, the third in the artist’s first seven-part catalogue raisonné, contains the sketches and preparatory work af Klint made in anticipation of The Paintings for the Temple. Af Klint traveled with these sketchbooks so as to be able to show her friends her work in a more accessible format.

BOKFÖRLAGET STOLPE

Foreword by Daniel Birnbaum, Kurt Almqvist.

ISBN 9789189069237

u.s. $50.00  

cdn $70.00

Clth, 9.75 x 12.5 in. / 208 pgs / 200 color.

October/Art/
The Irascibles: Painters Against the Museum (New York, 1950)

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


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

This publication collects 18 paintings by the artists, images from Leen’s photoshoot and extensive documentation of the letter-writing process with relevant catalogs and magazines. Featuring more than 230 illustrations alongside original essays by several art historians and curators that examine the complex history of the New York School and its now-considered watershed movement.

De Kooning: A Retrospective

Now available in paperback, the first authoritative and essential overview of the abstract expressionist who reinvented portraiture within abstraction

This massive publication offers an unparalleled opportunity to appreciate the development of Willem de Kooning’s work as he unfolded over nearly seven decades, beginning with his early academic works, made in Holland before he moved to the United States in 1926, and concluding with his final, openly unacknowledged paintings of the late 1980s.

The volume presents approximately 200 paintings, sculptures, drawings, and prints, covering the full diversity of de Kooning’s art and placing his many masterpieces in the context of a complex and fascinating pictorial practice.

An introductory essay by John Elderfield, MoMA Chief Curator Emeritus of Painting and Sculpture, provides an in-depth exploration of de Kooning’s development, context and sources, theory of art, and working methods. Sections devoted to particular areas of the artist’s oeuvre provide an illustrated chronology of the period and a brief introduction, as well as detailed entries on groups of works.

With lavish, full-color documentation, this landmark publication is the most complete account of de Kooning’s artistic career to date.

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FUNDACIÓN JUAN MARCH


ISBN 9788470756658

u.s. $55.00  cdn $77.00

Hbk, 9 x 11.5 in. / 304 pgs / 137 color / 102 b&w.

July/Art/

EXHIBITION SCHEDULE:
Madrid, Spain: Fundación Juan March, 03/06/20–06/07/20

De Kooning: A Retrospective, at the Museum of Modern Art, is the most piercing, inexhaustible, and relentlessly intense full-on career survey I have ever seen in this country . . . this retrospective should permanently set the art-historical record straight on this artist.

—JERRY SALTZ, NEW YORK MAGAZINE

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—JERRY SALTZ, NEW YORK MAGAZINE

Also available

Abstract Expressionism at
The Museum of Modern Art
9780870707933

Pbk, u.s. $35.00  cdn $47.50

The Museum of Modern Art, New York/
The New Woman Behind the Camera

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

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

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

NATIONAL GALLERY OF ART
AVAILABLE THROUGH DELMONICO BOOKS
ISBN 9781942884743
u.s. $60.00 cdn $84.00
Hbk, 9.75 x 11.75 in. / 280 pgs / 8 color / 269 b&w. October/Photography/.EXHIBITION SCHEDULE:
Washington, DC: National Gallery of Art, Winter/Spring 2021
New York, NY: The Metropolitan Museum of Art, Summer/Fall 2021

We are delighted to announce a partnership with DelMonico Books
Publishing award-winning books on art, photography, design and culture in close collaboration with artists and museums.
Helen Levitt: A Way of Seeing

The ultimate edition of Helen Levitt’s classic of New York City street photography, with new high-quality reproductions

Even since it was first published in 1965, Helen Levitt’s collection of photographs taken on the streets of 1940s New York City has been revered as a classic of its genre. Made in collaboration with writer James Agee, who provided the book’s introduction, A Way of Seeing was published twice more with modifications during Levitt’s lifetime. This volume seeks to provide a definitive edition of the book with oversight from Levitt’s former assistant Marvin Hoshimo, who has taken pains to include the best available prints and negatives of Levitt’s images.

Returned to its original compact size, this edition contains all 50 original photographs in addition to several other images meant to represent Levitt’s later understanding of herself as an artist and visual storyteller. Levitt’s photography has stood the test of time and now provides compelling insights into the daily lives of New York’s youngest denizens long after they have grown up.

Helen Levitt (1913–2009) learned the art of film development as a teenager working for a commercial portrait photographer in the Bronx. In the mid-1930s, she began to establish her own style of street photography, taking a particular interest in children who turned city sidewalks into their own personal playgrounds and art studios. A lifelong New Yorker, Levitt continued photographing urban life for nearly 70 years, during which she garnered attention from the Museum of Modern Art and the Guggenheim. In addition to her photography, she worked for many years with James Agee and Janice Loeb on documentary films.

Robert Capa: Death in the Making

Once a cult-status rarity, Capa’s classic, impassioned Spanish Civil War photobook is available again with new, high-quality image scans and supplementary research

Robert Capa’s Death in the Making was published in 1938 as a poignant tribute to the men and women, civilians and soldiers alike, fighting in Spain against Franco’s fascist revolution. The book included only one year of images from the Republican position, but covered the spectrum of emotions of a civil war from the initial excitement to the more harrowing realities of modern warfare. But over time, after World War II and rising anti-communist paranoia in the United States, association with the Spanish Civil War was a liability and the book became obscured. Today, however, Death in the Making has reached cult status, not least because copies are hard to find, particularly ones with Capa’s famous Falling Soldier image on the dust jacket. With new scans of all the images, this facsimile of the original edition reproduces the original layout by photographer André Kertész, the original caption text by Capa and preface by writer Jay Allen. The muddy 1938 publication is entirely transformed by high-quality printing to reflect the beauty and pathos of the original intention. This edition also includes a new essay with new research on the making and the reception of the original book, and a complete checklist identifying the authors, location and date of each image. The most important new information is that Robert Capa and Gerda Taro are not the only photographers in the book, but also included were works by their good friend and colleague Chim, later known as David Seymour.

Born Endre Ernő Friedmann in Budapest, Robert Capa (1913–54) spent his early years moving from Hungary to Germany to France and Spain, first to dodge political strife and then to actively follow and document it. From 1936 to 1945, Capa photographed the Spanish Civil War, the Second Sino-Japanese War and World War II. In 1947, he founded the Magnum Photos agency with fellow photographers Henri Cartier-Bresson and David “Chim” Seymour, among others. Several years later, while documenting the First Indochina War, Capa died when he stepped on a landmine.
Lisa Yuskavage: Wilderness
A new focus on the sublime landscapes in Lisa Yuskavage’s voluptuous figure paintings

Though she is arguably best known for the voluptuous female nudes that populate her paintings, Lisa Yuskavage’s work is just as focused on the ethereal settings in which these subjects appear. Yuskavage creates finely detailed landscapes that blur the line between the fantastical and the familiar, melding abstraction with realism to depict self-contained worlds. These outdoor scenes defy conventions of landscape painting with sumptuous color palettes of lush greens and delicate pinks, cast in a gauzy light quality that highlights the almost magical nature of her paintings. Published in conjunction with a joint exhibition between the Aspen Art Museum in Colorado and the Baltimore Museum of Art in Maryland, this volume includes color reproductions of Yuskavage’s paintings and watercolors from the early 1990s to the present, as well as an interview between Yuskavage and fellow artist Mary Weatherford.

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

GREGORY R. MILLER & CO.
Text by Christopher Bedford, Helen Molesworth, Heidi Zuckerman. Interview by Mary Weatherford.
ISBN 9781941366271 u.s. $55.00 CDN $77.00 Hbk, 11 x 10 / 160 pgs / 53 color. September/Art

EXHIBITION SCHEDULE:
Aspen, Colorado: Aspen Art Museum, dates TBC
Baltimore, Maryland: Baltimore Museum of Art, dates TBC

“These can be read as mindscapes as much as landscapes, seemingly populated by elements of Yuskavage’s psyche. Her id-like nymphets bump up against censorious, finger-wagging brigades of peasant women and occasionally men—hapless tourists who have wandered into the wide shot.”
—JULIA FELSENTHAL, NEW YORK TIMES

Kara Walker: A Black Hole Is Everything a Star Longs to Be
An enormous clothbound panorama of Kara Walker’s works on paper—all reproduced for the first time

This gorgeous 600-page volume provides an exciting opportunity to delve into the creative process of Kara Walker, one of the most celebrated artists working in the United States today. Primarily recognized for her monumental installations, Walker also works with ink, graphite and collage to create pieces that demonstrate her continued engagement with her own identity as an artist, an African American, a woman and a mother.

More than 700 works on paper created between 1992 and 2020—which are reproduced in print for the first time from the artist’s own strictly guarded private archive—are collected in this volume, thus capturing Walker’s career with an unprecedented level of intimacy. Since the early 1990s, the foundation of her artistic production has been drawing and working on paper in various ways. Walker’s completed large-format pieces are presented among typewritten notes on index cards and dream journal entries, sketches and studies for pieces appear alongside collages. The result is a volume that allows readers to become eyewitnesses to the genesis of Walker’s art and the transformative power of the figures and narratives she has created over the course of her career.

Now based in New York, Kara Walker was born in Stockton, California, in 1969. She received her Master of Fine Arts from the Rhode Island School of Design in 1994; soon afterwards, Walker rose to prominence for her large, provocative silhouettes installed directly onto the walls of exhibition spaces. Walker’s work confronts history, race relations and sexuality in a decidedly non-conciliatory manner, urging the public to reconsider established narratives surrounding the experiences of African Americans in particular.

JRP|EDITIONS
Edited with text by Anita Haldemann. Foreword by Kara Walker. Text by Maurice Berger, Michael Bank Christoffersen.
ISBN 9783037645574 u.s. $65.00 CDN $91.00 Clth, 8.25 x 11 / 600 pgs / 722 color. October/Art/African American Art & Culture

EXHIBITION SCHEDULE:
Basel, Switzerland: Kunstmuseum Basel, 06/05/21–09/26/21
Herning, Denmark: HEART–Herning Museum of Contemporary Art, Fall 2021
Tilburg, Netherlands: Spring 2022

“...bump up against censorious, finger-wagging brigades of peasant women...”
—JULIA FELSENTHAL, NEW YORK TIMES

EXHIBITION SCHEDULE:
Aspen, Colorado: Aspen Art Museum, dates TBC
Baltimore, Maryland: Baltimore Museum of Art, dates TBC
KAWS: He Eats Alone

A clothbound collection of KAWS’ instantly recognizable riffs on pop culture, featuring bold graphics and a familiar cast of characters

Few artists have managed to bridge the gap between high and low culture as seamlessly as KAWS has since his career took off in the 1990s: his iconic cartoon-inspired designs have graced fashion collections, vinyl figurines, and skateboards as well as canvases sold for millions of dollars. Frequently portraying familiar figures such as Mickey Mouse and SpongeBob SquarePants with cauliflower ears and X’ed-out eyes, KAWS employs a sophisticated dark humor throughout his work, exploring the relationship between art and consumerism.

This publication documents the artist’s first exhibit in the Middle East, with more than 40 key pieces in sculpture and painting from the last two decades. The exhibit in Doha, Qatar, and its accompanying catalog also feature a number of KAWS’ commercial collaborations alongside his Eternitral sculpture Companion (Passing Through) and an inflatable 10-meter tall piece Holiday. Bound in cloth, this volume is a gorgeous collection of KAWS’ most exciting work.

Brian Donnelly (born 1974), known professionally by his graffiti tag KAWS, is the mastermind behind one of today’s most recognizable artistic brands. A graffiti artist since adolescence, Donnelly received his BFA in illustration from the School of Visual Arts in 1996. He then worked as a background artist for animated TV programs before becoming an independent designer. He has worked with artists like Kanye West and collaborated with brands such as Supreme, Nike and Comme des Garçons. He is currently represented by Perrotin in New York.

The Little Mermaid by Hans Christian Andersen & Yayoi Kusama

A Fairy Tale of Infinity and Love Forever

Kusama’s delicate drawings both illustrate and interpret Hans Christian Andersen’s tale

Hans Christian Andersen’s fairy tale “The Little Mermaid” (1838), a story about a girl from the sea who followed her dreams and suffered a disastrous fate on land, is known all over the world (particularly in its animated incarnation). But the familiar story is brought to new life in this gorgeous edition, a collaboration between the Louisiana Museum of Modern Art and artist Yayoi Kusama.

Paired with Hans Christian Andersen’s original text, the densely patterned, undulating line drawings of Kusama’s Love Forever series (2004–7) conjure up storms in the roiling waves of the ocean, the Little Mermaid’s vast underwater kingdom and her longing to live in the human world. Kusama’s fertile, endlessly repeating forms are an ideal match for the poetic and disturbing universe evoked in the fairy tale; the result is a true collaboration. Kusama’s drawings both illustrate and interpret Andersen’s story, bringing it terrifying life, and Andersen’s words lend narrative content to Kusama’s landscapes of unblinking eyes, curling tendrils and disembodied profiles.

Yayoi Kusama (born 1929) first left Japan at the age of 28, landing in late 1950s New York. Her oeuvre, now spanning more than 50 years, includes painting, performance, installations and environments, sculpture, film, fashion, design and literary work. She was recently named the world’s most popular artist, based on annual figures reported by The Art Newspaper for global museum attendance in 2014.

LOUISIANA MUSEUM OF MODERN ART
Edited by Lærke Rydal Jørgensen, Marie Laurberg, Michael Juul Holm.

The Art of Style

Edited by Germano Celant.

SILVANA EDITORIALE

ISBN 9788836645602
u.s. $65.00 cdn $91.00
Clth, 8 x 10 in. / 322 pgs / 300 color.
September/Art/

Back In Stock
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u.s. $45.00 cdn $60.00
Hbk, 8 x 13 in. / 96 pgs / 48 b&w.
Available/Art/

ISBN 9780972592093
u.s. $25.00 cdn $34.50
Hbk, 8 x 13 in. / 322 pgs / 300 color.
Testify Books/Art/

CHOICE

A children’s gift book favorite
Bill Gold: PosterWorks

Casablanca, My Fair Lady, Dirty Harry, Unforgiven: Bill Gold designed the posters for them all, across a 70-year career celebrated in this enormous overview.

The first image you have of your favorite films is probably a Bill Gold creation. –Clint Eastwood.

American graphic designer Bill Gold (1921–2018) was the “Mad Man” of movie posters. His life’s work spans seven decades and over two thousand films, and he was the man behind campaigns for the greatest movies the world has ever seen. The first movie poster Gold designed was for Casablanca in 1942. Over the next 70 years, he designed posters for Dial M For Murder, The Exorcist, Bonnie and Clyde, Bullitt, My Fair Lady, Get Carter, Dirty Harry, The Untouchables, Unforgiven and many more. Several of these posters became as iconic as the films they advertised, created scenes cherished by moviegoers all over the world.

The book is introduced by a foreword from longtime collaborator and friend Clint Eastwood, who comments, “I am proud of the work that Bill has created for me over the years, and prouder still that it has been collected here in this beautiful book for you to enjoy.” The accompanying text by Christopher Frayling, formed from hours spent in conversation with Gold, is a personal collection of unseen designs, alternative versions, sketches, drafts, notes and photographs, as well as giving due credit to the roster of illustrators and artists whose talents he fostered through his agency.

Originally released as a highly acclaimed limited edition, this 10th-anniversary updated edition marks the first time PosterWorks has been available in an accessible volume. A notoriously cutthroat industry, Hollywood evolves with few constants, yet Bill Gold’s talent endures. This volume is a celebration of his extraordinary legacy.
One of the greatest ever rock bands, photographed by one of the greatest ever rock photographers: Neil Preston’s defining vision of Queen, with texts from the band

Quoting Brian May: “I’ve worked, lived and enjoyed life with a lot of great photographers but Neal Preston is probably the world’s greatest.”

Neal Preston is one of the most prolific and highly regarded rock photographers of all time. He began working with Queen in the mid-1970s as their tour photographer. He was present on the legendary South America tour in 1981, Live Aid in 1985, and the band’s last tour with Freddie in 1986, among others. Brian May has commented, “Neal just has the knack, the skill, to always be in the right place at the right time... Neal on many occasions was the fifth member of Queen.”

This official book, produced in collaboration with the band, features over 300 images and is an exhilarating ride through their years together. It is the first time Preston and Queen have collated this work in one volume: glimpses of life backstage, live performances, post-performance highs and lows, and outtakes—many of which have never been seen before—are accompanied by memories and anecdotes from Queen guitarist Brian May and drummer Roger Taylor, and intimate text from Preston revealing the stories behind the pictures. The pages resonate with a palpable energy.

ALSO AVAILABLE

Led Zeppelin by Led Zeppelin
9781909526501
Clth, u.s. $69.95 / CDN $92.50
Hbk, 9.5 x 12 in. / 304 pgs / 100 color / 220 b&w
October/Music/Photography/
Beyond the Earth
An Anthology of Human Messages into Deep Space and Cosmic Time

A visual ethnography of humanity’s traces in deep space

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

Beyond the Earth: An Anthology of Human Messages into Deep Space and Cosmic Time catalogues humanity’s changing relations and behaviors as illustrated by these fragments accumulated beyond our atmosphere. Within a series of interdisciplinary essays, alongside a vast visual ethnography, authors project the complex narratives, ideologies and assumptions that represent ourselves, and our ever-transforming world, in the cosmos.

ATLIER EDITIONS
Edited by David Dunér, Morwenna Loughman, Paul Quast. Foreword by Alice Gorman. Text by Klara Anna Capova, Christopher Gillespie, Paul Quast, Kelly Smith, John Traphagan. Afterword by Cornelius Holtorf.
ISBN 9781733622035 u.s. $35.00 / CDN $49.00
Pbk, 7 x 25 in. / 304 pgs / 40 color / 20 duotone / 200 b&w.

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

Celebrating NASA’s 20th anniversary of continuous human habitation in space of the International Space Station
Andrey Tarkovsky: Life and Work
Film by Film, Stills, Polaroids & Writings

With lucid film stills and superb essays by the director and his admirers, this is the essential Tarkovsky compendium.

Between 1962 and 1986, Andrey Tarkovsky (1932–1986) directed seven feature-length films, all acclaimed as masterpieces of cinema. Ivans Childhood, Andrei Rublev, Solaris, Mirror, Stalker, Nostalgia and Sacrifice. Evading censorship and mounting pressure by Soviet authorities, Tarkovsky decided not to return to the Soviet Union after completing Nostalgia in Sussex, three years before his death; his final film, Sacrifice, was shot in Sweden in 1986.

This new small-format edition of a 2012 publication was compiled and edited by Tarkovsky’s son Andrey Jr., along with film historian and critic Hans-Joachim Schlegel and Lothar Schirmer. Beautifully designed and printed, Andrey Tarkovsky: Life and Work pays homage to a great visionary who produced poetic and sometimes disturbing images of near biblical intensity through his films. Featuring stills from each of his films, a selection of his influential writings, private photographs from the family album, as well as Polaroids from Russia and Italy, it is buttressed by comments from prominent voices who have commented on Tarkovsky’s work and personality, including Jean-Paul Sartre, Ingmar Bergman and Aleksandr Sakurov.

Jacques Henri Lartigue: The Invention of Happiness
Photographs

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

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

Though he mainly supported himself as a painter later on in life, Lartigue was devoted to the art of photography and continued to capture the world around him until he was in his 80s, beginning with domestic candid shots in his childhood and later depicting the upper crust of European society. With their motion-blur and frequently grinning, unsuspected subjects, Lartigue’s images convey the photographer’s genuine passion for life and a consistent interest in everyday moments. The book presents 120 images from Lartigue’s numerous personal photo albums, including 55 pictures that have never been published before.

Edwin Hale Lincoln: Ephemeral Beauty
The Platinum Photographs

In this first book-length appraisal of his work, Edwin Hale Lincoln is revealed as a devoted chronicler of boats, oaks and orchids.

Affiliated with the American Arts and Crafts movement, American photographer Edwin Hale Lincoln (1848–1938) began his photographic career in Boston, specializing in interiors. In the 1880s he started documenting yacht races, using then new technology to freeze the glorious motion of sailing ships, including the famed yacht America. Lincoln later moved to Western Massachusetts where he captured the motifs for which he is best known: centuries-old trees, delicate wildflowers and orchids. These subjects had something in common with the great wooden sailing ships—they were vanishing. As engine power replaced the elegance of sails, millions of elms and chestnut trees would soon die off, and fragile flora risked extinction. Lincoln sought to immortalize them in his work.

Based on 30 years of research, Ephemeral Beauty: The Platinum Photographs reveals the strikingly modernist character of Lincoln’s work, and explores his influences, from Ralph Waldo Emerson to Gustav Stickley, as well as rediscovering the publication of his photographs in illustrated popular magazines and books.

Edwin Hale Lincoln (1848–1938) served as a drummer boy in the Civil War and later became a national leader of Civil War veterans. He began photographing in Boston around 1874, documenting yacht races and the extravagant summer homes of the Gilded Age in the 1880s. Lincoln’s photographs were awarded numerous medals at photographic exhibitions (including one that put him on a par with a young Alfred Stieglitz in 1891), but two years later he stopped exhibiting and moved to Western Massachusetts. There Lincoln photographed ancient trees and endangered wildflowers and orchids, which he self-published in elegant volumes of mounted platinum prints. His photographs have been printed in many books and magazines, among them Gustave Stoclet’s The Craftsman.

Howard Hampton, Bookforum
Each volume in the One on One series is a sustained meditation on a single work from MoMA’s collection. A richly illustrated and lively essay illuminates the subject and situates the work within the artist’s life and career as well as within broader historical contexts. The series is an invaluable guide to the most beloved works in the museum’s collection.

Cindy Sherman: Untitled #96
MoMA One on One Series

On the reception and the politics of an iconic image from Cindy Sherman's influential Centerfolds series.

In 1981 Cindy Sherman (born 1954) was commissioned to contribute a special project to Artforum magazine. Given two facing pages, she chose to explore the pornographic centerfold, creating 12 large-scale horizontal images of herself appearing as various young women, often looking in, malevolent moments of reverse. As Sherman explained, “I wanted a man opening up the magazine to suddenly look in at a unexpected something of Becoming and then feel like the violator that you would.” Sherman’s Centerfolds were so provocative that they were never published for fear that they would be misunderstood. In her essay, Gwen Allen, Professor of Art History and Director of the School of Art at San Francisco State University, examines one of the most misunderstood. In her essay, Gwen Allen, Professor of Art History and Director of the School of Art at San Francisco State University, examines one of the most misunderstood.

Helen Levitt: New York
MoMA One on One Series

A close reading of Helen Levitt’s famous photograph of three children at play on a New York stoop.

Helen Levitt’s (1913–2009) photographs from the 1930s and 1940s of the communities of New York City’s Harlem are starting achievements of street photography. They catch the evanescent configurations of gesture, movement, pose and expression that make visible the street as surreal theater, and everyday life as art and myth. The unpreparedness of children at play becomes, understandably, Levitt’s particular preoccupation. Levitt revisited political readings of her work, and distanced herself from the progressive impulses of social documentary photography. But, class, race and gender are everywhere at work in Levitt’s images. The diffidence and deceptive artlessness of the images also hide her devotion to both popular and avant-garde cinema, attention to the work of other photographers and frequenting of New York’s museums and galleries. Here, Shamoon Zamir, Professor of Literature and Art History at New York University’s Abu Dhabi, examines the different registers and contexts of Levitt’s work through a reading of New York, one of Levitt’s iconic images.

MoMA One on One Series

Robert Frank: Trolley—New Orleans
MoMA One on One Series

An abiding image of American racial segregation from 1950s New Orleans

During an extended road trip across the United States, Robert Frank (1924–2019) planted his camera lens at a passing trolley in New Orleans, took a single exposure and then turned back to bustling Canal Street, where crowds of people swarmed the sidewalks. That single click of the shutter produced a picture with enduring clarity: a row of windows framing the streetcar’s passengers—white passengers in the front, Black passengers in the back.

Frank captured individual faces gazing from each rectangular frame, from the weary Black man in his work shirt to the young white girl just in front of him, her head resting on the window sill that designated areas segregated by race. In 1958, he wrote: “With these photographs, I have attempted to show a cross-section of the American population. My effort was to express it simply and without confusion.” By the time The Americans was published in the United States in 1959, with this image now appearing on its front cover, New Orleans streetcars and trams had been desegregated through a 1958 court order. But Jim Crow was still in full swing, the 1960s Civil Rights struggles still ahead. An essay by MoMA curator Lucy S. Lippard contextualizes how this image reappeared in new contexts.

MoMA One on One Series

William Eggleston: Election Eve

“On the eve of the election, when nothing had yet been decided, when everything—whatever that everything was—hung in the balance, Eggleston made an elegy ... a statement of perfect calm.” —Lloyd Fonvielle

In 1977 William Eggleston released Election Eve, his first and most elaborate artist’s book, containing 150 original prints in two leatherbound volumes, housed in a linen box. It was published by Daidalos Chubb in New York in an edition of only five, and has since become Eggleston’s rarest collectible book. This new 1/5th edition recreates the full original sequence of photos in a single volume, making it available to the wider public for the first time. Election Eve contains images made in October 1976 during Eggleston’s pilgrimage from Memphis to the small town of Plans, Georgia, the home of Jimmy Carter who in November 1976 was elected 39th President of the United States. Eggleston began photographing even before he left Memphis and depicted the surrounding countryside and villages of Sumter County, before he reached Plans. His photos of loneliness road, train tracks, cars, gas stations and houses are mostly empty of people and form an intimate, unassuming portrait of Plains, starkly different from the idealized image of it subsequently promoted by the media. The book includes a preface by Hollywood screenwriter (The Alamy, 1988), director (Sixsmith, 1958) and author Lloyd Fonvielle.
Taryn Simon: The Color of a Flea’s Eye

The Color of a Flea’s Eye presents a history of the New York Public Library’s Picture Collection—a legendary trove of more than one million prints, photographs, postcards, posters and images from disused books and periodicals. Since its inception in 1915, the Picture Collection has been a vital resource for writers, historians, artists, filmmakers, fashion designers and advertising agencies.

In her work The Picture Collection (2012–20), Simon (born 1975) highlighted the impulse to organize visual information, and pointed to the invisible hands behind seemingly neutral systems of image gathering. Each of Simon’s photographs is made up of an array of images selected from a given subject folder, such as Chiaroscuro, Handshaking, Haircombing, Express Highways, Financial Panics, Israel, and Beards and Mustaches. In artfully overlapped compositions, only slices of the individual images are visible, each fragment suggesting its whole. Simon sees this extensive archive of images as the precursor to internet search engines. Such an unlikely futurity in the past is at the core of the Picture Collection. The digital is foreshadowed in the analogue, at the same time that history—its classifications, its contents—seems the stuff of projection.

Simon spent years sifting through letters, memos and records that reveal an untold story between the library and artists, media, government and a broader public. These documents also divulge the removal and transfer of photographs from the democratically circulating picture-collection folders to the photography collection in the late 1980s when their marketplace value became apparent. Simon’s selection of photographs from these transfers highlights gender, immigration, race and economy in America alongside the technical development of photography. Produced in direct collaboration with the artist, the book contains 57 individually hand tipped–in plates, numerous gatefolds and a variety of unique papers, as well as essays by Joshua Chuang, head of The New York Public Library’s Wallach Division of Art, Prints and Photographs, and Tim Griffin, executive director and chief curator at The Kitchen.

Taryn Simon: The Innocents

The fallibility of the criminal justice system and the duplicity of the image: Taryn Simon’s acclaimed and beautifully produced first book, available in an expanded edition with previously unpublished images, essays and archival material

Taryn Simon’s earliest body of work, The Innocents (2002), documents the stories of individuals who served time in prison for violent crimes they did not commit. The series centers on the question of photography as credible witness and editor of justice, once a primary cause of wrongful conviction is mistaken identification. Suspected perpetrators are identified through photographs and lineups, a procedure that relies on the assumption of precise visual memory. But through exposure to composite sketches, mug shots, Polaroids and lineups, wayward memory can change. In these cases, photography offered the criminal justice system a tool that transformed innocent citizens into criminals. Simon photographed these men and one woman at sites that had particular significance to their illegitimate conviction: the scene of misidentification, the scene of arrest, the scene of the crime, or the scene of the alibi. The Innocents was first exhibited at MoMA PS1 in 2003. The 2020 edition of the book includes previously unpublished images and new essays by Innocence Project cofounders Peter Neufeld and Barry C. Scheck, and by professor and curator Nicole R. Fleetwood and criminal justice reform activist Tyra Patterson.

Taryn Simon: The Color of a Flea’s Eye

The Color of a Flea’s Eye deploys prints, postcards and other ephemera to explore the organization of visual information through the New York Public Library’s beloved archive.

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Bullets for Dead Hoods
An Encyclopedia of Chicago Mobsters, 1933

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

In the early 2000s, Chicago author, curator and gallerist John Corbett struck thrifter’s gold in a going-out-of-business Chicago junk shop when he stumbled onto a 1933 manuscript intimately documenting the Chicago Mafia. The tone of the browned and brittled pages immediately grabbed him—sensationalistic and funny, they read like an embellished police blotter as they named names, gave addresses, and detailed crimes. Presented here in facsimile in order to capture the physicality of the typewritten and annotated document, Bullets for Dead Hoods: An Encyclopedia of Chicago Mobsters, c. 1933 offers an expanded overview of the Chicago Outfit through 140 character sketches that range from the infamous—Al Capone, Big Jim Colosimo, the Everleigh Sisters—to their lesser-known aiders and abetters. Whoever dared to put this testament together was clearly someone with access to information—a cop? a detective? a newspaperman? a bitter mafioso?—but who would’ve risked sharing this information, and why, is a mystery that will most likely never be solved. What is left for us is a concise introduction to a particularly gripping chapter in American history that, through its details, knits Chicago together in a new way.

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

SOBERSCOVE PRESS
Introduction by John Corbett.
Facsimile Edition
ISBN 9781940190266
u.s. $35.00
cdn $49.00
Pbk, 8.75 x 11.75 in. / 224 pgs / 196 color.
October/Popular Culture/History

Karlheinz Weinberger: Photographs
Together & Alone

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

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

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

Born in 1921, Karlheinz Weinberger was a Swiss photographer whose work predominantly explored outsider cultures. Between 1943 and 1967 Weinberger published photos of male workers, sportsmen and bikers in the gay magazine Der Kreis under the pseudonym of “Jim.” In the late 1950s and early 1960s he concentrated on Swiss rock ‘n’ roll youth, whom he photographed with both tenderness and a hint of irony. Weinberger placed little emphasis on exhibiting his work; his first comprehensive show took place only in 2000, six years before his death.

THE SONG CAVE
Edited by Ben Klee. Introduction by Collier Schorr.
ISBN 9781734035117
u.s. $29.95
cdn $41.95
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September/Photography/Erotica/LGBTQ

ALSO AVAILABLE
Karlheinz Weinberger: Swiss Rebels
9783958293298
Clth, u.s. $65.00
cdn $87.00
Steidl/Steidl

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

Revised Edition

A newly expanded edition of Sternfeld’s popular portrayal of the High Line’s early days

With nine additional photos, a larger format and an expanded, up-to-date timeline, this is the new and revised edition of Joel Sternfeld’s Walking the High Line, which documents the overgrown elevated freight rail line above New York’s West Side before it was transformed into the cherished High Line public park in 2009.

In the dark days following the September 11 attacks in New York in 2001, Joel Sternfeld came to Gerhard Steidl with the hope of quickly making a book. For the previous two years Sternfeld had been photographing the abandoned railroad and working with a group, the Friends of the High Line, that wanted to save it and turn it into a park. Powerful real estate and political interests seeking to tear it down and commercially develop the land beneath it were using the chaos of the period to rush forward their plans. Steidl agreed—six weeks later there were finished books in New York. It was a small volume but it played a crucial role in allowing New Yorkers to see for the first time the beauty of a secret railroad in all the seasons.

Like the photographs made by William Henry Jackson in the 1870s of Yellowstone that led Congress to establish a national park, the pictures proved pivotal in the making of the High Line’s reputation.

STEIDL
Text by Adam Gopnik, John Stilgoe.
New Revised Edition
ISBN 9783958297647
u.s. $35.00
cdn $49.00
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September/Photography/

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also available
Susan Meiselas: Tar Beach
Life on the Rooftops of Little Italy
1920–75
Found family photographs from New York’s Little Italy portray a vanished way of life

In Tar Beach, photographer and Little Italy resident Susan Meiselas (born 1948) brings together found pictures that were made, kept and gathered by various families who handed them down from 1940 to the early 1970s. Reflections from the community offer perspectives of multiple generations, as local author Angel Marinaccio says: “If you had an accomplishment—confirmation, confirmation, wedding, graduation or birthday, you’d dress up in your best outfit and go to the rooftop to take pictures and celebrate with your family.”

The introduction to Tar Beach is written by renowned filmmaker Martin Scorsese, who grew up on the streets portrayed in this collection. He writes: “The roof was our escape hatch and it was our sanctuary. The endless crowds, the filth and the grime, the constant noise, the chaos, the claustrophobia, the non-stop motion of everything … you would walk up that flight of stairs, open the door, and you were above it all. You could breathe. You could dream. You could lux.”

Meiselas, along with two of her neighbors, Angel Marinaccio and Virginia Bynum, collected and curated these vernacular photographs and memories to convey the feeling of this special place and time in the daily lives of Italian immigrants as they made their way to becoming part of American culture.

DAMIANI
Foreword by Martin Scorsese.
ISBN 9788862087223
u.s. $35.00
cdn $49.00
Flexi, 6 x 8.5 in. / 84 pgs / 17 color / 67 b&w.
September/Photography/

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September/Photography/
Gered Mankowitz: Goin’ Home with the Rolling Stones ’66

The Stones at home and unplugged by official Stones photographer Gered Mankowitz

By the start of 1966, the Rolling Stones’ position as rock gods was established. They were making serious money and investing in new homes and cars. Their official photographer and friend, Gered Mankowitz, was invited to shoot an “at home” session with each member of the band. “They hated the idea of unknown photographers visiting their private sanctuaries … if I did it then the press office would have a large selection of this type of image and could fulfill any magazine request without having to bother the band.”

Mankowitz kept these photographs in supermarket carrier bags stashed under his desk for several years, “getting in my way and frequently wondering why I continued to hold on to them.” This is the first time these sessions have been collated and published. The book is introduced by an essay written by cultural critic Luis Saúde and a foreword written by Blondie co-founder and guitarist Chris Stein.

REEL ART PRESS

Foreword by Luc Sante. Text by David Godlis. Afterword by Chris Stein.

ISBN 9781939388470 u.s. $34.95 | Can $45.95

Hbk, 7.75 x 10.5 in. / 144 pgs / 100 b&w.

October/Photography

Luke Gilford: National Anthem—America’s Queer Rodeo

A unique document of America’s gay rodeo subculture, National Anthem is a celebration of outsiders and the beauty of chosen families everywhere.

Growing up in Colorado with his father in the Professional Bull Riding Association, filmmaker and photographer Luke Gilford spent his formative years around the rodeo, an American institution that has often been associated with conservatism and homophobia. It was only later, when he discovered the International Gay Rodeo Association (IGRA), that he began to see himself as part of a rodeo family. The IGRA is the organizing body for the LGBTQ+ cowboy and cowgirl community in North America—a safe space for all races and gender expressions.

The queer rodeo brings in participants from rural regions all over America for structured educational programs and competitions, facilitating opportunities for horse athletes, coins, and care for animals, personal integrity, self-confidence and support for one another. Gilford has spent over three years traveling the country to document this diverse and ever-evolving subculture.

Shot on medium-format film and printed in a traditional darkroom, the work is detailed and ever-evolving subculture.

Text by Janet Mock, Matthew Raker & Lightning Brown, Drew Sawyer, Mary J. Gray.

ISBN 9788862087346 u.s. $30.00 | Can $37.00

Hbk, 9.5 x 12.5 in. / 176 pgs / 80 color.

September/Photography/Queer

Joseph Szabo: Hometown

A slice of 1970s Americana in the suburbs of Long Island, from one of the era’s most iconic documentarians.

In Hometown, American photographer Joseph Szabo (born 1944) explores the geographical site as his acclaimed series Teenage and Almost Grown—within the slightly different focus: rather than photograph the adolescent population of Long Island, Szabo takes the opportunity to depict the area through its buildings and landscapes. Taken between the years of 1973 and 1980, Szabo’s black-and-white photographs portray a number of scenes that will surely strike an emotional chord with anyone who grew up in the suburbs in mid-century America. In one image, a small house is up from the inside on a cloudy evening, sky featureless except for the branches of trees in the distance and the spoked TV antennae affixed to every roof; in another, a young boy steps off the sun-dappled curb to swing a baseball bat at its incoming target. His Chuck Taylor kicks leading steadfastly to the camera.

Semi-autobiographical of the photographer’s own youth in spirit if not location, Szabo’s photography deftly captures the sleepy lifestyle of the suburbs: quiet, safe and a little bit lonely. For fans of Szabo’s other work, Hometown serves as a prequel to the photographer’s later series, all characterized by their simultaneous nostalgia and timelessness.

Text by Andrew Long Osthern.

ISBN 9788862087360 u.s. $50.00 | Can $65.00

Hbk, 12 x 8.75 in. / 72 pgs / 40 b&w.

September/Photography/Queer

Joseph Szabo: National Anthem

Text by Phil Dickler.

ISBN 9788862081745 u.s. $40.00 | Can $56.00

Hbk, 12 x 7.75 in. / 72 pgs / 40 b&w.

September/Photography

Godlis Streets

David Godlis captures the grit and grandeur of 1970s-’80s New York City in his street photography

When he is on the street armed with his camera, photographer David Godlis (born 1951) describes himself as “a gunfighter and a polite police all in one.” Ever since he bought his first 35mm camera in 1976, Godlis has made it his mission to capture the world on film just as it appears to him in reality.

Godlis is most famous for his images of the city’s punk scene and as the unofficial official photographer for the Film Society of Lincoln Center. For 40 years, his practice has also consisted of walking around the streets of New York City and shooting whatever catches his eye: midnight diner patrons, stoop loungers, commuters en route to the nearest subway station. With an acute sense of both humor and pathos, Godlis frames everyday events in a truly arresting manner.

This publication presents Godlis’ best street photography from the 1970s and ’80s in a succinct celebration of New York’s past. The book is introduced by an essay written by cultural critic Luis Saúde and a foreword written by Blondie co-founder and guitarist Chris Stein.

REEL ART PRESS

Foreword by Luc Sante. Text by David Godlis. Afterword by Chris Stein.

ISBN 9781939388470 u.s. $34.95 | Can $45.95

Hbk, 7.75 x 10.5 in. / 144 pgs / 100 b&w.

October/Photography

Gered Mankowitz: Goin’ Home with the Rolling Stones ’66

The Stones at home and unplugged by official Stones photographer Gered Mankowitz

By the start of 1966, the Rolling Stones’ position as rock gods was established. They were making serious money and investing in new homes and cars. Their official photographer and friend, Gered Mankowitz, was invited to shoot an “at home” session with each member of the band. “They hated the idea of unknown photographers visiting their private sanctuaries … if I did it then the press office would have a large selection of this type of image and could fulfill any magazine request without having to bother the band.”

Mankowitz kept these photographs in supermarket carrier bags stashed under his desk for several years, “getting in my way and frequently wondering why I continued to hold on to them.” This is the first time these sessions have been collated and published. The book is introduced by an essay written by cultural critic Luis Saúde and a foreword written by Blondie co-founder and guitarist Chris Stein.

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October/Photography
Disco: An Encyclopedic Guide to the Art of Disco Records

This large-format deluxe hardback book features the amazing artwork of thousands of disco record cover designs from the 1970s up to the mid-1980s. Together, the record cover designers gathered here create a unique visual history of disco culture. Featuring more than 3,000 album cover designs (including hundreds of full-size covers) as well as over 700 12-inch sleeves, this book is truly an encyclopedic document of disco music and the industry and culture attending it. In addition to the visual documents from the era, the book includes interviews with a number of important disco figures such as Nile Rodgers (West End Records), Henry Stone (TK Records), Ken Carey (Salsoul), Maran Schartner-Presuda and Tom Moulton, as well as historians, bibliographers and discographers of all the major disco record companies, plus sections on other disco sleeves. Discoinstructions albums, 12-inch sleeves and a scrapbook of disco ads. Among the many musicians featured here are Bozzi, Brian, Badatz, Brown, Cerime, Davi, Chey, Chigo, panorama, Isaac Hayes, Kool & the Gang, DC LaRue, Lekota Holloway, MFPS, Ohio Players, Salsoul Orchestra and the Harmony. This is the deluxe volume in Soul Jazz’s deluxe series of books featuring full-size reproductions of record cover designs. It is compiled and edited by Disco Patrick and Patrick Vogt. Editors of the book: Disco Patrick, Stuart Baker. ALSO AVAILABLE

Cuba: Music and Revolution

Original Album Cover Art of Cuban Music: The Record Sleeve Designs of Revolutionary Cuba 1960–85

Spanning Cuban music from rumba to salsa, and graphic styles from socialist realist to geometric abstraction, this volume of Cuban record cover art traces a musical form in constant revolution.

The first ever book about Cuban record sleeve design, compiled by Gilles Peterson and Stuart Baker, Cuba: Music and Revolution features hundreds of rarely seen vinyl records from the start of the Cuban Revolution at the beginning of the 1960s up until 1980, when Cuba's Special Period, brought about by the dissolution of the Soviet Union and the withdrawal of Russia's financial support for the Cuban government, led to the demise of vinyl-record manufacturing in Cuba. The artwork here reflects both the cultural and musical depth of Cuba as well as the political/influence of revolutionary communism. Over the past century, Cuban music has produced a seamlessly endless variety of styles—rumba, son, mambo, salsa—s may well have passed, but so has the national, political and fashion history of Cuba. All the photographs featured were shot by Bernstein between 1980 and 1985. Havana was the epicenter of disco and, billed as "Deep in Vogue." Early the next year, Madonna had one of the biggest hits of her career, with the single "Vogue." Then the Liangosin film. Horns are the Burnings in cinema, the same year, winning the Grand Jury Prize at the Sundance Film Festival, the mainstream got hip to New York's extraordinary ball culture, from which the film and Aladdin and Madonna's songs had arisen. Here is a burning document of a gay ballroom scene that emerged in New York in the mid-1980s, which drew African-American and Latino gay and transgender communities to compete against one another for their dancing skills, the verisimilitude of their drag and their ability to walk on the runway. Photographer Chantal Regnault spent many years recording this scene, from which the dance style known as voguing arose. A visual riot of fashion, paradoxically and subversive style, Voguing and the Ballroom Scene of New York 1980–90 is also an extraordinary document on sexuality and race. The velvets of voguing are vividly captured in hundreds of Regnault's amazing, previously unpublished photographs. The book also features interviews with key figures from the movement, essays, flyers and advertisements. Photographs and documentation Chantal Regnault: born in France. She left Paris after the 1980s carnage and lived in New York for the next fifteen years. At the end of the 1980s she became immersed in Harvey's voguing scene. Around this time, Regnault developed an interest in the independent record industry and began to divide her time between New York and Paris. Her visual, published photographs have appeared in major magazines and newspapers, including Vanity Fair and the New York Times. Voguing: A True History of Fashion and Race

Between 1976 and 1980, Manhattan was the epicenter of disco, and Bill Bernstein captured it all.

Containing many previously unpublished photographs, Disco takes the viewer on an all-access-eclipse tour of New York City night life. "Who were these people of the night? It was the Posers. The Watchers. The Posers watching other Posers watching the Watchers, watching the Dancers, watching themselves." Bill Bernstein's eye was drawn, not to the celebrities, but to the characters that led for the night, the unknown men and women who were transformed by the nightclub scene. Here is one reason his photographs from this time feel so authentic and immersive. As James Bill Bernstein states in his foreword, "These shots capture the very essence of what going out was, is, and should be. They showed the true democracy of the dance floor where anyone could be a star, as long as they had the right attitude and flair... The pictures in this book are a document of an incredibly exciting and creative time, not only in music, but in social, political and fashion history too." All the photographs featured were shot by Bernstein between 1970 and 1985. Manhattan was the epicenter of disco and Bill Bernstein captured it all.

Disco: The Bill Bernstein Photographs

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Freedom, Rhythm & Sound

Soul Jazz Books

Dancehall

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Electronic: From Kraftwerk to the Chemical Brothers

The visual culture of electronic music: how technology, design, art and fashion have contributed to its enduring power and appeal

With its roots in Detroit and Chicago in the early 1980s, electronic dance music was popularized across Europe through underground parties and clubs. Its impact on contemporary culture is still unfolding today. Containing interviews with early pioneers such as techno legend Jeff Mills, the Designers Republic’s Ian Anderson, and those pushing the political dimension of underground rave parties and clubs. Its impact on contemporary culture is still unfolding today.

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The Wayland Rudd Collection
Exploring Racial Imaginaries in Soviet Visual Culture

The Soviet image of the African American, in posters, media and art, from the unique collection of the actor Wayland Rudd

Wayland Rudd (1900–52) was an African American actor who moved to the Soviet Union in 1932 and lived there until his death in 1952. He appeared in numerous Soviet films and theatrical performances, and served as a model for paintings, drawings and propaganda posters. Using Rudd’s personal story as a springboard, The Wayland Rudd Collection combines over 200 Soviet images (paintings, movie stills, posters, graphics, etc.) of Africans and African Americans produced between 1930s and 1980s to reveal responses from contemporary artists, writers and scholars. Bringing together American, postcolonial, and Africana studies, the book maps the complicated and often contradictory intersection of race and Communism in the Soviet context, exposing the interweaving of internationalism, solidarity, humanism and Communist ideals with practices of othering, exoticization and racist stereotyping.

UGLY DUCKLING PRESS

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Lorraine O’Grady: Both/And

Four decades of multimedia exploits in race, art politics and subjectivity: a long-overdue survey on conceptual performance artist Lorraine O’Grady

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

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

AFRICOBRA: Messages to the People

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

AFRICOBRA (African Commune of Bad Relevant Artists) was founded on the South Side of Chicago in 1968 by a collective of young Black artists, whose interest in Transnational Black Aesthetics led them to create one of the most distinctive visual voices in 20th-century American art. The key characteristics of what we now consider the classic AFRICOBRA look—bright, “cool-ade” colors, bold text, shiny and positive images of Black people—were essential to everyday life in the community from which this movement emerged. It is a movement with roots in the soil, streets, classrooms, studios and living rooms of the South Side of Chicago, yet its influence has extended around the world.


"It’s NATION TIME and we are searching. Our guidelines are our people—the whole family of African people, the African family tree...

–JEFF DONALDSON COFOUNDER, AFRICOBRA

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Brooklyn, NY: Brooklyn Museum, Spring 2021
Mikhael Subotzky & Patrick Waterhouse: Ponte City Revisited
54 Stores

A greatly expanded and updated trade edition of the much-lauded photobook about an iconic Johannesburg apartment building

Mikhael Subotzky and Patrick Waterhouse worked at Ponte City, the iconic Johannesburg apartment building and Africa’s tallest residential skyscraper, for more than six years, photographing its residents and exhaustively documenting the building—every door, the view from every window, the image on every television screen. A sequence of essays and documentary texts is also integrated into the visual story. This expanded edition includes images not included in the original, as well as installation shots from the project’s exhibitions around the world. In the essays, some of South Africa’s leading scholars and writers explore Ponte City’s unique place in Johannesburg and in the imagination of its citizens. What emerges is a complex portrait of a place shaped by contending projections, a single, unavoidable building seen as refuge and monstrosity, dreamland and dystopia, a lightning rod for a society’s hopes and fears.


Patrick Waterhouse (born 1981) is a British photographer whose projects are often collaborative, shaped by close engagement with his subjects. His work is held in collections including the Guggenheim Museum, New York, the San Francisco Museum of Modern Art and Centre Pompidou, Paris. His most recent book is Restricted Images (2018).

STEIDL
Edited with text by Ivan Vladislavić. Introduction by Clément Chéroux. Text by Lindsay Bremner, Denis Hirson, Harry Kalmer, Kgebetli Moele, Sean O’Toole, et al.
New Revised Edition
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Pbk, 8.25 x 11 in. / 416 pgs / 152 color.
September/Photography/African Art & Culture/In Search of African American Space

In Search of African American Space
Redressing Racism

Drawing on architecture, performance art, history and visual theory, In Search of African American Space explores the fraught relationship between the African diaspora and social space in America

Richly illustrated with vintage adverts, maps, posters and architectural plans, and organized thematically, this anthology, edited by Jeffrey Hignite and Scott Ruff at the Pratt Institute in New York, is divided into three sections. The anthology is organized thematically, presenting African American space in a broad cultural context. The section “The Monument, Memorial, and Mundane,” explores the analytical methods of architects Scott Ruff, Yolanda Daniels, Rodney Leon, Elizabeth Kennedy, Sara Caples and Everardo Jefferson, who have dedicated their studies and practices to examining spatial typologies related to the African diaspora. As architects working directly in the affects of slavery, conscious of spatial performance of opposition in relationship to architecture, they introduce their own interpretations of African American space from their personal experiences and a dedication to an aspect of practice that has been operating largely outside of the academy. The section “Politics without a Proper Locus” contextualizes the development of African American space in everyday practices that arose in the antebellum period and beyond, among enslaved persons on plantations and the growing population of freed Africans in urban settlements in the North and South. The section title derives from Saidya Hartman’s influential engagement with French theorist of space Henri Lefebvre in his classic 1987 book, Space, Time, and Subjection. The authors present the everyday practices of “vernacular citizenship,” as characterized by Pratt Institute scholar Ann Holder, that emerged among the enslaved, the formerly enslaved and their allies in the years before and after Emancipation to cast a light on responses to the irrevocable African-American experience of hypervigilance. The oppositional performances of African Americans are at the foundation of a search for African American space—a space that is continually erased by the state apparatus.

LARS MÜLLER PUBLISHERS
ISBN 9783037786338 u.s. $30.00 / CDN $42.00
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September/Architecture & Urban Design/African American Art & Culture/Politics/Science/
Soviet Cities: Labour, Life & Leisure

The Soviet dream of modernist architecture for all, portrayed on the brink of its erasure

In recent years Russian cities have visibly changed. The architectural heritage of the Soviet period has not been fully acknowledged. As a result many unique modernist buildings have been destroyed or changed beyond recognition.

Russian photographer Arseniy Kotov intends to document these buildings and their surroundings before they are lost forever. He likes to take pictures in winter, during the “blue hour,” which occurs immediately after sunset or just before sunrise. At this time, the warm yellow colors inside apartment-block windows contrast with the twilight gloom outside. To Kotov, this atmosphere reflects the Soviet period of his imagination. His impression of this time is unashamedly idealistic: he envisages a great civilization, built on a fair society, which hopes to explore nature and conquer space.

From the Baikonur Cosmodrome in the desert steppes of Kazakhstan to the grim monolithic high-rise dormitory blocks of inner-city Volgograd, Kotov captures the essence of the post-Soviet world. “The USSR no longer exists and in these photographs we can see what remains—the most outstanding buildings and constructions, where Soviet people lived and how Soviet cities once looked: no decoration, no bright colors and no luxury, only bare concrete and powerful forms.”

This superbly designed volume is the latest in Fuel’s revelatory and inspiring series on Soviet-era architecture.

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Patrick Keiller: London
A highly imaginative psychogeographic journey through (and history of) London from Patrick Keiller, author of Robinson in Space and View from the Tram

In London, the celebrated filmmaker and writer Patrick Keiller offers a journey through the London of 1992, undertaken by an unnamed narrator and his companion, Robinson. The unseen pair complete a series of excursions around the city, in an attempt to investigate what Robinson calls “the problem of London”. In so doing, the vast palimpsest of the city is revealed. Based on Keiller’s acclaimed 1994 film of the same name, London is a unique take on the essay-film format in the style of Chris Marker, with scathing reflections on the near past, enlivened by offbeat humor and wide-ranging literary anecdotes. The amazing locations reveal the familiar London of the next past: Concorde almost touches suburban houses as it takes off; Union Jacks fly from Wembley Stadium; and pigeons flock around tourists in Trafalgar Square. These images, in combination with the script, allow us to see beyond the London of 1992, as undertaken by an unnamed narrator and his companion, Robinson in Space.

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—THE GUARDIAN

Connectedness: An Incomplete Encyclopedia of the Anthropocene
Surveying humanity’s impact on the planet, with contributions from Donna Haraway, Bill McKibben, Greta Thunberg, Bruno Latour, Alice Waters and others

This timely book, in the form of an encyclopedia, considers the totality of issues surrounding the Anthropocene, the geological era characterized by humanity’s vast impact on the Earth. Connectedness acknowledges the incomplete nature of its project seeing as how this riotous era is not yet finished. With contributions by Greta Thunberg, Bill McKibben, Alice Waters, Tomás Saraceno, Björk and many others, this publication contains of approximately 100 entries, arranged alphabetically, each reflecting on questions, phenomena, terms, possibilities and theories associated with the Anthropocene. Examples of entries include Air, Borders and Coexistence, as well as more complex subjects such as Donna Haraway on the Outhouse or Anders Blok on Climate Risk Communities. The content ranges from scientific to cultural-theoretical and artistic contributions featuring a wide span of scholars, philosophers, anthropologists, scientists, authors, artists and others. The book accompanies the exhibition at the Danish Pavilion at the 2020 Venice Architecture Biennale.

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Adolf Loos: Works and Projects

The must-have monograph on one of modern architecture's most influential figures, long a rarity and now available in an expanded and updated edition

Viennese architect Adolf Loos was influential among his fellow early modernists not only for his radical designs but for his controversial ideology and famously militant opposition to ornament. Loos approached architecture from a primarily utilitarian perspective: he believed that interiors should be designed according to function, taking full advantage of the size and space of a building.

In this definitive monograph, a true labor of love, architect Ralf Bock seeks to reveal the sensuality of Loos' interior designs, focusing on his sincere belief in the evolution of tradition. The book explores 30 existing projects from Loos' oeuvre, documented in 160 full-color images by the celebrated French photographer Philippe Ruault. Along with materials from the Loos archive at the Albertina Museum Vienna, these photographs and Bock's commentary provide a new interpretation of Loos' work and encourage the reintroduction of his ideology into the contemporary architectural conversation. Profiles of Loos' original clients and interviews with people who currently inhabit his designs round out this unique publication.

Adolf Loos (1870–1933) was a radical figure in his time: his critique of the Vienna Secession and advocacy for utilitarian design greatly influenced the less ornamental approaches to architecture among subsequent modernist designers. He studied briefly at Dresden University of Technology and delivered his famous lecture "Ornament and Crime" at the Academy of Arts, Sciences, and Literature in 1910. His most recognizable building is the multipurpose Looshaus at Michaelerplatz in Vienna, characterized by the numerous window boxes on the building's façade.

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Lars Müller Publishers
Synergetic Stew
Explorations in Dymaxion Dining

A delightful dymaxion cookbook homage to Buckminster Fuller, featuring John Cage’s macrobiotic recipes, Margaret Mead’s cucumber salad and more.

Buckminster Fuller is globally known as a design scientist, architect, author, poet, engineer and a true visionary. On his 86th birthday he received the cookbook Synergetic Stew as a surprise present from his friends and admirers, who share recipes along with personal anecdotes and humorous recollections of Fuller (for example, a reminiscence about Bucky’s love for tea in all its variations). Scattered throughout the book are enticing texts and poems from Fuller himself, including even a recipe for tomato ice-cream.

Constructed around 100 achievable recipes, this book is a glimpse into Fuller’s life, as told by his peers. A few of the recipes are a joyful ode to Fuller’s tastes, such as Shirley Sharkey’s “GEODESICANDY,” John Cage’s “MACROBIOTIC DIET” or Amy Edmondson’s “Alabaster Filing/Whole Wheat Bread.” In addition to the facsimile, Jamie Snyder reflects upon often-overlooked facets of Bucky’s character, as revealed through anecdotes of his relationship to food.


LARS MÜLLER PUBLISHERS
Introduction by Jamie Snyder.
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The latest releases in Lars Müller’s Bauhausbücher series

**Oskar Schlemmer, László Moholy-Nagy & Farkas Molnár: The Theater of the Bauhaus**

*Now reissued in Lars Müller’s Bauhausbücher facsimile series, The Theater of the Bauhaus is one of the great documents of modernist multimedia art.*

The Bauhaus revolution left no discipline untouched, and the new conceptions of theater and stage design developed by Oskar Schlemmer, László Moholy-Nagy and their students were especially transformative, unprecedented and influential. Published as the fourth Bauhaus publication in 1925, Oskar Schlemmer, László Moholy-Nagy & Farkas Molnár: The Theater of the Bauhaus is one of the great documents of modernist multimedia art. This new facsimile edition presents the complete text of the original Bauhaus publication in Weimar devoted to theater, with over 150 photographs and diagrams, the book presents an energetic vision of a total art. The Theater of the Bauhaus was essentially shaped by Schlemmer, who had taken over the stage department in 1923. Moholy-Nagy, who was appointed to the Bauhaus the same year, took an interest in abstract kinetic and light phenomena, which he examines in his essay “Theater, Circus, Variété.” Farkas Molnár focused on stage architecture, which he discusses in detail here.

**Walter Gropius: New Works from Bauhaus Workshops**

*Walter Gropius outlines the guiding principles of Bauhaus living, from household utensils to textiles and ceramics.*

The Bauhaus sought to unite life, craftsmanship and art under one coherent ethos and aesthetic. In *New Works from Bauhaus Workshops*—the seventh of the Bauhausbücher—the institute’s founder, Walter Gropius (1888–1969), provides a comprehensive overview of the Bauhaus workshops. He explains the basic principles guiding the teaching, describes contemporary developments in architecture and illuminates the Bauhaus point of view on household utensils, which was geared toward finding the most suitable form for the respective object. Here, Gropius presents the Bauhaus workshops in Weimar devoted to furniture, metals, textiles and ceramics, among other subjects.

**Theo van Doesburg: Principles of Neo-Plastic Art**

*De Stijl protagonist’s elucidation of the basics of neoplasticism.*

Painter, writer, architect, typographer, art theorist and leader of the De Stijl movement, Theo van Doesburg (1883–1931) was one of the great modernist polymaths, and in this volume of Bauhausbücher, he attempts to make elementary concepts in the visual arts generally comprehensible for a broad audience. Van Doesburg’s book addresses the “modern artist” of his day, who had to deal with both shifting social paradigms and a changing understanding of art and art theory. Unifying a range of disciplines, van Doesburg describes theory as a necessary consequence of creative practice: artists, he says, “do not write about art but from within it.” Principles of Neo-Plastic Art is a revolutionary synthesis of practice and theory.

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**A Bauhaus Experimental House**

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Cape Cod Modern
Mid-Century Architecture and Community on the Outer Cape

From the “summer Bauhaus” on, the Cape’s modern designers enjoyed a lifestyle based on communion with nature, solitary creativity and shared festivity.

In the summer of 1937, Walter Gropius, founder of the Bauhaus and a professor at Harvard’s new Graduate School of Design, rented a house on Planting Island, near the base of Cape Cod. There, he and his wife, Ise, hosted a festive reunion of Bauhaus masters and students who had recently emigrated from Europe: Marcel Breuer, Herbert Bayer, Laszlo Moholy-Nagy, Xanti Schawinsky and others. Together they feasted, swam and planned their futures on a new continent, all sensing they were on the cusp of a momentous period in the influential artist’s practice.

Great books and lasting ideas often result from a ferment. It was the case on the Cape, where the talents of avant-garde modern designers from Europe mingled with the building traditions of the American northeast. The result of this ferment is a body of work unlike any other, a regional modernism fusing the building traditions of the Boston area and the building techniques of Bauhaus architects.

While many members of the “summer Bauhaus” eventually returned to Europe, several stayed on the Outer Cape, buying land and design their ideal summer homes. Thus began a chapter in the history of modern architecture that has never been told—until now.

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Marcel Duchamp: Boîte-en-valise (or of Marcel Duchamp or Rose Selavy)

“Everything important that I have done can be put into a little suitcase,” Duchamp said in 1953: finally that suitcase is available to all.

One of the most important and enigmatic pieces of modernist art, Boîte-en-valise (Box in a valise) was assembled by Marcel Duchamp between 1935 and 1941. The portable suitcase contains “the sum of his artistic work” up to that point. Perhaps in premonition of the coming war, and over years without a fixed address, Duchamp reproduced his work in a format that enabled him to easily transport his “complete works” at any time. Though the artist eventually made 100 copies of his box, many are behind glass in museums and private collections.

This is the first ever reinterpretation of the legendary book-object, conceptualized by French artist Mathieu Mercier and now available to a broader audience. At once a work in and of itself, and a reproduction in the Duchampian spirit, this miniature museum contains 69 reproductions of Duchamp’s most celebrated creations, including the famous Fountain. Now Decoding a Dadaist and the Large Glass. Mercier has reproduced the bulk of the contents of Duchamp’s original box in paper form, designing everything to scale. Playful and accessible, the “Boîte” reflects Duchamp’s desire to display his works outside the museum and gallery system.

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Josef Albers in Mexico

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

“Mexico is truly the promised land of abstract art,” Josef Albers wrote to his former Bauhaus colleague, Vasily Kandinsky in 1935. Josef Albers in Mexico reveals the profound link between the art and architecture of ancient Mexico and Albers’ abstract works on canvas and paper. With his wife, the artist Anni Albers, Albers toured pre-Columbian archeological sites and monuments during his 12 or more trips to Mexico and other Latin American countries between 1925 and 1980. On each visit, Albers took black-and-white photographs of pyramids, shrines, sanctuaries and landscapes, which he later assembled into newly sewn photo-collages. The resulting works demonstrate Albers’ continued formal experimentation with geometry, this time accentuating a pre-Columbian aesthetic.

Josef Albers in Mexico brings together photographs, photo-collages, prints and significant paintings from the Vanamulahala (1946–47) and Homage to the Square (1948–50) series from the collections of the Solomon R. Guggenheim Museum and the Anni and Josef Albers Foundation. Two scholarly essays, an illustrated map and vivid color reproductions of paintings and works on paper illustrate this little-known period in the influential artist’s practice.

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Studio A
Eva Hesse: Diaries

With a beautiful clean design befitting Eva Hesse's aesthetic, this voluminous collection tracks the artist's insights, doubts, process and personal life.

"Giving life to a once white piece of linen stretched on 4 pieces of wood, to create a rich visual experience is indeed an intriguing complete experience," wrote Eva Hesse in a 1957 diary entry between notes on her weekly plans and further musings about her goals as an artist. In this extensive collection of Hesse's diaries, recorded from 1955 to 1970, readers are given an intimate glimpse into the mind of one of contemporary sculpture's most prominent figures. Despite personal tragedies and the difficulties she faced as one of the few female artists in the male-dominated postminimalist movement, Hesse remained intrepid in both her life and craft. Composed of twisted ropes and delicate plastic among other unconventional materials, Hesse's sculptures defy traditional notions of form; her deeply thoughtful practice as a sculptor and a painter are revealed at length in her writing.

Born to Jewish parents in 1936, American painter and sculptor Eva Hesse fled Nazi Germany with her older sister at the age of two and eventually reunited with her family in New York City a year later. In 1959 she received her BA from Yale University, and within a few years began creating the sculptures that would put her at the forefront of the postminimalist movement. Though her life was cut short in 1970, Hesse's prolific output of artwork in her decade-long career has cemented her as a pioneer of contemporary sculpture.

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May/Art/Biography/

Amy Sillman: Faux Pas

Essays on art-making, abstraction, humor, not-knowing, awkwardness and more, from one of New York's most influential and popular painters and teachers.

Since the 1970s, Amy Sillman—a beloved and key figure of the New York art scene—has developed a singular body of work that includes large-scale gestural paintings blending abstraction with representation, as well as zines and iPad animations. Over the past decade, Sillman has also produced stimulating essays on the practice of art or the work of other artists; for example, reevaluating the work of the abstract expressionists with a queer eye, elaborating on the role of awkwardness and the body in the artistic process; and discussing in depth the role and meanings of color and shape. Featuring a foreword by Lynne Tillman, Faux Pas is the first book to gather a significant selection of Sillman's essays, reviews and lectures, accompanied by drawings, most of them made specifically for the book.

Faux Pas aims at revealing the coherence and originality of Sillman's reflection, as she addresses the possibilities of art today, favoring excess over good taste, wrestling over dandyism, forms over symbols, with as much critical sense as humor. Based in New York City, Amy Sillman (born 1955) is an artist whose work consistently combines the visceral with the intellectual. She began to study painting in the 1970s at the School of Visual Arts and she received her MFA from Bard College in 1985. Her work has been exhibited internationally, including at the Whitney Biennial in 2014; her writing has appeared in Bookforum and Artforum, among other publications. She is currently represented by Gladstone Gallery, New York.

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Faux Pas

Edited by Charlotte Hucquet, François Lançon-Gallais, Benjamin Thorel. Foreword by Lynne Tillman.
ISBN 9782955948651
u.s. $24.95
cdn $34.95
Pbk, 4.75 x 7.25 in. / 272 pgs / 60 b&w.
October/Art/

"This is raw material for the biography that we will one day have..."
—BARRY SCHWABSKY, HYPERALLERGIC
A concise celebration of conceptualist legend John Baldessari’s wry approach to image-making

Over the course of his 50-year career, John Baldessari never stopped exploring the seemingly infinite ways that words and images can be manipulated to create new layers of narrative meaning in art. Initially a more traditional painter, in the 1960s Baldessari found himself drawn to a combination of text and photography as the most effective vehicles for his creative intentions. Many of Baldessari’s pieces directly address the viewer with hand-painted questions about the nature of art: in What Is Painting? (1966–68), Baldessari asks through the canvas, “Do you sense how all the parts of a good picture are involved with each other, not just placed side by side?” This piece in particular seems to summarize Baldessari’s focus on the recontextualization of familiar images that would define his artistic practice for years to come. Alongside reproductions of select work, this publication features a wide selection of Baldessari’s own writings from 1968 to 2011, providing further insight into the myriad critical ideas already conveyed in the artist’s work.

Born in California, John Baldessari (1931–2020) was one of the most influential artists of the conceptual and post-conceptual movements. Baldessari taught at CalArts from 1970 to 1986 and then at UCLA until 2008, with artists such as David Salle and Mike Kelley as some of his earliest students. His commitment to “not making boring art” is evident throughout his entire oeuvre.

WALTHER KÖNIG, KÖLN
Edited with text by Matilda Olof-Ors. Text by John Baldessari, Ann-Sofi Noring, Gitte Ørskou.
ISBN 9783960987956
u.s. $39.95 cdn $55.95
Pbk, 8.5 x 11.25 in. / 128 pgs / 50 color.
August/Art/

ALSO AVAILABLE
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“My advice? Don’t go into art for fame and fortune. Do it because you cannot not do it. Being an artist is a combination of talent and obsession.”
—JOHN BALDESSARI

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

For decades, art patrons and philanthropists Eli and Edythe Broad have sought to foster public appreciation of postwar and contemporary art. Before founding The Broad museum in Los Angeles, their collection was made accessible to learning through loan programs to institutions around the world through The Broad Art Foundation. Since 1984, more than 8,800 loans from The Broad collection have been made to over 500 museums and galleries.

In 2015, The Broad collection found a permanent home when The Broad museum opened on Grand Avenue in downtown Los Angeles in a new iconic building designed by Diller Scofidio + Renfro. The Broad’s permanent collection boasts works from artists such as John Baldessari, Jean-Michel Basquiat, Jeff Koons, Damien Hirst, and Cindy Sherman, among others. In this book, writers and curators give an overview of the very best of The Broad’s vast collection, including in-depth essays on five works that have come to define the experience of visiting the museum. This book enriches our understanding of The Broad’s art and architecture while also provoking, inspiring, and fostering appreciation of art of our time.

DELMONICO BOOKS/THE BROAD
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Hbk, 8 x 10 in. / 160 pgs / 95 color.
September/Art/
Felix Gonzalez-Torres:
Photostats
Felix Gonzalez-Torres’s text reveries on the intersections of the historical and the personal, gathered for the first time in this elegant clothbound volume.

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

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

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

SIGLIO
Edited by Lisa Pearson, Richard Kraft. Text by Mónica de la Torre, Lewis Hyde, Ann Lauterbach.
ISBN 9781938221262
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November/Art/LGBTQ/

Ray Johnson and William S. Wilson: Frog Pond Splash
Collages by Ray Johnson with Texts by William S. Wilson

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

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

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

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

SIGLIO
ISBN 9781938221279
u.s. $29.95
cdn $41.95
Hbk, 5.5 x 7.25 in. / 80 pgs / 37 color.
November/Art/

Also Available
Ray Johnson: The Paper Snake
9781938221033
Hbk, u.s. $34.70
cdn $45.95

Not Nothing: Selected Writings
by Ray Johnson 1954–1994
9781938221040
Pbk, u.s. $45.00
cdn $60.00

Frog Pond Splash
Photostats
Felix Gonzalez-Torres
Women in Concrete Poetry 1959–1979

A massive, groundbreaking, international anthology of concrete poetry by women, from Mira Schendel to Susan Howe

This expansive volume is the first collection of concrete poetry by women, with artists and poets from the US, Latin America, Europe and Japan, whose work departs from more programmatic approaches to the genre. Their word-image compositions are unified by an experimental impetus and a radical questioning of the transparency of the word and its traditional arrangement on the page.

Divided, perhaps, to the fact that concrete poetry’s attempt to (re)visualize poetry foregrounded the male-dominated channels in which it circulated, some of the women in this volume—Ilse Garnier or Giulia Niccolai, for instance—were active in the movement’s epistemos, yet failed to attain a visibility or ample representation in international anthologies such as Emmett Williams’s *Anthology of Concrete Poetry* (1967) and Mary Ellen Solt’s *Concrete Poetry: A World View* (1988).

This anthology celebrates their legacy and recontextualizes word-image compositions by other figures working independently. It gathers work by over 40 writers and artists, including Lenora de Barros (Brazil), Mirella Bentivoglio (Italy), Amanda Benguer (Hong Kong), Suzanne Bernard (France), Tomaso Binga (Italy), Bianca Capellani (Spain), Paula Clarke (UK), Betty De Leon (Turkey), Minna Derham-Lex (Argentina), Sea Gamma (France), Ana Bela Gage (Brazil), Barbara Geiger (Czech Republic), Ana Hetherly (Portugal), Susan Howe (USA), Tamara Janković (Serbia), Annelies Klapfus (Germany), Barbara Koltowska (Poland), Liliana Landi (Italy), Leilani Lin (USA), Francoise Maney (France), Giulia Niccolai (Italy), Jennifer Pike (UK), Giovanna Sandri (Italy), Mira Schendel (Brazil), Chima Sunada (Japan), Mary Ellen Solt (USA), Salette Tavares (Portugal), Colleen Thibault (Canada), Rosmarie Waldrop (USA) and Ruth Wolf-Rehfeldt (Germany).

**PRIMARY INFORMATION**
Edited by Alex Balgiu, Mónica de la Torre.
ISBN 9781734489729
Pbk, 8 x 9 in. / 384 pgs.
September/Fiction & Poetry/Art/Women’s Studies/
9 Women Artists and Their Models

Gender interventions and formal innovations in female portraiture, through works by Kahlo, Sherman, Neel, Dumas, Peyton and more.

This superbly conceived publication looks at nine women artists whose careers were devoted primarily to portraiture, analyzing both the work they produced and the unique ways in which each artist captured her subjects’ likenesses and the spaces they inhabited. These artists represent the development of modernist art since 1870; each has made significant contributions to art history as they complicate long-held notions of the gaze and explore the relationship between the self, the subject and the artist.

9 Women Artists examines women painters and photographers who are known primarily for self-portraiture, such as Paula Modersohn-Becker, Frida Kahlo and Cindy Sherman; it also looks at female artists who depicted the daily lives of women and children in a creative environment that was largely disinterested in such subjects, such as Berthe Morisot, Mary Cassatt and Lotte Laserstein. Still other women—Alice Neel, Marlene Dumas and Elizabeth Peyton—embrace familiarity completely and depict friends and family as well as famous figures in their paintings.

In essays by nine different authors, these artists and their subjects are considered individually and as part of a chronology of modern portraiture, with an emphasis on the dynamics of gender.

HATJE CANTZ
ISBN 9783775747578
u.s. $68.00
cdn $95.00
Hbk, 9.75 x 12 in. / 208 pgs / 250 color.
November/Art/

Marina Abramović: 7 Deaths of Maria Callas

A cloutbound companion to Marina Abramović’s tribute to Maria Callas, a new performance that recreates the iconic opera diva’s famous onstage death scenes.

An opera production conceived by the legendary performance artist Marina Abramović (born 1946), 7 Deaths of Maria Callas is a continuation of the artist’s lifelong meditation on the female body as a source of both power and pain. Here Abramović turns her focus to renowned opera singer Maria Callas, whose stunning soprano voice captivated audiences around the world in the mid-20th century. Though she remains one of opera’s greatest singers, Callas’ life was beset by struggle and scandal. Today, the opera diva is remembered for having been a figure of both talent and tragedy.

Through a mix of narrative opera and film, Abramović recreates seven iconic death scenes from the American-born Greek singer’s most important roles—in La Traviata, Tosca, Otello, Madame Butterfly, Carmen, Lucia di Lammermoor and Norma—followed by an interpretive recreation of Callas’ own death performed onstage by Abramović herself. This cloutbound volume serves as a companion to the live performance and provides insight into the conception, planning and execution of Abramović’s project, probing the many creative elements that make up this dynamic exploration of female suffering.

DAMIANI
ISBN 9788862087315
u.s. $60.00
cdn $84.00
Clth, 8 x 10.25 in. / 176 pgs / 85 color.
September/Art/Performing Arts/

EXHIBITION SCHEDULE: Riehen/Basel, Switzerland: Fondation Beyeler, 09/27/20–01/31/21
Rembrandt and Amsterdam Portraiture, 1590–1670

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

Having inspired fervent study for centuries, Rembrandt and his Dutch Golden Age contemporaries are admired especially for their portraiture, with Rembrandt in particular having captured a liveliness in his subjects that continues to inspire artists today. In the 17th century, there was a significant market demand for portraits among Amsterdam’s upper class; like Rembrandt, painters such as Thomas de Keyser (c. 1596–1667), Frans Hals (c. 1582–1666) and later Bartholomeus van der Helst (1613–70) relied on these commissions for a critical portion of their income and thus created a wealth of paintings depicting various sitters. Helmed by Amsterdam Museum curator Norbert Middelkoop, this 2020 Museo Nacional Thyssen-Bornemisza exhibit presents 20 painted portraits and 20 engravings by Rembrandt and some 60 pieces by his contemporaries in a comprehensive survey that reveals the everlasting quality of these works.

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

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

MUSEO NACIONAL THYSSEN-BORNEMISZA

Published for the largest show ever dedicated to the artist, including some 120 paintings and drawings

Raphael
1502–1483

The High Renaissance master revisited in a gorgeous and authoritative new monograph

On the 500th anniversary of Raphael’s death, the Uffizi in Florence has assembled one of the world’s most ambitious exhibitions to honor the High Renaissance painter and his lasting legacy. This publication follows the trajectory of Raphael’s life and career in reverse, beginning with his early death in 1520 before highlighting his formative years between Urbino, Città di Castello, Perugia and Siena. During his relatively brief lifetime, Raphael produced masterful works with an astonishing prolificacy. In his frescoes commissioned by Pope Julius II, Raphael demonstrates an unparalleled mastery of composition and perspective, embodying the Renaissance’s spirit of idealized beauty. These frescoes, which include The School of Athens, are among the hundreds of pieces reproduced in this extensive monograph, which also features writing and research by Italy’s leading curators and art historians. Born Raffaello Santi da Urbino at the onset of the Italian Renaissance, painter and architect Raphael (1483–1520) became one of the era’s—and subsequently one of history’s—most admired artists. The son of a court painter, Raphael began his career early in his hometown of Urbino and quickly became known throughout Italy for his portraiture and religious paintings. In 1508, the Pope tasked him with the redecoration of the papal apartments. He then remained in Rome for many years, continuing with his paintings until he was appointed head architect of St. Peter’s Basilica in 1518. He died on what may have been his 37th birthday in Rome.

SKIRA

Edited by Marzia Faietti & Matteo Lafranconi.
ISBN 9788857243092 u.s. $50.00 CDN $69.95 Pbk, 9.5 x 11 in. / 544 pgs / 464 color.

September/Art/

ALSO AVAILABLE
Rembrandt: Biography of a Rebel
ISBN 9789462084759 u.s. $35.00 CDN $39.95 Pbk, 9.5 x 10.5 in. / 256 pgs / 206 color / 2 b&w.

EXHIBITION SCHEDULE:
Rome, Italy: Scuderie del Quirinale, 03/03/20–06/02/20
Madrid, Spain: Museo Nacional Thyssen-Bornemisza, 02/18/20–05/24/20
Shapes From Outta Nowhere: Towards Abstraction in Clay 1890–2018
The Robert A. Ellison Jr. Collection

A comprehensive overview of 20th-century non-representational ceramics from the earliest years of the modernist revolution to the postwar period through to the present, Shapes From Outta Nowhere features an unparalleled gathering of over 150 works from New York City-based collector Robert Ellison. It explores the featured artists’ rejection of symmetrical, utilitarian forms in clay in favor of the sculptural and abstract, and challenges the boundaries between function, non-function, design, drawing, painting, sculpture and architecture. Built over a period of 40 years, this singular collection reflects the personal and discerning eye of a collector focused on the exploration of shape and form.

Ellison’s introduction to abstraction in clay was the work of George E. Ohr, whose late 19th-century creations represent the first seismic shift in a challenge to form itself. Ohr was the catalyst for this new direction in clay, and his vision informed future 20th-century postwar experimentation in fine art. The book showcases the sculptures by Ohr along with artists from the second half of the 20th-century to the present, including seminal works by Axel Salto, Ken Price and Peter Voulkos, the progenitor of the American studio movement. Shapes From Outta Nowhere tells this important story through the work of these key figures, but also introduces lesser known artists who transformed—and continue to push—the possibilities of the medium, including Kathy Butterly, Elissa DiRinco, Anne Marie Laureys and Aneta Regel.

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

The essays in Shapes From Outta Nowhere, written by Adrienne Spinozzi, Glenn Adamson, Robert A. Ellison, Jr., and colleagues, consider the work of Ohr and his predecessors, the California-based sculptor who worked primarily with wood and clay. His 1969 piece The Planet and Clay, a seating installation created from the remains of a two-ton redwood burl, now resides permanently in the lobby of the Oakland Museum of California. Following a period of apprenticeship in Japan, Blunk settled near the Marin County town of Inverness, California, where he built his own studio, and developed a lifelong friendship with the painter Gordon Onslow Ford. In addition to woodwork and ceramics, Blunk also worked with jewelry, painting, furniture-building, bronze and stonework. Blunk maintained a Midwestern sensibility of hard work and plainness throughout his career, with little regard for the distinction between art, craft and design. Rather, he was guided by the materials with which he worked to create large sculptural pieces that seem to exude their own powerful energy, unique to organic matter.

Born in Kansas, James Blain Blunk (1926–2002) was a Californian artist whose work was produced primarily with wood and clay. His 1989 piece The Planet, a seating installation created from the remains of a two-ton redwood burl, now resides permanently in the lobby of the Oakland Museum of California. Following a period of apprenticeship in Japan, Blunk settled near the Marin County town of Inverness, California, where he built his own studio, and developed a lifelong friendship with the painter Gordon Onslow Ford. In addition to woodwork and ceramics, Blunk also worked with jewelry, painting, furniture-building, bronze and stonework.

BLUNK BOOKS

BLUNK, DELE-B DELE

JB Blunk
The ceramics and sculptures of beloved California artist JB Blunk, in a handsome foil-stamped hardcover volume.

This is the first publication to explore the entire oeuvre of the great American sculptor JB Blunk, with previously unseen examples of his work in stone, clay, painting and jewelry. The design beautifully combines archival images of Blunk’s work in situ and at his home and studio, with color plates of newly photographed pieces. In an essay, Lucy R. Lippard discusses Blunk’s reverence for ancient art and artifacts, while Smithsonian Curator of Ceramics Louise Allison Cort details Blunk’s formative years in Japan. Glenn Adamson, Senior Scholar at the Yale Center for British Art, contributes an essay that explores the essence of Blunk himself along with his art. Blunk maintained a Midwestern sensibility of hard work and plainness throughout his career, with little regard for the distinction between art, craft and design. Rather, he was guided by the materials with which he worked to create large sculptural pieces that seem to exude their own powerful energy, unique to organic matter.

JB Blunk
The ceramics and sculptures of beloved California artist JB Blunk, in a handsome foil-stamped hardcover volume.
**Writings on Art 1980–2005**
By Robert Storr.

The first collection of essays by one of America’s decisive and most lucid critical voices

Following on from the much-lauded Robert Storr: Interviews on Art, Heni presents the first in a two-volume publication featuring the collected writings of Robert Storr, one of the world’s leading art critics and curators. Featuring the best of Storr’s criticism—reviews, articles and essays—from the 1980s to the mid-2000s, this publication includes texts on a wide range of artists such as Jean-Michel Basquiat, Louise Bourgeois, Carroll Dunham, Eva Hesse, Yves Klein, Martin Kippenberger, Louise Lawler, Bruce Nauman, Adrian Piper, Jackson Pollock, Chéri Samba, Nancy Spero, Yvonne Rainer and Rachel Whiteread (among many others). Writings on Art offers fresh insights on some of the most influential artists of our era, and is a must-read for curators and students, artists, exhibition-goers and all those interested in the art and culture of today.

Robert Storr (born 1949) is a renowned American critic, curator and artist. His writing has appeared in countless books and exhibition catalogs. He was curator and senior curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, for more than a decade, and became the first North American curator of the Venice Biennale in 2007. Storr led the Yale University School of Art as Dean from 2006 to 2016, and continues to teach there as professor of painting.

HENI PUBLISHING
Edited with introduction by Francesca Pietropaolo.

Previously Announced
ISBN 9781912122288
u.s. $45.00 cdn $62.00
Hbk, 6 x 9.75 in. / 672 pgs / 161 color.
November/Nonfiction Criticism/

**Sensuous Thoughts: Essays on the Work of Donald Judd**
By Richard Shiff.

This important new publication collects more than 20 years of sustained thinking about Donald Judd from one of today’s most respected art historians and theorists. In *Sensuous Thoughts*, Richard Shiff draws on Judd’s own writing, on the work of the pragmatist philosophers Charles Sanders Pierce and William James, and on interviews with many of Judd’s contemporaries and close relatives, to dramatically enhance the act of looking at Judd’s work. Across nearly 300 pages, Shiff closely explicates such topics as Judd’s dialogues with artists such as Willem de Kooning, Jackson Pollock, Lee Bontecou and Claes Oldenburg, among others; while other essays examine the impact that Judd’s writings, such as “Specific Objects,” had on his own work. Sensuous Thoughts also includes 140 color images as both reference throughout and in a dedicated plate section in the back of the book.

Richard Shiff (born 1943) is the author of *Doubt: Theories of Modernism and Postmodernism* and *Writing after Art: Essays on Modern and Contemporary Artists*, and is the Effie Marie Cain Regents Chair in Art and director of the Center for the Study of Modernism at the University of Texas at Austin.

HATJE CANTZ
ISBN 9783775747509
u.s. $35.00 cdn $49.00
Pbk, 6 x 8 in. / 296 pgs / 140 color
April/Nonfiction Criticism/Art/

**ALSO AVAILABLE**
Donald Judd: Complete Writings 1959–1975
ISBN 9781938922930
Pbk, v.s. $45.00 cdn $60.00
Judd Foundation /

“...the benefit of writing about art is identical to the benefit of looking at it; it tests one’s faculties of observation and discernment, along with one’s capacity for reverence, and such testing is its own reward... doubts and disagreements with the self is what prompts art as well as what compels our ever-shifting responses to it.”

—ROBERT STORR, FROM THE FOREWORD

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**artbook.com**
Munchenau and Clarissa
A Berlin Novel
By Paul Scheerbart.

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

It is 1905 and a raging stupidity is holding sway over Europe. As an 18-year-old Clarissa and her family take refuge on the icy shores of LakeWanne, the legendary Baron Munchenau makes an unexpected appearance at their door. Returning to German society after a century of absence at the age of 105, the Baron is captivated by presenting his impressions of the World Fair in Melbourne, Australia, to a select gathering of Berlin celebrities. Over the course of a week, the Aging Baron arranges nightly by bismarcklodge to combat the drizzly days with a series of fantastic visions and theories, he discoursed mobile architecture, the role of technology in the arts and the need for art to ignore nature in its quest to discover new planetary organs and senses; the new human-made machines of vacuum tubes for cleaning and potato-peeling machines; the repressive function of sexuality; and the need for progressive taxation. His tales of Melbourne eventually take his audience from a restaurant in the ocean depths to the dealings of mineral giants in mountain cavities, before culminating in a spiritual voyage to outer space among sausage moons and sun-rials.

Paul Scheerbart (1863–1915) was a novelist, playwright, poet, draftsman, visionary, proponent of glass architecture and would-be inventor of perpetual motion, who wrote fantastical fables. His work was admired by such architects as Bruno Taut and Walter Gropius, and such thinkers as Walter Benjamin and Gershom Scholem (whose wedding present to Benjamin was a copy of Lesabéndio). Benjamin had intended to devote the concluding section of his lost manuscript “The True Politician” with a discussion of the positive ethos of the Wûlkh. “Ray takes the reader from the quiet streets of Ghent to the scrambled streets of London. This collection’s portholes onto sinister bourgeois everyday. Giving voice to a realm of fear and unease that blended fantasy with a Catholic heritage and a distinctly pagan methodology, religious hallucination or relentless diarrhea. But Cavazzoni engages in neither finger pointing nor celebration of myriad idiocy, discovered and achieved by hook or by crook, be it through paranoia, misapplied logic or the man who failed to realize that he had spent two years in a concentration camp. This is a blissful and baneful litany of human stupidity, from Italian fantastical absurdist Ermanno Cavazzoni’s (born 1947) is the award-winning author of many fantastic and absurd tales. He is a member of the OuLiPo. A blissful and baneful litany of human stupidity, from Italian fantastical absurdist Ermanno Cavazzoni’s (born 1947) is the award-winning author of many fantastic and absurd tales. He is a member of the OuLiPo.
"I don’t want to go to school. The teachers are like people from another time. All they care about is college entrance exams. They teach obsolete physics like Newtonian mechanics, and world history and Korean history are still taught the way they were in the 1970s. We spend five hours a day learning languages and math using outdated methods. The teachers tell us that we don’t need friends before college. Those who came from the 1970s aren’t the worst, by the way.

Some teachers even came from the colonial era or from the Joseon era. Some took refuge here during the Korean War. They still despise communism and North Korea, even though we reunited ages ago. Some teachers even came from the colonial era or from the Joseon era. Some even had to occupy other people’s bodies to be here, which is immoral."

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**EXCERPT FROM “BETWEEN ZERO AND ONE”**

"I mean, a house…" he echoes. "There’s something really radical about the idea of a house..."

"I mean, a house is landed property. You can’t move a house—that’s the whole point."

"Real estate, okay."

"Yeah, it’s stuck in the ground like a thumbtack. Everybody walks around dragging a long string behind them, and the other end of this string is nailed to the ground by this gigantic thumbtack. A house is basically just a thumbtack."

"Yeah. I mean, there’s something really radical about the idea of a house..."

"Moving is really radical," I venture. "Huh..." Mamori considers this. "You mean ‘radical’ in the sense of ‘extremist’ radical?"

"Yeah, I mean, there’s something really radical about the idea of a house."

"A house..." he echoes. "There’s something radical about the idea of a house..."

"Yeah, it’s stuck in the ground like a thumbtack. Everybody walks around dragging a long string behind them, and the other end of this string is nailed to the ground by this gigantic thumbtack. A house is basically just a thumbtack."

"Thumbtacks are pretty radical."

"And then you have to move your thumbtack! You pop it out and it goes rolling around on the floor. And thumbtacks are dangerous when they’re uprooted like that."

"You might step on one. Get stabbed."

"Yeah, the fundamental desire of a thumbtack is to stab something."
OSMOS Magazine: Issue 21

Rare drawings by Fumio Yoshimura, paintings by Erik Schmidt and more, in the latest OSMOS

Founder and editor of OSMOS magazine Cay Sophie Rabinowitz launched her quarterly publication last year, describing itself as "an art magazine about the use and abuse of photography." The magazine is divided into thematic sections—some traditional and others more esoteric. OSMOS Magazine issue 21 features an essay about the rare series of pen-and-ink drawings that Fumio Yoshimura created for a legal defense fundraiser he and Kate Millet organized when Peggy Dobkin was arrested at the 1968 Miss America pageant protest. The reportage is by Chris Jordan. Also included is a portfolio of recent paintings by Berlin-based artist Erik Schmidt; Drew Sawyer writes on Oren Pinhassi; and the cover features a detail from Camer Collective's 2018 exhibition titled Grip.

OSMOS
Edited by Cay Sophie Rabinowitz. Text by Drew Sawyer, Kenta Murakata, Christine Kallmeyer, Carter Piel.
ISBN 9781960001981
u.s. $25.00
can $35.00
Pbk, 6.5 x 11 in., 176 pgs
August/Photography

Ursula: Issue 5

Featuring Paul McCarthy, Rashid Johnson, Annie Leibovitz, Gerhard Malanga and more, the fifth issue of Hauser & Wirth's magazine Ursula is themed around alchemy and color

The fifth issue of Ursula magazine is themed around alchemy and color. For the cover story, Paul McCarthy talks with fellow Los Angeles artist Tala Madani about their shared interest in digging into meaning through work that strays the bounds of cultural acceptance. The issue also includes work by Rashid Johnson, Annie Leibovitz, Gerhard Malanga, Alma Haser, among many artists in Ursula: Issue 5, which portrays postwar fantasies of untold technological possibilities. From there, sci-fi only gained further popularity as the Soviet/American space race began and people of all ages turned their gazes skywards to wonder about what marvels may exist beyond Earth's orbit.

The toys in this volume are shown at their original size with the available packaging, organized into ten categories and arranged chronologically by their manufacture dates. Some of the toys depict amazing concepts for the future of outer space exploration such as space dogs, space ships and even a space whale, while others are more realistic replicas of rockets in miniature. Infused with an undeniable nostalgia, this collection maintains the childlike wonder of the toys’ initial audiences and invites present-day readers to both reflect on the era’s technological advancements and look to the future for what discoveries may still be on the horizon.

The toys in this volume are shown at their original size with the available packaging, organized into ten categories and arranged chronologically by their manufacture dates. Some of the toys depict amazing concepts for the future of outer space exploration such as space dogs, space ships and even a space whale, while others are more realistic replicas of rockets in miniature. Infused with an undeniable nostalgia, this collection maintains the childlike wonder of the toys’ initial audiences and invites present-day readers to both reflect on the era’s technological advancements and look to the future for what discoveries may still be on the horizon.

Luca Missoni: Moon Atlas Limited Edition

A signed and numbered print accompanies this limited edition of Luca Missoni's photographic study of the moon

Published in a run of 15 copies, this collector’s edition includes the book Moon Atlas and a digital archival print, printed on Harman paper in semi-matte finish laminated on an aluminum sheet. The print is titled "Moonshadow 2051 (2019);" it measures 12.5 x 19.7 inches, and is signed and numbered by Luca Missoni. Artistic director of the Missoni Archive, Luca Missoni (born 1956) has always cultivated a great passion for the moon. His interest in this celestial body originated in childhood when he began to explore the surface with a small telescope, back in the 1960s when space programs made the first lunar explorations possible. Subsequently, this passion led him to photograph the everchanging appearance of the moon in a rigorous, almost scientific fashion, while, over the years, also pursuing his own artistic project.

SAMIANI
Preface and interview by Maurizio Kortottelli.
ISBN 9788862087186
u.s. $45.00
can $55.00
Pbk, 9 x 13 in., 172 pgs
September/Art/Photography

OSMOS Magazine: Issue 6

The latest issue of Ursula with a special feature on Cabiri Tomkins

The newest issue of Hauser & Wirth's Ursula takes its name from the internationally admired cofounder of the gallery—the patron, collector, mentor and art-world masterminds Ursula Hauser. It reflects the inclusive values and broad perspective of the gallery she helped to establish in Zurich in 1992.

HAUSER & WIRTH PUBLISHERS
Edited by Randy Kennedy. Conversations with Paul McCarthy, Annie Leibovitz, Rashid Johnson, the Wooster Group.
ISBN 9781734365603
u.s. $18.00
can $25.00
Pbk, 9 x 13 in., 120 pgs
Merrill/Ursula

Ursula: Issue 6

The latest issue of Ursula with a special feature on Cabiri Tomkins

The newest issue of Hauser & Wirth's Ursula features a discussion with Cabiri Tomkins, the New Yorker’s longtime art critic, about his career writing on everything from David Hammons to his initial interviews with Marcel Duchamp in 1985—reflecting the beast deeply in the art of the time. A waterfront portrait of Tomkins by Elizabeth Peyton graces the cover of Ursula. Other articles include Maurizio Cattelan’s “interview” with Paolo Moriggi; Greg Tate and Arthur Jafa on the writing of Samuel R. Delany and its importance to their life and work; a portfolio of previously unseen work by Nicholas Party; Jaremi Etemadi on his recent trip to the Austin International Drag Festival where he reflects on the nuances of the execution of drag, as well as other articles from Lucy Liu, Carmen Giménez and more.

HAUSER & WIRTH PUBLISHERS
Edited by Randy Kennedy. Conversations with Cabiri Tomkins.
ISBN 9781734365610
u.s. $18.00
can $25.00
Pbk, 9 x 13 in., 120 pgs
Merrill/Ursula

ALSO AVAILABLE
Ursula: Issue 4
ISBN 9780708198124
u.s. $18.00
can $25.00
Pbk, 9 x 13 in., 120 pgs
Merrill/Ursula
Outstanding Books for Exhibitions Interrupted in 2020

**David Hockney: Drawing from Life**
Celebrating more than 60 years of intimate portraiture by David Hockney
NATIONAL PORTRAIT GALLERY, LONDON
Text by Sarah Howgate.
ISBN 9781942884552
Hbk, 7.75 x 5.25 in. / 56 pgs / 40 color.
Available/Art/photography.

**Lucian Freud: The Self-portraits**
The artist stripped bare by himself: Lucian Freud’s self-portraits redefine the genre
ROYAL ACADEMY OF ARTS
Text by Ulf Küster. Text by Erika Doss, David Hockney, and highways
HATJE CANTZ
ISBN 9783775746564
Clth, 9 x 10.25 in. / 160 pgs / 130 color.
Available/Art/

**Edward Hopper: A Fresh Look on Landscape**
A fresh look at Hopper’s iconic vision of the American landscape—its gas stations, diners and highways
HAUS CANTZ
Text by Ulf Küster.
ISBN 9783775746557
Hbk, 7.75 x 5.25 in. / 166 pgs / 110 color.
Available/Art/

**Edward Hopper: A to Z**
From "Cape Cod" to "Time," an illustrated guide to the keywords of Edward Hopper’s iconography
HAUS CANTZ
Text by Ulf Küster.
ISBN 9783775746540
Clth, 12 x 11 in. / 168 pgs / 110 color.
Available/Art/

**Writing the Future: Basquiat and the Hip-Hop Generation**
How hip-hop culture and graffiti electrified the art of Jean-Michel Basquiat and his contemporaries in 1980s New York
MAFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
Edited by Alex D. Evans, Alanna Heiss, and Carla Yoon.
ISBN 9780878468713
Hbk, 9.5 x 10.75 in. / 200 pgs / 200 color.
Available/Photography/

**Dorothée Lange: Words & Pictures**
On the unique synthesis of word and image in Dorothée Lange’s boldly political photography, which defined the iconography of WPA and Depression-era America.
THE MUSEUM OF MODERN ART, NEW YORK
ISBN 9780300191149
Hbk, 9 x 10.5 in. / 176 pgs / 72 color / 75 duotone.
Available/Photography/

**JR: Chronicles**
A comprehensive overview on the French artist who has transformed cities worldwide with his epic portraits of their inhabitants
MAISON CF/BROOKLYN MUSEUM
Introduction by Anne Pasternak. Text by Drew Sawyer, Sharon Matt Atkins.
ISBN 9780878468706
Hbk, 7 x 9 in. / 240 pgs / 90 color / 40 b&w.
Available/Photography/

**Objects of Desire: Surrealism and Design 1924–Today**
Surrealism’s enduring impact on furniture design, fashion, advertising and beyond
VITRA DESIGN MUSEUM
Edited by Aurora Soria, Julea Cranze. Text by Lesley Dibb, Julea Cranze, Ines Schmoller.
ISBN 9783958296190
Hbk, 9.5 x 10.75 in. / 280 pgs / 150 color.
Available/Photography/

**Tauba Auerbach — S v Z**
Part artist’s book, part exhibition catalog, this book chronicles Tauba Auerbach’s multimedia syntheses of abstraction, science, graphic design and typography
D.A.P./SFMOMA
Introduction and text by Joseph Becker, Jenny Gheith, Bonnie Clearwater. Afterword by Hal Foster.
ISBN 9780300217752
Hbk, 9.5 x 10.75 in. / 176 pgs / 9 color / 110 b&w.
Available/Photography/

**Gordon Parks: Muhammad Ali**
With fantastic previously unseen images, this book represents a collaboration between two heroes of Black American culture.
STUDIO/THE GORDON PARKS FOUNDATION/THE NELSON-ATKINS MUSEUM OF ART
ISBN 9780300217752
Clth, 9.75 x 11.5 in. / 176 pgs / 5 color / 110 b&w.
Available/Photography/
Fall Highlights

Karl Blossfeldt: Variations

How Karl Blossfeldt’s plant photographs were disseminated in the popular media of the time, from pattern books to magazine spreads

In the 1890s, the Berlin artist, sculptor and teacher Karl Blossfeldt (1865–1932) started to photograph plants, seeds and other illustrative material from nature for the purpose of teaching his students about the patterns and designs found in natural forms. His close-ups of the smallest plant parts, magnified up to 30 times their natural size, startle us as they dramatically highlight the geometrical and sculptural properties of plants. Published in 1928, his first collection of photographs, Urformen der Kunst (later translated into English as Art Forms in Nature) became an international bestseller and remains one of the most significant photobooks of the 20th century.

Karl Blossfeldt: Variations is the first monograph to examine the reception of Blossfeldt's work. Drawing on unpublished materials, it analyzes the photographs’ replication in teaching materials, pattern books, art books and in the pages of the illustrated press. The six sections of the book trace the paths that Blossfeldt’s legendary plant motifs took in their incarnations as specimens, illustrations, patterns, analogues, models and abstractions from 1890 to 1945. Thematic contemporary appraisals illustrating the rediscovery of Blossfeldt’s motifs in design and architecture over the past 20 years complement this new perspective on the beloved German photographer.

The Yokohama School
Photography in 19th-century Japan

Take a tour of Meiji-era Japan through these exquisitely crafted hand-colored photographs

Photography found its way to Japan in the second half of the 19th century, toward the close of the Edo period and the beginning of the Meiji era, during which the new technology of cameras and film development mingled with the traditional skills of local Japanese painters. These artists were able to color photographic prints by hand, meticulously applying paint to the tiniest of surfaces. In order to accurately convey the richness of the environments they captured, the results of this highly disciplined practice were exquisite hand-colored albumen prints virtually indistinguishable from actual color photography. Often purchased in albums as souvenirs by Western tourists, these photographs frequently depicted beautiful landscapes, dynamic architecture and various Japanese citizens in traditional garb. The results of this highly disciplined practice were exquisite hand-colored albumen prints virtually indistinguishable from actual color photography.

Often purchased in albums as souvenirs by Western tourists, these photographs frequently depicted beautiful landscapes, dynamic architecture and various Japanese citizens in traditional garb. Because the largest market for these photographs was in Yokohama, a city south of Tokyo, the technical and aesthetic style became known as the “School of Yokohama.” Clearly informed by artistic movements of the time and echoing the works of masters such as Utamaro and Hokusai, these photographs are as much a demonstration of their creators’ skill as they are a record of everyday life in 19th-century Japan.

This volume presents a wide survey of these now-obscure masterpieces, each infused with both a sense of nostalgia and an undeniable liveliness.

SKIRA
Edited by Francesco Paolo Campione.
ISBN 9788857244136
u.s. $45.00  CDN $63.00
Hbk, 9.5 x 11 in. / 288 pgs / 280 color.
November/Photography/Asian Art & Culture/

ALSO AVAILABLE
Karl Blossfeldt: Masterworks
ISBN 9783037786369
u.s. $50.00  CDN $70.00
Hbk, u.s. $55.00 / CDN $72.00
D.A.P.

LARS MÜLLER PUBLISHERS
Text by Ulrike Meyer Stump.
ISBN 9783037786369
u.s. $50.00  CDN $70.00
Hbk, u.s. $55.00 / CDN $72.00
D.A.P.
Ralph Gibson: Sacred Land
Israel before and after Time

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

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

For this project, Gibson visited many of the well-known sites of the Holy Land, including the ancient city of Petra in Jordan as well as Masada and the Sea of Galilee flowing into the River Jordan.

Sacred Land is a sumptuous study in the aesthetics of time.

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

LUSTRUM PRESS


ISBN 9781942884699
u.s. $49.95
cdn $69.95
Clth, 9.25 x 12.25 in. / 216 pgs / 88 color / 100 duotone / 100 b&w.
September/Photography/Middle Eastern Art & Culture/

Rebecca Norris Webb: Night Calls

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

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

Accompanying the photographs, lyrical text pieces addressed to her father create a series of handwritten letters told at a slant.

RADIUS BOOKS

Text by Rebecca Norris Webb.
ISBN 9781942185772
u.s. $50.00
cdn $70.00
Hbk, 8.5 x 9.75 in. / 128 pgs / 61 color.
September/Photography/

ALSO AVAILABLE

Alex Webb and Rebecca Norris Webb: Slant Rhymes 9788416248865
Clth, u.s. $45.00
cdn $60.00
La Fábrica /
American Geography

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

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

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

Photographers include: Carleton E. Watkins, Barbara Bosworth, Lee Friedlander, Stephen Shore, Debbie Fleming Caffery, Mitch Epstein, Shu-Mei Ho, William Eggleston, Alex Soth, Mohair Herne, Trevor Paglen, Victoria Sambunaris, Emmett Gowin, Robert Adams, Terry Evans, Dorothy Lange and Matt Rudek, among others.

EXHIBITION SCHEDULE:
San Francisco, CA: San Francisco Museum of Modern Art, Summer 2020
American horizons, American ways of life

Hunter Barnes: The People

An unprecedented insider account of the New York people from the famed chronicler of a lost America

One of the foremost documentary photographers working today, Hunter Barnes (born 1977) has an extraordinary ability to document aspects of culture and communities ignored by the mainstream and often misrepresented in the modern-American narrative. This new clothbound edition is dedicated to his photographs of the ancient New Perce tribe in North-Central Idaho. Barnes lived with the Ninigret people for four years before he began taking photographs. Shot in black and white, the photographs are beautiful and stark, his subjects unfurling in their gaze. “In these photos I have seen a world that continues to change. A traditional culture that has met a modern age. A century that has passed and a new world that rises.” The first photographer to be invited into the tribe’s inner circle since Edward S. Curtis, Barnes’ work is a vital document of a people.

Gudrun Kemsa: New York, New York

Kemsa’s snapshots of New York’s sidewalksexplorep the relationship between New Yorkers and their larger-than-life surroundings.

In her images of street-level city life, German photographer Gudrun Kemsa (born 1961) creates strangely poetic tableaux of everyday interactions between New Yorkers and their larger-than-life surroundings.

Jean-Luc Bertini: Américaines Solitudes

A photographic study of the varied character of solitude in America

Over the course of a decade, French photographer Jean-Luc Bertini traveled the length and breadth of the United States, creating portraits of the unique circumstances of isolation fostered by the country’s geographic circumstances and its exposure of an individualist ethos. Bertini casts his subjects against the vast backdrops of the country, exploring all the nuances of isolation, from solitude to loneliness.

Jean-Luc Bertini: Off the Strip

ALSO AVAILABLE

Hunter Barnes: Off the Strip

Mark Peterson: White Noise

Unfolding a courageous and unapologetic exposé of white supremacy’s ascent and ubiquity in America today

In White Noise American photographer Mark Peterson (born 1995) examines the history of the White House on immigration and Muslim bans, and how the echoes and intersections with nationalism, Western chauvinism, white supremacy, neo-Nazis and all those who take advantage of our refusal to look squarely in its face and acknowledge it as homegrown and thriving.

Magnetic West

The Enduring Allure of the American West

Unpacking the ever-changing myth of the West in photography, from the 19th century to today.

Published for an exhibition at the Flag Art Museum in Dawsonville, Iowa, Magnetic West features over 160 photographs by some of the most renowned photographers of the 19th and 20th centuries. Picturing the West as a metaphor for promise and peril, Magnetic West explores issues of identity, implications of living in a changing landscape and the centrality of Native and immigrant communities to the essential dynamism of the region.

Jean-Luc Bertini: Américaines Solitudes

ALSO AVAILABLE

Jean-Luc Bertini: Américaines Solitudes

Magnetic West

ALSO AVAILABLE

Into the Sunset: Photography’s Image of the American West

ISBN 9783777407150

Mark Peterson: White Noise

ISBN 9783958291836

Jean-Luc Bertini: Américaines Solitudes

ISBN 9782330135980

Jean-Luc Bertini: Off the Strip

ISBN 9783958291836

Mark Peterson: Political Theatre

ISBN 9783958291836

Mark Peterson: White Noise

ISBN 9783958291836

Jean-Luc Bertini: Off the Strip

ISBN 9783958291836

Mark Peterson: Political Theatre
Henry Leutwyler: Philippe Halsman
A Photographer’s Life

In this book New York-based photographer Henry Leutwyler (born 1961) documents the professional and private life of renowned Life magazine photographer Philippe Halsman, who had a total of 101 Life covers to his name—more than any other photographer. Leutwyler first saw Halsman’s work as a teenager in an exhibition at the International Center of Photography in 1979; now, more than 40 years later, his fascination has finally found fruition. With his trademark approach, both forensic and imaginative, he tease out the meanings held within intimate objects and how they reveal their owner’s personality. In close collaboration with the Halsman Archive, Leutwyler has photographed hundreds of objects belonging to Halsman—from his cameras to his glasses, from his passport to a range of letters from Jane Leb, Richard Avedon and Richard Nixon, to name but a few—from table-mats and buns and back to a collection of jewell-like, paper-wrapped soaps from around the world—the words of Halsman’s grandson Oliver Halsman Rosenberg, “magical evidence of a time that will never exist again.”

STEIDL
Text by Irene Halsman, Oliver Halsman Rosenberg, Mark Lubell.
ISBN 9783958292720 u.s.: $65.00 / cdn: $70.00
Dtt: 8 x 11.75 in. / 384 pgs / 272 color.
September/Photography

Mona Kuhn: 835 Kings Road

Mona Kuhn’s lyrical and formally daring portrait of the iconic Schindler House in Los Angeles, supplemented with letters, blueprints and more

In 835 Kings Road, Californian photographer Mona Kuhn (born 1969) reconsiders the realms of time and space within the architectural elements of the Schindler House in Los Angeles. Built by Austrian architect Rudolph M. Schindler in 1922, the house was both a social and design experiment and an avant-garde hub for intellectuals and artists in the 1920s and 1930s. For this project Kuhn collaborated with the Department of History of Art and Architecture at UC Santa Barbara, and gained access to Schindler’s private archives including blueprints, letters and notes. Alongside reproducing some of these for the first time in this book, Kuhn reinterprets the letters, a technique favored by the surrealists. The enigmatic subject of her solarized pictures is a dichotomy between memory and record in a series of color photos, and solarized gelatin silver prints, a technique favored by the surrealists. The enigmatic subject of her solarized pictures is a dichotomy between memory and record in a series of color photos, and solarized gelatin silver prints, a technique favored by the surrealists. The enigmatic subject of her solarized pictures is a dichotomy between memory and record in a series of color photos, and solarized gelatin silver prints, a technique favored by the surrealists.

STEIDL
Text by Mona Kuhn, She Disappeared into Complete Silence
ISBN 9783958292836 u.s.: $50.00 / cdn: $55.95
September/Photography/Gay

Duane Michals: Things Are Queer

A seminal and playful 1970s photoseries of “fairy tales for adults,” with previously unpublished material

Appearing in 1970, Duane Michals’ Sequences became one of the key photography books of the decade. Michals’ (1932) concise narratives, typically comprised of six or seven uncaptioned images, were surreal, provocative, mysterious and sometimes flat-out funny. They harked a radically new direction for a generation of artists exploring the fictional potential of photography. Critic Joel Perlman reviewed a traveling retrospective organized by Pittsburgh’s Carnegie Museum in 2014, called the sequences of small, black-and-white images, “fancifully minted fairy tales for adults. These surreal visual fables were shown at the Museum of Modern Art in 1970, when the museum was the arbiter of all things photographic. […] With the comic-book sequences, Michals became photography’s genial troublemaker, seen by some as thumbing his nose at the lyric wisdom of Henri Cartier-Bresson’s ‘decisive moment’ and Alfred Stieglitz’s perfect prints. What can all too easily be underestimated is the quick, agile intelligence that Michals brought to this troubleshooting. That’s what has given his dissident spirit its staying power.” Spanning half a century, Things Are Queer: 50 Years of Sequences brings together a generous selection of Michals’ sequences, including many that have never before been published.

STEIDL
Text by Duane Michals.
New Revised Edition
ISBN 9783958292850 u.s.: $55.00 / cdn: $71.00
Pbk, 13 x 10 in. / 384 pgs / 42 color / 382 b&w.
September/Photography/Gay

Moya Davey: I Confess

Moya Davey’s artist’s book meditation on late 20th-century Quebec, through the lens of James Baldwin and others

Over the past 40 years, Canadian artist Moya Davey (born 1958) has perfected a unique synthesis of photography, film and text to critically engage with the past, present and future of the world around her. Based on Davey’s eponymous 2019 film, I Confess unites three main sources in a chronicle of late 20th-century Quebec, shaped by themes of race, poverty, language and nationalism. Using American writer James Baldwin’s 1982 novel Another Country as its point of departure, Davey’s film also focuses on the life and work of Québécois revolutionary Pierre Vallières and Ottawa-based political philosopher Dale Gross. Published to accompany the exhibition Moya Davey: The Faithful at the National Gallery of Canada, this deeply personal and high-tech political book seeks to examine an unresolved chapter of Québécois history from a uniquely interdisciplinary perspective that draws attention to the various effects of assimilation, while reflecting the artist’s understanding of photography and text as unique conduits. This publication features writings by the artist, Dale Gross and National Gallery of Canada’s Associate Curator Andrea Kunard, and a poster insert.

DANCING FOXES PRES/NA TIONAL GALLERY OF CANADA

Text by Moya Davey, Dale Gross, Andrea Kunard.
ISBN 9780888849960 u.s.: $24.95 / cdn: $24.95
Pbk, 6.75 x 9.5 in. / 168 pgs / 70 color / 21 b&w.
August/Art

EXHIBITION SCHEDULE:
Ottawa, Canada: National Gallery of Canada, Fall 2020

HIGHLIGHTS
PHOTOGRAPHY
Takashi Homma: Tokyo and My Daughter

The beloved photographer Takashi Homma captures the distinctive character and light of Tokyo's windowed landscapes in this elegant softcover volume.

Internationally acclaimed photographer Takashi Homma (born 1962) first encountered Le Corbusier's work in Chandigarh, a city in India whose master plan was primarily designed by the architectural pioneer. Since then, Homma has traveled around the world to capture the iconic Le Corbusier style with a particular focus on windows.

Revelatory images of Siberia's rapidly transforming landscapes in the permafrost summer

Siberia might not be the first place most people think of when they begin planning their summer vacation. But German photographer Olaf Otto Becker (born 1959) is no stranger to the permafrost zone: since the 1990s, he has documented remote areas such as Ikeland and Greenland and gained recognition for his photographs of icebergs, capturing their increasingly ephemeral beauty in the face of climate change. In his most recent adventure, Becker trains his eye on Siberia's varied landscapes as he follows a group of researchers taking soil samples during the Russian province's unusually warm summer of 2019.

Botanicals

An elegant compendium of artwork inspired by plant life, from Imogen Cunningham, Jonas Mekas, Nobuyoshi Araki and others

Flowers may die, but in photographs their beauty is preserved forever. From carefully composed still lifes of fruits and vegetables to macro photographs of floral anatomy, plants have been a constant source of inspiration throughout the history of photography. Many photographers have returned to the subject again and again during their careers, drawn as so many people are to the pastel colors and delicate symmetry found in botany.

This beautiful clothbound volume presents a contemporary garden within its pages grown from horticultural artworks by Karl Blossfeldt, Imogen Cunningham, Hans-Peter Feldmann, Jonas Mekas, Nobuyoshi Araki, Richard Hamilton, Juan del Junco, Albert Renger-Patzsch, Pierre Verger, Alessandra Spranzi, Mathieu Mercier and Joshua Lempert.

Sanna Kannisto: Observing Eye

Kannisto photographs birds in the style of classic wildlife illustrations, capturing the delicate beauty of her avian subjects in painterly detail.

Finnish nature photographer Sanna Kannisto (born 1976) considers herself both a scientist and an artist, and her images of birds in particular are uximized in their analytical beauty and compositional perfection. Perched delicately on disembodied tree branches and brilliantly lit against a white background, Kannisto's avian subjects resemble classic wildlife illustrations or specimens in a museum, highlighting every exquisite feature. This level of detail provides an opportunity for viewers to study up close the creatures they may only have ever seen at a distance: the chauvinistic feathers of the European greenfinch seem to practically glow, while the plumage of a yellow tit in flight unfurls into a geometrically perfect arc. In every picture, the deep black eyes of the bird stare out into the camera's gaze with a distinct personality.

Olaf Otto Becker: Siberian Summer

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Miles Aldridge: Please Please Return Polaroid

A new installment in Miles Aldridge’s ongoing homage to, and plea for the revival of, Polaroid film

The sequel to Miles Aldridge’s (born 1964) Please Return Polaroid (2016), this book presents new and vintage Polaroids from the British photographer’s more than 20-year archive, in a seemingly random sequence shaped by a dreamlike logic and surprising juxtapositions.

Please Please Return Polaroid explores Aldridge’s dedication to analogue processes where cut-and-paste is still a manual process, made with scissors, gather tape, intuition and not a little patience. Aldridge continues to use Polaroids as part of his work-in-progress “sketches,” often scratching, tearing and taping them together, even drawing over them in various parts of the creative act.

Known for creating intimate photos of a less than perfect world, Aldridge revels in these unpolished images, transforming some into extreme enlargements filling double pages with their reworked and damaged surfaces.

STEIDL
Text by Michael Bracewell.
ISBN 9783958297487
u.s. $55.00
cdn $77.00
Clth, 11.5 x 11.5 in. / 208 pgs / 117 color.
September/Photography/Fashion

Erwin Olaf
A complete overview of Dutch photographer Erwin Olaf’s highly stylized portraits

Amsterdam-based Dutch photographer Erwin Olaf (born 1958) has long been considered one of today’s foremost practitioners of portrait photography, and the enigmatic and evocatively contemplative atmospheres of his theatrical compositions are widely imitated. Saturated in somber yet luminous hues, and exactingly composed, Olaf’s color photographs, usually featuring only one or two people and set indoors, suggest dramatic narratives fraught with intangible restlessness. The attention to emotional character is scrupulous—as Olaf recently told Lyle Rexer in an interview, “you examine the state of the face, the person’s eyes, the small gestures, the way the muscles move slightly, and of course the influence of light and cropping to add to the intuitions you receive. These restrictions are the main reason why I feel more comfortable in my personal projects, where I can fantasize, or let’s say, I can create a world of my imagination.”

This concise catalog offers a journey through Olaf’s entire career to date, from the Chessmen series of the late 1980s that brought him international renown, and for which he was awarded the Young European Photographer Award in 1988, up to the recent Palm Springs project (2018). The volume includes a critical text by Walter Guadagnini and a conversation with the artist.

SILVANA EDITORIALE
Text by Walter Guadagnini.
ISBN 9788836646043
u.s. $30.00
cdn $42.00
Hbk, 9 x 11 in. / 96 pgs / 50 color.
September/Photography

Malkovich Malkovich Malkovich
Homage to Photographic Masters

John Malkovich appears as some of photography’s most famous subjects in 41 recreations of iconic portraits

Hollywood legend John Malkovich may seem like an unlikely choice for an artist’s muse, but American photographer Sandro Miller declares him “a photographer’s dream.” Miller (born 1958) has been finding inspiration in the Academy Award-nominated actor since the two first met in 1989. In their latest collaboration, Miller pays homage to the great photographers of past and present, with Malkovich as his sole model, in their recreations of 41 iconic portraits. The project is a testament to both Miller’s skill as a photographer and Malkovich’s chameleon-like acting ability.

With months of research in addition to accurate costumes and make-up application, Miller’s recreations are delightfully exact in their lighting and editing, while Malkovich seems to easily inhabit the original photographs no matter which he is meant to portray. He appears as the titular migrant mother in Dorothea Lange’s Depression-era portrait, as a bewigged Andy Warhol cast in crimson and as both sisters in Diane Arbus’ infamous Identical Twins, Roselle, New Jersey, matching with himself in a wide-collared dress and lace stockings. With tongue planted firmly in cheek, Miller manages to breathe new life into some of the world’s most recognizable images in this playful take on the history of photography’s intersection with pop culture.

SKIRA
ISBN 9788857244013 u.s. $45.00
cdn $63.00
Hbk, 10.25 x 12.5 in. / 144 pgs / 50 color.
September/Photography

Tributes to the past
Art photography

Wolfgang Tillmans: Today Is The First Day

A substantial and immersive artist’s book summarizing Wolfgang Tillmans’ multifaceted approach to image-making, from video and performance to music and activism.

Conceptual and designed by German photographer Wolfgang Tillmans (born 1967), this richly illustrated artist’s book explores the latest developments in Tillmans’ work over the last three years. Today Is The First Day conveys his richly diverse approach to image-making, video, performance, music and political activities, and also features rarely commissioned texts from contributors—including novelist and author of The Lonely City Olivia Laing, historian and essayist Brian Dillon, curator Catherine Wood, and geologist Dr David Chew—each of whom illuminates a different aspect of Tillmans’s work. The book includes over 300 pages featuring an essay by the English National Opera’s production of Vaslav; recent portraits such as his with his 6x9 view camera. In the photographer’s words: “To photograph the land, the people, manual labor, the isolation and fragility of small farms, but also the beauty of the French countryside. Such scenes of these on secluded hillsides and spacious old small towns are juxtaposed with the same scenes in wintertime where old small towns are juxtaposed with the same scenes in wintertime where


An enormous and definitive appraisal of Michael Schmidt, Berlin’s greatest chronicler in the postwar period.

Author of new-classic photo books such as Welthauhe and Berlin-Wedding, Berlin-based photographer Michael Schmidt (1946–2014) was acclaimed in his lifetime for his black-and-white, documentary-style depictions of his native city. This is the first full appraisal of his work, featuring numerous images of working material such as work prints or book dummies, as well as archival material—included letters, posters, and exhibition views. Essays by Ute Eklind, Janos Frecot, Peter Galassi, Heinz Liebrock and Thomas Weski, who worked closely with Schmidt on various projects during his lifetime, complement these materials.

Raymond Depardon: Rural

Raymond Depardon photographs the gorgeous French countryside in all of its contradictions: shimmering and bleak, lively and sealed.

During the 1980s and 2000s, French photographer Raymond Depardon (born 1942) crossed rural France with his 8x8 view camera. In the photographer’s words: “To photograph and film farmers means entering their private lives and creating relationships of trust over many years.” From this exploration of the agricultural world, he made black-and-white photographs that tell the story of the land, the people, manual labor, the isolation and fragility of small farms, but also the beauty of the French countryside. Such scenes of these on secluded hillsides and spacious old small towns are juxtaposed with the same scenes in wintertime where

Koto Bolofo: Say Cheese

These photos were originally published in 2000 in Vogue Italia, then under the helm of the legendary Franca Sozzani, whom Koto Bolofo (born 1959) first met in 1985 and worked with for more than 25 years. Bolofo fondly remembers the exceptional creative freedom she gave him and other photographers at the magazine—Sozzani provided the clothes, they did the rest. And so it was with Say Cheese. Bolofo found the female form to be one of his principal inspirations. Models, muses, companions, students and colleagues such as Berenice Abbott, Lee Miller, Meret Oppenheim, Naush-Eva, Kiki de Montparnasse, Opra Maier and Juliet represented a universe of relationships as diverse as they were crucial in the evolution of his life and his art. Some of these women were great artists, others were central figures in the cultural history of the era, as revealed in this volume edited by Walter Guadagnini and Giangavino Pazzola, who have created a dialogue among more than 100 masterpieces by the American artist—a true icon of 20th-century photography—and some of the women who played prominent roles in an extraordinary period in the art world.

HIGHLIGHTS  PHOTOGRAPHY

Holding the Camera

Artist Alberto Vocioli compiles the strange, histrionic and absurd images designed to teach a neophyte camera user how to use their new device.

Before one’s camera was one’s phone, the camera makers of the world had to explain the possible uses of their product in the space of a few pages of a user’s manual. How one takes the camera, holds it with both hands in front of the waist. How one looks through the viewfinder, sees one-eyed into the world. How one hides it in the pocket of one’s jacket. How one tilts the camera, gazes one-eyed through the viewfinder, holds it in one’s hand, and one clicks the shutter. In this book, Alberto Vocioli compiles the strange, histrionic and absurd images designed to teach a neophyte camera user how to use their new device.

Raymond Depardon: Walther Collection 1909–1949


Edited by Walter Guadagnini, Giangavino Pazzola.

SILVANA EDITORIALE

ISBN 9788836645077

u.s. $35.00

8 1/2 x 11 in / 200 pages / 190 color + 15 duotone.

Also Available

Man Ray

Michael Schmidt: Photographs

Walter Guadagnini

ISBN 9783927104518

Editor

The Museum of Modern Art, New York

Man Ray: Woman

The Seductions of Photography

From Lee Miller to Kiki de Montparnasse, a panorama of Man Ray’s portraits of women.

A portraitist and fashion photographer by profession, and an artist by inclination, Man Ray (1890–1976) found the female form to be one of his principal inspirations. Models, muses, companions, students and colleagues such as Berenice Abbott, Lee Miller, Meret Oppenheim, Naush-Eva, Kiki de Montparnasse, Opra Maier and Juliet represented a universe of relationships as diverse as they were crucial in the evolution of his life and his art. Some of these women were great artists, others were central figures in the cultural history of the era, as revealed in this book, edited by Walter Guadagnini and Giangavino Pazzola, who have created a dialogue among more than 100 masterpieces by the American artist—a true icon of 20th-century photography—and some of the women who played prominent roles in an extraordinary period in the art world.

Savannah  Edition

Edited by Walter Guadagnini, Giangavino Pazzola.

ISBN 9783927104518

Also Available

Man Ray

Michael Schmidt: Photographs

Walter Guadagnini

ISBN 9783927104518

Editor

The Museum of Modern Art, New York

Koto Bolofo: Say Cheese

These photos were originally published in 2000 in Vogue Italia, then under the helm of the legendary Franca Sozzani, whom Koto Bolofo (born 1959) first met in 1985 and worked with for more than 25 years. Bolofo fondly remembers the exceptional creative freedom she gave him and other photographers at the magazine—Sozzani provided the clothes, they did the rest. And so it was with Say Cheese. Bolofo found the female form to be one of his principal inspirations. Models, muses, companions, students and colleagues such as Berenice Abbott, Lee Miller, Meret Oppenheim, Naush-Eva, Kiki de Montparnasse, Opra Maier and Juliet represented a universe of relationships as diverse as they were crucial in the evolution of his life and his art. Some of these women were great artists, others were central figures in the cultural history of the era, as revealed in this volume edited by Walter Guadagnini and Giangavino Pazzola, who have created a dialogue among more than 100 masterpieces by the American artist—a true icon of 20th-century photography—and some of the women who played prominent roles in an extraordinary period in the art world.

Steidl

Founded by Mario Hackmann.

ISBN 9783956228725

u.s. $11.00

14 1/4 x 14 1/2 in / 86 pages / 136 color.

September/Photography

artbook.com 98

artbook.com 99
Harmony Korine & Juergen Teller: William Eggleston 414

Eggleston, Korine and Teller’s Southern road trip, documented here for the first time

This clothbound volume is Harmony Korine (born 1973) and Juergen Teller’s (born 1964) visual memoir of a road trip they took ten years ago with William Eggleston (born 1939) and his son, Winston, from Memphis to Mississippi. Featuring photos and short introductions by Korine and Teller, this record of their spontaneous, intimate journey captures their love for each other through the shared experience of the American road, and combines images of gas stations, abandoned objects, “items of particular emotional significance to him and his parents. Teller eagerly collected scaffolding, to the sparkling glass facades and gleaming interiors of the finished building, Teller became obsessed with recording intricate details within the larger shifting context: “I liked the diggers, cranes, scaffolding, concrete and dirt. Not in a macho or childish way, but appreciating how all this construction work produces such a beautiful mess.” His juxtaposition of final photos and collages throughout the book—seen here for the first time in his work—embodies the contrasts between past and present, order and chaos, architectural forms and the surrounding cityscape.

STEIDL

Text by Juergen Teller.

ISBN 9783865219743 u. s. $45.00 CDN $63.00

Clth, 11.25 x 8.25 in. / 164 pgs / 127 color.

September/Photography/G

Nobuyoshi Araki & Juergen Teller: Leben und Tod

Two legendary photographers meditate on death, memory and ritual.

The latest collaboration between these two seminal photographers, Leben und Tod is the culmination of their joint exhibition at artspace AM, Tokyo in 2019. This immensely personal project concentrates on Juergen Teller’s (born 1964) series Leben und Tod (Life and Death), which reflects upon the death of his uncle and stepfather Artur, juxtaposing photographs of his mother and homeland in Bavaria, Bavaria, with symbolic images of history and life on holiday in Baku, with his partner Dovile Dzintre.

Inspired by this series, Nobuyoshi Araki (born 1940) asked to photograph Teller’s “childhood memory objects,” items of particular emotional significance to him and his parents. Teller wangled collected such personal gems, among them toys, a porcelain figurine and bridges made in the family’s violin workshop; the resulting images by Araki are haunting yet playful, creating an intriguing narrative alongside the original story.

STEIDL

Text by Juergen Teller.

ISBN 9783865219743 u. s. $45.00 CDN $63.00

Clth, 10.25 x 7.75 in. / 72 pgs / 67 color.

September/Photography/G

Martin Parr: From the Pope to a Flat White, Ireland 1979–2019

Forty years of transformation and upheaval: compiling Martin Parr’s longstanding love affair with Ireland

Martin Parr (born 1952) has been taking photographs in Ireland for 40 years. His work covers many of the most significant moments in Ireland’s recent history, encompassing the Pope’s visit in 1979, when a third of the country’s population attended Mass in Knock and Phoenix Park in Dublin, to gay weddings in 2019.

Parr lived in the West of Ireland between 1980 and 1982. He photographed traditional aspects of rural life such as home farms and fairs, but also looked at the first hints of Ireland’s new wealth in the shape of the bungalows that were springing up everywhere, replacing more traditional dwellings. During subsequent trips to Ireland he explored the new estates around Dublin, documented the North and showed how, after the Good Friday agreement, the Troubles became the focus of a new tourist boom.

The final chapter of this book portrays a contemporary Dublin where start-up companies are thriving, the docks area is being gentrified and where icons of wealth and modernity are ubiquitous. Ireland has also now voted to allow both abortion and gay weddings. Developments that would have been unthinkable 40 years ago. Parr published a book of his original black-and-white photographs in 1984. A Flat Day had an introduction by Fintan O’Toole, who subsequently became Ireland’s leading cultural commentator.

DAMIANI

Introduction by Fintan O’Toole.

ISBN 9788862085496 u. s. $50.00 CDN $70.00

Pbk, 10.25 x 12.5 in. / 128 pgs / 57 color / 40 b&w.

September/Photography/G

Max Siedentopf: Home Alone, A Survival Guide

A lighthearted guide to indoor fun in the time of the pandemic

Embarking upon self-isolation at the outset of the Coronavirus pandemic, German artist Max Siedentopf (born 1981) turned his own home upside down and captured the results with his camera. He piled cars into sculptural formations, climbed into haute-couture clothes, crafted monsters and traps and invented crazy alternatives to toilet paper.

He also posted all of his actions on Instagram and invited followers around the world to copy his various stunts. This handy survival guide packs a lot of humorous light on the business of getting by while home alone—from “invent a new meal” to “make a painting using a toothbrush” and “balance all your beauty products.” The best pictures from the series, which now numbers more than 1,000 images, are collected here, offering an effective and fun way to combat boredom indoors.

HATJE CANTZ

Edited by Nadine Barth.

ISBN 9783775747934 u. s. $14.00 CDN $20.00

Pbk, 12 x 14 in. / 104 pgs / 210 color.

July/Photography/G

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Photography to the Test of Abstraction

A hardcover compendium of contemporary abstract photography, featuring work from both established and emerging artists

Since its invention, photography has been associated with realism: what better medium is there to capture the world “exactly as it appears”? However, artists have long experimented with the medium’s endless possibilities. Tests and interviews with the individual artists supplement the photography and provide insight into their craft.


HATJE CANTZ
Text by Nathalie Giraudeau, Véronique Souben.
ISBN 9783775747714 - $45.00 / CDN $59.00
Hbk, 6.25 x 9.5 in. / 227 pgs / 100 color
December | Photography

ALSO AVAILABLE
Shape of Light ISBN 9783775748415
Hbk, v. $35.00 / CDN $47.00
D.A.P./Tate

Lucas Blalock: Oar Or Ore

A new form of still life: the first full survey of Lucas Blalock’s humorous and mesmerizing manipulated photographs

The acclaimed New York–based photographer Lucas Blalock (born 1978) creates surreal still lifes, often digitally manipulated. From bundles of raw hot dogs to watermelons smothered by plastic wrap to cactus leaves duplicated many times over, Blalock’s eye-catching tableaux reveal more bizarre details the longer one looks. The intentionally ham-fisted photographic manipulations are created in Photoshop after Blalock shoots with a large-format camera on film and then scans the images. The result is a layered network of colorful visual references, centrifugal from the tragicomic to the absurd as they depict objects in unfamiliar constellations. Underlying all of his work is Blalock’s eagerness to reveal in the inevitable failure connected to any attempt to revive the wane of art. The artist’s full surveys, this publication accompanies a solo exhibition at the Museum Kurhaus Kleve in Germany. The exhibit’s curator, Susanne Figner, provides commentary alongside essays by professor Russell Ferguson, Institute of Contemporary Art LA curator Jamilah James and Museum of Modern Art curatorial assistant Phil Taylor. The book is available in three different colors.

MUSEUM KURHAUS KLEVE
Text by Russell Ferguson, Susanne Figner, Jamilah James, Phil Taylor.
ISBN 9783958296138 v. $35.00 / CDN $47.00
Hbk, 9.25 x 11 in. / 152 pgs / 122 color
October | Photography

Also Available
A Hardcover Compendium of Contemporary Abstract Photography, featuring work from both established and emerging artists. Since its invention, photography has been associated with realism: what better medium is there to capture the world “exactly as it appears”? However, artists have long experimented with the medium’s endless possibilities. Tests and interviews with the individual artists supplement the photography and provide insight into their craft.

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Sanne De Wilde & Bénédicte Kurzen: Land of Ibeji

Portraits of a Nigerian town’s unusually high twin population, in a prize-winning series

In 2018, photographers Sanne De Wilde (born 1987) and Bénédicte Kurzen (born 1989) traveled to Ibeji, Ogun State, Nigeria, to document a local Twin Festival along with some 2,000 pairs of twins. The southwestern town has one of the world’s highest occurrences of twins, with at least one pair in nearly every family. As the two photographers sought to trace this history, they employed a number of different minimal photographic techniques—double-aperture, double exposures and refractions—to create a vibrant series of portraits reflective of the duality central to their project. These portraits of Ibeji’s twin population are dazzling in their rich, colorful stories and expressive subjects, who pose before the camera in a variety of scenes. No two photographs in this prize-winning series are alike.

HATJE CANTZ

Text by Babadoualo Lawal, Angela Micali, Erika Nimis, Philip M. Peek, Tanya Sarien.

ISBN 9783775748757

Hbk, 9.25 x 11.5 in. / 205 b&w / 200 color.

September/Photography/Gender Studies

David Gulden: Nor Dread Nor Hope Attend

Photographs from the Plains of Africa

Awe-inspiring images of Kenyan wildlife from the author of the acclaimed photobook The Center Cannot Hold

The large-format volume dramatically displays the full visual impact of American photographer David Gulden’s epic images of lions, cheetahs, leopards and elephants. The stark, solid forms of the animals—the loner on the termite mound, the cheetah with her eyes narrowed, the elephants crossing the mudflat or peering from behind the plant cover—contrast with, and even at times tease out, the ethereal quality of the scenes. Whether in fear or expectation, or simply in watchfulness, we know that their gaze will fall increasingly on us. Gulden’s pictures have a poignancy that extends far beyond the pages of this book.

Hbk, 13 x 12.25 in. / 192 b&w / 85 color.

September/Photography/Gender Studies

Hannah Whitaker: Ursula

These beautiful, unsettling and photogenic photographic portraits of the photographer her subjects

The latest photobook from Brooklyn-based photographer Hannah Whitaker (born 1988) imagines the embodied forms of personal and technological interfaces that have become central to our new realities: digital servants, sex robots, machine-learning projects.

Ursula’s audience consists with which these figures are gendered as female, subservient and sexualized, and by points to our society’s insidious failures to fully see women without imposing such rules and distinctions. Immersed in technofuturist design tropes, Whitaker’s photographs—at once playful, maximalist and estranging—are accompanied by texts by David Levine and Dawn Dyer.

IMAGE TEXT ITIACA PRESS

Edited by Nicholas Muehlen, Catherine Taylor. Text by Dawn Chan, David Levine.

ISBN 9781734347974

Hbk, 7 x 9.5 in. / 96 b&w / 44 color.

October/Photography/Gender Studies

Female Photographers Org: The Body Issue

The first publication from a new female collective engaging topics of gender, portraiture, body image and the media

Founded in 2018 by Kirsten Becker and Veronica Faustmann, and now comprised of 26 female photographers, the non-profit feminist collective Female Photographers Org has set itself the task of creating a pictorial dialogue about bodies and their perception within the media.

The Body Issue is the first joint publication of the group. It includes photography by guests Brandi Aiken, Alejandra Alarcon, Mary Chen, Tamarra Dixon, Peyton Fulto, Yumi Li Dilla Neso, Lottie van Rhade, Laura Simmons and Shane Stone, as well as work by members of the collective: Bus Day, Haley Morris-Cafiero, Katharina Boese, Maggie Steber, Melibeth Felakau, Jennifer Greenberg, Jocelyn Lee, Lily Glad, Kirsten Becker, Claudia Holmgren, Jessica Barthel, Cara Sigle, Chiara Lavednsk, Nora Lowsky, Hanna Mattias, Veronica Faustmann, Katya Abedian, Paula Winkler, Mareena Sklazar and Diana Mecozzi.

HATJE CANTZ

Text by Jaromir Novotny.

ISBN 9781733495832

Hbk, 7 x 9.5 in. / 144 b&w / 102 color.

October/Photography/Women’s Studies

Ashley Kolodner: Gayface

These photographic diptychs of LGBTQA+ people in America express the acute vulnerability of coming out

From 2011 to 2015, Brooklyn-based photographer Ashley Kolodner (born 1987) traveled across the United States documenting hundreds of LGBTQA+ individuals of all ages. She made two consecutive portraits of each of her subjects, photographing them twice during the same session: once with eyes closed and then with eyes open. These diptychs symbolize the vulnerability many have felt at the outset of discovering their personal identities, and then the realization and self-actualization manifest in the intimate and profound process of coming out. Through more than 180 color portraits, along with subject interviews and contributing texts by filmmaker Kimberly Pierce and Tony award-winning producer Jordan Roth, Gayface reflects the beauty, intimacy and sometimes the pain of a community built in the shadows for decades. Ultimately, these pictures and this handsome volume represent a revelatory statement on the profound humanity we all share.

LUCIA|MARQUAND

Forward by Jordan Roth. Interview by Kimberly Peirce.

ISBN 9781733497114

Hbk, 9.5 x 11.25 in. / 182 b&w / 150 color.

September/Photography/LGBTQ+
Gilles Peress: Whatever You Say, Say Nothing
A long-awaited, multivolume “documentary fiction” of photographs and documents portraying the Northern Ireland conflict

In 1972, at the age of 26, Gilles Peress (born 1948) photographed the British Army’s massacre of Irish civilians on Bloody Sunday. In the 1980s he returned to the North of Ireland, intent on testing the limits of language and perception to understand the intractable conflict. *Whatever You Say, Say Nothing,* a work of “documentary fiction,” organizes a decade of photographs across 22 fictional “days” to articulate the helical structure of history during a conflict that seemed like it would never end—days of violence, of marching, of riots, of unemployment, of mourning.

Accompanying each copy is an essay by the filmmaker, a text-in-image artifact to *Whatever You Say, Say Nothing,* also published separately by Steidl this season; the books are housed together in a slipcase.

Tenzing Dakra: The Hotel
A deeply personal photograph book of a family hotel on the island of Tengboche, Nepal

The hotel is both in real and metaphorical, an actual establishment run by Indian photographer Tenzing Dakra (born 1969) parents in Tengboche, Nepal, a hotel through which he relays his family history and place within it. Dakra’s photos reveal the physical spaces of the hotel, its guest rooms, dining room, the family’s cat on a flight of stairs; as well as signs of daily vetting the hotel; sheets hanging out to dry, clipping plants in the garden, his parents engaged in various tasks. For the hotel is both public and private, a business and a home; a tranquil place for guests and a residence that holds the memories of its owners and projects their hopes.

The Hotel is the winner of the Singapore International Photography Festival Photobook Award 2018.

Tanzing Dakra: The Hotel

Data Centers
Edges of a Wired Nation
An investigation into the complex politics of data centers, through photography and landscape

Tenzing Dakra: The Hotel

South African photographer Lindokuhle Sobekwa (born 1995) began this project after finding a family portrait with his sister Ziyanda’s face cut out. He describes her as a secretive, rebellious and rough presence and recalls the dark day when she chased him and he would never see her again. However, Ziyanda died before he could photograph her. The project combines photography to its extremes. Taking the language of documentary photography to its limits, Sobekwa creates an image of the political: picturing current events and realized the family had no picture of her. However, Ziyanda died before he could photograph her. Exploring a scrapbook aesthetic with handwritten notes, the project presents a photographic account of an entire family’s history and the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book is a scattered, unstructured, and realized the family had no picture of her. However, Ziyanda died before he could photograph her. Exploring a scrapbook aesthetic with handwritten notes, the project presents a photographic account of an entire family’s history and the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book is a scattered, unstructured, and.

Lindokuhle Sobekwa: I Carry Her Photo with Me
A scrapbook story of mourning and disappearance in South Africa

South African photographer Lindokuhle Sobekwa (born 1995) began this project after finding a family portrait with his sister Ziyanda’s face cut out. He describes her as a secretive, rebellious and rough presence and recalls the dark day when she chased him and he would never see her again. However, Ziyanda died before he could photograph her. Exploring a scrapbook aesthetic with handwritten notes, the project presents a photographic account of an entire family’s history and the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book is a scattered, unstructured, and realized the family had no picture of her. However, Ziyanda died before he could photograph her. Exploring a scrapbook aesthetic with handwritten notes, the project presents a photographic account of an entire family’s history and the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book is a scattered, unstructured, and realized the family had no picture of her. However, Ziyanda died before he could photograph her. Exploring a scrapbook aesthetic with handwritten notes, the project presents a photographic account of an entire family’s history and the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book is a scattered, unstructured, and.

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Tanzing Dakra: The Hotel
Theaster Gates: Black Madonna

A clothbound compendium of Theaster Gates’ interdisciplinary exploration of artistic and religious representations of the Black Madonna.

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

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

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

This generously illustrated, oversized publication honors the larger-than-life scale of the artist’s work. It is the first comprehensive monographic publication on Castell’s work and includes essays by Dawoud Bey, Amanda Hunt and Lauren Haynes, and conversations conducted with the artist by Maximeiano Giro and Thelma Golden.

NEW MUSEUM


Pbk, 11 x 14 1/2 in. / 140 pgs / 70 color.

Withering American Art & Culture ©

EXHIBITION SCHEDULE:

New York, NY: New Museum, 02/18/20–05/24/20

Barley L. Hendricks: Basketball

The court, the ball and the hoop: Barley Hendricks paints basketball.

The third installment in Skira and Jack Shainman Gallery’s five-volume overview of American artist Barkley L. Hendricks (1945–2017) explores the artist’s relationship to basketball, which provided a significant source of artistic inspiration throughout his life.

In his basketball series, Hendricks applied his keen compositional sense and stylist use of color to depictions of the sport’s essential elements: hoops, nets, backboards and, of course, basketballs themselves. In one painting, the image of a basketball about to make its way into a hoop is repeated twice on a round canvas; on another circular canvas, the iconic black ribs of a basketball are rendered in a bold orange to create a minimalist yet instantly recognizable pattern.

A study in movement and geometry, Hendricks’ paintings offer a uniquely compelling perspective on the sport on an artistic pursuit. This book’s focus on the aspect of Hendricks’ work allows for a detailed exploration of the artist’s techniques as a painter.

Skira/Jack Shainman Gallery

Text by Terry Hoyos.

ISBN 9788857241487 u.s. $25.00 cm $31.00 Hbk, 8.5 x 11 in. / 360 pgs / 50 color.

October/African American Art & Culture ©

Aycock Library Paintings

Barkley L. Hendricks: Works on Paper

9788857241494 u.s. $45.00 cm $55.00 Hbk, 9 x 12 in. / 160 pgs / 100 color.

Artbook.com

Common Practice Basketball

How basketball has furnished art with motifs, politics and more from pop art to contemporary perjury.

From David Hammons’s Higher Plane and Robert Indiana’s Mecca Floor to the more recent works of Nina Chanel Abney and Titus Kaphar, basketball has proven an especially popular sport in art, whether in the depiction of players, or more abstract deployments of motifs, as in Barkley Hendricks, or as a means of treating themes of social inequality and political justice.

Gathering work by more than 100 artists from the 20th century to now, this volume reveals a little-discussed point of overlap between art and sport, in part to be found in the titular phrase “common practice”—“practice” in the sense of “to perform an activity or exercise regularly in order to improve or maintain ones proficiency.” This book argues that the need to rehearse, discover and explore through the act of doing makes these two very different ideas of “perfection” one’s very similar.


Skira/Jack Shainman Gallery

Text by Carlos Rolón, Dan Peterson, John Dennis.

ISBN 9788857243979 u.s. $65.00 cm $81.00 Hbk, 9 x 11 in. / 372 pgs / 220 color.

HIGHLIGHTS ■ ART

artbook.com 108 109
Louise Bourgeois: The Spider and the Tapestries

Metaphors of repair and echoes of family labor in the magnificent tapestries of Louise Bourgeois

Louise Bourgeois’ tapestry and needlepoint work deals with reparation in both a literal and metaphorical sense. In many of its works, fragmented tapestries are pieced together and repaired to create new sculptural forms. The recurring practice of weaving, stitching and mending express Bourgeois’ identification with her childhood and the family business of tapestry restoration. Coupled with the medium of tapestry, Bourgeois’ recurring motif of the spider symbolizes her mother, a weaver, and fully explores the complex relationship between mother and child. This publication includes archival photographs and facsimile documents of the Bourgeois family archive, as well as excerpts from the artist’s psychoanalytical writings.

KATZ & CANZ

Text by Louise Bourgeois. Back in Stock
ISBN 9783775739979 u.s. $45.00 / CDN $65.00 Clth, 5.75 x 8.25 in. / 92 pgs / 69 color. Available/Art/Clth

Magdalena Abakanowicz: Fate and Art Monologue

The illustrated autobiography of the pioneering Polish sculptor, whose organic installations explored the politics of space in preciously fresh ways

One of Poland’s most famous artists, Magdalena Abakanowicz (1930–2017) revolutionized the use of textile as a sculptural medium with her creation of 1965–Alabara series consisting of enormous woven structures. In the next two decades of her career, the artist moved toward representations of sculpture, crafting dozens of headless human-like figures out of wood, burlap and synthetic materials. These figures were then gathered in impressive groups as part of the Crowds series, her meditation on public spaces and being humanly occupied by them. In addition to her numerous three-dimensional endeavors, which include an adorned architecture project in Paris, Abakanowicz was a painter and a choreographer. Published at a moment of considerable renewed focus on the artist, this autobiography examines her groundbreaking career for the first time.

SKIRA

Edited by Fioba Grisdon. ISBN 9783775734635 u.s. $45.00 / CDN $60.00 Pbk, 6.5 x 9 in. / 204 pgs / 250 color September (Art)/September

Alison Saar: Of Aether and Earthe

The first extended monograph on Saar, featuring older and more recent works, gorgeously bound in cloth with embossed details

Drawing inspiration from the imagery of African, Caribbean and Latin-American art as well as found objects and her own upbringing in a multiracial artist family, Los Angeles artist Alison Saar (born 1956) creates works that reflect on the duality of body and spirit within the context of a larger cultural setting, focusing in particular on black womanhood. In life-size sculpture, paintings and mixed-media portraits, Saar’s complex narratives about identity. This publication accompanies an exhibition co-organized by the Benton Museum of Art at Pomona College in Claremont, California and the Armory Center for the Arts in Pasadena, California. Alongside photographic reproductions of Saar’s work, the clothbound catalog contains an interview between Saar and the exhibition’s co-curator, never-before-published photographs from the artist’s childhood and poetry by Camille Dungy, Harryette Mullen and Evie Shockley.

BENTON MUSEUM OF ART AT POMONA COLLEGE

Edited with text by Rebecca Holmone, Irene Taddeo. Text by Camille Dungy, Harryette Mullen, Alison Saar, Christine Stiepke, Evie Shockley. Interview by Irene Taddeo. ISBN 9780739330334 u.s. $45.00 / CDN $60.00 Clth, 9.25 x 12.5 in. / 164 pgs / 60 color / 18 blk & wtc. September/Art/African American Art & Culture/V

EXHIBITION SCHEDULE:
Claremont, CA: Benton Museum of Art at Pomona College, 3/20/13–12/21/13
Pasadena, CA: Armory Center for the Art, 6/14/13–7/6/13

Cecilia Vicuña: Seeking the Enlightened Failure

A handsomely produced overview on a long-influential and popular artist of many mediums

Since the 1980s, Chilean poet, visual artist and activist Cecilia Vicuña (born 1948) has brought a radical perspective to the relationship between art and politics through her writing and artistic creations. Vicuña’s work is varied and multidisciplinary, constructed through words, images, environments and a combination of languages, mediums and techniques. This volume gathers texts by the curator Miguel A. Lopez, Lucy R. Lippard, Valerie Fraser and Cecilia Vicuña herself, along with a selection of photographs and representative pieces, some published here for the first time. This selection shows Vicuña’s constant commitment to themes of eromotic, colonial legacies, liberation struggles, feminism, collective joy, indigenous thought and environmental destruction.

RMN/IC

Text by valeria frazen, lucy r. lippard, Miguel a. lópez, tilo foix, Cecilia Vicuña. ISBN 9789781725218 u.s. $20.00 / CDN $30.00 Pbk, 4.25 x 8.75 in. / 218 pgs / 121 color. September (Art)Latin American/Caribbe Am-Art & Culture/L

KARMA BOOKS

ALSO AVAILABLE FROM KARMA BOOKS, NEW YORK

Lee Lozano: Drawings 1958–64

A handsome and hefty clothbound compendium of Lozano’s explorations of gender through drawing

This 640-page volume comprises drawings from a critical six-year period in the development of American painter and conceptual artist Lee Lozano’s (1930–99) practice. Her daring, facetious sketches investigate issues of gender and the body through the enigmatic anthropomorphization of tools. Lee lozano: Drawings 1958–64rdichutes two newly commissioned essays by Helen Mcaleer and Tanner Gar. ‘What I love about Lee Lozano—besides the crazy, harn-flat-quieted quality of her drawn line, pictures made with pencils that appear to have been held with a fist—is how her demonstration of the word “connection” is not bound to any of the arianeographs we currently use it;” writes Mcaleer. “Lozano’s ‘nothing about listening’ is ‘building community’ or ‘empathy’ in any of these drawings. For Lozano, connection is fraught and hairy. Connection is dangerous.”

KARMA BOOKS, NEW YORK

Text by Tanner Garri, Helen Mcaleer. ISBN 9781949172409 u.s. $75.00 / CDN $105.00 Pbk, 7.25 x 9 in. / 440 pgs / 568 color October (Art)
Explorations beyond the canvas: fresh takes on painting, sculpture and collage

Gladys Nilsson: Honk! Fifty Years of Painting

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

Covering five decades and featuring 100 full-color plates, this beautiful volume is a Chicago painter Gladys Nilsson’s (born 1940) most comprehensive monograph to date.

Between 1999 and 2001, small old-fashioned landscapes painstakingly executed in oil would be teeming. ”

Gladys Nilsson: Honk! Fifty Years of Painting

Ellen Harvey: New York Beautification Project

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

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

Text by Ellen Harvey. Interview by Alison M. Gingeras.

NEw YORK BEAUTIFICATION PROJECT

Ellen Harvey: Museum of Failure

A riotous tribute to the singular path of Hairy Who painter Ellen Harvey

The works of New York-based artist Ellen Harvey (born 1965) blends influences from Western art history and traditional figurative art with elements of punk, feminist activism, queer identity and humor in profoundly unique works. Published in conjunction with the 2020 Suzanne Deal Booth / FLAG Art Foundation Prov expositions—Nicole Eisenman: Sturm und Drang, presented at the Contemporary Austin, and Nicole Eisenman and Keith Boadwee, presented at the FLAG Art Foundation in New York—this project represents the first in-depth exploration of Eisenman’s sculptural practice. The catalog features full-color illustrations and original texts by Heather Pesanti, Stephanie Roach and Jonathan Rider, Ahlara Katsof, Lita Porta, and Nicole Eisenman, as well as a conversation between artists Eisenman and Boadwee. The book reflects on various aspects of these two exhibitions, with a focus on Eisenman’s recent shift toward sculpture as both a new focus and always-present undercutting in her work brought to the surface.

Nicole Eisenman: Sturm und Drang

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

This monograph to date.

The work of New York–based artist Nicole Eisenman (born 1965) blends influences from Western art history and traditional figurative art with elements of punk, feminist activism, queer identity and humor in profoundly unique works. Published in conjunction with the 2020 Suzanne Deal Booth / FLAG Art Foundation Prov expositions—Nicole Eisenman: Sturm und Drang, presented at the Contemporary Austin, and Nicole Eisenman and Keith Boadwee, presented at the FLAG Art Foundation in New York—this project represents the first in-depth exploration of Eisenman’s sculptural practice. The catalog features full-color illustrations and original texts by Heather Pesanti, Stephanie Roach and Jonathan Rider, Ahlara Katsof, Lita Porta, and Nicole Eisenman, as well as a conversation between artists Eisenman and Boadwee. The book reflects on various aspects of these two exhibitions, with a focus on Eisenman’s recent shift toward sculpture as both a new focus and always-present undercutting in her work brought to the surface.

Linder Sterling: Linderism

A career retrospective on a punk collagist who has defied the confines of career

The art of Linder (born 1954) made its public debut not in galleries but in punk fanzines and as art for the sleeve of the Buzzcocks’ first single, “Orgasm Addict.” Accompanying the first in-depth survey of Linder’s work in the UK, Linderism reproduces works from across her career, from her punk collages to her recent work, and offers four new perspectives on her wide-ranging practice by James Broaden, Alyce Mahon, Amy Tobin and Sarah Victoria Turner.

The essays address Linder’s early photomontages forged in the crucible of punk and postpunk culture in the North-West of England, as well as more recent shifts in her practice encompassing spirituality, the occult and the surreal. Linderism includes extensive documentation of working drawings and research images—the materials that have long formed the back of her practice—as well as documentation of works included in the survey exhibition.

PUBLICATIONS

Linderism: Linder Sterling

Cambridge, UK: Kettle’s Yard, University of Cambridge, 02/15/20–04/26/20
Hélio Oiticica: Dance in My Experience

How Hélio Oiticica led Brazilian art’s transition from abstract art to performative sculpture

One of the most radical and joyful artists of the 20th century, Hélio Oiticica (1937–80) helped lead the charge in Brazilian art’s unique transition from abstract concrete art to performative objects and collective performance. As Andy Wilson’s 2019 exhibition Acid Mòdern demonstrated, one of Oiticica’s most revolutionary projects was the Panangrá, wearable sculptures made from fabric, plastic or paper. The Panangrá was meant to be worn, inhabited and danced by a participant, lending a physical spontaneity to the piece that blurred the boundaries between the art object and those who experienced it. Dance in My Experience traces the genealogy of this theme within the artist’s oeuvre, identifying rhythmic, choreographic and dance elements throughout his trajectory, from his first Anti-Marquesas through the Spatial Reliefs, Nucleo and Bóides, culminating in the Panangrá. It includes texts by Oiticica and contributions by numerous scholars.

MUSEU DE ARTE DE SÃO PAULO
ISBN 9788531000812 u.s. $50.00 CDN $60.00
Hbk, 8 x 10.75 in. / 328 pg / 296 color.
September/Art/Latin American/Caribbean Art & Culture

Yona Friedman: Untitled

Pictographs, doodles and more from the radical exponent of “mobile architecture”

A leading figure in the avant-garde architecture movements of the postwar era, the Hungarian-born French architect, urban planner and designer Yona Friedman (1928–2000) helped shape 20th-century art. His lifelong exploration of the personality and oeuvre of Egon Schiele is largely unknown. At the age of 20, when he was a student at the Vienna Academy of Fine Arts, Hundertwasser discovered Viennese modernism through exhibitions and books, and Schiele in particular would later emerge as a central point of reference. Shoring the spotlight on central motifs and themes in the works of both artists, such as “endless nature” and the relationship between the individual and society. Hundertwasser & Schiele: Imagine Tomorrow illustrates the points of analogy in their oeuvres, including landscapes and abstractions beyond mere formal similarity, and retraces the artistic and spiritual kinship of two extraordinary 20th-century Austrian artists.

WALTHER KÖNG, KÜLN
Edited by Hans-Peter Huyck. Text by Isaac Bröck, Robert Fleck, Alexander Maasner.
ISBN 9783959387659 u.s. $45.00 CDN $60.00 FLAT40
Hbk, 9 x 12 in. / 274 pg / 152 color / 50 bw.
August/Art/German Art

Hundertwasser & Schiele: Imagine Tomorrow

A kinship of motifs and themes in two titans of Viennese art

As a pioneer, designer of living spaces and proponent of the environmental movement, Friedrich Schröder-Hundertwasser (1928–2000) helped shape 20th-century art. His lifelong exploration of the personality and oeuvre of Egon Schiele is largely unknown. At the age of 20, when he was a student at the Vienna Academy of Fine Arts, Hundertwasser discovered Viennese modernism through exhibitions and books, and Schiele in particular would later emerge as a central point of reference. Shoring the spotlight on central motifs and themes in the works of both artists, such as “endless nature” and the relationship between the individual and society. Hundertwasser & Schiele: Imagine Tomorrow illustrates the points of analogy in their oeuvres, including landscapes and abstractions beyond mere formal similarity, and retraces the artistic and spiritual kinship of two extraordinary 20th-century Austrian artists.

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Hbk, 9 x 12 in. / 274 pg / 152 color / 50 bw.
August/Art/German Art
**Chung Sang-Hwa: Excavations, 1964–78**

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

Chung Sang-Hwa (born 1932) is a central figure of Dansaekhwa (also known as Tansaekhwa), an artistic movement in postwar Korea that offered a fundamentally different approach to modernist abstraction. Though the term translates literally to “monochrome painting”, Dansaekhwa is rather characterized by its labor-intensive processes, repetitive gestures and reductionist aesthetics.

Over his nearly six-decade-long career, Chung has developed a singular, meditative practice of repetitively applying and removing paint from his canvases, resulting in multilayered, tactile monochromatic surfaces. Chung Sang-Hwa: Excavations, 1964–78 highlights a critical period in the artist’s career in which he was immersed in the international avant-garde movements of both Asia and Europe. This fully illustrated volume includes an essay by critic Barry Schwabsky, a translated excerpt from the writings of Shin Young-Bok by Harvard professor David McCann, and an interview with Chung Sang-Hwa by Bina Yoo.

**LEVY GORVY**

Test by Barry Schwabsky. Shin Young-Bok. Interview by Bina Yoo.

ISBN 9781944779203. u.s. $40.00 (can $50.00). Hbk, 9 x 12 1/4 in. / 78 pgs / 30 color / 10 b&w. August/Art/Asian Art & Culture

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**Tetsumi Kudo: Cultivation**

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

Contemplating Japanese artist Tetsumi Kudo’s (1931–90) work in the 21st century provokes a sense of the urgency on multiple levels: grotesquely beautiful in their own, his object sculptures seem to forecast today’s environmental concerns with their depictions of ecological decay. Born in Osaka, Kudo’s life was greatly impacted by the aftermath of the atomic bomb in 1945; this trauma compounded by the Vietnam War’s omnipresent atmosphere of destruction led to a consistent focus on dystopia and decomposition in his work. Kudo’s fluorescent birdcages and blacklight terrariums are furnished with an assortment of sculptures and found objects: melted plastic flowers, colorful phallic chrysalises and dismembered resin body parts come together to convey a distinctly modern anxiety in regard to our waning world. Kudo’s work does not intend to provide comfort in the midst of crisis; rather, his pieces urge viewers to reflect on how we may or may not continue to survive in a world that we ourselves have turned through pollution and consumerism.

As the artist’s work reaches a peak of topicality, this volume presents a focused selection of Kudo’s pieces from the 1960s and 1970s that demonstrate a postwar awareness of the atomic bomb’s affect on reproduction and the environment.

**LOUISIANA MUSEUM OF MODERN ART**

Edited by Larke Rydell Jorgensen, Tine Catrien. Text by Tetsumi Kudo, Joshua Mack.

ISBN 9788793093310. u.s. $30.00 (can $42.00) Hbk, 7.5 x 11 in. / 110 pgs / 40 color / 20 b&w. August/Art/Asian Art & Culture

EXHIBITION SCHEDULE:

Humlebæk, Denmark: Louisiana Museum of Modern Art, 06/01/20–12/01/20

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**Immaterial: Lucio Fontana Ceramics**

On Lucio Fontana’s little-known engagement with ceramics

Given the sculptural properties of his famous slashed canvases, it is perhaps little wonder that Lucio Fontana (1899–1968) began his career as a sculptor. Less well-known is his work with ceramics, which commenced in the mid-1930s and produced an exploration of materiality that profoundly informed his practice as an artist. This interest was developed paralleling to his painting and vase, in many ways, objects inhabitable from his work as a sculptor. As Fontana continued to create ceramics, he became increasingly obsessed with the concept of matter as it relates to the mass and volume of the sculpted object. His exploration of the physicality and weight of a work of art prefigured his later desire to diminish the materiality of his art. As Fontana scholar Paolo Campiglio writes here, “he sought to discover a form that could exceed its own materiality. He sought to test the possibilities of space. He sought to create an object with absolute plasticity. And he sought to discover an ideal abstract form, opposed to the accepted, geometrical forms.”

**SIRIA**

By Paolo Campiglio. Edited by Evito Bonacina.

ISBN 9788857242139. u.s. $60.00 (can $84.00) Hbk, 11 x 11 1/4 in. / 136 pgs / 160 color. September/Art

ALSO AVAILABLE

Lucio Fontana 1909–1968: A Centennial Exhibition. Ed. David McCann. ISBN 9780062312310. $60.00 (can $84.00) Hbk, 11 x 14 in. / 368 pgs / 420 color. April/Art
Sculpture in the expanded field | Cultural politics in art

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Trisha Brown: Choreographing Life

A comprehensive tribute to one of the central figures of postmodern dance in America

A founding member of the legendary Judson Dance Theater, American choreographer and dancer Trisha Brown (1936–2017) helped build the tenets of postmodern dance and is now considered one of the most influential figures in American choreography. Trisha Brown: Choreographing Life presents a sizable archive of Brown’s career, with photographs, drawings and video stills that illustrate her lasting contributions to the world of contemporary dance. Brown established her own dance company in 1970 and continued to dance until 2008, during which time she created over 100 dances and six operas. One of her most famous pieces was the product of a creative partnership with artists Laurie Anderson and Roberta Flack, dated from 1983. Her work conveys the extent to which movement is an artistic language reflective of the complex relationship between body and mind.

William N. Copley: Selected Writings

Essays and conversations from the unclassifiable American advocate for surrealism and predecessor of pop art, William N. Copley

For readers interested in the extraordinary life, work, and artistic milieu of the great American surrealist and proto-pop painter William N. Copley (1919–96), this volume will come as a thrilling revelation and a long-awaited peak into the mind of one of 20th-century art’s most influential yet least recognized protagonists. Though best known for his radical work as a painter—which he pursued under the name CPLY—Copley was also a talented writer and the texts gathered here present his most significant essays, articles and conversations. Among Copley’s reflections on art and artists is “Portrait of the Artist as a Young Dadaist,” a vividly humorous account of his brief tenure as a dealer in surrealist art in 1940s Los Angeles. Also included are key interviews and correspondences illuminating Copley’s own practice and a selection of his newspaper articles, originally published in the 1950s and reported here for the first time.

Michael Snow: Cover to Cover

A long-awaited facsimile of Michael Snow’s legendary artist’s book, a classic of conceptualism

For years an out-of-print rarity, Canadian artist, filmmaker and musician Michael Snow’s (born 1928) classic 1975 artist’s book Cover to Cover is available once again, in this facsimile edition. Unconstrained by discipline, Snow famously revealed that his sculptures were made by a musician, his films by a painter. Flipping through Cover to Cover, which is composed entirely of photographs in narrative sequence, one might describe it as a book made by a filmmaker. Each individual page features a distinct moment, seen from one perspective on the front, and from a dramatically opposed angle on the back, occasionally pivoting between interior and exterior spaces. Midway through the book, the images are inverted such that the volume must be turned upside-down to be looked at right-side up. The result is an elegant, disorienting study in simultaneity. With this work, wrote Benjamin H.D. Buchloh, “Michael Snow has challenged the reader’s/viewer’s notion of a book, indeed one’s very notion of perception.”

Michael Snow: Cover to Cover
Sonnets (S)
By Ulises Carrión
A lost gem of permutational conceptualism from a key figure in artist's book culture, available again

Known internationally as one of Mexico's most important conceptual artists, Ulises Carrión (1941–68) played a decisive role in defining and conceptualizing the genre of the artist's book through his manifestos, "The New Art of Making Books" (1970), which he wrote soon after the 1972 publication of Sonnets (S) and his move to Mexico City to Amsterdam, where he created his legendary bookstore gallery. Other books and solo exhibitions throughout his career dedicated exclusively to artists' publications and important precursors to such books' hub in Amsterdam.

One of Carrión's earliest "bookworks," Sonnets (S) represents a landmark shift in the artist's output from poetry to artist's books. Here, Carrión takes a single poem by Dante Gabriel Rossetti through 50 typographic and procedural permutations. This republication is supplemented by new essays on Carrión's bookworks by contemporary artists, writers, and scholars from Mexico, Europe, and the U.S.

Ulises Duckling Press
Text by Veronica Gerber Arce, Monica de la Torre, Annelore Gilbert, and Roberto Johnson, Michelle Pichler, Heriberto Yépez.

Innovative and essential, Carrión's Sonnets (S) is a cornerstone in the art of the artist's book.

General Idea: P Is for Poodle
The poodle as emblem in the subversive multimedia works of the influential Canadian collective

Description by Canadian Ian Bean as a "compendium of company ideas." "P Is for Poodle," a project for the Stuck Pig perhaps the most crucial bookwork to the seminal, Vancouver-based conceptual art group, N.E. Thing Co.

Assembled by Jean-Christophe Ammann of Kunsthalle Basel, it comprises a comprehensive visual archive of the unparalleled creative practice of Ian and Ingrid Bean as the N.E. Thing Company. N.E. Thing Co. was a Vancouver-based conceptual art group run by contemporaries Ian and Ingrid Bean. The "company" acted as a vehicle that interrogated art, domestic systems, corporate strategy and life through the use of photography, information technology and installation-based works.

Due to N.E. Thing Co.'s small runs, this work is particularly scarce. Originally published in an edition of 500, this facsimile second edition makes this work particularly scarce. Originally published in 1988, in which he documented the alienation experienced by his patients during his lifetime, American painter David Byrd (1926–2013) developed a nearly 30 years, Byrd relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared himself to paint. In a career spanning 60 years, Ryman relentlessly pared herself to paint. In a career spanning 60 years, Ryman relentlessly pared herself to paint.
Franz Erhard Walther: Shifting Perspectives

A superbly designed volume on the father of participatory sculpture, with essays by Günther Uecker, Franz Erhard Walther, and Berger-Levrault. The book also features 150 works by Walther, including photographs, illustrations, and interviews with the artist.

Günther Uecker: Notations

Iconic nail paintings and watercolors from Günther Uecker, famed for his participation in Group ZERO. The book includes a new text by Marc Mayer, the exhibition catalog honors the life and work of New York-based painter Thomas Nozkowski (1944-2014), featuring the artist’s final works. The 15 paintings featured here continue Nozkowski’s use of rich color and his abstractions visual language that related to personal memories or experiences of the world. Mayer recounts his own personal experience with the work and adds Nozkowski’s approach to pictorial abstraction, one that involved the nuances of feeling rather than confident identification to achieve his aesthetic goals.

Thomas Nozkowski: The Last Paintings

Featuring the two nail paintings for which Günther Uecker: Born 1930 is best known, plus watercolors made during his many travels, Notable presents an unusual dual-exhibition of the German sculptor, op artist and installation artist. Made in collaboration with Uecker, the publication includes poems that Uecker wrote during his journey, as well as excerpts from a decline of companionship and creative studio visits with Uecker by Hans-Ulrich Obrist.

Gustavo Ojeda: Polyalco Low

A rhapsodic trove of Gustavo Ojeda’s previously unseen 1930s drawings of New York, featuring works that lie beyond the brush. The book includes Featurings both the nail paintings for which Gustavo Ojeda: Polyalco Low is famous for primarily his lurid and metropolis urban nightmares, which brought him notoriety in the 1930s, as his paintings more than a half-century, which has proved of increasing influence upon subsequent generations. The project includes a eulogy for the artist at MoMA in February 2019, reflecting a vision in which all the themes within the frame are accorded equal value. The essays, interviews and conversations in this publication bring further dimension to the lives and landscapes that Ojeda renders with such evocative precision.

LARS MULLER/SWISS INSTITUTE/KARMA, NEW YORK

Edited with introduction by Simon Castets. Text by Tobias Bezzola, Eva Kenny, Timothy Candy, Peter Schjeldahl. Text by Alexander Kluge, Tristan Lohfink. Featuring the artist’s final works. The 15 paintings featured here continue Nozkowski’s use of rich color and his abstractions visual language that related to personal memories or experiences of the world. Mayer recounts his own personal experience with the work and adds Nozkowski’s approach to pictorial abstraction, one that involved the nuances of feeling rather than confident identification to achieve his aesthetic goals.

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Calder: Small Sphere and Heavy Sphere

Gorgeous archival photos capture Calder’s transformation of his invention of the mobile with multiple essays by renowned scholars, authors, and curators. The book also contains a suite of drawings by Calder made at the Bronx and Central Park zoos of animals in motion, which included is a lively series of drawings whose actual movement creates the 20th century. He is renowned for his avant-garde techniques and styles, including his mobiles, which are characterized by their fluidity and movement. The book is a comprehensive overview of the artist’s work, including a detailed chronology of his life and career, as well as an essay by John W. Gruen, who was one of the first to write about Calder’s art and is considered one of the leading authorities on the artist’s work.

Picasso: The Challenge of Ceramics

Key ceramic works by Picasso alongside the ancient pottery that inspired him. Over a 20-year span, from 1945 to 1971, Pablo Picasso (1881–1973) produced a ceramic oeuvre that has slowly become an immensely popular dimension of his vast output. Visiting at the Madoura pottery in Vallauris, he created thousands of unique works that reflect the abiding importance of this medium for him. This book includes 50 ceramic pieces from the Musée National Picasso-Paris, which represents almost half of the celebrated ceramic collection of the museum, along with a selection of pieces from the Museo Internazionale delle Ceramiche in Faenza, Italy, which provided direct sources of inspiration for the artist. These pieces include the classical black-figure and red-figure ceramic styles; bucchero vases in the classical black-figure and red-figure styles; and several works that were created as part of the artist’s collaborative projects with other ceramic artists.

Freud: The Origin of Psychoanalysis

IX. Vienna, Berggasse 19

A painter’s education: the evolution of sculpture style across two decisive decades. To mark the 150th anniversary of the birth of Sigmund Freud (1856–1939), the museum founded by the artist in his home town of La Càtedra-Centroal in 1992 pays tribute to a native son. This catalogue sheds light on the first 20 years of Matisse’s career, a period before never before so completely, from the early works after his discovery of painting in 1900 and his first exhibitions, to the way he learned in Paris, where he taught until 1993. Focusing on these formative years of crucial importance for his identity, Becoming Matisse reveals how he developed and was influenc by the rhythms and movements of music, dance, and other cultural movements. The book includes 130 color reproductions, as well as essays by experts on Matisse.

Futurist Mail

Echaurren Salaris Collection

How the Italian Futurists made inventive use of the postal service through postcards, stamps, and posters. This third volume in a series on the Echaurren Salaris Collection, the most complete assembly of futurism memorabilia in the world, presents almost 600 pieces of Futurist ephemera, including postcards designed by artists, messages of propaganda and satire or picture postcards and letters with their envelopes, headed notepaper and envelopes, advertising post-stamps—making this book a fundamental means of visualizing the multifaceted world of futurism. In pursuit of its ambitious dream of a “futurist reconversion of the universe” the movement founded by Filippo Tommaso Marinetti did not limit itself to utilizing the postal network to sendcliques, magazines and proclamations all over the world, but created a style of postal communication that was new in both its conception and its presentation.

Mikhail Larionov

An exceptional love of labor, this is the definitive monograph on the Russian avant-garde painter. With more than 200 illustrations, this book presents the life and work of Mikhail Larionov (1881–1964), avant-garde Russian painter and designer. It covers his painting, drawing and works for the theater, as well as his recognized work as a curator of innovation and the history of the modernist era, as well as his labor organizing. One section of the catalogue is dedicated to Larionov’s personal collection, reproducing advertisements pertaining to the history of ballet, Russian and Italian luminaries and the personal library of the artist, as well as other documents. These are published together with a chronology highlighting key events from Larionov’s life—sandwiching, endnotes, his work on various publications and his meetings with other artists.

WALTER KÖNG, KÖLN

Edited by Jana Vorlíčková, Ludmila Horáčková,
Miroslav Sklenář, Milan Pařík
ISBN 978-80-209-0809-0
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Hbk, 5.9 x 7.9 in. / 320 pgs / 436 color
September 2021

EXHIBITION SCHEDULE
Venice, Italy: Peggy Guggenheim Collection, 10/27/02-01/12/02

HIGHLIGHTS | ART

artbook.com
Erna Rosenstein: Once upon a Time
The first overview on Erna Rosenstein, surrealist, poet and creator of mesmerizing dreamscapes in painting and assemblage
In 1917, the newly formed Society of Independent Artists received an unusual submission for its inaugural exhibit in New York: a porcelain urinal signed with the name “R. Mutt.” The Society’s board members agreed to accept it into the exhibition, but they decided at the last minute to omit the piece, entitled Fountain, from the final display. It was later revealed that the artist Marcel Duchamp (1887–1968) had submitted the piece to the Society, of which he himself was a member. Today, the Fountain remains a symbol of avant-garde creation, questioning what does and does not constitute art and who has the authority to make that distinction. This publication brings together an impressive amount of research as it results of its investigations in a series entitled Thewor after the philosophical term for bringing something new into existence—an idea that perfectly captures Duchamp’s pioneering work. This is the fifth volume in the series.

Marcel Duchamp: Inventing the Presence
The fifth volume in the Duchamp Research Centre’s Poisson series examines the artist’s work from philosophical, art historical, and literary perspectives.
Duchamp’s self-portrait and love of controversy, Marcel Duchamp (1887–1968) pushed every possible boundary in the art world across his vast body of work, from his iconic urinal-as-artwork Fountain-piece to his drag alter ego Rosalie Rrose.
Founded in 2008, the Duchamp Research Centre operates out of the Staatliche Museum Schwerin in Germany, using its impressive 20-piece Duchamp collection as the basis for its interdisciplinary exploration of the artist’s life and work. Since 2011, the Research Centre has published the results of its investigations in a series entitled Thewor after the philosophical term for bringing something new into existence—an idea that perfectly captures Duchamp’s pioneering work. This is the fifth volume in the series.

German Expressionism
The Braglia and Johenning Collections
From Die Brücke to Der Blaue Reiter: key works of German Expressionism from two acclaimed European collections.
Pitching themselves against both academic art and the alienating effects of industrialised society, the Dresden painters known as “Die Brücke” merged the depiction of landscape with the expression of inner life, often conveyed through dramatic use of color. Simultaneously, the authors of the Munich almanac Der Blaue Reiter coined a new idiom of inwardness in art, which allowed for the purely intuitive as much as for cultivated reason. Both groups dramatically expanded and interrogated standards of beauty. This volume, accompanying an exhibition curated by Ivan Ristić at the Leopold Museum in Vienna, presents some 120 works from the Swiss Braglia Collection and the German Johenning Collection, including paintings by Emil Nolde, Max Pechstein, Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, FranzMarc, as well as Paula Modersohn-Becker, Paul Klee and Lionel Feininger.

Hilma af Klint: The Art of Seeing the Invisible
Scholars from diverse disciplines tackle the many questions posed by the work and life of abstraction pioneer Hilma af Klint
In this thorough critical appraisal, 20 specialists on modern art, art history, religious studies examine the unique art, the cultural circumstances and art historical positioning of Swedish abstractionist Hilma af Klint. Topics explored here range from early abstract art and the impact of Darmstadt and Gropius’s color theory, as well as the importance of occult religious movements such as theosophy and anthroposophy that influenced the early modernist, and discussions of af Klint’s own personal diary notes and research. The book is based on the seminars that were held in conjunction with the exhibition Hilma of Klint: A Pioneer of Abstraction in 2013. This extremely successful exhibition attracted a record number of visitors to the Moderna Museet in Stockholm, after which it continued to the Hamburger Bahnhof Museum in Berlin and the Louisiana Museum of Modern Art in Denmark.

Hilma af Klint: Seeing Is Believing
A handsomely redesigned edition of essays examining of Klint’s final abstractions
The result of a series of lectures delivered during the 2016 Serpentine Galleries exhibition Hilma of Klint: Painting the Unseen, this volume gathers essays examining the last abstract series made by Hilma af Klint (1862–1944). The paintings were all created in the first half of the year 1912 and are the last paintings of Klint made before turning to watercolor. Reproductions of these images are complemented by essays from Bronya Fei, David Lomas, Branden W. Joseph, Hans Ulrich Obrist and Daniel Birnbaum, which shed new light on af Klint and her importance for artists today, also addressing the need for a broader conception of art History that her work proposes.
Beautifully redesigned by Sweden’s most famous designer, this book is a key contribution to the burgeoning scholarship on this immensely popular painter.

Also Available
Hilma af Klint: Visionary
Hilma af Klint: Seeing Is Believing
Hilma af Klint: The Art of Seeing the Invisible

HIGHLIGHTS
Hilma of Klint: Seeing Is Believing

ART
From Xenakis’s UPIC to Graphic Notation Today

On the legacy of Xenakis’s innovations in music notation for contemporary composers

In his epic drama The Last Days of Mankind, written in 1822, the Viennese critic and novelist Karl Kraus ridiculed the interconnected dots of modernity that he saw as fueling the wave machine: nationalism, capitalism, undifferentiated technical change and advanced digitalism. The text bears chilling parallels to our world. In the 20th century, this fact wasn’t lost on composers. They were among the first to recognize that the technologies of the new communications age could be turned to artistic ends.

The creative utopia of musique concrète, with its embrace of chance and the unpredictable, was also an artistic revolution. The idea that sound could be both a substance and a medium for new aesthetic experiments was both thrilling and revolutionary.

In the 1960s and 1970s, composers like Pierre Schaeffer, George Antheil, and John Cage began to explore the possibilities of electronic music.

Maryanne Amacher: Selected Writings and Interviews

The first ever book on American composer and sound-artist Maryanne Amacher, with letters, manifestos, notes and more elucidating her eclectic thinking on sound and perception

Maryanne Amacher (1942–2014) was a composer of large-scale fixed-duration sound installations and a more recent work influenced by sound and visual art. She was a key figure in the avant-garde music and art world of the early 1970s, when she began experimenting with the technologies of the electronic music revolution. Her work was characterized by its use of sound to create immersive environments that challenged traditional notions of music and sound art.

The book contains essays by leading figures in contemporary art history, music studies, sound studies, film, video, art criticism, and performance studies. It also features interviews with Amacher that discuss her life and work, as well as her unique approach to sound and composition.

Beethoven Moves

The German composer’s lasting influence across a variety of art forms, with no intermediality

The colossal appeal of Ludwig van Beethoven’s romantic music and larger-than-life personality is explored in this book, which gathers art both contemporary with the composer and more recent work influenced by him. The book features paintings by Caspar David Friedrich; Tissot’s famous sketchbook, prints by Francesco de Goya and Jonathan Joseph; and sculptures by Auguste Rodin, Rebecca Horn and John Bacon, all reproduced in full color.

The last ten years have seen a wave of new books on Beethoven. The device proved to be an essential tool for the development of a wide range of musical thinking. These devices were an important component of the composer’s legacy. His music and work are as yet unexplored.

We are delighted to welcome Blank Forms to our list.

This New York-based non-profit supports experimental art practices, with a focus on experimental music. In addition to public programming, Blank Forms publishes books that touch upon music, art, psychoanalysis, mathematics, science and other esthetics.
**Bodybuilding Architecture and Performance**

The first book to survey the use of performance by architects, Bodybuilding proposes a new counter-canon of building innovation.

Lending a beat to the upbeat projects of the modernist or the postwar avant-garde, the authors of Bodybuilding trace into actually produced works of architecture fortified by performance: Anda Izaguirre’s dancing robot boutique at Osaka Expo ’70, Charles Moore’s live vixen designs or Tadao Ando’s staged dramas for department stores. Since the financial crisis of 2008, which put under scrutiny the planning of young architects have embraced performance more explicitly—and Bodybuilding grounds these new practices within a century of efforts to construct or critique architecture via performers’ movements and actions. Bodybuilding features more than 30 case studies, plus new archival documentation of actions by László Polgár, Lawrence and Anna Halprin, Liesl Bob and others. The book also includes essays on Richard Reth’s fetal stunts in acrobatic stunts, Croce Himmelblau’s development of bio-activated movements and actions, and Mabel O. Wilson’s development of bio-activated within a century of efforts to construct建筑. Bodybuilding performance more explicitly—and Bodybuilding grounds these new practices within a century of efforts to construct or critique architecture via performers’ movements and actions. Bodybuilding features more than 30 case studies, plus new archival documentation of actions by László Polgár, Lawrence and Anna Halprin, Liesl Bob and others. The book also includes essays on Richard Reth’s fetal stunts in acrobatic stunts, Croce Himmelblau’s development of bio-activated movements and actions, and Mabel O. Wilson’s development of bio-activated within a century of efforts to construct architecture. Bodybuilding performance more explicitly—and Bodybuilding grounds these new practices within a century of efforts to construct or critique architecture via performers’ movements and actions. Bodybuilding features more than 30 case studies, plus new archival documentation of actions by László Polgár, Lawrence and Anna Halprin, Liesl Bob and others. The book also includes essays on Richard Reth’s fetal stunts in acrobatic stunts, Croce Himmelblau’s development of bio-activated movements and actions, and Mabel O. Wilson's development of bio-activated within a century of efforts to construct architecture. Bodybuilding performance more explicitly—and Bodybuilding grounds these new practices within a century of efforts to construct or critique architecture via performers’ movements and actions. Bodybuilding features more than 30 case studies, plus new archival documentation of actions by László Polgár, Lawrence and Anna Halprin, Liesl Bob and others. The book also includes essays on Richard Reth’s fetal stunts in acrobatic stunts, Croce Himmelblau’s development of bio-activated movements and actions, and Mabel O. Wilson's development of bio-activated within a century of efforts to construct architecture. Bod...
Feminist Art Activisms and Artivisms

International scholars and artists show how feminist art and activism can intervene in social processes.

The term "activism” seems to have become a catchword for any woman’s empowerment through the arts. This volume aims to critically dissect this catchword, unveiling the diversity of practices and realities that it comprises.

Representing a range of critical insights, perspectives and practices from artists, activists and academics, Feminist Art Activisms and Artivisms reflects on the role of feminist interventions in the history of contemporary art, the public sphere and politics.

Excerpts include:


**VALLE-PLURAL SERIES**

Edited with text by Katy Deepwell.
ISBN: 97809560207/25 u.s. $25.00
Pbk, 8.5 x 6 in. / 468 pgs / 400 b&w.

Also Available

*Living with Art Stops One Wilting!*

With her business acumen and refreshingly open style, it is no wonder that Polish-American businesswoman Helena Rubinstein’s (1872–1965) was one of the cosmetics industry’s most powerful moguls. Called “Madame” by those who worked with her, Rubinstein rose to global fame as a result of her widely successful cosmetics empire, which she orchestrated from the inside out to great success even under the economic threat of the Great Depression.

Outside of her entrepreneurial endeavors, Rubinstein pursued philanthropy and art collection, becoming an influential patron of the arts and arbiter of taste. The vast assortment of pieces, ranging from designer furniture to historical artifacts, was particularly notable for its African holdings in addition to its lot of Oceanic, Indien and pre-Hispanic art. Helene Robert, head of the African heritage unit at the Musee du Quai Branly in Paris, led a long-term investigation into Rubinstein’s collection, succeeding in identifying and documenting nearly half of the 400 artifacts, 65 of which are reproduced in this volume, including Kuba and Fang reliquaries, expressive masks from the Ivory Coast and the “Bangwa Queen” statuette made famous in the West by photographer Man Ray.

*Madame’s Collection*

In the 1950s and 1960s, Peggy Guggenheim (1872–1979) began to turn her attention as a collector toward the arts of Africa, Oceania, and the Americas. Migrating Objects focuses on this lesser-known, but crucial episode in her life and activities. In these years, Guggenheim acquired works created by artists from cultures worldwide, including early 20th-century sculpture from Mali, the Ivory Coast and New Guinea, and ancient examples from Mexico and Peru.

*Migrating Objects*
Pétroprens
The Urban Artists of Port-au-Prince
The Haitian capital at the intersections of history, music, politics, religion, magic, architecture, art and literature

Potokrens

Asia Society Triennial
We Do Not Dream Alone
Featuring approximately 40 artists and artist groups, the first Asia Society Triennial reflects the diversity of contemporary art from Asia and the diaspora

Published after a landmark 2018 exhibition at Pioneer Works—the first large-scale exhibition of contemporary Caribbean art scene, will present the first overview of major artists, whose work in painting, installation and photography represents an under-discussed area of contemporary art.

In the wake of 500 years of colonization, the Caribbean anthropologist returns to this day’s one of the world’s most profoundly fractured regions of the world. Spain, Germany, England, the Netherlands and the United States claimed various parts of the island group, primarily to assert their economic interests. The resulting mosaic concealed the region’s own non-European culture and art. But now, the area’s cultural dynamics are shifting.

In partnership with the Basel H. Geiger Culture Foundation, the Caribbean Art Initiative, which was founded in 2019 to raise international awareness of the rich Caribbean art scene, will present the first ever exhibition dedicated to Caribbean art organized in Basel, Switzerland. This companion publication showcases artworks from all over the region and its diaspora, making the works broadly accessible and initiating a much-needed conversation about an otherwise overlooked facet of the international art community.

CARIBBEAN AND ART AND DOCUMENTS ON ART FROM MARGINALIZED COMMUNITIES

Action Abstraction Redefined: Modern Native Art 1940s to 1970s
The first appraisal of modern Native American abstraction, merging abstract expressionism, color field and hard-edge painting with Native American art

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

Aspirants—Paul Aquilera, Pauly Avgol, Sammy Begay, Larry Littlebird Bird, Earl Biss, Ray Aguilar, Ralph Aragon, Art Chischilly, Joseph L. Concha, T.C. Cannon, Art Chischilly, Joseph L. Concha, Art Chischilly, Joseph L. Concha, T.C. Cannon, Art Chischilly, Joseph L. Concha, T.C. Cannon, Art Chischilly, Joseph L. Concha, T.C. Cannon, Art Chischilly, Joseph L. Concha, T.C. Cannon, Art Chischilly. These contents are organized, as was the exhibition, around neighborhoods identified with particular authors, materials and forms.

Contextualized by leading writers on Caribbean culture, these artists’ stories are situated within Port-au-Prince’s rich heritage of “magnificent class art.” As cities everywhere grew more critical to our changing global environment, this book articulates urban Haiti’s unbroken link with its revolutionary past.

Frank Walter: A Retrospective
A substantial survey on the increasingly popular postwar Caribbean painter, whose subjects and styles ranged from the abstract to the realistic, Scottish landscapes to the ancient Arawak peoples

A brilliant autodidact, Antiguan artist Frank Walter (1920–2009) created amazing, luminously colored landscape paintings, imaginary cityscapes, portraits, and neobaroque abstractions that vividly explore themes of race, class, nuclear energy and much more. The substantial paperback volume, published for an anniversary exhibition at the Museum für Moderne Kunst in Frankfurt, appears as Walter’s oeuvre is only now beginning to be recognized, to a wider audience.

WALTER KÖNG, KÖLN
Edited bytext by William F. Wurster

HIGHLIGHTS
ART

Let the River Flow
An Eco-Indigenous Uprising and Its Legacies in Art and Politics

On an exemplary case of Indigenous and non-Indigenous conflict and its legacies

The People’s Action against the Nordic Áltá-Guovdageaidnu Waterway (c. 1978–82) radically shook the course of history in the region. Its call to “let the river flow” challenged the construction of a large dam across the Alta river in Norway. The action grew to an unprecedented broad movement of solidarity across civil society—Siis and Norwegians, as well as Indigenous and non-Indigenous peoples united—In which Sami activists played a pivotal role.

Let the River Flow takes this eco-Indigenous rebellion, the first in Europe and inspirational worldwide, to reflect on events at the time and their correlates with international artists’ eco-actions today. It is conceived as a reader, and addresses innovations in political organizing, new influences of Indigenous thinking on contemporary politics and the centrality of artists within the constellation of these struggles.

VALÓDA

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Great Masters of Mexican Folk Art

A massive, luxurious, silk-bound compilation of Mexico’s incredible wealth of folk art and craft

Mexico accounts for one of the richest and most diverse folk arts in the world. The artisans’ mastery in different materials such as clay, wood, stone, textiles, metal, leather and plant fibers reflects an aura of genius and creativity that has been passed down by previous generations highlighting the wealth and beauty of Mexican culture.

This new edition of the acclaimed Grand Masters of Mexican Folk Art, first published in 1999 and now expanded to more than 900 pages, pays tribute to the 180 artisans who comprised the previous collection and celebrates the 400 artisans that have surfaced since.

The book does an exquisite job of capturing the essence of Mexican craftspersons and their meticulous techniques in more than 1,900 full-page portraits and colorful images of the works.

TURNER/FOREMO/CULTURAL BARNAZEX

Edited with introduction by Cándida Fernández de Calderón. Foreword by Ernesto Torres Cantú.

New Revised Edition
ISBN 9780878468775 u.s. $12.95 (can $17.00) 208 pgs 10 x 12 in. / 614 pgs / 1800 color.
October/Art/Latin American/Caribbean Art & Culture

Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection

A Supplement to Golden

Highlights from one of the world’s most impressive private collections of Dutch Golden Age masterpieces

Over the past 35 years, husband-and-wife collector duo Rose-Marie and Eijk van Otterloo have acquired an unparalleled private collection of 17th-century Dutch and Flemish paintings, representing a selection of work by the Dutch Golden Age’s most important artists. This volume compiles some two-down masterworks from the van Otterloo Collection, which was donated by the couple to the Museum of Fine Arts, Boston in 2017, as one of the most generous gifts in the museum’s history.

Included among these visually splendid paintings is one of the world’s best-preserved Rembrandts, previously housed in a private collection: his 1653 piece Portrait of Adria Uylincwijk, which depicts its elderly sitter in dark robes and a delicate white millstone collar. Works by other Dutch Masters such as Cuyp, Rubens, Anthony van Oysk and Jan Brueghel the Elder round out the collection with a variety of pictorial subjects, from genre scenes to seascapes to still lifes.

Accompanied by biographical and art historical information to provide context for the artists and their work, the series of lavish reproductions assembled in this volume invites readers to immerse themselves in the careful composition and beautiful light quality of this work’s finest paintings.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

Text by Frederik J. lguma.
ISBN 9780878469371 u.s. $20.00 (can $27.00) Hbk, 9.75 x 12 in. / 360 pgs / 10 color.
October/Art

Francisco de Goya: Cuaderno C

A reproduction of one of the Spanish master’s coveted drawing albums, bound in eco leather with new scholarship on the volume’s significance

In collaboration with the Museo Nacional del Prado in Madrid on the occasion of its 200th anniversary in 2019, Sloe has published an accurate reproduction of Francisco Goya’s (1746–1828) precious Cuaderno C, or Album C in English. Containing more than 100 drawings from the years 1798 to 1823, Cuaderno C covers a wide variety of charged topics, clearly influenced by the events of the Peninsular War and its turbulent aftermath. Goya devoted a large section of the album to drawings that depict prisoners of the Inquisition and their suffering while incarcerated; another section critiques the representation of monastic life, which was secularized in keeping with the French authorities’ order.

Unlike the first two drawing albums, which were professionally bound with high-quality Dutch paper, Goya made Cuaderno C himself out of the cheaper Spanish paper available to him at the time, making the volume’s survival all the more remarkable. An essay by José Manuel Maffía Rodríguez, art historian and head of the Department of Drawings and Prints at the Museo Nacional del Prado, accompanies the drawings.

SKIRA

Text by José Manuel Maffía Rodríguez.
ISBN 9788497340267 u.s. $45.00 (can $55.00) Pb, 8.75 x 8.75 in. / 288 pgs / 133 color.
October/Art

Kakemono: Five Centuries of Japanese Painting

The Perino Collection

A comprehensive survey of kakemono, the classical Japanese art of the wall scroll

Spawning Japanese painting from the 16th to the 18th centuries, this thrilling volume presents a selection of 120 kakemono from the Perino collection in Italy.

The kakemono literally “hanging thing”) is a Japanese painting or calligraphy, on silk, cotton or paper, contained as a scroll and intended to be hung on the wall. Unlike a hemakimono—a roll that is opened horizontally on a surface—the kakemono opens vertically and is designed as an indoor wall decoration. Being connected to anniversaries, specific periods of the year or special occasions, it is displayed only temporarily and then placed, carefully rolled up, in a special box.

In collaboration with the Museo Nacional del Prado in Madrid on the occasion of its 200th anniversary in 2019, Sloe has published an accurate reproduction of Francisco Goya’s (1746–1828) precious Cuaderno C, or Album C in English. Containing more than 100 drawings from the years 1798 to 1823, Cuaderno C covers a wide variety of charged topics, clearly influenced by the events of the Peninsular War and its turbulent aftermath. Goya devoted a large section of the album to drawings that depict prisoners of the Inquisition and their suffering while incarcerated; another section critiques the representation of monastic life, which was secularized in keeping with the French authorities’ order.

Unlike the first two drawing albums, which were professionally bound with high-quality Dutch paper, Goya made Cuaderno C himself out of the cheaper Spanish paper available to him at the time, making the volume’s survival all the more remarkable. An essay by José Manuel Maffía Rodríguez, art historian and head of the Department of Drawings and Prints at the Museo Nacional del Prado, accompanies the drawings.

SKIRA

Text by José Manuel Maffía Rodríguez.
ISBN 9788497340267 u.s. $45.00 (can $55.00) Pb, 8.75 x 8.75 in. / 288 pgs / 133 color.
October/Art

Kakemono: Five Centuries of Japanese Painting

The Perino Collection

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The subjects are mainly taken from nature (flowers, birds, fish) and show a naturalism and a tremendous

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Curating and collectors

Site Read: Seven Curators on Their Landmark Exhibitions

The curators and creators of some of the most influential exhibitions in recent decades talk about their history-making shows

In the anthology, seven exhibition makers, including Mary Jane Jacob, Alan W. Moore, Seth Siegelaub, Jennifer Wilkewoth and others, lay out the motivations, conditions, logistics and consequences of shows they organized that now stand as icons of structural innovation in terms of site. These exhibitions treat the museum as a studio (with works realized on site), expose the museum (in the landscape, in domestic spaces, in the street, in the sky), and take the form of publishing or broadcasting (in books, online, on television, dispersing or networking live material, or simultaneous happenings in different cities), or intervening (interventions in the public sphere). The book gets at the core of their innovations—how the shows came to be, and what they became—and brings out the story and character of exhibitions that have, in many cases, already been written about extensively, while highlighting typology and historization.

MOUSSE PUBLISHING
ISBN 9783967041037 - csa $25.00 / $35.00
Pbk, 5.5 x 9 in / 192 pp / 24 color / 100 dw.
July/JulieJ

Living Museums
By Donatien Grau.

A modern history of the world’s greatest museums, as told by the people who know the institutions most intimately

In his new book, French art critic Donatien Grau (born 1987) presents a case for the reconsideration of art museums as historical institutions, each one with its own rich biography. For this ambitious inquiry, Grau traveled to New York City, Vienna, Oxford, Amphi, Moscow, and Berlin and London to speak to the people working behind the scenes in the Western world’s greatest museums. Focusing on the 1960s to the 2000s, Grau details the stories of these cultural institutions from the perspectives of those who know them best: architects, filmmakers, artists and authors to argue for an entity she calls the Metabolic Museum—an interventionist laboratory that dispersing or networking (as mail art, or simultaneous happenings in different cities), or interspersing (interventions in the public sphere). The book gets at the core of their innovations—how the shows came to be, and what they became—and brings out the story and character of exhibitions that have, in many cases, already been written about extensively, while highlighting typology and historization.

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July/JulieJ

The Metabolic Museum
By Clémentine Deliss.

Acclaimed critic, curator and museum director Clémentine Deliss explores possible functions for anthropological museums in a postcolonial culture

Anthropological museums in Europe, as products of imperialism, have been compelled to legitimate themselves for some while now. The very basis of their exhibitions, the history of these collections, which came about all too often through colonial appropriation and outright theft, is now widely contended. In this brilliant intervention in this often irresolvable-seeming conversation, the London-born curator, researcher, publisher and director of the Frankfurt/Weilbach Museum, Clémentine Deliss (born 1990) offers an intriguing mix of autographically informed fiction and scientific argument to address the topic and explore the possible future role of anthropological museums in culture.

Deliss corporis reflections about her own work as the director of the Frankfurt/Weilbach Museum with discussions of filmmakers, artists and authors to argue for an entity she calls the Metabolic Museum—an interventionist laboratory that opens up the potential of anthropological collections for the future.

HATJE CANTZ
ISBN 9783775794930 - csa $75.00 / $105.00
Hbk, 7 x 9 1/5 in / 620 pp / 200 color
November

HATJE CANTZ
ISBN 9783775726829
Csh, $19.95 / €16.00
May/CantZ

The Shift
Art and the Rise to Power of Contemporary Collectors
By Marta Grup.

An updated edition of Marta Grup’s widely acclaimed account of the global culture of art collectors

This new, updated edition of the widely acclaimed book on contemporary art and collectors takes the reader on a fascinating journey through the world of contemporary art. Author Marta Grup’s updated introduction addresses significant art world developments since the first edition was published in 2016. Analyzing the motives and behavior of internationally operating collectors, the Shift explores the popularity of contemporary art among the wealthy and discloses the untold roles, active networks and persistent myths of the rapidly expanding territory of art collecting. Collectors engage in ingenious ways with artists, galleries, museums, and auction houses while pursuing their passions and goals. Examining the attraction of collecting at large, its multifaceted social life, and the financial opportunities it seems to offer. The Shift also addresses how taste is formed and identifies possible radical shifts in the art system.

Marta Grup is a Dutch art historian at the University of Amsterdam and the author of You, Me and Art: The Shift and the Rise to Power of Contemporary Collectors.
Aircraft: The New Anatomy

A meticulous depiction of plane parts, rendered in the style of commercial photography

Combining the imagery of the aviation industry with a fresh take on the conventions of the photography medium, Aircraft: The New Anatomy dissects the components of aerial machinery in an exacting account of aircraft components and their aesthetics. French photographer Maxime Guyon’s series is composed of digital photographs of large-scale aerospace subjects, executed in a specific style that replicates the visual codes of advertising photography. Combining the principle of “form follows function” and our post-industrial era as well as its aesthetic, this project reopens a visual discussion that Le Corbusier first introduced in 1935 in his publication Aircraft: The New Vision, to which this book alludes.

LARS MÜLLER PUBLISHERS


ISBN 9783037786345

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Designing for the future

Handle with Care: Unpacking a Bulky Table
Bauhaus Paperback 24

Marcel Breuer's Isokon table is a case study for the museum object

In 1936, Hungarian-born Bauhaus designer Marcel Breuer (1902–81) used cut and bent plywood to fashion a prototype of a wide, soft-edged table for the Isokon Furniture Company in London. Today, a fixture of the Bauhaus collection at the Victoria and Albert Museum and an emblem of the movement’s furniture design sensibilities, Breuer’s table presents an interesting curatorial conundrum: what happens when an everyday object becomes part of a museum collection? This book investigates the material, social practices and various phases of commodification and ownership represented by the single object. Delving into the detailed history behind Breuer’s table and the exhibition thereof, it also explores the institutional practices of the museum in its project of object archival.

SPECTOR BOOKS
ISBN 9783777513558 u.s. $34.95 / £27.00
Pbk, 11.75 x 17.5 in. / 512 pages.

Design Dedication
Adaptive Mentalities in Design Education

A plea for social thinking and the fostering of flexibility in design pedagogy

This book explores an attitude in and toward design education that is socially engaged, politically aware, generous in approach, lyrical in tone, experimental in form and collaborative in practice. How can we talk about and draw out the political aspect inherent in the work of design students? What are the underlying values of such a pedagogy? What kind of approach, lyrical in tone, experimental in form and collaborative in practice. How can we talk about and draw out the political aspect inherent in the work of design students? What are the underlying values of such a pedagogy? What kind of pedagogy do we need to develop in this context? How can an institute support and safeguard this? What is the role of students, design educators and institutions in this process? What can we do to build and maintain this educational foundation?

LARS MÜLLER PUBLISHERS
Edited by Hiromi Hosoya, Markus Schaefer. Text by Markus Schaefer, Anna Schindler, Barbara Zeleny, László Kádár. ISBN 9783037786147 u.s. $56.00 / £45.00
Pbk, 6.75 x 9.5 in. / 320 pages / 200 color.

The Industrious City: Urban Industry in the Digital Age
How can industrial production be reintegrated into the urban fabric in a post-digital world? Research from Harvard's Graduate School of Design addresses the issues

Cities have always been places where commerce and production, working and living, are physically and functionally integrated. Only with the rise of industry have zoning regulations been introduced to separate these functions. But what role do these regulations play when industry is digitised, increasingly emission-free and shifting away from mass production? What is the ideal mix of working and living in the future? In a world characterised by digital disruption, migration and demographic shifts, how do we build cities based on social equity and resilience? Based on interdisciplinary urban design research undertaken at Harvard University’s Graduate School of Design, the Zurich-based architecture studio Hosaa Schaefer presents the Industrious City: Urban Industry in the Digital Age. Investigating how production can be reintroduced into the urban fabric, this book explores how production, services, leisure and living might come together in a future integrated city.

LARS MÜLLER PUBLISHERS
Pbk, 8.5 x 8.5 in. / 300 pages / 100 color.

Designing Lightness
Structures for Saving Energy
By Ed van Hinte, Adriarni Brummers

A colorful, thoughtfully designed manifesto on the need to build lighter structures

This book is a call to build lighter. As a result of the rush to ever bigger cars, condos and airplanes, Dutch writers Adriaan Brummers and Ed van Hinte were forced to confront the combination of the growing costs of converting sufficient amounts of energy for production, distribution and waste disposal and the decreasing availability of raw materials. Beyond their call to build lighter, however, the authors give practical advice for doing so.

VALIZ
Edited with text by Arent van Eijk. Text by Maarten Hajer, Peter Pelzer, Martijn van den Hurk, Chris ten Dam, Edwin Buitelaar. ISBN 9789078088639 u.s. $32.50 / £24.00
Pbk, 6.75 x 8.5 in. / 230 pages / 100 color.

Farming the City
How can urban design contribute to food security?

The pressure is on people move to cities in ever-growing numbers. So we build new neighborhoods, we transform old industrial areas and renew the existing city. Right now, the focus lies onenergy-neutral neighborhoods. But in order for these new neighborhoods to really work, residents need to be engaged and the tactics need to be embedded within a larger social policy. Only then do thriving cities arise. Neighbourhoods for the Future revisits the neighborhood as the designated scale and arena to build our urban future. The neighborhood is small enough to be tangible, yet big enough to make an actual difference. Introducing the concepts of neighborhood arrangements and ecologies, this book provides a new perspective on the relation between participants, resources and rules to learn, change and prepare urbanites and policymakers for realizing their own sustainable neighborhoods for the future.

VALIZ
Text by Maarten Ingrassia, Peter Pezar, Martijn van den Hurk, Chris ten Dam, Edgards Balodis. ISBN 9789078088639 u.s. $32.50 / £24.00
Pbk, 6.75 x 8.5 in. / 230 pages / 170 color.

Design Architecture
A Plea for a Social and Ecological Urbanism

A plea for the social efficacy of the neighborhood and its ecology

Neighbourhoods for the Future

The Industrious City

The Future of Transportation

Design Dedication

Designing Lightness

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Farming the City
Houses for Sale
By Michael Meredith & Hilary Sample.

Journey with architects Michael Meredith and Hilary Sample through the history of architecture on their quest to find a perfect home

In Houses for Sale, architects Michael Meredith and Hilary Sample of MOS Architects invite readers on their family’s quest for a new home through the annals of architectural history, exploring details and peculiarities from some of the greatest names in architecture. When they realize that there isn’t any one house that suits them perfectly, they decide to design their own. In doing so, Meredith and Sample come to the conclusion that no building is perfect and that architecture is an exciting, ever-evolving project in which the process of bringing a new building to life through design and construction can be even more satisfying than the final product itself.

Published in collaboration with the Canadian Centre for Architecture, Houses for Sale is a charming and thoughtful introduction to architecture’s varied history, with full-color illustrations and simple text that are suitable for aspiring young designers and experienced architects alike.

ALSO AVAILABLE

Foreclosed: Rehousing the American Dream
By Foreclosed: Rehousing the American Dream

Pbk, 7 x 9.5 in. / 336 pgs / 257 color.
ISBN 9780262028264
Mead Media

How to Build an Indian House
The Mumbai Example

A model for designers of mass housing anywhere: how homes can be built in one of the world’s densest cities

This volume focuses on one of Mumbai’s and India’s perennial and most daunting questions: mass housing. How to Build an Indian House documents, analyses and represents robust examples of different housing tropes in the city. Along with documentary drawings and photographs, architect Sameep Padora developed a series of analytical models in order to understand spatial organization and infrastructure in residential building typologies.

This documentation is particularly pertinent today, given the critical need to address the issue of housing in India. Since this subject is of immense interest to professionals and students alike, the cases studied here range from residential typologies in Mumbai, such as the chawls (originally workers’ housing that has morphed into vibrant communities), to more hybrid examples such as the Swadeshi Market, which demonstrates an interesting mixture of building. These Mumbai typologies challenge architects, planners and designers to use their imagination in thinking about affordable housing.

NAI010 PUBLISHERS

Tested by Herbert Wright

ISBN 9780960928006
Pbk, 9 x 17.5 in. / 208 pgs / 250 color.
August/Architecture & Urban Studies

Mecanoo: People Place Purpose Poetry

The new authoritative monograph on Dutch architecture firm Mecanoo, famed for its work for the New York Public Library and the Martin Luther King, Jr. Memorial Library

Founded in Delft, Netherlands, in 1984, world-famous architecture firm Mecanoo operates under the belief that “architecture must appeal to all the senses,” according to co-founder Francine Houben. What began as a firm focused primarily on social housing projects has expanded over the years to include projects as diverse as university campuses, houses of worship and entire residential neighborhoods across the globe. In the United States, Mecanoo’s designs can be seen in landmark buildings such as the New York Public Library’s Stephen A. Schwarzman Building, the Bruce C. Bolling Municipal Building in Boston and the Martin Luther King, Jr. Memorial Library in Washington, DC. The lattermost building, set to reopen as the city’s central library in fall 2020, was designed with the intent to honor Dr. King’s legacy with a focus on community building and attracting light in.

Across its diverse portfolio, one can see Mecanoo’s commitment to the three original tenets of Houben’s architectural practice: people, place and purpose, from which design poetry can be created. This publication provides a comprehensive, up-to-date portrait of one of the world’s most exciting architecture firms, with full-color photographs, illustrations and design plans.

NAI010 PUBLISHERS

Edited with text by Casey Mack

ISBN 9780262028264
Pbk, 7 x 9.5 in. / 336 pgs / 257 color.
November/Architecture & Urban Art & Culture
Obra Gruesa / Rough Work: Illustrated Architecture by Smiljan Radić

24 key works of the Chilean star architect Smiljan Radić

A suppliant in his home country of Chile for many years, architect Smiljan Radić (born 1965) became known internationally in 2014 with the debut of his work at the Serpentine Pavilion of the emblemous gallery site in London. The extraordinary semi-transparent structure was hardly his first major piece, however. Since the 1990s, Radić has designed some of Chile’s most impressive buildings, using his signature minimalist approach to create sculptural pieces of architecture that respond to their environments.

This richly illustrated volume presents 24 of Radić’s key works produced between 1996 and 2015, accompanied by numerous sketches and construction drawings that provide essential insight into the artist’s process. Alongside its visual components, the publication also contains two new essays by Spanish architect Nicolas Puente and Swiss curator Hans Ulrich Obrist, who also serves as artistic director at the Art Dubai Festival.

Taller ADG

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

Taller ADG is an architecture studio founded in 2012 by Alonso de Garay, Carlos de la Vargas Llosa. Interview by Reed Kroloff.

This book presents 12 buildings illustrated through sketches, plans and over 120 photographs by Chilean photographer Cristobal Palma. The book is a work unto itself that demonstrates the architects’ mastery of space.

Barclay & Crousse

Barclay & Crousse

LARS MÜLLER PUBLISHERS/LOUISIANA MUSEUM OF MODERN ART

Natural, upcycled and intricate architectural models in buildings by Ecuadorian firm Al Borde

Firm founded in Paris by Sandra Barclay and Jean Pierre Crousse in 1984, the firm relocated to Lima, Peru, in 2001, pursuing its projects in Europe through Atelier Nord-Sud.

This book presents 12 buildings illustrated through sketches, plans and over 120 photographs by Chilean photographer Cristobal Palma. The book is a work unto itself that demonstrates the architects’ mastery of space.

ARGUINE

Text by Miguel Adrians, Sandra Barclay, Jean Pierre Crousse, Dirk Demets, Mario Vargas Llosa. Interview by Fred Kuloff. Photography by Cristobal Palma.

ISBN 9780909454974

$45.00 / $65.00

275 x 255 mm / 292 pgs / 120 color DibradArchitects

Al Borde: Less Is All

“Less is All” is the motto of Ecuadorian architectural firm Al Borde-founded in 2007 by Pascal Gangien, David Bergamín, Mariluz Busta and Oswal Bernaldes. Naming Al Borde one of the top 100 architecture firms in the world in 2019, the editors of Domus write: “Convinced that the strength of an architectural project lies in the autonomy of its users, Al Borde’s design and decision-making process rely on the involvement of the community in all phases of planning and construction, and the systematic exploration of the local context.”

The materials they use and the projects they adopt reflect the state of a globalized Ecuador. For example, for their House of the Flying Beds, Al Borde rehabilitated an 18th-century family house by restoring the rammed earth walls, installing tin rubber and recycled glass on the roof and suspending beds above the second floor to create a seamless transition on a human scale between the interior and the exterior with elements of both mirroring each other within and without.

Text by José Miguel Adrians, Sandra Barclay, Jean Pierre Crousse.

ISBN 9780909454974

$45.00 / $65.00

275 x 255 mm / 292 pgs / 120 color DibradArchitects

Al Borde: Less Is All

ARCHITECTURE & DESIGN

EXHIBITION SCHEDULE:

Humlebæk, Denmark: Louisiana Museum of Modern Art, Fall 2020

Anupama Kundoo: Taking Time

The Architect’s Studio

The comprehensive first monograph on Indian architect Anupama Kundoo

The fourth volume in the book series The Architect’s Studio presents the Indian architect Anupama Kundoo (born 1957). Kundoo is a much-revered architect whose work aims to shed light on a scarce resource in our life: time. Kundoo was once a forgotten resource in architecture.

Construction as a journey through time, this volume explores how Kundoo integrates traditional Indian building customs, crafts and materials into her current works. In general, Kundoo is concerned with using as few material resources as possible in her architecture, and is attentive to traditional building methods. A perfect distillation of her working methods can be found in the house she built for herself outside the community of Auroville, India. The house, constructed of terracotta, brick, concrete and wood, creates a seamless transition on a human scale between the interior and the exterior with elements of both mirroring each other within and without.

LARS MÜLLER PUBLISHERS/LOUISIANA MUSEUM OF MODERN ART

Edited by Lars Kyllå Jørgensen, Mette Marie Carlskov. Interview by Martha Thorne.

ISBN 9783836549560

$50.00 / $70.00

275 x 117.5 mm / 240 pgs / 220 color photographs

Anupama Kundoo: Taking Time

The Architect’s Studio

ARCHITECTURE & DESIGN

EXHIBITION SCHEDULE:

Venice, Italy: Venice Biennale, Arsenale Architecture, 08/2020-11/2020

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ARCHITECTURE & DESIGN

EXHIBITION SCHEDULE:

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Cooking with Antonio Guida

The recipes and life story of Antonio Guida, the twice Michelin starred master chef famed for his cuisine at the Seta and Hotel Il Pellicano

“I became a cook because I’m a glutton,” says Antonio Guida (born 1972), star chef of the Seta restaurant at the Mandarin Oriental in Milan. Also famed for his work at the celebrated Hotel Il Pellicano in Tuscany, Guida is most famous as Executive Chef at the Seta.

After apprenticeships in Europe and Asia, where he worked alongside multi-starred chefs such as Pierre Gagnaire of the Enoteca Pinchiorri, and Don Alfonso, he was hired at the Terrazza restaurant in Rome’s Hotel Eden, in 2002 he became Executive Chef of Il Pellicano, where he garnered two Michelin stars. Since 2014, he has served as Executive Chef of Seta, which won a Michelin star in 2015, just four months after opening.

This book tells his story: the iconic dishes, the raw materials, his travels from Apulia to the Lombard capital, passing through Paris, Zurich and Asia, and, of course, his recipes: explained step by step, they are accompanied by illustrations and a glossary.
En Vogue
Poster Collection 32

Compiling fashion advertisements from the past 100 years, En Vogue shows how fashion reveals the aspirations of its era.

Advertising creates dream worlds, yet always simultaneously bears witness to its era. Both these tendencies are exemplified in fashion posters. Moving beyond the latest modish trends and beauty ideals, fashion posters reflect moral codes and social conditions. They are lifestyle propositions; they tell stories, induce and shock. Playing with convention and provocation, brochures are sometimes laically willed and disguised, sometimes sexually staged. At times consumers are only indirectly encouraged to shop. A fashion or a cost collector as a Peru pro bono illustrates product quality in historical posters. A new, somewhat controversial approach to fashion advertising emerges in Benetton campaigns from the early 1980s. Overtly erotic ostentation contrasts with poetic allusions that are for example the hallmark of highly aesthetic Japanese fashion posters. Androgynous models and less normative images of men and women in the advertising industry mark the dawn of a new era that tells constantly balancing aspirations to individuality against a sense of collective belonging.

En Vogue brings together fashion advertising spanning roughly 100 years and deploying myriad different PR strategies, in each case reflecting the culture and periods in which it was created.

LARS MÜLLER PUBLISHERS/MUSEUM FÜR GESTALTUNG ZÜRICH

Edited by Bettina Richter. Text by Elke Gaugele. ISBN 9783037786017 u.s. v.s. $35.00 Hbk, 6.5 x 9.25 in. / 96 pgs / 110 color. September/Retail/Purchase

ALSO AVAILABLE

Is Fashion Modern? Edited by Paola Antonelli. ISBN 9780908101835 Hbk, u.s. v.s. $45.00 The Museum of Modern Art, New York

Memos: On Fashion in This Millennium

A reflection on fashion curating and its uses of its various products—not only clothes, but also images (photography, magazines, ephemera) and words.

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ALSO AVAILABLE

En Vogue Takes Paris 9703087103797 Chm, v.s. $27.95 MV Editions

Reposi

The first book to explore the visual identity and legacy of influential Italian jeweler Repossi across four generations.

From its founding in 1970 in Turin to the work of Constantino Repossi and its expansion under his son Alberto in Monte Carlo and Paris, and today as a leader in contemporary jewelry under Alberto’s daughter Gaia, this book offers a behind-the-scenes look at the fundamentals of the brand.

Reposi features an eclectic wealth of visual material, much drawn from the Repossi archives and published here for the first time—from vintage portraits and sketches to advertising campaigns, from jewelry still lifes to the artists that inspire Gaia Repossi such as Robert Mapplethorpe and Donald Trump, as well as her 2015 collaboration with Raf Simons at the revolutionary flag-store on Place Vendôme, the center of the high-jewelry universe.

Reposi is a tribute from Gaia Repossi to her father for the legacy she inherited, and a contemporary testament of the brand under her leadership—shaped by the values of simplicity, curiosity, discipline, a healthy disregard for ostentation and not a little surprise.

ALSO AVAILABLE

GingerNut Takes Paris 9703087103797 Chm, v.s. $27.95 MV Editions
**Architectural photography: The Romanesque and Now | The future of building and living**

**The Vitra Campus**

An updated edition of the classic guide to the Vitra Design Museum's pioneering architecture

Since the 1980s, Vitra has enlisted some of the world's leading architects to design buildings for its campus, including Zaha Hadid, Frank Gehry, Tadashi Ando, SANAA, Álvaro Siza, Nícolas Grimshaw and Herzog & de Meuron. This has resulted in a unique architectural ensemble that attracts 350,000 visitors each year, about which Philip Johnson wrote: “Since the Weissarchitektur in Stuttgart in 1927, there has not been a gathering in a single place of a group of buildings designed by the most distinguished architects in the Western world.” Originally published in 2014, this revised flexibound edition of The Vitra Campus offers an overview of Vitra architecture, its daily use, the development of the Campus and biographies of the contributing architects. An ideal souvenir and campus guide, The Vitra Campus is also a fascinating read about some of the most significant architectural buildings of our time.

**Architect: Jong-Soung Kimm**

**Romanesque Architecture**

A modernist architect’s portrait of the sublime contradictions of Romanesque architecture

Fascinated by the architectural spaces and the construction of Romanesque architecture, renowned Korean architect Jong-Soung Kimm (born 1935) visited and photographed some of the most beautiful Romanesque churches and monasteries of Germany and Belgium. Kimm, who began his career in the office of Mies van der Rohe in the 1960s, demonstrates in his photographs how the concepts of architectural volume have endured from the medieval era to the present day.

**Winter: Images of Contemporary Chilean Architecture**

Photographs from across the globe chronicle Chile’s new architecture in wintertime

Here, 15 leading architectural photographers—including Aryeh Kornfeld, Bleda y Rosa, Cristóbal Palma, David Bestué, Erieta Attali, Felipe Fontecilla, Guy Wenborne, Ignacio Acosta, Leonardo Finotti, Louise Oates and Iwan Baan—capture some of Chile’s most important works of contemporary architecture during the winter months. The photographers draw on detail, texture, form and qualities of light and space, as well as the dialogue between buildings and surrounding landscape.

**Habitat**

Ecology Thinking in Architecture

A timely survey of historical approaches to ecological thought in architecture from the 1950s to now

This book highlights some of the historical sources of ecological approaches that are currently reshaping the architectural field, especially in the work of architects such as Aldo van Eyck, Alison and Peter Smithson, James Stirling and others. This volume follows the paradigmatic shift in thinking about the built environment as something inherently contextual and relational. By demonstrating the continuities, disruptions and transformations at stake, Habitat deepens the ongoing conversation, while suggesting directions for future research.

**What Is Co-Dividuality?**

Post-Individual Architecture, Shared Houses and Other Stories of Openness in Japan

How architects are designing for communal living in a country enduring the diminishment of private space: Japan

This book explores the concept of “co-dividuality” an architecture that expresses a new response to joint living in the age of post-individualism, social media and the sharing economy. The focus lies on current and contemporary experimentation in Japanese architecture presenting thematic homes with shared spaces designed as a result of will, simple, fun and contemporary design reflections. In addition to their private room, the tenants have large common areas where they can practice urban farming, create a startup, cook together or experience new spatial ergonomics. The book offers an overview not only on domestic space but also on projects characterized by a multifarious mix between public and private spheres. What is Co-Dividuality? reflects on how we might want to live tomorrow.


**ARCHITECTURE & DESIGN**

**artbook.com**
The Earth Is Architecture

A history of architecture as planetary sculpture

Since the dawn of humankind, our planet has been profoundly affected by the exponential increase in the world’s population. Having gone from being a flat disc to a sphere in the conception of our species, the Earth is now architecture. This does not mean that it has been superseded by architecture but rather that the two are inextricably linked by a common destiny.

This intercontinental epic traces the history of terrestrial infrastructure, from the mythological works of giants to those of human origin. Five architects weave 21st century design into centuries-old architecture as architects weave 21st century design into centuries-old architecture. The story of Berlin’s iconic Circulation Tank 2 and its modern-day preservation developed in the aftermath of the economic crisis in 2008, when downtown Porto and Lisbon underwent a boom in tourism and mass redevelopment.

WALTHER KÖNIG, KÖLN

Edited by Moises Puente. Text by Pedro Bandeira, Kersten Hoppe, and Miquel Kurz, HG Merz, Steffen Obermann, Karsten Kuhnert.

ISBN 9783960985952

Text by Petr Volf.

KANT/KAREL KERLICKÝ

Edited by Moises Puente. Text by Antje Stahl, Nikolaus Hoppe, Philip Kurz, HG Merz, Steffen Obermann, Karsten Kuhnert, Paul Uwe Thomen.

ISBN 9783959053716

Text by Miquel Kurz, HG Merz, Steffen Obermann, Karsten Kuhnert.

ISBN 9789462085411

Text by Arno Brandlhuber, chief curator of the 2020 Venice Architecture Biennale.

ISBN 9789462085459


KANT/KAREL KERLICKÝ


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Text by Petr Volf.
Architectural Policy in Finland as Civic Education

Finland’s 1996 architectural education policy: did it work, and could it be used elsewhere?

Architectural History Tour: The Future is Up

Rethinking vertical mobility: an in-depth look at Germany’s 246-meter ThyssenKrupp Test Tower

This study tells the story of the ThyssenKrupp Test Tower in Rottweil—one of Germany’s latest structures—from its original design and construction to modern-day experiments such as the world’s first ropeless elevator.

New Social Housing Positions on the IBA, Vienna 2022

European experts comment on neighborhood development

In 2019, Vienna announced the upcoming International Building Exhibition in 2022, asking how roles can remain interactive, viable and affordable. The 2020 interim IBA presentation—documented here—invites experts in research, planning, politics and practice to respond.

The Amsterdam Agenda

12 Good Ideas for the Future of Cities

Twelve leading figures in urban design share insights on dealing with a variety of contemporary challenges

Based on a 2010 lecture series at the Amsterdam Academy of Architecture, this volume gathers new inspirations—books, everyday moments, gardens or other architects.

The Cosmos of Design Exploring the Designer’s Mind

Simon Kretz: A journey through the characteristic features of design thought processes that usually occur unconsciously

In graphic design, the concept of systems is intended to improve the way things work. The systems are intended to respond.

OASE 105: Practices of Drawing

How drawings impact architectural practice: case studies from antiquity to today

This issue of OASE explores both the role of drawing in architectural thinking and the evolution of drawing practices and technology, gathering case studies from antiquity to today—including George Arrhenius, John Ruskin, Heinrich Tessenow, Eli Lutys, Lina Bo Bardi, Paolo Soleri, and Tony Preston.

Architecture in the Netherlands Yearbook 2019 / 2020

Leading projects in Dutch architecture from 2019 and 2020

Reflective architecture: urban design and landscape

The annual Archiprix series presents the best graduation projects from Dutch schools of architecture, urban design and landscape.

Architecture in the Netherlands Yearbook 2019 / 2020

The Best Dutch Graduation Projects Architecture, Urbanism, Landscape Architecture

The latest addition to the annual Archiprix series focusing on Dutch design graduates

Archiprix 2020

The Best Dutch Graduation Projects Architecture, Urbanism, Landscape Architecture

This ongoing series by Zürich-based Studio Jan De Vylder focuses on Dutch architecture, urban design and landscape.

Design Systems

Modes of Criticism 5

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Specialty Books
Here, caregivers and parents from North London collaborate with Italian artist, pedagogue and photographer Adelita Husni Bey (born 1980) to examine the widespread closed and service rationing of care centers across the UK due to financial cuts. Husni Bey has organized workshops, produced publications, radio broadcasts, archives and exhibition work using non-conventional didactic models through the framework of contemporary art. Working with activists, care workers, architects, jurists, schoolchildren, spoken word poets, actors, urbanists, artists and teachers across different backgrounds, her work foregrounds on unpacking the complexity of collectivity, to make what can never be made good: what we owe each other. Who Cares? contains an illustrated story, the text “The Coming Care” by researcher, curator and educator Jenna Graham; an interview with Jo White, head teacher at Portman Early Childhood Center; and a discussion by Husni Bey and Alex Thorp, Educator at Sarrepanche Galleries, discussing the effects of government policy on care. Fifty percent of sales from the book will go directly to the Portman Early Childhood Center.

Richard Deacon: I Wanted to Talk About the Future but I Ended Up Thinking about the Past
By Mark von Schlegell.

The visual poems, artists’ books and poem objects of Brazilian artist and poet Alex Hamburger (born 1940) draw on Fluxus, Brazilian concretism and sound poetry. Antilogy collects works ranging from poems to abstract narrative to personal fantasy.

Waltz Bodies
Forwards by Ricardo Bojórquez.

Acclaimed actor Armin Mueller-Stahl’s political lyrics and expressionistic paintings of the 1960s. German film actor, painter and poet Armin Mueller-Stahl (born 1930) is best known for his roles in Eastern Promise, The International and Shame. This sequel to The Blue Crown presents the lyrics to one of Mueller-Stahl’s political songs written in the 1960s, supplemented by paintings.

Atelier E.B. Passer-By
Beca Lipscombe and Lucy McKenzie examine the world of mannequins and retail display.

Jutta Koether: Demonic Options
A limited-edition auction catalog-style artist’s book for Jutta Koether’s Lévy Gorvy exhibition. The visual poems, artists’ books and poem objects of Brazilian artist and poet Alex Hamburger (born 1940) draw on Fluxus, Brazilian concretism and sound poetry. Antilogy collects works ranging from poems to abstract narrative to personal fantasy.

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Taro Izumi: Ex

Taro Izumi: A graphic artist’s book account of his mischievous machines.

For his show at Museum Tinguely, Tokyobased multimedia artist Taro Izumi turned the museum’s entrance hall into an installation where LED tubes shine. The result—documented here—is a disorienting spectacle that blurs the lines between the real and the virtual.

Philipp Fürhofer

Fantastical luminescent box works by Philipp Fürhofer, Royal Opera House set and costume designer.

Combining painting, sculpture, installation and set design, Berlin-based artist Philipp Fürhofer (born 1982) juxtaposes different layers with layers of transparency to give the impression of shapes inside of shapes. The resulting works—a mix of illusionistic and real—appear as smalle pieces from a mysterious and dreamlike world.

Arthur Duff: All, All at Once

The first monograph on Arthur Duff’s multifaceted installations featuring neon, lasers, volcanic rock and embroidery.

Vicenza-based German artist Arthur Duff (born 1973) creates complex experiential spaces using laser projections, neon, pulsating images, knotted textile and natural materials. All, All at Once is the first book to showcase Duff’s oeuvre, from drawings and appropriations from art and music: Dismantling gender normativity through creative gardening.

Christoph Faulhaber: Diminish Accelerate AI, VR, Games / Video

Christoph Faulhaber’s multimedia cycle critiquing the future of AI.

German conceptual and digital artist Christoph Faulhaber (born 1972) is known for his multimedia critiques of society. Diminish Accelerate documents Faulhaber’s latest series on the implications and consequences of artificial intelligence on the future of humanity.

Will Boone: The Highway Hex

Will Boone’s multimedia exploration of Texas—California migration and the terrain between the two.

Here, Los Angeles-based artist Will Boone (born 1982) explores the space and time between California and Texas. The Los Angeles River. Interstate 10, why people leave Texas and why they come back, through a site-specific installation, paintings and sculptures.

Adrian Villar Rojas: From the Series Brick Farm

A timely experiment in dwelling and gardening.

Argentinian artist Adrian Villar Rojas (born 1980) reimagines a split Germany in the year 2000. Adrian Villar Rojas: From the Series Brick Farm is an exhibition catalogue that presents a series of multimedia and installation art now

Ellen Gallagher & Edgar Cleare: Liquid Intelligence


Documenting a collaborative exhibition between American multimedia artist Ellen Gallagher (born 1965) and Dutch filmmaker Edgar Cleare (born 1965), these works on paper, paintings and films explore how technology has transformed aquatic environments and marine life.

Walter König, Köln

Edited by Dirk Snauwaert. Text by Robin D.G. Kelley, Robert Zingg.

Ellen Gallagher & Edgar Cleare: Liquid Intelligence defines our time, the Anthropocene, as the age of the animal. It presents works by the American multimedia artist Ellen Gallagher and the Dutch filmmaker Edgar Cleare, who created a huge site-specific installation and a film that together question the Anthropocene’s implications and consequences. Liquid Intelligence presents an unprecedented exhibition and film, a journey that takes the viewer beyond the confines of the museum.

Naiza Khan: Manora Field Notes

Climate change, mass displacement and social justice in Pakistan: Naiza Khan at the 2019 Venice Biennale.

Documenting the first pavilion for Pakistan at the 2019 Venice Biennale, Manora Field Notes presents Naiza Khan’s reimagining of the Manora Island’s ecology due to climate changes as well issues of social justice and mass displacement.

Hoke Rodríguez

Editors with text by John Harris, Tom Kenderick, Caroline guard and co-curators Arlette Lesueur, Chile and Andrea Liner.

Dismantling gender normativity through creative gardening.

Argentinian artist Adrian Villar Rojas (born 1980) creates large-scale, site-specific installations, drawing upon the rules of ancient civilizations. This book documents his 2012 project at the Brick Farm, which began as a collaborative studio and led to well-known formations and buildings.

Naama Tsabar: (Opus 1)

Dismantling gender normativity through creative gardening.

Israeli artist Naama Tsabar (born 1982) employs everyday materials, music and sound in her installations and performances, including gender roles and coded behaviour established by mainstream history and society. This book documents her solo exhibitions.

Naama Tsabar: Dismantling gender normativity through creative gardening.

Israeli artist Naama Tsabar (born 1982) employs a wide range of everyday materials and sound in her installations and performances, including gender roles and coded behaviour established by mainstream history and society. This book documents her solo exhibitions.

Hekate's Hall of Wisdom: Mysterious Mermaid Tales

Editors with text by Hekate, New Haven.

Hekate's Hall of Wisdom is an exhibition catalogue that presents the process by which the ancient Egyptian goddesses, Hekate and Demeter, and the ancient Greek goddesses, Artemis and Hera, were worshipped in ancient times. This book documents the 2011 project at the Hekate's Hall of Wisdom, a zone within the Venice Biennale.

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Mousse Publishing

Edited with text by Élia Zafiriou, Venice Biennale, Adrian Villar Rojas.

Mousse Publishing presents a series of multimedia and installation art now

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Mousse Publishing

Edited with text by Élia Zafiriou, Venice Biennale, Adrian Villar Rojas.
Painting and postwar art from around the world

Thaddeus Mosley

Long needed, the first full overview of American abstract sculptor Thad Mosley (1938–2019), crafted with renowned building materials and filled trees, have occupied the forested abode of abstract sculpture. This book surveys his career.

KARMA BOOKS, NEW YORK

Foreword by Gonzalo Aguirre. Text by Britt Lohman, Jessica Bell Brown, Ed Roberson, Connie Choi. Foreword by Ingrid Schaffner. Text by Brett Littman, Rachel A. Peters. This book surveys the career of Pittsburgh-based artist Thad Mosley (born 1926), since 1959, the monumental, freestanding sculptures of Mosley—known for his large-scale architectural sculptures—have occupied the forested abode of abstract sculpture. This book surveys his career. This book surveys his career.

KARMA BOOKS, NEW YORK

Text by Carroll Dunham, Chrissie Iles, Olga Nevzorova, Albert Oehlen. Edited with text by Reinhard Spieler, Gregor Jansen. This monograph on Albert Oehlen (born 1954) brings together large-scale paintings, drawings and etchings and monotypes featuring the painter’s shared subject in radically different styles.

HERITAGE PRESS, NY

Text by Raphael Rubinstein. Rubinstein accompanies this conceptually astute and subversively humorous series.

HOLZWARTH PUBLICATIONS

In the 1980s, German painter Albert Oehlen (born 1954) created a series of some 50 paintings on paper and cardboard, some of them reproduced here for the first time. Together, they provide a retrospective of an artist who paved the way for a new concept of art in Germany after World War II.

WALther KÖNIG, KÖLN

Pioneering Chinese modernism: a comprehensive account of Ting Yin’s influential painting

Ting Yin Ying: Catalogue Raisonné, Oil Paintings

Text by Bob Nickas, Suzan Frecon, Rachel Kushner. This monograph on Robert Grosvenor (born 1937) presents recent works of sculpture alongside an essay by renowned curator and critic Bob Nickas.

KARMA BOOKS, NEW YORK/GALERIE MAX RETZLER

Thaddeus Mosley

Robert Grosvenor

This monograph on Robert Grosvenor (born 1937)—known for his large-scale architectural sculptures—accompanies his third solo exhibition at Karma and concurrent exhibition at Galerie Max Hetzel, presenting recent works of sculpture alongside an essay by renowned curator and critic Bob Nickas.

KARMA BOOKS, NEW YORK/GALERIE MAX RETZLER


Galerija Ljubljana, Phv. 12 x 9.25 in / 312 pages / 75 color. OctoberArt

Pat Steir

Pat Steir: Silent Secret Waterfalls The Barnes Series

Influential American painter Pat Steir (born 1949) created 11 of her iconic waterfall paintings—large black and white paintings—around the Barnes Foundation’s Harnag Court. This volume includes reproductions of the installation, an artist statement and an interview.

LÉVY GÖRDÉ

Text by Pat. Steir. Interview by Thomas Collins.

BARNES FOUNDATION

Painting as a Butterfly

Recognized for his sculptural installations and performances, Arte Povera artist Pier Paolo Calzolari (born 1943) uses unconventional materials—including ice, fire, plants and bones—to invoke concepts of existence and memory. Painting as a Butterfly presents more than 70 of his laesienonpaintings, drawings and multimedia works.

SULVANA EDITORIALE

Edited with text by Achille Bonito Oliva, Andrea Villani. ISBN 9788856646103. 250 pp. 200 color / 10 black & white. SeptemberArt

Andrzej Wróblewski

Andrzej Wróblewski: Waiting Room

Influential Polish artist Andrzej Wróblewski (1927–57) created a series of some 50 paintings on paper and cardboard, some of them reproduced here for the first time. Together, they provide a retrospective of an artist who paved the way for a new concept of art in Germany after World War II.

HOLZWARTH PUBLICATIONS

Waiting Room

Galerija Ljubljana, Phv. 12 x 9.25 in / 312 pages / 75 color. OctoberArt

Text by Wojciech Grzybala, Magdalena Ziolkowska. ANDRZEJ WROBLEWSKI FOUNDATION

Waiting Room

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Art + Documentary Photography Awards (ART-DOP) is open for entries. Learn more and enter now! artbook.com/awards
Sarah Graham

A handsome presentation of Scottish artist Sarah Graham’s up-close drawings of insects and plants.

In her meticulous drawings, London-based artist Sarah Graham (born 1973) observes the plant and insect world in close-up, thus the spirit of a naturalist and a travel writer who has been drawing and painting full-time for more than a decade now, making images informed by her knowledge of the unfamiliar and rarefied. Her studies of the natural world have the complexity and detail of a Leonardo da Vinci painting, imbued with vividly chromatic large-petaled tropical flowers, visited alongside analyses by experts in art history, biology, and ecology.

Adrian Ghenie: I Have Turned My Only Face...

New paintings from old masters: Adrian Ghenie at the Hermitage

Romanian painter Adrian Ghenie (born 1973) dates his latest paintings reference 17th- and 18th-century Dutch paintings from St Petersburg’s Hermitage Museum. This book accompanies an exhibition at the Kunsthalle, Munich.

Gunter Damisch: Herzort und Augfeld

Previously unpublished photographs by Austrian abstractionist Gunter Damisch

Austrian painter Gunter Damisch (1958–2016) is admired for his colorful abstract paintings, teeming with chroma-like forms. Heront-and-Augfeld gathers previously unpublished photographs by Damisch, documenting his daily life—the surrounding landscape, his studio and friends, and his work.

Helmut Federle: Basics on Composition

Federle’s permutational Alpha to Omega of the letter H

German artist Tim Freiwald (born 1986) uses many materials—acrylic paint, pecker, resin, leather, wood, aluminum and various plastics—as well as various techniques—painting, scraping, cutting and sawing canvases. Federle applies color field painting.

Wade Guyton: Zwei Dekaden MCMXIX–MMXIX

A huge and lavish survey of Wade Guyton’s works and exhibitions

This book juxtaposes works by Vienna-based painter Svenja Deininger (born 1979) with archival paintings from the 1920s by Polish painter Władysław Strzemiński (1893–1952). Deininger’s practice involves constantly adding and stripping layers of mixed oil paint, gesso, marble dust and glue.

Clara Zweifel: Abstract ornamentation: Nathan Peter tests the limits of the canvas

American-born, Berlin-based painter Nathan Peter (born 1978) creates still lifes featuring ornamental forms and patterns that become installations, surfaced in this first overview.

Svenja Deininger: Two Thoughts

Svenja Deininger’s process-based geometric paintings juxtaposed with 1920s paintings by Władysław Strzemiński.

This book juxtaposes works by Vienna-based painter Svenja Deininger (born 1979) with archival paintings from the 1920s by Polish painter Władysław Strzemiński (1893–1952). Deininger’s practice involves constantly adding and stripping layers of mixed oil paint, gesso, marble dust and glue.

Claudia Zweifel: Keeping Things Whole

Cut-out color-field: deconstructed paintings by Tim Freiwald

This monograph presents paintings, sculptures, and prints on fabric by Berlin-based Swiss artist Claudia Zweifel (born 1981). Her process-based practice—informed by contemporary techniques and technologies—revolves around his ceramic sculptures as well as sublimé color block paintings and letterpress prints with titles such as alphabet.

Christine Streuli: Lange Ame, Kurze Beine

The latest painterly adventures in riotous color and proliferating ornamentation from Christine Streuli

Berlin-based Swiss painter Christine Streuli (born 1975) paints vivid abstractions and geometric patterns on monumental canvases. This book documents paintings exhibited at the Kunsthalle Cuxhaven where the patterns, symbols and motifs in her works wound into the gallery’s walls.

Verlag für moderne Kunst

Edited with text by Milan Stich. Text by Saskia Helten, Bertha Steinberger, Christine Streuli.

ISBN 3775302239: €30.00 / US$45.00 FLAT40
Pbk, 8.25 x 10.75 in. / 135 color.

August/Art 2018
Contemporary figuration | Art writings

Shilpa Gupta: Drawing in the Dark

Life on the India–Bangladesh border documented in a multimedia installation by Shilpa Gupta.

Mumbai-based multimedia artist Shilpa Gupta (born 1976) investigates the border region of India and Bangladesh: spatial structures, censorship, laws and everyday objects. The multimedia works collected here are part of Gupta’s long-term exploration of tensions in the region.

Edited with text by Florian Matzner. Text by Stephanie—an artist’s-book-meets-watercolors, animated films, absurd journals and known for their monochromatic garish paintings, young artist duo and cousins Mehmet & Kazim are Initially active in the graffiti and hip-hop scenes, Seditiously garish works by German artist duo Rajendran, Thomas Thiel.

Edited by Thomas Thiel. Text by Sunil Khilnani, Anushka Gupta’s long-term exploration of Bangladesh: spatial structures, censorship, laws and 1976) investigates the border region of India and here are part of Gupta’s long-term exploration of tensions in the region.

Edited with text by Christian Walda. Text by Georg

KERBER

Schoemakers: World Spirit

A retrospective of René Schoemakers’ grotesque painterly ruminations on contemporary extremism

This book gathers works by German painter René Schoemakers (born 1972), whose figurative works have long examined the extremes of today, including treatments of attempted murders by the National Socialist Underground.

KERBER

Jan-Ole Schiehmann

Surveying Jan-Ole Schiehmann’s paintings and drawings inspired by graffiti and comics

Using ink and acrylic paint, Cologne-based painter Jan-Ole Schiehmann (born 1980) interweaves logos and graffiti-like forms in his paintings blending abstraction and figuration. His large-scale gestural paintings and small graphic drawings—fluently by advertisements, comics and architectural spaces—are collected here.

KERBER

Time Has Fallen Asleep in the Afternoon Sunshine

A book on Reading, Writing, Memory and Forgetting in a Library of Living Books

The book documents a project in which a group of people memorize a book of their choice, forming a library of “living books.”

MOUSSE PUBLISHING

The Artist’s Novel: The Fantasy of the Novel

The New as a Medium in the Visual Arts

Part 2

By David Maroto.

David Maroto’s research project—in the form of a novel—on the process of creating an artist’s novel.

For volume two, the protagonist assumes the role of a detective who examines the conditions under which an artist decides to write.

MOUSSE PUBLISHING

Dirty Ear Report #3

On sound as a medium for performing cartography

By David Maroto.

A critical assessment of a landmark show in postwar European painting

The Royal Academy’s seminal 1981 exhibition A New Spirit in Painting united key trajectories in 1950s–70s painting. Assessing its impact, this book features essays and interviews with artists, curators and gallerists linked to the show, such as Georg Bataille, Rainer Fetting, Jean-Louis Froment, Tim Marlow, Norman Rosenthal, Nicholas Serota, Anthony d’Offay, and Thaddaeus Ropac.

ERRANT BODIES PRESS

Dirty Ear Report

By María Andueza, Rui Costa, Deborah Kapchan, Goldin+Senneby, Francis McKee, Vivian Ziherl, Brandon LaBelle, Ana Pais and Tao G. Vrhovec.

The latest issue in the series is dedicated to sonic social engagement and voice studies, including interviews with artist and theorist María Andueza; scholar and critic Rui Costa; sociologist Deborah Kapchan; and others.

MOUSSE PUBLISHING

The Artist’s Novel: A New Medium

The Fantasy of the Novel

By David Maroto.

A New Spirit in Painting, 1981

On Being an Antimodern

By Théo de Luca.

A New Spirit in Painting

By David Maroto.

On Being an Antimodern

By Théo de Luca.
The Female Side of God
Art and Ritual

The female deity throughout centuries of religious history

In the polytheistic world of the ancient Near East, there was a widespread belief in the existence of female deities. Such deities also played a role in Jewish mysticism as the creative aspect of God. The idea of a female side of God replaced that of a divine female partner, as documented by numerous archeological finds and textual sources. The Female Side of God examines this question, also looking at ceremonial objects, textiles—depicting female deities. Such deities also played a role in increasing removal from the ritual practices of rabbinic Judaism as the “dwelling of God on Earth” and in Jewish mysticism as the creative aspect of God.

Art Craft
Between Tradition, Discourse and Technologies

On the interaction of art, craftsmanship and contemporary technology

Exploring the relationship between art, craftsmanship and digestion, Art Craft investigates reflections on tradition, pop culture, tradition and global production. Works of natural artists—including Plamen Dejanoff, Olaf Uribe, David Hockney, Thomas Demand, Plamen Dejanoff, Olaf Uribe, David Hockney, Thomas Demand, and digitization, Art Craft investigates the symbolic and economic value that a work of art holds as a product of its maker’s labor. This volume provides insight into the role of language in institutions.

Another Version: Thinking through Performance

Four Dutch collaborators on performance as a way of producing versions of the self

Approaching performance as a method of producing different versions of the self, in Another Version four Dutch collaborators—performance artist, author and critic, dramaturge and sociopoetic designer—explore technologies and processes of so-called “versioning” and how to understand the self within this multiplicity.

The Trouble with Value
Arts and Its Modes of Valuation

Theoretical reflections on the symbolic and economic value of art and its institutions

The compilation of theoretical texts, essays and fictional texts on performance art is this collection of four different versions of the self, in Another Version four Dutch collaborators on performance as a way of producing versions of the self. This volume provides insight into the role of language in institutions. Another Version: Thinking through Performance

The Trouble with Value: Arts and Its Modes of Valuation

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In 2020, the Institute of Contemporary Art at the University of Pennsylvania presented the experimental exhibition Coloro Time. Divided into three chapters—Mundane Futures, Quotidian Pasts, Banal Presents—it used the Black Atlantic; implications of particular histories on specific spaces. The artists in this volume interrogate the geographic infrastructure of power and productivity. How digitization is changing Africa locally and globally—from everyday use to future digital infrastructure.

The artists in this volume interrogate the geographic implications of particular histories on specific spaces. From the intimate cartographies of a body to the imagined and constructed contours of the Black Atlantic; from the ecology of the North York Moose to the sites of racial extinction, plantation fields, lynching trees and underground railroad routes in North America; to a magical real vision of a neonbendy voyeur in Ghana. The Museu de Arte de São Paulo published this book, which includes reproductions of the now-demolished works. Before the planned rebuild of the Wien Museum, 40 acclaimed street artists were invited to “take over” the museum, creating temporary works directly on the museum itself. The publication documents the project, including reproductions of the now-demolished works.

The inaugural Sharjah Architecture Triennial includes works by architects, artists, archivists, curators and scientists examining sites of resistance, emancipation and experiment. The 27 essays featured here—the first of two volumes published for the inaugural—chronicle these sites.

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Goethe in the Skyways

On the eve of civilization.

As part of the Year of German-American Friendship 2019/20, the Goethe Pop Up Minneapolis, established Goethe in the Skyways, occupied a space in the city's futuroist-looking Skyway system—an artificial network of arcades and pedestrian bridges that was constructed in the 1960s to connect the office buildings in the city center with one another and allow people to avoid the bitter cold of winter. Despite being used and perceived as public spaces, the Skyways were private, created by large corporations for their employees. This publication documents the Skyways' history as a platform for a critical business, and in the realms of sport and culture, a public life in the US, both within politics and business, and in the realms of sport and culture. In this hybrid public-private setting, Goethe in the Skyways was used as a platform for a critical examination of cultural and political controversies in the US and Europe. The publication documents the one-year cultural program.

SPECTOR BOOKS

Edited by Valerie Chartrain, Sandra Teitge. Text by the US and Europe. The publication documents the Skyways was used as a platform for a critical business, and in the realms of sport and culture.

WALTHER KÖNIG, KÖLN

Edited by Laurent Altobelli, Ursula Frohne, Marianne Wagner. Text by Rabin Mobier, Nora Sterfried. Also published in English and Chinese.


Resolution

Issue No. 0: The Pixel

The first issue of this new journal examines the building block of the digital image: the pixel.

Examining the pixel from a technical, ethical, artistic and economic perspective, with essays from visual artists, engineers, art historians, computer scientists and designers, this first issue of Resolution will be of great interest to graphic design professionals.

ONOMATOPEE PROJECTS


ISBN 9783960986813 / Printed in China / 144 pp / 20 color / 24 b/w / 14 x 21 cm

Kapwani Kiwanga

Documenting a political multimedia installation by Kapwani Kiwanga, winner of the 2018 Frieze Art Award


HATJE CANTZ


Liquid Stage

XIII Havana Biennial

Featured works from the 2019 Havana Biennial in Cuba's coastal malecón

This volume chronicles the 2019 Havana Biennial—featuring 50 international artists—in the Decor de Mar public art space on the coast. These monumental public works all create a dialogue with the space itself—Malecón—a culturally charged community center in Havana.

LA FABRICA

Introduction by Jean-Charles Costa. Text by Inés de la Hera, Urtzi Lealburun, Kikiiggins Crafts, Luis Eguiguren. ISBN 9788417756395 / Printed in China / 290 pp / 41 color / 26 x 34 cm / 23.9 x 26 cm

Art Basel | Unlimited | 2020

Art Basel | Unlimited | 2020


HATJE CANTZ


Manifesta 13 Marseille Le Grand Puzzle

Winy Maas explores Marseille for the 13th edition of the nomadic Manifesta Biennial


HATJE CANTZ

Misha Vallejo: Secreto Sarayaku

Photographs of the Kichwa—an indigenous people of the Ecuadorian Amazon—deploy modern technology in their jungle conservation effort

In Secreto Sarayaku, Ecuadorian photographer Misha Vallejo (born 1985) documents the Kichwa people of Sarayaku, in the Ecuadorian Amazon, and explores how their belief systems mediate their relation to their habitat. The Kichwa, who have long inhabited the nine million acre Kichwa Territory of Sarayaku, believe that their knowledge of the jungle only what is necessary for survival. They also believe that they are assisted in the protection of the forest, and recognizes that what affects one affects all. Accordingly, the Kichwa take from the forest, and recognizes that what affects one affirms the sentience and interconnectness of all. Therefore, the Kichwa—which comprises an interactive website and a multimedia work—explores how their belief systems mediate their relationship to their habitat.

Koldo Chamorro: El Santo Christo Ibérico

Koldo Chamorro’s photographic exploration of Spain’s contradictory relationship to modernity and tradition

This book gathers a series of self-taught Spanish photographer Koldo Chamorro’s (born 1949–2009), a student of his father, a children’s book author. Here, Milan-based photographer, artist and set designer Paolo Ventura (born 1985) creates elaborate dioramas using cardboard and found objects from flea markets and eBay, which his photographs as in the artist’s so-called “invented worlds.” It is “realities” reference World War II and stories by his father, a children’s book author.

Frank Herfort: Russian Fairy Tales

Fantastical, vividly colorful photographs of post-Soviet architecture and decor

German architectural photographer Frank Herfort’s color photographs of public and private spaces throughout post-Soviet Russia and Eastern Europe keyhole to the old-fashioned, Stalinist decor that still consumes many Russian interiors, while exploring any semblance of time or context.

Jonas Dahlström: 07:27:47

Stunning, minimalist black-and-white photographs of urban Swedish streets

In 07:27:47, photographer Jonas Dahlström captures urban environments in Sweden through a continuous sequence of images taken over exactly 12 hours. These minimalist black-and-white photographs evoke the fragility, loneliness and isolation of human existence that can exist in humankind’s embrace.

Mishra & Malick: Indian Photographs

Architectural photographs and gestural paintings of the Via Napoleon in Turin—home to Carlo Mollino

For Mishra & Malick, Chinese photographer Bing Guan and Russian-Canadian artist Vitaly Malick, the exhibition captures the horizon in a trance-like state, grasping at many changing guises.

Perez and Schindler: Mollino/Mollino

Through photos, reproductions of neoclassical treasures and reinvented images of masterpieces such as Michelangelo’s Pietà, Michel Comte (born 1954) traces the classical aesthetic and its rebirth as neoclassicism throughout the ages. In Comte’s words, the neoclassic demonstrates a “dream of perfection,” one we are seduced by even as we know its danger.

Alfred Seilland: Imperium Romanvm Photographs 2005–2020

Alfred Seilland’s 15-year project documenting ancient Roman sites in 40 countries

This book gathers the most important series by Italian photographer Gabriele Basilico (1944–2013), the best-known urban photographers in the world. Published in conjunction with a retrospective in Rome, this monograph presents contributions by Barbara Valtorta, Marc Augé, Luca Dennelli, Giovanni Calvenzi and Peppe Moglia.

Michel Comte: Neoclassic

Michel Comte’s photographic exploration of Spain—deploy modern technology in their jungle conservation effort

In Neoclassic, Michel Comte (born 1954) traces the neoclassic’s “dream of perfection,” one we are seduced by even as we know its danger.

Diana Michener: Trance

The transcendent allure of the horizon, from Texas to Spain

In this captivating project, Diana Michener (born 1948) photographs the horizon with an 8.9 camera across mostly desert and semi-arid environments in Big Bend National Park, Texas, the Golan Heights, Spain, and beyond. Michener intuits the horizon in a trance-like state, grasping at many changing guises.
Documenting the bookmaking process at Steidl

Koto Bolofo: One Love, One Book
Steidl Book Culture: The Book as Art

Previously unpublished photographs of an Italian transgender community in the 1960s

The book gathers photographs from ‘1960 taken by Giordano Bonora—a young streetcar operator and aspiring photographer—of Bologna’s small transgender community during a period characterized by subversive movements and political revolts rooted in questions of identity. Texts examine the implications of challenging gender norms.

MOUSSE PUBLISHING
Edited by Raúl Storelli. Text by Paolo Barbaro, Paul B. Preciado, Helena Velena, Salvatore Vitale, Wendy Vogel. ISBN 9783932920517 u.s. $20.00 / $25.00 FLAT40 Hbk, 8 x 10 in. / 144 pgs / 91 color. August/Photography

Sylvain Couzin-Jacques: Sub Rosa

On the emotional and social contradictions and conflicts of adolescence

French photographer Sylvain Couzin-Jacques. Born 1982 gathers photographs of young people talking, fighting, sharing, loving and otherwise navigating social dimensions of being a teenager at the Arco de la Victoria in Madrid.

SPECTOR BOOKS
Edited by Kathrin Schiepp. Text by Mrs. Anneli Raze. ISBN 978-3-7757-47516 u.s. $45.00 / $55.00 FLAT40 Hbk, 8.25 x 11 in. / 520 pgs / 430 color. September/Photography

Jörg Brüggemann & Tobias Kruse: Friendship

A photo book exploring the complexity of friendship between two Berlin-based photographers

Here, Berlin-based photographers Jörg Brüggemann and Tobias Kruse (born 1979) explore the complexity of friendship, capturing ephemeral images of Friendshp's dichotomies.

KERBER
Edited by Vigne Bolognino. Text by Dirk Gielenmann. ISBN 978-3-7757-47492 u.s. $25.00 / $30.00 FLAT40 Pbk, 6 x 7 in. / 144 pgs / 94 color / 15 b&w. July/Photography

Luis Carlos Tovar: Jardin de mi padre

Photographer Luis Carlos Tovar’s astonishing chronicle of his father’s kidnapping by a Colombian guerrilla group

This limited-edition volume presents award-winning Colombian photographer Luis Carlos Tovar’s 1978 project telling the story of the father’s kidnapping by the FARC—Revolutionary Armed Forces of Colombia. The story begins with the “proof of life” photograph after his father was taken hostage.

RM/MUSÉE DE L’EYLÉE
Text by Jutta Bornemann, Joan Fontcuberta, Tatyana Franck, Cristina Lloras, Maria Santoyo, Luis Carlos Tovar. ISBN 978-3-7757-47309 u.s. $45.00 / $55.00 FLAT40 Hbk, 7.75 x 11 in. / 240 pgs / 115 color. September/Photography

Johanna Calle: Photographias
Old photographs manipulated into magical “photographic drawings”

In Photographer, Bogota-based artist Johanna Calle (born 1981) explores elements from old photographs in order to create unseen narratives—turning a landscape into a musical score, a face into a polyhedron or an aerial photograph into the silhouette of a forest.

RM/TOULCA EDITIONS
Text by Johanna Calle, Alexis Fafry, Michel Frottat, Rachel Madd. ISBN 978-958-0017309 u.s. $49.00 / $59.00 FLAT40 Hbk, 8.25 x 11 in. / 520 pgs / 430 color. September/Photography/Latin American/Caribbean Art & Culture

Donald Graham: One of a Kind
The first major publication on celebrities photographer Donald Graham’s portraiture

American photographer Donald Graham is known for his portraits of Hollywood celebrities and pop stars. Here, Graham’s high-contrast black-and-white photographs are reproduced using an elaborate printing process.

RAJTE CANTZ
Edited by David Fafry. Text by Donald Graham, Cindy Weil. ISBN 978-3-7757-48010 u.s. $60.00 / $73.00 FLAT40 Hbk, 10 x 13 in. / 224 pgs / 90 color. November/Photography

Aram Dikiyan: Scheinzeit
Analogue craftsmanship: Aram Dikiyan’s landscapes and portraits poised between photorealism and abstraction

Turkish-based German photographer Aram Dikiyan (born 1974) uses extremely light-sensitive film in his portrait and landscapes photography, producing an overexposed, otherworldly quality. Dikiyan’s analog black-and-white photographs from the past decade are collected here.

KERBER
Edited by David Fafry. Text by Donald Graham, Cindy Weil. ISBN 978-3-7757-48010 u.s. $60.00 / $73.00 FLAT40 Hbk, 10 x 13 in. / 224 pgs / 90 color. November/Photography

Crisfor: Capricci—She Was European

Austrian artist Crisfor’s photographic experimentation with traditional printmaking

Austrian artist Crisfor began her career as a painter before transitioning to photography in the early 2000s. Crisfor collects Crisfor’s works—which translate the medium of printmaking into photography through the film’s double exposure—complemented by hand-written texts.

HATJE CANTZ
Edited with text by Angela Leif. Text by Helmut Butterweck, Robert Miller, Alexander Vignau-Wilberg. ISBN 978-3-7757-47474 u.s. $55.00 / $68.00 FLAT40 Hbk, 7.5 x 10.5 in. / 196 pgs / 99 color. November/Photography

Julia Steinwegew: I Think I Saw Her Blink
Dystopian color photographs that blur the boundaries of reality and simulation

German photographer Julia Steinwegew (born 1981) explores the inability to distinguish between reality and simulation. Her dystopian, futuristic scenes that playfully deceive—such as a robot look-alike of its creator—are supplemented by excerpts of conversations with an app that imitates the speaker’s linguistic behavior.

KERBER
Text by Jair Osterler, Ada von Loydau. ISBN 978-3-7757-48010 u.s. $30.00 / $42.00 FLAT40 Hbk, 8.5 x 10.5 in. / 160 pgs / 21 color. October/Photography

Koto Bolofo: One Love, One Book
Steidl Book Culture: The Book as Multiple

Documenting the bookmaking process at Steidl, whose name is a byword for the art of the photobook

Koto Bolofo (born 1990) journeys from Ramsau München to Steidl’s worldwide printing facility and headquarters at Göttingen and finally to their binder in Paper Mill to Steidl’s world-class printing facility and the photobook

STEIDL
Text by Koto Bolofo. ISBN 978-3-7954-37374 u.s. $25.00 / $30.00 FLAT40 Pbk, 8 x 10 in. / 162 pgs / 170 color / 151 b&w. September/Photography

Giovane Bonora: T*
Previously unpublished photographs of an Italian transgender community in the 1960s

The book gathers photographs from ‘1960 taken by Giovane Bonora—a young streetcar operator and aspiring photographer—of Bologna’s small transgender community during a period characterized by subversive movements and political revolts rooted in questions of identity. Texts examine the implications of challenging gender norms.

MOUSSE PUBLISHING
Edited by Raúl Storelli. Text by Paolo Barbaro, Paul B. Preciado, Helena Velena, Salvatore Vitale, Wendy Vogel. ISBN 978-3-7757-47516 u.s. $20.00 / $25.00 FLAT40 Hbk, 8 x 10 in. / 144 pgs / 94 color / 15 b&w. July/Photography

Sylvain Couzin-Jacques: Sub Rosa
On the emotional and social contradictions and conflicts of adolescence

French photographer Sylvain Couzin-Jacques. Born 1982 gathers photographs of young people talking, fighting, sharing, loving and otherwise navigating social dimensions of being a teenager at the Arco de la Victoria in Madrid.

SPECTOR BOOKS
Edited by Kathrin Schiepp. Text by Mrs. Anneli Raze. ISBN 978-3-7757-47516 u.s. $45.00 / $55.00 FLAT40 Hbk, 8.25 x 11 in. / 520 pgs / 430 color. September/Photography
Topographic photography and photography collections

**VV.AA: Jan Mulder’s Collection**

Contemporary Photography from Lima’s renowned Jan Mulder Collection

The Lima-based Jan Mulder collection presents its first catalog, featuring 80 works of contemporary photography from 20 different nationalities. Taking Robert Frank’s visit to Perú in 1948 as its starting point, this volume presents a chronological survey of the collection.

**Johann Karl: The Forbidden City**

A search for the traces of childhood in the past and present of Berlin’s southern neighborhoods

German photographer Johann Karl (born 1990) captures places from his childhood in Waldstadt, Kummersdorf and Sperenberg, south of Berlin. The Forbidden City gathers Karl’s research, illustrating the region’s constant change through the Wilhelmine, National Socialism and Soviet occupation to today.

**Time Present**

Photography from the Deutsche Bank Collection

Deutsche Bank Collection’s newly acquired contemporary photography from across the globe

Accompanying an exhibition at PalaisPopulaire exploring the relationship between photography, film, performance and conceptual art, Time Present documents the Deutsche Bank Collection’s expansion, with additions from Great Britain, Italy, Asia, Africa and the US.

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**Daniel Zimmermann: Walden**

Meditative photographic stills of timber production from the documentary film Walden

This volume accompanies Swiss documentary filmmaker Daniel Zimmermann’s eponymous 2018 debut film in which 13 360-degree panoramic shots meticulously document the 8,000-mile voyage of a felled tree in Germany. This volume documents the film’s development and presents an audio screenplay, including stills not featured in the film.

**Vianca Reing & Philipp Schmidt: Lewis and Harris**

Northern Scottish landscapes by German photographers Vianca Reing and Philipp Schmidt

German photographers Vianca Reing (born 1989) and Philipp Schmidt (born 1988) photographed the northermost isle of the Outer Hebrides in Scotland: Lewis and Harris. With alternating perspectives—sudden cuts between perspectives and details—the publication arranges their photographs in a chronological sequence.

**Why Photography?**

The future of the medium: international perspectives

For 50 years, Norway’s Henie Onstad Kunstsenter has been groundbreaking in presenting new and experimental art and photography. Published together with Oslo-based gallery MELK, Why Photography?—imagined as a manifesto rather than a scholarly survey—highlights contemporary photographers from across the globe.

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