Afro-Atlantic Histories
Edited with text by Adriano Pedrosa, Tomás Toledo. Text by Ayrson Heráclito, Deborah Willis, Hélio Menezes, Kanitra Fletcher, Lilia Moritz Schwarcz, Vivian Crockett.

A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries

Afro-Atlantic Histories brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories—their experiences, creations, worshipping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures.

The plural and polyphonic quality of “histórias” is also of note; unlike the English “histories,” the word in Portuguese carries a double meaning that encompasses both fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism.

DELMONICO BOOKS/MUSEU DE ARTE DE SÃO PAULO
ISBN 9781636810027 16.50 u.s. / £12.50 gbp
8.25 x 10.75 in. / 408 pgs / 400 color.
October/Art/African Art & Culture
Territory: WORLD

EXHIBITION SCHEDULE:
Houston, TX: The Museum of Fine Arts, Houston, 10/24/21
Washington, DC: National Gallery of Art, Washington, TBD

ARTISTS INCLUDE:
Nina Chanel Abney
Emma Amos
Benny Andrews
Emanoel Araujo
Maria Auxiliadora
Romare Bearden
John Biggers
Paul Cézanne
Victoria Santa Cruz
Beauford Delaney
Aaron Douglas
Melvin Edwards
Ibrahim El-Salahi
Ben Enwonwu
Ellen Gallagher
Theodore Géricault
Barkey Hendricks
William Henry Jones
Lois Mailou Jones
Titus Kaphar
Wifredo Lam
Norman Lewis
Ibrahim Mahama
Edna Manley
Archibald Motley
Abdias Nascimento
Gilberto de la Nuez
Toyin Ojih Odutola
Dalton Paula
Rosana Paulino
Howardena Pindell
Heitor dos Prazeres
Joshua Reynolds
Faith Ringgold
Gerard Sekoto
Alma Thomas
Hank Willis Thomas
Rubem Valentim
Kara Walker
Lynette Yiadom-
Boakye
NEW REVISED EDITION
Faith Ringgold
Foreword by Emily Wei Rales, Hans Ulrich Obrist, Katarina Pierre. Text by Michele Wallace.

“Every one of Ringgold’s images tells a story, as often to uplift as critique and almost always in bright, bold and inviting ways.” – Bob Morris, New York Times

Lauded internationally for her narrative quilts and her colorful paintings of African American life, New York artist Faith Ringgold has explored and sabotaged perceptions of identity and gender inequality through her experiences in the feminist and civil rights movements.

This catalog is published for her international traveling exhibition organized by the Serpentine, London, which traveled to Bildmuseet, Sweden, in 2020 and opens at Glenstone Museum, Potomac, Maryland, in 2021. Focusing on several series of paintings, story quilts and political posters from the 1960s to today, the book includes two texts by Michele Wallace that interweave Ringgold’s biography with the chronology of works in the exhibition. In an extensive interview, Hans Ulrich Obrist and Ringgold discuss her life in Harlem, the civil rights movement of the 1960s, her inspirations and her passion for storytelling and exercising her freedom of speech. The book also documents the expanded scope of the exhibition at the Glenstone Museum, which includes key examples of Ringgold’s soft sculpture and rare experiments with pure abstraction.

Faith Ringgold (born 1930) is a painter, mixed-media sculptor, performance artist, teacher and writer best known for her narrative quilts. As an avid civil rights and gender equality activist, Ringgold’s work is highly political; in 2020, the New York Times described her as an artist “who has confronted race relations in this country from every angle, led protests to diversify museums decades ago, and even went to jail for an exhibition she organized.” She has had solo shows at Spectrum Gallery (1967), Studio Museum in Harlem (1984) and, most recently, a five-decade retrospective at the Serpentine (2019). Her work is in the collections of the Museum of Modern Art, New York, the Brooklyn Museum and the Baltimore Museum of Art, among others.

GLENSTONE MUSEUM/SERPENTINE/BILDMUSEET
ISBN 9780999802960
u.s. $50.00
Hbk, 8.75 x 10.25 in. / 220 pgs / 90 color / 2 b&w.
August/Art
Territory: NA LA ASIA AFR ME/

Beatriz Milhazes: Avenida Paulista
Edited with introduction and text by Adriano Pedrosa, Amanda Carneiro, Ivo Mesquita. Text by Estrella de Diego, Isabel Carlos, Jo Applin, Luiza Interlenghi, Yuko Hasegawa.

A compendious celebration of the exuberant, multilayered paintings and prints of Beatriz Milhazes

This is the most comprehensive book to date on Beatriz Milhazes, featuring many previously unpublished paintings and prints. Milhazes, a pivotal figure in contemporary art and the history of abstraction, works with a complex repertoire of images associated with different motifs, origins and sources. She works mainly in painting, printmaking and collage, but also in drawing, sculpture, artist’s books and textiles, among other mediums. Oscillating between abstraction and figuration, geometry and free form, her compositions are intricate, dense, multicolored and literally full of layers—of colors, paints, papers and meanings. Milhazes’ sources are diverse and varied: from modernism to the Baroque, from folk art or “arte popular” to pop culture, from fashion to jewelry, from architecture to abstraction, from the history of art to nature. Her work encompasses multiple references, among the artists Hilma af Klint, Sonia Delaunay, Bridget Riley, Henri Matisse, Tarsila do Amaral and Piet Mondrian.

Beatriz Milhazes: Avenida Paulista includes more than 170 works made since 1989, a turning point in Milhazes’ career. It was in that year that she developed the technique she calls “monotransfer,” in which she paints on a sheet of transparent plastic and then decals or transfers the painted and dry element to the canvas. The book provides a unique opportunity to discover her diverse, complex, multifaceted and singular work.

Beatriz Milhazes was born in Rio de Janeiro in 1960. Her works can be found in the collections of the Guggenheim, MASP, the Metropolitan Museum of Art, MoMA, Tate and the Centre Pompidou, among others. Milhazes lives and works in Rio de Janeiro.

DELMONICO BOOKS/MUSEU DE ARTE DE SÃO PAULO
ISBN 9781636810034
u.s. $75.00
Hbk, 8 x 10.75 in. / 370 pgs / 280 color.
October/Art/Latin American/Caribbean Art & Culture
Territory: WORLD/
Vasily Kandinsky: Around the Circle
Edited with text by Tracey Bashkoff, Megan Fontanella. Text by Mark Antliff, Patricia Leighten, George E. Lewis.

Twenty-first-century Kandinsky: a reappraisal of the Russian abstractionist’s art, life and thought through the extraordinary collection of the iconic museum

One of the foremost artistic innovators of abstraction in the 20th century, Vasily Kandinsky sought to liberate painting from its ties to the natural world and promote the spiritual in art. This richly illustrated publication looks at Kandinsky anew, through a critical lens, re-framing our understanding of this vital figure of European modernism, who was also a prolific aesthetic theorist and writer.

A series of thematic essays considers his engagement with avant-garde artistic communities including the Bauhaus, his relationship to improvisation and music, his travels in Europe and Russia, and the influences behind his self-declared anarchist mode of abstraction, among other topics. Tracing Kandinsky’s life and work through his years in Moscow, several cities in Germany, and Paris, the texts offer striking new insights into an artist whose creative production and style were intimately tied to a sense of place—and displacement—and evolved amid the political and social upheavals catalyzed by the Russian Revolution and World Wars I and II.

Kandinsky’s history is closely linked to that of the Guggenheim Museum. Solomon R. Guggenheim began collecting the artist’s work in 1929; a year later, they met at the Bauhaus, in Dessau. This book features more than half of the museum’s deep holdings of works by Kandinsky, presenting the full arc of his artistic development and career. Included are paintings in oil and oil with sand, reverse-glass paintings, as well as woodcuts, watercolors and drawings on paper. An illustrated chronicle of Kandinsky’s life and career, including selected exhibitions and publications, rounds out the volume.

GUGGENHEIM MUSEUM
ISBN 9780892075591
u.s. $49.95 / gbp £39.99
Hbk, 8.75 x 10 in. / 196 pgs / 125 color / 55 b&w.
November/Art

EXHIBITION SCHEDULE:
New York, NY: Solomon R. Guggenheim Museum, 10/08/21–09/05/22
Kay Nielsen: An Enchanted Vision

Text by Meghan Nelvin with Alison Luxner.

Images of fantasy and fairytales by a Danish master of illustration

The Danish artist Kay Nielsen’s luminous interpretations of fairy tales and legends from around the world are among the most celebrated book illustrations of the 20th century, unsurpassed in their dramatic intensity and intricate detail. This book is the first to put his achievements in the context of a career that took him from studies in Paris to the Copenhagen theater, to galleries in London and New York, to the Walt Disney Studios, presenting fresh insights into his life and work as well as his materials and techniques. Dazzling reproductions of original watercolors and drawings from one of the premier collections of Nielsen’s work invite viewers to enter the enchanted world of an imaginative and supremely gifted artist.

Born in Copenhagen and educated in Paris, Kay Nielsen (1886–1957) gained international recognition for his exquisite gift book illustrations, notably his masterpieces East of the Sun and West of the Moon (1914) and Fairy Tales by Hans Andersen (1924). In contrast to some of his contemporaries, Nielsen often focused on the melancholic or dramatic elements of tales, creating memorable visual sequences reflecting themes of love, passion, loss and death. During the last stage of his career, he collaborated with Walt Disney Studios on the landmark animation film Fantasia, and produced several public art commissions.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468836
u.s. $45.00
gbp £35.00
Hbk, 10 x 11 in. / 192 pgs / 200 color.
October/Art/Asian Art & Culture
Territory: WORLD/

ALSO AVAILABLE
Hokusai’s Landscapes
ISBN 9780878468256
u.s. $45.00
MFA Publications, Museum of Fine Arts, Boston
Territory: WORLD/

Genji: The Prince and the Parodies

By Sarah E. Thompson.

How artists have interpreted the intrigues and love stories of The Tale of Genji, one of the world’s oldest novels.

Lady Murasaki’s Tale of Genji has delighted readers for more than 1,000 years and inspired writers to create numerous parodies. Artists have responded with a rich parallel tradition illustrating the courtly intrigues, love affairs and shifting alliances of the epic novel, as well as its settings. This lavishly illustrated volume explores interpretations of the original story and its spinoffs by master printmakers such as Kuniyoshi, as well as Hiroshige, Suzuki Harunobu and Chobunsai Eishi, bringing the characters to life in dazzling woodblock prints from the peerless collection of the Museum of Fine Arts, Boston.

With insightful commentary from a leading Japanese print scholar, this book invites readers to explore the colorful world of The Tale of Genji and its visual afterlife.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468805
u.s. $45.00
MFA Publications, Museum of Fine Arts, Boston
Territory: WORLD/

Territory: WORLD/

ALSO AVAILABLE
Hokusai’s Landscapes
ISBN 9780878468256
u.s. $45.00
MFA Publications, Museum of Fine Arts, Boston
Territory: WORLD/

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ISBN 9780878468805
u.s. $45.00
MFA Publications, Museum of Fine Arts, Boston
Territory: WORLD/

Territory: WORLD/

ALSO AVAILABLE
Hokusai’s Landscapes
ISBN 9780878468256
u.s. $45.00
MFA Publications, Museum of Fine Arts, Boston
Territory: WORLD/
Matthew Wong: Blue View
Edited with introduction by Julian Cox.
Text by Nancy Spector, Winnie Wong.

Over the course of his brief career, Matthew Wong was celebrated for his paintings evoking diverse historical references ranging from Chinese scroll painting to Van Gogh and Vuillard. His colorful, dappled vignettes of imaginary landscapes and half-remembered interiors have the uncanny ability to, in his words, “activate nostalgia, both personal and collective.”

This first museum publication features more than 60 of Wong’s deeply evocative blue paintings, of intimate interior scenes and luscious nocturnal landscapes, from his Blue Series made between 2017 and 2019. Wong’s Blue Series paintings are notable for their saturated and richly varied blue palette and pervasive sense of melancholy, enhanced by solitary figures. The striking compositions reflect Wong’s technique of flattening the depth of space between the foreground and background with deft combinations of wet and dry brushwork. From monumental oils on canvas to smaller gouache and watercolor paintings, this body of work reveals Wong’s intimate and intense meditations on blue that is, as essayist Nancy Spector writes, “as much a mood as it is a color.”

With an introduction by Julian Cox, essays by Spector and Winnie Wong, and a chronology, this publication brings together scholarly voices to provide fresh insight and perspective on Wong’s work and his short-lived but exceptionally brilliant career.


DELMONICO BOOKS/FINE ARTS MUSEUMS OF SAN FRANCISCO
ISBN 9781636810058 u.s. $45.00 or £35.00
Hbk, 8.5 x 10.5 in. / 176 pgs / 150 color.
September/Art/African Art & Culture
Territory: WORLD/

EXHIBITION SCHEDULE:
San Francisco, CA: Fine Arts Museums of San Francisco, Legion of Honor, 05/07/21–11/07/21

Wangeci Mutu: I Am Speaking, Are You Listening?
Edited by Claudia Schmuckli.

Between Afrofuturism, fantasy and postcolonialism: the most comprehensive monograph to date on the fantastical worlds of Wangeci Mutu

Wangeci Mutu takes viewers on journeys of material, psychological and sociopolitical transformation; this volume explores her most recent groundbreaking work. Over the past two decades, Mutu has created chimerical constellations of powerful female characters, hybrid beings and fantastical landscapes. With a rare understanding of the need for powerful new mythologies beyond simple binaries and stereotypes, Mutu breaches common distinctions between human, animal, plant and machine.

An artist who calls both Nairobi and New York City home, Mutu moves voraciously between cultural traditions to challenge colonialist, racist and sexist worldviews with her visionary projection of an alternate universe informed by Afrofuturism, posthumanism and feminism.

This dazzling book accompanies a presentation of Mutu’s new work on view at the Legion, along with a greater selection from her landmark oeuvre. It is the most comprehensive book on the artist to date.

DELMONICO BOOKS/FINE ARTS MUSEUMS OF SAN FRANCISCO
ISBN 9781636810157 u.s. $40.00 or £32.00
Clth, 10.25 x 10.25 in. / 160 pgs / 80 color.
September/Art
Territory: WORLD/

EXHIBITION SCHEDULE:
Toronto, Canada: Art Gallery of Ontario, 08/14/21–04/18/22

“It was René Descartes who said, ‘I think, therefore I am,’ right? So, it would follow, ‘I am because art makes my thoughts visible.’”

—WANGECI MUTU

Also Available
Matthew Wong: Postcards
ISBN 9781949172508
Clth, u.s. $35.00 or £30.00
Karma Books, New York
Gillian Wearing: Wearing Masks

One of the most influential conceptual artists of her generation, Gillian Wearing first gained recognition in the 1990s for groundbreaking photographs and videos that recorded the confessions and interactions of ordinary people she befriended through chance encounters. In its candor and psychological intensity, her work extends the traditions of portraiture initiated by Sander, Weegee and Arbus. Yet in her ongoing attention to technology’s role in the presentation of self, Wearing has presciently identified defining aspects of contemporary visual culture, from reality television to the rise of the selfie.

Published for Wearing’s first North American retrospective, Gillian Wearing: Wearing Masks traces the acclaimed artist’s practice from her earliest Polaroids and videos to her most recent production, including large-scale photographic self-portraits of Wearing in the guise of other artists; a more intimate body of self-portraits titled Lockdown; and installations and commissioned public sculpture. Essays by co-curators Jennifer Blessing and Nat Trotman provide an overview of Wearing’s oeuvre, and a “self-interview” by Wearing offers a revealing firsthand account of the artist’s practice, including her ongoing project Your Views (2013–), in which she has recently responded to the COVID-19 pandemic, and her exploration of AI technology in the video work Wearing, Gillian (2018).

Gillian Wearing (born 1963) became associated with the Young British Artists (YBAs) after graduating from Goldsmiths College in 1990, and went on to win the Turner Prize in 1997. She works equally in photography, video, sculpture, installation and, most recently, painting. Wearing became well known for her new landmark piece Signs that say what you want them to say and not Signs that say what someone else wants you to say (1992–93), for which she photographed almost 200 strangers with placards of their own making.

"Friendship, loss and the everyday populate Packer’s canvases, full of disquieting detail.” – Adrian Searle, The Guardian

Through a uniquely textural style of oil painting that evokes the fluidity of watercolors, Jennifer Packer recasts classical genres in a fresh political and contemporary light while keeping them rooted in a deeply personal context. Combining observation, improvisation and memory, Packer’s intimate portraits of friends and family members and flower paintings insist on the particularity of the Black lives she depicts. The title of this volume refers to an ecclesiastical description of the insatiable human quest for divine knowledge; with this in mind, Packer’s work urges viewers to understand and appreciate the unique dimensions of Black lives beyond just the physical. Richly illustrated, this volume includes texts by fellow painters Donna Nelson and Lynette Yiadom-Boakye, professors Rizvana Bradley and Christina Sharpe, and an interview between the artist and Serpentine Artistic Director Hans Ulrich Obrist.

American painter Jennifer Packer (born 1984) grew up in Philadelphia and received her MFA from Yale University in 2012. She was formerly the Artist-in-Residence at the Studio Museum in Harlem (2012–13) and a Visual Arts Fellow at the Fine Arts Work Center in Provincetown, MA (2014–16). She currently works as an assistant professor of painting at the Rhode Island School of Design. Packer is represented by Sikkema Jenkins & Co in New York City, where she lives.
Sophie Calle: The Hotel

A forensic conceptualist’s inventory of the ordinary and extraordinary lives in a Venetian hotel

In 1981 Sophie Calle took a job as a chambermaid for the Hotel C in Venice, Italy. Stashing her camera and tape recorder in her mop bucket, she not only cleans and tidies, but sorts through the evidence of the hotel guests’ lives. Assigned 12 rooms on the fourth floor, she surveys the state of the guests’ bedding, their books, newspapers and postcards, perfumes and cologne, traveling clothes and costumes for Carnival. She methodically photographs the contents of closets and suitcases, examining the detritus in the rubbish bin and the toiletries arranged on the washbasin. She discovers their birth dates and blood types, diary entries, letters from and photographs of lovers and family. She eavesdrops on arguments and love-making. She retrieves a pair of shoes from the wastebasket and takes two chocolates from a neglected box of sweets, while leaving behind stashes of money, pills and jewelry. Her thievery is the eye of the camera, observing the details that were not meant for her, or us, to see.

The Hotel now manifests as a book for the first time in English (it was previously included in the book Double Game). Collaborating with the artist on a new design that features enhanced and larger photographs, and pays specific attention to the beauty of the book as an object, Siglio is releasing its third book authored by Calle, after The Address Book (2012) and Suite Vénitienne (2015).

Sophie Calle (born 1953) is an internationally renowned artist whose controversial works often fuse conceptual art and Oulipo-like constraints, investigatory methods and the plundering of autobiography. The Whitechapel Gallery in London organized a retrospective in 2009, and her work has been shown at the Museum of Modern Art and the Whitney Museum of American Art, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Fine Arts, Boston; the Hayward Gallery and Serpentine, London; and the Museum of Contemporary Art, Chicago, among others. She lives and works in Paris.

Lee Friedlander: The People’s Pictures

The democracy of the image in the social landscape

The saturation of our social landscape by photographs and photographers is apparent from any public point of view. Photography is arguably the most democratic of mediums, even more accessible today across culture and class than language. In some regards, this has been Lee Friedlander’s most enduring subject—the way that average citizens interact with the world by making pictures of it, as well as how those pictures and the pictures constructed for advertising or political purposes define the public space.

In Lee Friedlander: The People’s Pictures we see photographs spanning six decades, most of the geographic United States and parts of Western Europe and Asia. These pictures are uniquely Friedlander photographs: as much about what’s in front of the camera as they are about the photographer’s lifelong redefining of the medium. Like his exploration of words, letters and numbers in the social landscape, these photographs of photography’s street presence seem inevitable to Friedlander’s vast visual orchestration of what our society looks like. But make no mistake, Friedlander’s photographs are not objective documents; they are intentional, authored, playful, intelligent creations made through his unprecedented collaboration with time and place.

Lee Friedlander (born 1934) has published more than 50 monographs since 1969, and has exhibited extensively around the world for the past five decades, including a major retrospective at the Museum of Modern Art, New York, in 2005. Friedlander lives in New York.

ALSO AVAILABLE

Sophie Calle: Suite Vénitienne
ISBN 9781938221095
Hbk, u.s.: $34.95
Siglio
Territory: WORLD

Sophie Calle: The Address Book
ISBN 9780375516294
Hbk, u.s.: $29.95 cdp £27.00
Siglio
Territory: WORLD

Sophie Calle: True Stories
ISBN 9780300093037
Hbk, u.s.: $29.00
Aperture
Territory: NA LA ASIA AU NZ AF

Lee Friedlander: Prayer
ISBN 9780871300713
Hbk, u.s.: $45.00 cdp £40.00
Eakins Press Foundation
Territory: WORLD
In January 1974, David Godlis, then a 22-year-old photo student, took a ten-day trip to Miami Beach, Florida. Excited to visit an area he had frequented a decade earlier as a kid, Godlis set his sights on an area of Art Deco hotels, a Jewish retirees enclave on the expansive beaches facing the Atlantic Ocean. These retirees, all dressed up in their best beach outfits, would spend their days on lounges and lawn chairs, playing cards amidst the sunshine and palm trees. Photographing this somewhat surrealistic scene, Godlis discovered his own street photography style—an eclectic mix of Robert Frank, Diane Arbus, Garry Winogrand and Lee Friedlander. Godlis shot 50 rolls of black-and-white film in just ten days, making his way up and down the beaches, photographing what he didn’t know then was essentially the end of an era. The area he photographed in 1974 is now the infamous South Beach. This volume reproduces this account of a vanished Miami Beach for the first time. Born in New York City in 1951, David Godlis picked up his first camera in 1970. He stumbled into the burgeoning punk scene at CBGB on the Bowery in the mid-1970s, where, after seeing Brassaï’s photographs of 1930s Paris, he began to photograph with long handheld exposures under the Bowery streetlights, portraying the Ramones, Television, Richard Hell and Blondie, documented in his first book, History Is Made at Night. Since the late 1980s he has been the unofficial official photographer for the Film Society of Lincoln Center, covering the New York Film Festival.

REEL ART PRESS
ISBN 9781909526846 U.S. $39.95
Hbk, 7.75 x 9.5 in. / 160 pgs / 100 b&w.
October/Photography Territory: NA LA ASIA AFR ME/

Godlis: Miami
Portraits of a long-lost art-deco world of Jewish retirees, lawn chairs and palm trees

A Small Book of Jewish Comedians
Edited by Tony Nourmand. Introduction by Bobby Slayton.

An unmissable gift book, A Small Book of Jewish Comedians is a perfect (please God) post-pandemic pick-me-up.

In 1978, Time magazine estimated that around 80 percent of professional American comics were Jewish, and Jewish humor remains a foundation stone of American popular culture and humor. This book is not intended as a definitive tome but is instead a joyful and irreverent celebration of great photography and some of the greatest one-liners of the 20th century, ripe in satire, anecdote, self-deprecation and irony.

Featuring photographs of comedians such as Larry David, Fran Lebowitz, Mel Brooks, Sid Caesar, Lenny Bruce, Sarah Silverman, Joan Rivers and George Burns, the book’s portraits are accompanied by one-liners such as: “Outside of a dog, a book is a man’s best friend. Inside of a dog, it’s too dark to read.” (Groucho Marx); “When I was a boy the Dead Sea was only sick.” (George Burns); “It was a Jewish porno film ... one minute of sex and nine minutes of guilt.” (Joan Rivers); “You know who wears sunglasses inside? Blind people and assholes.” (Larry David); “I am not the type who wants to go back to the land; I am the type who wants to go back to the hotel.” (Fran Lebowitz).

REEL ART PRESS
ISBN 9781909526839 U.S. $29.95
Hbk, 6.75 x 8.25 in. / 160 pgs / 70 color / 80 b&w.
September/Popular Culture/Photography Territory: NA LA ASIA AFR ME/
“My office is like the Louvre, filled with the people who inspire me as an artist. I look to these great filmmakers, musicians, photographers and others every day, and you can see these influences in my films.”

—SPIKE LEE

Spike Lee: Director’s Inspiration

An inspirational trove of film posters and ephemera, photographs, artwork and more from the collection of Spike Lee

For nearly four decades, Spike Lee has made movies that demand our attention. His extensive filmography reflects an unflinching critique of race relations in the United States, from the Student Academy Award-winning short Joe’s Bed-Stuy Barbershop: We Cut Heads and the ever-relevant Do the Right Thing to the more recent Oscar-winning BlacKkKlansman and Da 5 Bloods. A lifelong cinéphile and film scholar, Lee draws inspiration from other artists working across a range of eras, genres and global cinemas.

Spike Lee: Director’s Inspiration presents Lee’s personal collection of original film posters and objects, photographs, art works and more—many of these inscribed to Lee personally by filmmakers, stars, athletes, activists, musicians and others who have inspired his work in specific ways. Straight from the walls of Lee’s 40 Acres and a Mule production studio in Brooklyn, his faculty office at NYU and his Martha’s Vineyard home, these objects offer a glimpse into what shapes Lee’s signature filmmaking approach.

Spike Lee: Director’s Inspiration also includes a conversation between Lee and Shaka King (Judas and the Black Messiah), Lee’s list of 95 essential films and brief texts by some of the many artists Lee himself has inspired.

Spike Lee (born 1957) is a director, writer, actor, producer, author and artistic director of the graduate film program at NYU’s Tisch School of the Arts, where he has taught since 1993.

DELMONICO BOOKS/ACADEMY
MUSEUM OF MOTION PICTURES
ISBN 9781636810133 u.s. $39.95 / £31.99
Hbk, 7 x 10 in. / 208 pg / 160 color
October/Film & Video/African American Art & Culture
Territory: WORLD/EXHIBITION SCHEDULE:
Los Angeles, CA: Academy Museum of Motion Pictures, 09/30/21–09/25/22

artbook.com
Sunset Cocktails

From golden ice cubes to crepuscular charcoal dust: sunset-inspired cocktail recipes to enliven that special hour

This book is an invitation to transform the simple contemplation of a well-mixed cocktail into a sensory experience of "drinking the sunset."

In 2020, French artist and architect Guillaume Aubry (born 1982) asked the celebrated Paris-based American mixologist Sterling Hudson to translate his artistic research on sunsets into cocktail recipes. Based on Aubry's research and Hudson's expertise, Sunset Cocktails presents 12 cocktails inspired by the beauty of a sunset, from the dazzling "Regulus," whose saffron ice cube glows gold once submerged in vermouth, to the "Grand Soir," a liquid sunset that infuses a dusting of charcoal into a crisp glass of vodka.

With luxurious full-color photographs of the cocktails and the sunsets that inspired them, this volume encourages readers to consider mixology as a creative form of expression in the larger context of art history; in addition to Aubry's own writing on the subject, Japanese poet Ryoko Sekiguchi provides a luminous afterword to prepare readers' imaginations for an aesthetic and gustatory experience. A small-format, easily accessible volume, Sunset Cocktails presents Aubry and Hudson's collaboration with a uniquely poetic flair, encouraging readers to reflect upon society's relationship with sunsets and our collective aesthetic experience of quotidian moments of beauty, whether those manifest as a sunset, a fancy cocktail, or both.

JBE BOOKS
ISBN 9782365680509
$25.00
Hbk, 5 x 7.75 in. / 90 pgs / 24 color.
August/Popular Culture/Cookbook
Territory: NA LA ASIA/

Nudism in a Cold Climate
The Visual Culture of Naturists in Mid-20th Century Britain
By Annette Pollen.

A fascinating glimpse into an experimental British nudist culture that radically challenged and transformed conventional attitudes to bodies and their representations

This richly illustrated volume examines the idiosyncratic phenomenon of social nudism in mid-20th-century Britain, an island nation fabled for its lack of sunshine and its reserved social attitudes.

Structured across three interrelated phases, readers first encounter the movement at its genesis in the 1920s, when nudism was synonymous with vegetarianism, intellectualism and utopianism. That nascent culture proliferated in the postwar era, with a widening landscape of amateur clubs and governing organizations alongside high-circulation publications and censorship-challenging photographers. Finally, Annette Pollen examines the movement's redefinition as naturism, its cultural battles and its struggle to survive amid shifts in sexual liberation in the permissive 1960s.

Unadorned bodies were the central campaigning tool of British naturism's photographic propaganda. They drew attention to the cause and drove publication sales but they also attracted regular public opprobrium. Naturism's shifting visual culture thus provides a microcosmic view of British moral, legal and aesthetic transformations in a period of rapid social change, revealing evolving perspectives on health and sex, gender and ethnicity, pleasure and power.

Annette Pollen is Reader in History of Art and Design at the University of Brighton. Her first book, Mass Photography: Collective Histories of Everyday Life, examined 50,000 amateur snapshots taken on one day in 1987. The Kindred of the Kibbo Kift, examined the modernist craft and occult spirituality of former scoutmasters in 1920s England.

ATELIER ÉDITIONS
ISBN 9781733622066
$32.00 / £25.00
Pbk, 7 x 9.25 in. / 224 pgs / 12 duotone / 50 b&w.
October/Nonfiction Criticism
Territory: WORLD/
Black Ivy: The Birth of Cool
Text by Jason Jules, Graham Mars.

How Black culture reinvented and subverted the Ivy Look

From the most avant-garde jazz musicians, visual artists and poets to architects, philosophers and writers, Black Ivy: The Birth of Cool charts a period in American history when Black men across the country adopted the clothing of a privileged elite and made it their own. It shows how a generation of men took the classic Ivy Look and made it cool, edgy and unpredictable in ways that continue to influence today’s modern menswear.

Here you will see some famous, infamous and not-so-famous figures in Black culture such as Amiri Baraka, Charles White, Malcom X, Martin Luther King Jr., James Baldwin, Miles Davis, John Coltrane and Sidney Poitier, and how they reinvented Ivy and Prep fashion—the dominant looks of the time. The real stars of the book—the Oxford cloth button-down shirt, the hand-stitched loafer, the soft shoulder three-button jacket and the perennial repp tie—are all here.

What Black Ivy explores is how these clothes are reframed and redefined by a stylish group of men from outside the mainstream, challenging the status quo, struggling for racial equality and civil rights.

Boasting the work of some of America’s finest photographers and image-makers, this must-have tome is a celebration of how, regardless of the odds, great style always wins.

REEL ART PRESS
ISBN 9781909526822
UK: £49.95
Hbk, 9 x 10.75 in. / 208 pgs / 100 color / 100 b&w.
October / Fashion / African American Art & Culture

ALSO AVAILABLE
Separate Cinema: The First 100 Years of Black Poster Art
ISBN 9781909526068
Hbk, £45.00
Reel Art Press
Territory: NA LA ASIA AFR ME
A Subversive Gleam: Max Bill and His Time: 1908–1939
By Angela Thomas.

Swiss artist Max Bill (1908–94) was a master of many trades during his lifetime: he was an architect, graphic designer, painter, industrial designer and typeface designer. A student of greats such as Wassily Kandinsky and Paul Klee at the Bauhaus in Dessau, Bill developed his own unique practice of integrated design under their tutelage, cultivating a more contemporary interpretation of more traditional Bauhaus sensibilities. He went on to become one of the main advocates of the concrete art movement, joining the Allianz group of Swiss artists in 1933. In this first volume of a major new biography, Bill’s widow, art historian Angela Thomas, recounts the formative years of Bill’s life from his childhood in a small Swiss town to his time at the Bauhaus. With a lively cadence that speaks to her intimate knowledge of the architect himself, Thomas details Bill’s beginnings in Zurich as a young independent designer as part of a larger portrait of Europe’s political and artistic world in the decades before World War II. Originally written in German and now translated into English for the first time, A Subversive Gleam provides readers with an in-depth account of the origins of one of Europe’s most influential designers.

HAUSER & WIRTH PUBLISHERS
ISBN 9783906915401 / v.s. / $45.00
Pbk, 6.5 x 9.25 in. / 736 pps / 162 color / 74 b&w.
November/Biography/Art/Design
 Territory: NA LA ASIA AU/NZ AFR ME/
Alex Katz: Beauty
Text by Carter Ratcliff, Jarrett Earnest.

Elegant monochrome glamour in Katz’s new print series

This handsome clothbound catalog gathers Alex Katz’s recent titular print portfolio. The series of 25 prints features close-up, black-and-white portraits that remove the subjects from any contextual backdrop, emphasizing instead subtle shifts in expression. Rendered in bold lineation and tightly framed, the women depicted recall the models and celebrities featured in mid-20th-century fashion imagery, underscoring Katz’s ongoing fascination with perceptions of beauty and glamour that permeate the public sphere. The portraits are bookended by a pair of meditations on beauty: Carter Ratcliff imagines a comedically philosophical dialogue between himself and beauty, and Jarrett Earnest shares 31 encounters with beauty in art and life.

Alex Katz (born 1927) is one of America’s most iconic and prolific artists. His work has been the subject of more than 250 solo exhibitions and 500 group exhibitions since 1951 and can be found in over 100 public collections worldwide. Katz is best known for his large-scale canvases of flatly rendered figures cast against a monochrome background.

Ellsworth Kelly: Postcards
Edited by Ian Berry, Jessica Eisenthal. Foreword by Ian Berry. Text by Jessica Eisenthal, Ellsworth Kelly, Lynda Klich, Tricia Y. Paik.

A comprehensive survey of rarely seen collages from the master of abstraction

Over the course of more than 50 years, renowned American artist Ellsworth Kelly made approximately 400 postcard collages, some of which served as exploratory musings and others as studies for larger works in other mediums. They range from his first monochrome in 1949 through his last postcard collages of crashing ocean waves, in 2005. Together, these works show an unbounded space of creative freedom and provide an important insight into the way Kelly saw, experienced and translated the world in his art. Many postcards illustrate specific places where he lived or visited, introducing biography and illuminating details that make these pieces unique among his broader artistic production. Ellsworth Kelly: Postcards is the most extensive publication of Kelly’s lifelong practice of collaged postcards.

Ellsworth Kelly (1923–2015) was born in Newburgh, New York. In 1948 he moved to France, where he came into contact with a wide range of classical and modern art. He returned to New York in 1954 and two years later had his first exhibition at the Betty Parsons Gallery. The Museum of Modern Art, New York, organized his first retrospective in 1973. Subsequent exhibitions have been held at museums around the world, including the Solomon R. Guggenheim Museum in New York, Tate in London, Haus der Kunst in Munich and the Centre Pompidou in Paris.

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**Gustave Courbet: The School of Nature**

Edited with text by Valérie Pugin, Carine Joly. Text by Dominique de Font-Réaulx, Petra Ten-Doesschate Chu, Chantal Duplessix.

ISBN 9788836645923

Hbk, u.s. $40.00

Hbk, 8.75 x 11 in / 184 pgs / 120 color.

October/Art

Territory: NA LA ASIA AU/NZ AFR ME/EXHIBITION SCHEDULE:

São Paulo, Brazil: Museu de Arte de São Paulo Assis Chateaubriand, 12/04/20–08/01/21

**Degas: Dance, Politics and Society**


ISBN 9781636810041

u.s. $85.00

GBP £67.00

Hbk, 8 x 10.75 in / 344 pgs / 188 color / 104 b&w.

September/Art

Territory: WORLD/EXHIBITION SCHEDULE:

São Paulo, Brazil: Museu de Arte de São Paulo Assis Chateaubriand, 12/04/20–08/01/21
Inside Out: The Prints of Mary Cassatt
Edited with introduction and text by Shalini Le Gall, Justin McCann. Foreword by Jacqueline Terrassa. Text by Justine De Young, Daniel Harkett.

An intimate look at one of the most radical and groundbreaking printmakers of all time, the American Impressionist Mary Cassatt

This book examines the radical experimentation and innovation of one of the finest and most creative printmakers of the 19th century. A collaborator with the Impressionist Edgar Degas and Camille Pissarro, Mary Cassatt (1844–1926) made some of her greatest artistic achievements as a printmaker. Her prints reveal the personal and introspective side of an American artist who was at the center of the French art world. Addressing themes of creativity, domesticity, motherhood, fashion, intimacy and privacy, Inside Out: The Prints of Mary Cassatt brings readers into close contact with an artist who used printmaking to consider issues of identity and selfhood in a changing modern world. This publication, which investigates the artist’s exploration of the medium over a period of two decades, also features an original pattern design by contemporary designer Frances MacLeod.

DELMONICO BOOKS/COLBY COLLEGE
MUSEUM OF ART
ISBN 9781636810065
u.s. $40.00  gbp £31.50
Hbk, 9 x 10.25 in. / 128 pgs / 90 color.  May/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Waterville, ME: Colby College Museum of Art, 06/17/21–11/01/21

Mother! Origin of Life

The mother as motif in art and literature, from prehistoric fertility goddesses to the Madonna and Child and beyond

Ushering us into the world, our mother is our physical and cultural wellspring. Even if she is lost or absent, we are all sons and daughters. Throughout history and across cultures, the role of the mother has shifted, expanding at times and narrowing at others, as traditional family structures are by turns questioned and reinforced. This volume of art and literature on the many representations of the mother figure in art history ranges across religion, music, film and medicine. Excerpts, essays and poems by Marcel Proust, Maggie Nelson, Rachel Cusk, Lydia Davis, Gustave Flaubert, Sylvia Plath and Hans Christian Andersen meditate on motherhood alongside a wealth of visual material. Although the volume’s main focus is on 20th-century and 21st-century art, Mother! Origin of Life reaches back through history to trace artistic motifs from the prehistoric era to Ancient Greece to the Renaissance, noting how contemporary artists continue to tap into such universal themes. Between more than 150 artworks, expert texts and a short anthology of motherhood in literature, this publication reveals how depictions of motherhood in the arts have been limited to broader cultural perceptions.

Artists include: Sophie Calle, Mary Cassatt, Rineke Dijkstra, Laure Prouvost, Frida Orupabo, Tracey Emin, Alberto Giacometti, Mary Kelly, René Magritte, Alice Neel and Pablo Picasso.

LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659384
u.s. $35.00  gbp £25.00
Hbk, 8.5 x 10.25 in. / 128 pgs / 150 color / 10 b&w.  July/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Humlebæk, Denmark: Louisiana Museum of Modern Art, 04/06/21–08/29/21
Mannheim, Germany: Kunsthalle Mannheim, 10/01/21–02/06/22
Some Styles of Masculinity

By Gregg Bordowitz

An intimate, urgent and riotous account of masculinity, whiteness, queerness and belief in America

In winter 2016, Gregg Bordowitz performed a three-part lecture series at the New Museum as part of Trigger: Gender as a Tool and a Weapon. Each evening, he explored an avatar of masculinity that was formative to him as he came of age as an outerborough child of Jewish immigrants, then as an activist-artist in Manhattan at the dawn of the AIDS crisis, the rock star, the rabbi and the comedian. He merged personal and political history, bi/di/humor and social criticism, performer and performer.

Some Style of Masculinity is a self-portrait and an essay on upheaval and plague, based on transcripts of the eponymous series, which Bordowitz has reimagined for the page. He asserts that gender can’t be separated from ethnicity, sexuality, class or nationality, and that he connects these aspects of himself through personal anecdotes as well as reflections on whiteness, diaspora, comedy and Jewish mysticism. Some Style of Masculinity echoes David Antin’s “talk poems,” Maggie Nelson’s “autoethnography,” David France’s How to Survive a Plague and Wayne Koestenbaum’s caudally erudite criticism. This book is a venging, intimate, urgent, free-wheeling account of thinking and enduring in difficult times.

Gregg Bordowitz (born 1964) is the author of Glitter: Untitled (I Am a Man) (2018); General Idea: Imagevirus (Afterall Books, 2010) and The AIDS Crisis is a Hibiscus and Other Writings, 1986-2003 (2004); He was an early participant in ACT UP/AIDS Coalition to Unleash Power, where he cofounded several video collectives.

TRIPLE CANOPY

ISBN: 9781320534625

u.s. $30.00

Pbk, 4.25 x 7 in. / 240 pgs.

November/Nonfiction Criticism

 Territory: USA/JP

Godzilla: Asian American Arts Network

Edited by Howie Chen

A revelatory compendium of writings, art and ephemera on the 90s New York collective that fostered a social space for diasporic Asian artists

This anthology gathers writings, documentation and ephemera from Godzilla: Asian American Arts Network, a collective based in New York from 1990 to 2001, which was formed to provide a support structure for Asian American artists, writers and curators to stimulate visibility and critical discourse for their work. Edited by curator Howie Chen, the book gathers archival material from the group’s wide-ranging activities, which included producing exhibitions and forums to social change advocacy surrounding institutional racism, the politics of representation, Western imperialism, the AIDS crisis and violence against Asian Americans. Godzilla created a social space for diasporic Asian artists and art professionals, including members Tomie Arai, Karin Higa, Byron Kim, Paul Pfeiffer, Ann Shen, Peter Redin, Judith Doyle, Kathy Acker, Lynne Tilman, Jane Dickson, Kristen Throup, Janet Stein, Anna Turyn, Lee Efferman, Constance Daifong, Deirdre Matthews, Renee Casterlin, Annesa Sprague and more.

Godzilla: Asian American Arts Network was a prose periodical specializing in experimental writing with a collaborative, punk-feminist ethos, edited by New York–based photographer Anna Turyn. Born in 1954, Turyn founded the publication in Buffalo, New York, before moving the operation to Chelsea in the 90s, where issues were produced in Chinatown, distributed by mail order and through Printed Matter, and printed in runs between 500 and 2,000. With 29 issues in total, the publication played a key historical role in the development of the group of artists and writers who helped define the “downtown” scene of the 90s.

All 29 issues of the periodical are collected in this anthology, which compiles experimental fiction, art, photography and graphic design.


PRIMARY INFORMATION

ISBN: 9781320534618

u.s. $30.00

Slip, pbk, 2 vols, 5.5 x 8 in. / 928 pgs.

October/Nonfiction Criticism

 Territory: NA/JP

Christian Marclay and Steve Beresford: Call and Response

SEEING AND IMAGINING MUSIC IN A PANDEMIC: A DIALOGUE OF FOUND SOUNDS AND INSPIRED SOUNDS BETWEEN TWO PROTAGONISTS OF EXPERIMENTAL MUSIC

Known for his ability to locate music and sound in the most unexpected contexts, artist Christian Marclay (born 1955) began photographing the emptied London streets when the world shut down in the spring of 2020. He found the quiet—the absence of all the city sounds—both haunting and peaceful. On his daily walks, he began to imagine that there might be music in the landscape. He snapped a photo of an iron gate adorned with decorative white balls as it reminded him of a musical score. He sent it to his friend, the composer Steve Beresford (born 1950), and asked: “How would this sound on the piano?” Beresford responded a few hours later with a recording. Over the course of the spring, they took more photographs which inspired more music.

This book collects the dialogue between Marclay and Beresford, which could only take place virtually during lockdown. In his introduction, Marclay writes, “I realized that all my pictures were of enclosures: gates, fences, windows, closed stores. A view of the world behind barriers.” The correspondence between image, sound and its notation breaks through those barriers, expanding space in marginal ways and calling into question the value of how the world large can be not only reflected in image but translated into sound.

PRIMARY INFORMATION

ISBN: 9781938221309

u.s. $29.95 (u.k. £23.99)

Pbk, 10 x 7.75 in. / 48 pg / 40 color.

November/Art/Asian American Art & Culture

 Territory: USA/JP
The final installment of John Zorn’s major series of new music theory, with Oren Ambarchi, Peter Blegvad, Annea Lockwood, Henry Threadgill and many more

NOW IN PAPERBACK

Maryanne Amacher: Selected Writings and Interviews

Maryanne Amacher (1938–2009) was a composer of large-scale fixed-duration sound art pioneer Maryanne Amacher, with letters, manifestos, notes and more elucidating her eclectic thinking on sound and perception. Technical, philosophical, political, artistic and mystical in nature, these writings provide direct connections to the creative processes and hidden strategies of musicians from the worlds of classical, rock, jazz, film soundtrack, improvised music and more.


HIPS ROAD/72A2K
ISBN 9780978833718 u.s. $34.95/$50.00
Pbk, 6.5 x 10 in. / 372 pgs / 24 color / 63 b&w.
November/Música
Territory: WLD/UK

Try Saying You’re Alive!
Kazuki Tomokawa in His Own Words

A vivid account of life on the margins and Tokyo’s 1970s underground culture from a Japanese folk legend

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Kazuki Tomokawa in His Own Words

A memoir by Kawasaki-based writer and musician Kazuki Tomokawa (born 1960). Try Saying You’re Alive! offers a semi-fictionalized account of the vibrant Tokyo underground that he has been at the center of since the 1970s. Recounting 40 years in the life of this “screenwriting philosopher,” Try Saying You’re Alive! traces Tomokawa’s early life in the Akita Prefecture as a “runaway toddler,” his adolescent basketball career, and his wanderings as a day laborer, gambler, painter, actor, drinker and alternative folk guitarist. Anecdotes of figures such as novelist Haru Fakagemi, poet Shu Terasawa, actor Tôru Yati, directors Takashi Miike and Nagisa Ōshima, and musicians Ryudo Uzaki and Ken Miikia’s reminisce this impassioned memoir by a legendary musician. This is the first English translation of Tomokawa’s writing and it coincides with Blank Forms’ release of his first three albums. Finally, his First Album (1975), Straight from the Throat (1976) and A String of Paper Cranes Chorded Between My Teeth (1977).

BLANK FORMS EDITIONS
ISBN 9781953691033 u.s. $20.00
Pbk, 5.5 x 7.75 in. / 256 pgs. November/Música
Territory: NA LA ASIA AFR ME

EXHIBITION SCHEDULE:
Brooklyn, NY: Blank Forms, Fall 2021

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Territory: NA LA ASIA AFR ME

EXHIBITION SCHEDULE:
Brooklyn, NY: Blank Forms, Fall 2021
Piero Heliczer: Poems & Documents
Edited with text by Sophie Vinet, Benjamin Thorel.

Rarities and ephemera from the life and work of Piero Heliczer—poet, filmmaker, publisher, the Apollinaire of the international '60s avant-garde

Piero Heliczer (1937–95) was one of the most important and ubiquitous protagonists of the underground of the 1960s and ‘70s. Born in Italy, Heliczer lived between London, Paris, New York and Amsterdam; a poet, publisher and filmmaker, he took an active part in Andy Warhol’s Factory, filmed the Velvet Underground, and helped Jack Smith in the production of Flaming Creatures. The founder of the Dead Language Press in Paris in the late 1950s, he published Beat poetics such as Gregory Corso, as well as the works of Angus MacLise, and was a close friend and collaborator to Tom Rathoff, Anselm Hollo and Gerard Malanga.

However, Heliczer’s work eludes easy classification and stable forms. He preferred the circulation and dissemination of his poetry in broadsheets, little magazines such as Outburst, Locus Solus and The World, and at public readings, in accord with his nomadic, nonconformist life. Piero Heliczer: Poems & Documents retrace his oeuvre, revealing its vital energy and experimental drive through the poems Heliczer published in magazines and periodicals between 1959 and 1979. The poems are presented as facsimile pages from the original magazines, accompanied by reproductions of documents and ephemera, to further highlight the singular printed culture of an era, and the fervent community it nourished.

AFTER & BOOKS
ISBN 9782957000500 u.s. $34.95 Pbk, 8.5 x 11 in. / 136 pgs / 40 color / 30 b&w.
November/Fiction & Poetry Territory: NA LA ASIA AU/NZ AFR ME/

ALSO AVAILABLE
On Jack Smith’s Flaming Creatures
ISBN 9781887123525 Pbk, u.s. $39.95 dp $27.00
Hips Road/Tzadik Territory: WORLD/

Letters as Films
Edited with introduction by Garbiñe Ortega.

Fascinating letters and ephemera from experimental filmmakers such as Maya Deren, Hanneliul Dorsky, Jim Jarmusch, Harun Farocki, Jean Vigo and more

More than 50 postcards, manuscripts, typewriter letters and even emails are presented alongside stills, drawings and storyboards to create a stunning epistolary archive many years in the making. Curator and Punto de Vista founder and director Garbiñe Ortega has compiled these materials in an effort to “create echoes and reverberations between the original materials which, as in a film, thanks to editing, take on another meaning these materials in an effort to “create echoes and reverberations between the original materials which, as in a film, thanks to the editing, take on another meaning”

Edited with text by Matthew Simms. Interviews by Alan Solomon.

Previously unpublished interviews with some of America’s leading postwar artists—including Frankenthaler, Johns, Oldenburg, Rauschenberg, Stella and Warhol—originally made for TV in the mid-’60s by famed curator Alan Solomon

This substantial volume publishes for the first time a series of interviews conducted with seminal East Coast artists and their associates, including Kenneth Noland, Jim Dine, Roy Lichtenstein, Marcella Brenner, Helen Jacobson, Clement Greenberg, Helen Frankenthaler, Larry Poons, Frank Stella, Robert Rauschenberg, Jasper Johns, Claes Oldenburg, Barnett Newman, Leo Castelli, Andy Warhol, Gerard Malanga and Edie Sedgwick. These were produced in late 1965 and early 1966 for the documentary television series USA Artists by famed curator Alan Solomon, who was a regular fixture in the New York art world of the time. This was a logical extension of Solomon’s recent curatorial involvements, including most importantly his organization of the United States exhibition at the 1964 Venice Biennale. The half-hour format of the episodes meant that vast amount of Solomon’s original interviews, some of which lasted an hour or more, wound up on the cutting-room floor. At some point after the series was completed the original filmed and tape-recorded interviews were lost. A single set of typed transcripts, preserved in the Alan R. Solomon papers at the Archives of American Art, a branch of the Smithsonian Institution (copublisher of this volume), is the sole complete record of the original interviews.

The New York Tapes gathers these interview transcripts and publishes them as a group for the first time, extensively illustrated with numerous stills from the television programs and related documentation. The transcripts make available material that was not included in the final programs, while also revealing from what was included became subtly manipulated to fit the format of documentary television. An informative introduction by editor Matthew Simms sets the project in context and highlights the differences between the interviews and the films, shedding new light on a seminal moment in postwar American art and how it was presented to the public.

CIRCLE BOOKS/SMITHSONIAN INSTITUTION
ISBN 9780692082768 u.s. $39.95 £35.00
Pbk, u.s. 5.5 x 7.5 in. / 624 pgs / 334 b&w.
December/New York Criticism/Art
Territory: WORLD/

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ISBN 9780679863216 u.s. $39.95 £35.00
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December/New York Criticism/Art
Territory: WORLD/

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Pbk, u.s. 6 x 9.5 in. / 144 pgs / 166 color.
September/Film & Video Territory: NA ASIA ME/

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ISBN 9780679863216 u.s. $39.95 £35.00
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December/New York Criticism/Art
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David Hammons: 
Body Prints, 1968–1979

On Hammons’ seminal series that ingeniously merged print and performance, celebration and critique
The first book dedicated to these pivotal early works on paper, David Hammons: Body Prints, 1968–1979 brings together the monoprints and collages in which the artist used the body as both a drawing tool and printing plate to explore performative, unconventional forms of image-making. Hammons created the body prints by greasing his own body—or that of another person—with substances including margarine and baby oil, pressing or rolling body parts against paper, and sprinkling the surface with charcoal and powdered pigment. The resulting impressions are intimately direct indexes of faces, skin and hair that exist somewhere between spectral portraits and physical traces. Hammons’ body prints represent the origin of his artistic language, one that has developed over a long and continuing career and that emphasizes both the artifacts and subjects of contemporary Black life in the United States.

More than a half century after they were made, these early works on paper exemplify Hammons’ celebration of the sacredness of objects touched or made by the Black body, and his biting critique of racial oppression. The body prints highlighted in this volume introduce the major themes of a 50-year career that has become central to the history of postwar American art. The book features a conversation between curator and activist Linda Goode Bryant and artist Senga Nengudi, as well as a photo essay by photographer Bruce W. Talamon, who documented Hammons at work in his Los Angeles studio in 1974.

Born in 1943 in Springfield, Illinois, David Hammons moved to Los Angeles in 1963 at the age of 20 and began making his body prints several years later. He studied at Otis Art Institute with Charles White and became part of a younger generation of Black avant-garde artists loosely associated with the Black Arts Movement. He moved to New York in 1978.

THE DRAWING CENTER
ISBN 9780942324419 u.s. $28.00 / GBP £22.50 Pbk, 6 x 9 in. / 144 pps / 36 color / 18 b&w. Available at tilton Gallery, Miami; Kohn Gallery, New York; and Gladstone Gallery, New York.

NEW REVISED EDITION
Hyperart: Thomasson

“In the 1970s, estranged from the institutions and practices of high art, avant-garde artist and award-winning novelist Genpei Akasegawa (1937–2014) launched an open-ended, participatory project to search the streets of Japan for strange objects which he and his collaborators labeled “hyperart,” codifying them with an elaborate system of humorous nomenclature. Along with “modernologists” such as the Japanese urban anthropologist Kim-Waens and his European contemporary Walter Benjamin, Akasegawa is part of a lineage of modern wanderers of the cityscape. His work, which has captured the imagination of Japan, reads like a comic forerunner of the somber mixed-media writings of W.G. Sebald, and will appeal to all fans of modern literature, art, artistic social movements and writing that combines visual images and text in the exploration of urban life.

In this revised edition, Matthew Fargo’s original US translation of Akasegawa’s hilarious, brilliantly conceived exercise in collective observation is accompanied by reflections from noted scholars Jordan Sand and Reiko Tomii, as well as a new essay by Akasegawa scholar William Marotti and a reflection on Akasegawa’s legacy as a teacher by writer, artist and composer Masayuki Quanum, a former student of Akasegawa’s.

KAYA PRESS
ISBN 9781885030788 u.s. $19.95 / GBP £15.50 Pbk, 5 x 6.5 in. / 448 pps / 234 b&w. December/Art/Asian Art & Culture Territory: WORLD

ALSO AVAILABLE
L.A. Object & David Hammons Body Prints
ISBN 9781427613745 Hbk, u.s. $65.00 / GBP £57.00
Tilton Gallery
Territory: WORLD

EXHIBITION SCHEDULE:
New York, NY: The Drawing Center, 02/05/21–05/23/21

“Akasegawa is the kind of artist who inspires everybody every time he makes a new piece of art.” –Yoko Ono

THE DRAWING CENTER
ISBN 9780942324419 u.s. $28.00 / GBP £22.50 Pbk, 6 x 9 in. / 144 pps / 36 color / 18 b&w. Available at tilton Gallery, Miami; Kohn Gallery, New York; and Gladstone Gallery, New York.
Art and its Worlds: Exhibitions, Institutions and Art Becoming Public
Exhibition Histories Volume 12
Introduction by Charles Esche, Lucy Steeds, David Morris.

This critical anthology explores the myriad histories and worlds through which art is produced and experienced. It is guided by the following questions: How are the “global” and the “localized” shaped and understood in disparate contexts and times? How have artists experimented with modes of exhibition-making and public presentation? Key essays previously published by Afterall are included alongside new image-led presentations, translated material and commissioned texts. The anthology addresses the topic in both theoretical terms and through case studies.

Contributors include: Silvia Rivera Cusicanqui, Miguel Á. López, Eddie Chambers, Francesco Felsch, Pablo Lafuente, Philippe Piotte, Nettie Edelberg, Clémentine Delıs, Khwezi Gule, Charles Gaines, David Teit, Esterenega Dogel, Ana Tocino, Pinto, María Berrios, Mujeres Creando, Comunitario del Valle de Xico, Tenka Sealy, Thompson and Stefano Harney.

WALTHER KÖNIG, KÖLN/ AFTERTALL BOOKS
ISBN 9783960989172 u.s. $35.00 Pbk, 6 x 9.5 in. / 340 pgs / 46 color / 29 b&w.

Museum of the Future: Now What?

What is the function of the museum in culture today? Leading culture makers offer perspectives for the new era ahead.

Gathering together fresh perspectives from more than 25 leading art and museum figures—including artists, critics, curators and museum directors—from all over the world, this collection of interviews and contributions shares idiosyncratic views, feedback and visions of what is and what should or should not be a museum in the 21st century, both inherently and in our fast-changing cultural ecosystem.

Do we need a new art historical canon? How can museums become welcoming places for everybody? How should a museum deal with artworks that are considered problematic today? Is the blockbuster a thing of the past? How can museums become sustainable? These are some of the pressing questions answered very differently by the contributors, together with others dealing with the relationships between the local and the global, the museums’ governance and financial organization, technological possibilities, and audience-related challenges. Showing the diversity of today’s thinking about the museum, this tome constitutes a valuable handbook for navigating an ever-evolving landscape.

Edited by Cristina Bechteri and Dora Imhof, the book is introduced by Chris Dercon and concludes with a postface by Hans Ulrich Obrist.

Interviewees and contributors include: David Adjaye, Richard Armstrong, Manuel Borja-Villel, Lionel Besse, Rachel Chukwude, David Chipperfield, Rise Cugiter, Clementina Delıs, Madeline Grynsztejn, Sabine Haeq, Camille Heret, Jacques Herzog, Josef Helfenstein, Junya Ishigami, Sam Keller, Narni Martínez, Sarah Morris, Dmitri Okutserov, Adriano Pedrosa, Suzanne Pfeiffer, Manuel Pabla, Rebeca Rednow, Pipilotti Rist, Adam Szymczyk and Eugene Tan.

JRP|EDITIONS
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A Luma Project Curated by Hans Ulrich Obrist

The book features all 153 original posters created by the 127 artists invited to participate in It’s Urgent!, an open-form touring exhibition. Artists from all over the world responded to Hans Ulrich Obrist’s invitation to address the most pressing themes of our times—ecology, inequality, common future, solidarity, anti-racism and social justice. It’s Urgent! aims to make the artists’ ideas open up to new audiences and insert them into public life and the community at large.


WALTHER KÖNIG, KÖLN
ISBN 9783960989363 u.s. $40.00 Pbk, 8.25 x 12.25 in. / 320 pgs / 152 color / 5 b&w.

Museum of the Future

What is the function of the museum in culture today? Leading culture makers offer perspectives for the new era ahead.

Gathering together fresh perspectives from more than 25 leading art and museum figures—including artists, architects, curators and museum directors—from all over the world, this collection of interviews and contributions shares idiosyncratic views, feedback and visions of what is and what should or should not be a museum in the 21st century, both inherently and in our fast-changing cultural ecosystem.

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ISBN 9783960989363 u.s. $40.00 Pbk, 8.25 x 12.25 in. / 320 pgs / 152 color / 5 b&w.
The Extreme Self
By Shumon Basar, Douglas Coupland, Hans Ulrich Obrist.

A graphic-novel guide to the demented present from the authors of the bestselling The Age of Earthquakes

If you’re wondering why the inside of your head feels so strange these days, this book has the answers. The Extreme Self is a new kind of graphic novel that shows how you’ve been morphing into something else. It’s about the remaking of your interior world as the exterior world becomes more unfamiliar and uncertain. Basar, Coupland and Obrist’s cult prequel, The Age of Earthquakes: A Guide to the Extreme Present, was hailed as “a meditation on the madness of our media” (Dazed). Like that book, The Extreme Self collapses comedy and calamity at the speed of swipe. Dazzling images are sourced from over 70 of the world’s foremost artists, photographers, technologists and musicians, while Daly & Lyon’s kinetic design elevates the language of memes into a manifesto. Over 14 timely chapters, the book’s authors take you on a journey through fame and intimacy, post-work and new crowds, identity crisis and eternity. Crazed, hilarious, unsettling, true. No end to the tick-tock of life.

The Everyday and Everydayness
Two Works Series Vol. 3
By Henri Lefebvre, Edited by Amber Husain. Art by Julie Mehretu.

A new, affordable edition of French Marxist and proto-Situationist Henri Lefebvre’s classic text on the everyday, illustrated by Julie Mehretu

The work of French Marxist sociologist and philosopher Henri Lefebvre radically transformed the discourse of political geography. Witness to the rapid urbanization of the 20th century, Lefebvre conceptualized public space as socially produced—a mirror image of capitalist ideology—and levied a humanitarian slogan in response: “the right to the city,” a notion that has energized the thought of leading American geographers such as David Harvey and Edward Soja. Lefebvre argued, the everyday is a social structure concurrent with modernity: “the everyday is a product, the most general of products in an era where production engenders consumption.” Like public space, Lefebvre argued, the everyday is a social structure. Witness to the rapid urbanization of the 20th century, Lefebvre conceptualized public space as socially produced—a mirror image of capitalist ideology—and levied a humanitarian slogan in response: “the right to the city,” a notion that has energized the thought of leading American geographers such as David Harvey and Edward Soja. Lefebvre argued, the everyday is a social structure concurrent with modernity: “the everyday is a product, the most general of products in an era where production engenders consumption.”

In this edition of Lefebvre’s classic but largely unavailable text, New York–based artist Julie Mehretu illustrates Lefebvre’s classic text. Lefebvre’s consideration of time, space and place. Lefebvre’s consideration of time, space and place. Lefebvre’s consideration of time, space and place. Lefebvre’s consideration of time, space and place. Lefebvre’s consideration of time, space and place. Like public space, Lefebvre argued, the everyday is a social structure concurrent with modernity: “the everyday is a product, the most general of products in an era where production engenders consumption.”

Art on the Frontline: Mandate for a People’s Culture
Two Works Series Vol. 2
By Angela Y. Davis. Edited by Amber Husain. Art by Tschabalala Self.

Angela Davis’ iconic 1985 essay on the role of art in social and racial liberation, illustrated by painter Tschabalala Self

In her stirring and influential essay “Art on the Frontline,” American scholar and activist icon Angela Y. Davis (born 1944) asked, “how do we collectively acknowledge our popular cultural legacy and communicate it to the masses of people, most of whom have been denied access to the social spaces reserved for arts and culture?” Originally published in Political Affairs, a radical Marxist magazine, in 1985, the essay calls into question the role of art in the pursuit of social and racial liberation, and asserts the inequalities exacerbated by the art world. Looking to the cultural and artistic forms born of Afro-American struggles, Davis insists that we attempt to understand, reclaim and glean insight from this history in preparing a political offensive against the racial oppression endemic to capitalism. Working in the context of 2020’s racial uprising some 35 years later, New York–based painter Tschabalala Self (born 1990) responds to Davis’ words with new, characteristically vibrant and provocative collaged works on paper. Her three series emerge collectively as something greater than their parts, suggesting a pulsyness in their edits and fuses.

Angela Davis (born 1944) is an American political activist and educator, most recently a professor at the Department of History of Consciousness at the University of California, Santa Cruz. She is known internationally for her commitment to prison abolition and racial justice. Her books include Are Prisons Obsolete? (2001), Women, Culture and Politics (1989) and Angela Davis: An Autobiography (1974).
The Illuminated: or The Precursors of Socialism
Tales and Portraits
By Gérard de Nerval.
Introduction and translation by Peter Valente.

Poetical biographies of six radical thinkers from Cagliostro to Restif de la Bretonne, by the leading figure of French Romanticism

First published in French in 1852. The Illuminated was the first of a string of Gérard de Nerval’s late works that would culminate in his posthumous fantastical autobiography Aurélia in 1855. The Illuminated collects six portraits of men whom Nerval mysteriously dubbed “precursors of socialism”—visionaries who together framed an alternative history of France and a backdrop to a mystical form of madness that Nerval ultimately claimed for himself. Nerval here presents the reader with Reald Spilane, a mad lawyer who imagined himself to be Henry II; the Abbé de Bucquoy, a man who opposed the monarchy and whose amazing escapes suggested the possession of magical power; Nicolas Restif de la Bretonne, the 18th-century theosophist who defined God in human terms rather than spiritual; the Count Alessandro di Cagliostro, the famous magus and alchemist; Jacques Casotte, author of The Devil in Love, who created a synthesis between hermetic ideas and Catholic thought; and Guittius Aucler, a lawyer who sought to revive paganism in the unstable world of French society in the immediate aftermath of the Revolution of 1793.

An overlooked work by Nerval, The Illuminated brings together the picturesque and pathos, a peculiar gallery of portraits that blur the boundaries between mysticism and mystification.

Gérard de Nerval (1808–55) was a writer, poet and translator who wedded French and Romanticism and transformed his research into mystical thought and his bouts of mental illness into such visionary works as Aurélia (1855).

Establishing the author’s standing as the poet of his time, Principles of Cerebral Mechanics was first presented to the Academy of Sciences in 1872, but was not published until 1879, and then in only fragmentary form. Setting out to understand the mechanics of perception—the organs of which at the time were too small and inaccessible to be studied directly—Cros instead attempted to reverse-engineer the sensory organs. Whereas his previous inventions in the realms of audio recording and color photography had focused on technology for the senses, with this ambitious essay Cros turned to conceptualizing the technology of the senses themselves: rather than the transmission of color to the retina, here he instead attempted to conceive of how color was transmitted from the retina to the brain. By approaching the human brain as a “mechanism of registration,” Cros’ essay can be set alongside the groundbreaking work of such revolutionary figures who transformed modern vision as we know it: Quintus Aucler, a lawyer who sought to revive paganism in the unstable world of French society in the immediate aftermath of the Revolution of 1793.

Principles of Cerebral Mechanics

By Charles Cros.
Introduction and translation by Doug Skinner.

A visionary treatise on perception from the extraordinary polymath Charles Cros—poet, friend to Rimbaud and Verlaine, and inventor of color photography and the photophone.

The Mill

A Cosmos

By Bossen Brekki Kalischer.
Introduction and translation by W.C. Bassermann.

The hallucinatory English-language debut of an overlooked German Expressionist poet

Bossen Brekki Kalischer’s only work of prose was first published in German in 1922. Narrated by a woman being held in a sanitarium after a mental breakdown, The Mill is a novel about a man who found himself to be a woman. It is a hallucination, a mystical and fragmented sequence of prose poems. On its publication, the German author Myrona described it as “more a mill, a cosmos flower, a lyricism and romantic spell than it is a novel.” Shifting from pedestrian concerns to cosmic visions, from the setting of a basement mushroom farm to scenes on Sirius, Kalischer’s narrator weaves together literary satire, anguished dreams and shifting subjectivities. As much Mâdorno as Mannheim, The Mill describes an unstable journey to psychic restoration that is as radically experimental today as when it was first published a century ago.

The Impersonal Adventure

By Marcel Beaulé.
Introduction and translation by Michael Cien.

A disorienting, de Chirico-esque detective tale of curio shops and eerie antiques, penned in France’s postwar trauma

Marcel Beaulé’s novella, written in the 1940s but not published until 1954, peels away an oneiric, dream-like sequences that revolve around the themes of madness, murder, and the search for identity in a world of confusion and madness. As the narrator pieces together the drama at the heart of the abandoned quarter, he discovers missing elements to his own biography and the role he is to play as witness to tragedy. And with its themes of memory, identity, and the search for meaning, The Impersonal Adventure offers a glimpse into the mind of a master of the fantastic. The Mill describes an unstable journey to psychic restoration that is as radically experimental today as when it was first published a century ago.
**Tales from the Linker Universe and Beyond**

By Djuna. Illustrated by Liesa Laundre. 

The stories brought together in this collection introduce for the first time in English the dazzling following in South Korea. 

**An Evocation of Matthias Stimmberg**

By Alain-Paul Mallard. 

**A miniature Borgesian portrait in misanthropy**

In a sequence of anecdotes imbued with pointed melancholy and nihilistic irony, Alain-Paul Mallard assembles a puzzle of an Austrian writer who despises both the world he lives in and the work he himself has produced, whose fragmented life crosses paths with fictional and nonfictional protagonists from Hans Magnus Enzensberger to Paul Celan, and whose concise first-person reflections describe a complicated and sympathetic monster. 

**The stories brought together in this collection introduce for the first time in English the dazzling following in South Korea.** 

**Book of the Other: small in comparison**

By Truong Tran. 

**A furious, multiformal examination of the devastation wrought by anti-Asian racism in America**

Truong Tran's provocative collection of poetry, prose and essays is a stunning rebuttal to the idea of anti-Asian racism as a victimless crime. Written with a compulsion for lucidity that transforms outrage into clarity, Book of the Other asserts the luxury of metaphor to write about the experience of being shut out, shut down and othered as a queer, working-class teacher, immigrant and refugee. 

What emerges from Tran's sharp-eyed experiments in language and form is an achingly beautiful acknowledgment of the estrangement from self forced upon those seduced by the promise of caste blind acceptance and the rigorous, step by step act of recoiulation needed to find one's way home to oneself. 

Truong Tran was born in Saigon, Vietnam, in 1969. He is the author of six previous collections of poetry, The Book of Perceptions, Placing the Accent, Dust and Conscience. Within the Margins, Four Letter Words and 100 words (translated with Damon Petter). He also edited the children's book Going Home Coming Home, and an artist monograph, I Want to Say Please Puts the Sugar. He is the recipient of the Poetry Center Prize, the Fund for Poetry Grant, the California Arts Council Grant and numerous San Francisco Arts Commission Grants. Tran lives in San Francisco where he teaches art and poetry. 

**From the Silence of Duchamp to the Noise of Boys**

By Mykki Blanco. 

"Blanco seeks out a point of unity between the primitive energy of mystical rite, the raw vitality of youth and the relationship between pop and urban culture." – Vogue 

From the Silence of Duchamp to the Noise of Boys is the first book of poetry by New York-based performance artist and writer Mykki Blanco. 

Conceived with the release of Blanco's two new albums—their first in four years—and two new queer anthologies, We Can Do Better Than This (Vintage, 2021) and The Queer Bible (HarperCollins, 2021) that include essays penned by Blanco, this reissue of the sold-out first edition of From the Silence of Duchamp features the original collection of poems with a new introduction by the author. 

Written over the course of six years with revisions and additions that span across different ages and locations, From the Silence of Duchamp draws heavily from folklore and oral traditions to convey the energy of rebellious youth and challenges a contemporary indifference to spirituality. 

Blanco, who came of age first in the Pacific Northwest and then as a 16-year-old runaway in New York City, refers in these poems as much to their own experience of life as to the more far-reaching worlds of mysticism, metaphysics and psychedelia. 

From the Silence of Duchamp is arranged and illustrated by Nicole Rose, the New York-based creative team of Jacob Melinger and Alan Paulman, who experimented with wine and salt crystals to create the haunting rite washes that accompany Blancos visceral words. 

Michael David Quattlebaum Jr. (born 1986), better known by the stage name Mykki Blanco, is a songwriter, musician, performance artist, poet and activist.
Luminous landscape abstraction in new photography from Radius Books

Scott B. Davis: Sonora
Text by Joshua Chuang. Interview by Virginia Heckert.

Landscape photography between representation and abstraction: new adventures in print and tonality from Scott B. Davis

Californian photographer Scott B. Davis (born 1971) recent work uses combinations of in-camera palladium paper negatives and traditional film-based platinum/palladium prints. The images explore the boundaries of visibility in the darkness and overwhelming light of the Sonoran Desert, creating pictures of landscapes that are both literal and abstract. The light and space found in the open desert are felt in these uniquely rendered images comprised of dyptichs, triptychs and occasional works that include as many as 10 or 12 unique images in a series.

Using exposure to intense UV light, Davis has pioneered a process that captures images invisible to the naked eye, creating prints rich in contrast to push the boundaries of the visible spectrum and the perceptual limits of human vision. His prints invite closer, deeper looking at landscapes that seem familiar to us in the daylight but evolve into something altogether different when rendered as abstract records of place. The aim is not to represent the desert as we think we know it, but to evoke an intimate connection with the desert through new perspectives.

Radius Books
ISBN 9781942185864; U.S. $60.00; GBP £47.50
Hbk, 11.5 x 13.25 in. / 120 pgs / 64 color.
October/Photography
Territory: WORLD/

Barbara Bosworth: The Sea
Text by Margot Anne Kelley.

A luxuriously designed photographic meditation on the infinite permutations of the sea, from the author of the acclaimed photobooks The Heavens and The Meadow

Since moving to New England in 1984, Barbara Bosworth (born 1953) has been photographing the sea and its awe-inspiring ability to transform sky, water and light. The sea works its calm introspection, romance and poetry, while remaining a deeply unknowable and overpowering natural force, a contradiction that has drawn people to the shoreline for millennia. Before she discovered photograph, and for as long as she can remember, Bosworth has been looking at the sea. Many hours were spent with her father watching the light move across Cape Cod Bay. Later in life, she walked those same beaches with the wonder that had been passed down by her father, as well as generations of writers, poets and artists. This book of Bosworth’s photographs of the sea, made with an 8x10 camera, follows in the tradition of The Meadow and The Heavens, serving as the third and final volume in the series, keeping the same size and design elements as the previous two publications.

Radius Books
ISBN 9781942185918; U.S. $55.00; GBP £43.50
Hbk, 10.25 x 12.75 in. / 200 pgs / 30 color / 30 b&w.
August/Photography/Nature
Territory: WORLD/

Meghann Riepenhoff: Ice
Text by Rebecca Solnit.

Luscious cyanotype collaborations with wintry waters

Following Meghann Riepenhoff’s (born 1979) acclaimed 2018 publication Litoral Drift + Ecotone, this volume features unique cyanotype prints made in freezing landscapes, where elements like precipitation, waves, wind and sediment physically etch into the photographic materials. Made in waters ranging from Walden Pond to remote creeks in Western Washington, the prints are full of subtle details, each expressing a slightly different temperature, type of water and crystalline structure of ice forming on photographic paper.

Through this process, Riepenhoff participates in a type of “collaboration” with the landscape, in which she opens herself to chance and embraces the textures of nature into her working process. Variations of inky blues, flecks of gold and spots of white make up the dreamlike, abstract prints and create a raw and physical impression of nature. Rebecca Solnit contributes an accompanying essay.

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ISBN 9781942185840; U.S. $55.00; GBP £43.50
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ISBN 9781942185413
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November/Photography
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American elegies, America to come: from Coney Island to America’s future farmers

Peter Kayafas: Coney Island Waterdance

Test by Peter Kayafas.

An elegant collection of portraits of swimmers at Coney Island across two decades

This collection of 30 photographs by American photographer Peter Kayafas (born 1971) depicts people swimming in the ocean at Coney Island, a location that has long served as a source of inspiration and fascination for artists. Made over the course of many summers and one particular winter during which Kayafas was a member of Coney Island’s legendary Polar Bear Club (the oldest winter bathing club in the United States) in the 1990s and 2000s, the photographs are filled with energy, movement, grace and a surprising intimacy.

Using a waterproof camera, hidden just below the ocean’s surface, Kayafas captures candid snapshots of unsuspecting beachgoers. His focus on the swimmers over a period of two decades provides an extended insight into the elemental relationship humans have with water.

PURPLE MARTIN PRESS
ISBN 9780979776847
clth, 9.5 x 9 in. / 48 pgs / 30 duotone / 30 b&w.

Luca Campigotto: American Elegy

Text by Mauro Pala, Walter Guadagnini, Roberto Puggioni.

The American road mythos from the vast landscapes of the West to the industrial fringes of New York City

This luscious volume presents 70 color photographs of America imbued with both clarity and nostalgia. Italian photographer Luca Campigotto (born 1962) takes us from the canyons, deserts and coal-mining ghost towns of the American West to Idaho’s canyons, deserts and coal-mining ghost towns of the American West to Idaho’s
to a town in Montana whose brick architecture is reminiscent of Edward Hopper’s clarity and nostalgia. Each photo is accompanied by short poetic notes—a journey of personal memories which echo alternate between dazzling daytime lights and mysterious nocturnes. Every photo has given up.

The Unchosen Ones

Portraits of an American Pastoral

Test by Alison Nordström.

A new book by award-winning Minneapolis-based photographer R.J. Kern (born 1978), The Unchosen Ones features portraits of future farmers in America’s heartland. Kern’s subjects are Minnesota 4-H members posing with their farm animals. Each one spent a year raising an animal, which they then entered into a 4-H competition. Kern first photographed them in 2016, and none of the children who sat for him succeeded in winning an award, despite the obvious care they had given to their animals. The formal qualities of Kern’s lighting and setting endow these young people with a gravitas beyond their years, revealing self-directed dedication in some, and in others, perhaps, the pressures of traditions imposed upon them. These beautiful portraits capture a certain America, a rural world and a time in life when the layered emotions of youth are laid bare.

Four years later, in 2020, Kern returned to photograph and interview his young subjects. The new images are poignant when juxtaposed with the originals, tapping into the mindset of America’s agricultural youth. The diptychs of the children are punctuated by lush landscapes of the farms where these children have grown up.

As he took the second group of photographs, Kern inquired about what his young subjects had carried forward from their previous experience. What were their thoughts, their advice, their dreams and their goals for the future? How do they fit in future agricultural America?

MW EDITIONS
ISBN 9781735762937
clth, 9.25 x 11.75 in. / 136 pgs / 111 color.

Lydia Panas: Sleeping Beauty

Test by Marina Chao, Maggie Jones, Monae Mallory.

Portraits of women and girls intertwined with the photographer’s gaze, in a rare subversion of photography’s power relations

This volume presents award-winning Pennsylvania-based photographer Lydia Panas’ (born 1958) much-praised series of mesmerizing color portraits of reclining women and girls. In an interesting reversal of roles, the artist and model’s gazes are interlaced, incorporating the viewer as participant in an often uncomfortable connection. Critics and curators have praised the work for Panas’ artistic and technical mastery, and all have noted and examined the powerfully affecting gaze of her subjects. Panas notes: “While my subjects do in actually turn their gaze towards me, it’s as if at times I turn the camera onto myself, both in the present and back in time.” In Sleeping Beauty, her subjects lie down, a metaphor for the position girls and women have been placed in historically. But they look out with self-awareness, in a way that implies a lack of complicity.

MW EDITIONS
ISBN 9781735762920
clth, 10 x 12 in. / 112 pgs / 65 color.
**Nancy Farese: Potential Space**

A Serious Look at Child’s Play

Foreword by James Estrin.

Play as personal and social therapy: portraits of the resilience of children

In 2017, award-winning Boston- and San Francisco–based photographer Nancy Farese visited Bangladesh to photograph the Rohingya refugee crisis. While she saw firsthand the most violent tendencies of humanity, she also bore witness to endless displays of perseverance from the youngest members of these communities. On the edge of every frame she saw children at play, adapting to their circumstances to socialize and heal with one another. This photobook documents children’s play across 14 countries, including Haiti, Cuba, Burma, Faso, Jordan, and the US, in full-color photographs. Farese invites us to consider how this universal activity is threatened by the unrelenting forces of technology, consumerism and even overparenting. Featuring a foreword by New York Times staff photographer James Estrin, Potential Space offers a global view of a mundane activity that powerfully shapes who we are, both as individuals and as a society.

**Phil Borges**

Text by Walter Guadagnini.

Remarkable portraits of precarious cultures from Mexico to Indonesia and Tibet

American social documentary photographer and filmmaker Phil Borges (born 1942) has spent the past 25 years of his career dedicated to social justice and the preservation and awareness of different cultural heritages through his photography. His sensitive portraits of indigenous cultures, from Mexico to Ethiopia to Indonesia, are informed by his experiences living with the people he photographs, striving to understand and empathize with the challenges and joys they face on a daily basis. In muted tones, Borges’ subjects fill the square frame with a singularly commanding presence.

This volume presents pieces from Borges’ most famous series, such as Tibet: Portrait, an exploration of religious life in the face of the Tibetan occupation, and Enduring Spirit, a project created in association with Amnesty International on the 50th anniversary of the Universal Declaration of Human Rights.

**Luo Yang: Youth, Girls**

Selected Works

Edited by Alfred Weidinger, Gabriela Spindler. Text by Ulrike Matzer.

Portraits of a new generation challenging gender norms from a rising star of Chinese photography

This publication complements two photographic series by Chinese photographer Luo Yang (born 1984) exploring emerging-youth culture, femininity and changing social landscape in China. Girls comprises intimate portraits of women born in the 1980s who challenge Chinese gender norms and expectations. Whether against the backdrop of Chinese megacities or in intimate settings, the young women present themselves as both confident and independent, vulnerable and fragile.

In the series Youth, Yang documents Generation Z’s search for individual expression between creative staging and authentic feeling, with an attention to gender fluidity and queer culture. Luo Yang paints a sensitive picture of urban Chinese youth in search of orientation and identity. Al Weiwei described Yang as one of the “rising stars of Chinese photography.”

**Perou / Hyde: Tunnel Vision**

Notocch scenes of Britain’s forbidding, uniquely desolate underpasses

You can almost hear the ominous hum of the broken strip lighting, the knot of fear in the gut. These unloved spaces are notoriously menacing, graffiti-ridden, inconvenient. Yet through the lens of celebrated British portrait photographer Perou (born 1970) and the accompanying essay by Karl Hyde (of dance music duo Underworld), their architecture is also elevated to something magnificent, at times even ethereal. Shot at night, Perou’s images also express the original utopian vision of the New Town planners of the 1960s and 70s. The idea for Tunnel Vision was sparked between friends Perou and Hyde when Perou shot the album cover for Hyde’s debut solo album, Edgeland, featuring an underpass at night. Perou has now shot over 200 underpasses across England. The photographs are accompanied by Perou and Hyde’s text, and also by text of found graffiti. Each plate is augmented with the latitude and longitude details of the location of the underpass.

**Eduardo Nave: Normandie**

Somber, ravishing panoramas of the D-Day beaches

Between 2003 and 2005 and again in 2019, Spanish photographer Eduardo Nave (born 1976) traveled to the beaches of Normandy, France, where the largest sea invasion in history took place during World War II. Known today as D-Day, the event is commemorated yearly as both a military victory and a devastating loss of life for thousands of soldiers. Nave’s panoramic photographs of the historical beaches show a great sprawl of sand, the sea rendered with a nearly painterly texture as it drifts toward the shore. An atmosphere of somber beauty befalls the imaginary backdrops sporadically emerge as shadowy figures from the fog, but the photographs mostly depict vast landscapes benefit of people. The emotionally affecting pictures, collected in this volume on the occasion of D-Day’s 75th anniversary in 2019, remind readers of the lingering effects of history even when an environment has seemingly returned to normal.
Sculpting Reality

Text by Ian Wallace, Victor del Rio

A multivolume autobiography in intimate snapshots and nudes

Swedish photographer Lina Schemynus (born 1981) has spent nearly two decades relentlessly recording the scenes of her life with her film camera. Working in both color and black and white, Schemynus complexly nudges self-portraiture with intimate snapshots of family, friends and lovers. The result is a chronological and intimate narrative of a woman, from the recklessness of young love to the wonder of motherhood. Between 2007 and 2019, Lina Schemynus organized her photographs into a series of early photographic pieces, which have received international acclaim. The result is a series of images that Schemynus describes as “stained, impure, bright, and unsteady.”

In this artist’s book, “Sculpting Reality” with its origin as a journalistic tool, documentary photography, from Walker Evans to Silver Works

Wolfgang Tillmans: Saturated Light (Silver Works)

Text by Tom Holert. Interview by Klaus Polanski

An opulent artist’s book of Tillmans’ photographic abstractions

Though he is best known for his portraiture and observational depictions, German photographer Wolfgang Tillmans (born 1966) has simultaneously created abstract photography over the past 30 years. Dubbed his Silver works, these photographs expand the boundaries of photographic processes, taking what others might call accidents in the photographic development—like stains from trace chemicals and the silver nitrate—and using them in a deliberate compositional manner. The result is a series of images that Tillmans describes as “stained, impure, bright, and unsteady.”

In this artist’s book, “Tillmans’ Silver works are brought together for the first time. In addition to high-quality reproductions of the works themselves, Saturated Light includes photographic documentation of the pieces in exhibition settings and as elements of installations. An essay by artist/photographer Tom Holert discusses the philosophical, aesthetic and material questions that Tillmans’ Silver series pose.

WALTHER KÖNIG, KÖLN

ISBN 9783977702509
c. $395.00 or €350.00
Spiral bound, 8 3/8 x 7 1/4 in. / 72 pgs / 25 color / 48 b&w
Available/Photography Territory: VEN, CRI

Erik Kessels &

Lena Schemynus: My Photo Books An 11-Book Set

A wordless, quarantined dialogue in flipbook form

Every day, throughout that tumultuous spring of 2020, Dutch artist Erik Kessels (born 1966) and French artist Thomas Sauvin (born 1980) sent one another idiosyncratic, unconnected photographs, catalyzing an organic, free-expressive exchange of some 120 archival images. Writer Tom Holert and photographer Kingston Tideren then composed an equally free-associative, altogether whimsical narrative with which to further entwine the duo’s eclectic photographs. These two archives of vernacular photography, one from the East, the other from the West, achieve a dialogue through the recurrence of photographic practices, aesthetics and subjects. Talk Soon; a treatise in flipbook form...
Darrel Ellis

Text by Derek Conrad Murray, Steven G. Fullwood, Tiana Reid. Contributions by Sadie Barnette, Alanna Fields, S’an D. Henry-Smith, Paul Mpagi Sepuya, Ariel Goldberg.

The first monograph on Darrel Ellis’ expressive transformations of photographic memory

Known for his experimental approach to painting and photography, New York–based mixed-media artist Darrel Ellis explored the psychic terrain between surface, memory and lyric self-representation. Working in part from his late father’s photographs, Ellis projected, deconstructed and reimaged his family history, creating uncanny portraits marked by voids and warps. His commitment to the self-portrait was no less inspired, particularly after his experiences of being photographed by Robert Mapplethorpe and Peter Hujar. Ellis was on the cusp of major recognition when his life was cut short by AIDS in 1992, at the age of 33.

This monograph provides the most comprehensive account of the artist to date, including 80 plates that chart his development from figurative painting to photographic experimentation and his later preoccupation with self-portraiture. Essays and an illustrated chronology featuring previously unseen excerpts from the artist’s journals provide new insights into Ellis’ life and work.

Darrel Ellis (1958–92) was a Bronx-born artist whose work drew from a trove of images inherited from his father, a studio and street photographer working in Harlem in the 1950s, who was killed by the police shortly before his son’s birth. In 1989, Ellis participated in Nan Goldin’s Witnesses: Against Our Vanishing, for which he made self-portraits based on photographs taken of him by Peter Hujar and Robert Mapplethorpe.

VISUAL AIDS, NEW YORK
ISBN 9781732641556 u.s. $49.95 / £39.99
Hbk, 9.5 x 11 in. / 208 pgs / 210 color.

Troy Montes-Michie: Rock of Eye

Text by Andrea Andersson, Tina Campt. Interview by Brent Edwards. Afterword by Cameron Shaw.

Stitches and sutures: tracing the body and landscape in Troy Montes-Michie’s collages

To tailor a garment by “rock of eye” is to rely on the drape—on experience over mathematical measurement—in the fitting process. It is a kind of drawing in space—a freehand, an intuition, a trust of materials. Rock of Eye, published on the occasion of Troy Montes-Michie’s (born 1985) solo exhibition at the California African American Museum, is a collection of the artist’s collages, drawings, and found and woven images sourced from vintage erotic magazines, French tailoring magazines, found photographs and other materials. These materials are familiar from Montes-Michie’s recent large-scale paintings and collages that center on the Black male body and his series that traces the social history and form of the zoot suit. Troy Montes-Michie was born in El Paso and his practice reflects his experience growing up along the US/Mexico border. This book is a study in ambiguity between portraiture and landscape; his are the cuts and folds of patterning and mapping. In Rock of Eye, Montes-Michie’s stitches suture histories and geographies; they establish thresholds for crossing; his needle hits rock. Including essays by Tina Campt and editor Andrea Andersson, with an interview by Brent Edwards, Rock of Eye is a tactile and sensuous artist’s book recalling the form of fabric swatch books and affirming that collage is an art of selection.

SIGLIO/RIVERS INSTITUTE/CAAM
ISBN 97819358221323 u.s. $45.00 / £35.00
Hbk, 8.5 x 11.5 in. / 128 pgs / 80 color.
January/African American Art & Culture/LGBTQ Territory: WORLD

EXHIBITION SCHEDULE:
Los Angeles, CA: California African American Museum, 02/16/22–09/04/22
Art for the Future

Artists Call and Central American Solidarities


A collective history of the 1980s anti-imperialist campaign

In the early 1980s, a group of artists, writers and activists came together in New York City to form Artists Call Against US Intervention in Central America, a creative campaign that mobilized nationwide in an effort to bring attention to the US government's violent involvement in Latin American nations such as Nicaragua and El Salvador. Together the group staged over 200 exhibitions, concerts and other public events in a single year, raising awareness and funds for those disenfranchised by such political crises. Art for the Future illuminates the history of Artists Call with archival pieces and newly commissioned work in the spirit of the group's message. In Spanish and English, a multimedia art exhibition in the Americas

No Humans Involved


Artists defy Western conceptions of the “human”

The term “no humans involved” emerged shortly after the 1991 beating of Rodney King, when it was discovered that the Los Angeles Police Department was using the term as a shorthand for casework that involved Black and Latinx men and sex workers. In 1994, Jamaican scholar and theorist Sylvia Wynter challenged her academic colleagues to consider how they themselves might be contributing to the cultural mindset that gave rise to this exclusionary definition of human. In particular, Wynter highlighted the strong influence the notion of race has on the definition of the human and the social hierarchies and injustices that result from this link.

No Humans Involved collects works by contemporary artists that serve as a response to Wynter’s prompt. Among the artists featured are Eddie Aparicio, who uses large-scale, rubber casts of trees to document social and economic relationships between Latin America and the United States; Taslima Nasreen, a multidisciplinary artist who creates portraits out of culturally relevant found objects and recycled materials; and Wilmer Wilson IV, who investigates the marginalization of Black bodies in social relations through performance, sculpture, photography and other mediums. This collection of artworks from a diverse group of artists provides a contemporary response to Wynter’s call to action, addressing the social divisions present today and exploring opportunities for social unity.

Artists include: Eddie Aparicio, Taslima Nasreen, Sondra Perry, Sangree, Vanghajulu and Wilmer Wilson IV.

Delpatonic books/HAMMER MUSEUM

ISBN 9781942884767

u.s.

$40.00

gbp £32.00

ISBN 9781636810089

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No Humans Involved

A book featuring essays and other reflections commissioned in response to the Facsimile Cabinet of Women Origin Stories, a monumental participatory work by Theaster Gates (born 1973). The Cabinet includes nearly 3,000 framed images of women from the Johnson Publishing Company archive, and highlights from the collection appear in this edited volume. Founded in 1942, Chicago-based Johnson Publishing chronicled the lives of Black Americans for more than seven decades through the magazines Jet, Ebony and More. Composed from arguably the most important archive of American Black visual culture in the 20th century, Gates’ work centers the essential and too often unsung role of women in this history. When the Cabinet was exhibited at the Colby College Museum of Art, 12 women from a wide range of disciplines (including activists, legal scholars, anthropologists and librarians, as well as curators, visual artists, filmmakers, writers and art historians) were invited to reflect on a work that brings a sisterhood of images to light.

A multidisciplinary look at the foremost archive of Black American visual culture, as recast by Theaster Gates

Reflections


Theater Gates: Facsimile Cabinet of Women Origin Stories

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Delpatonic BOOKS/COlBY COLLEGE MUSEUM OF ART

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ISBN 9781636810089

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Art and feminism, past and present

Witch Hunt

Foreword by Ann Fikhman. Text by Connie Butler, Anne Ellegood.

Sixteen international artists at the forefront of feminism

This book focuses on a selection of midcareer international artists whose oeuvres are informed by the legacies of feminist thought. Each artist adds to the feminist discourse, whether by reclaiming women’s marginalized creative histories, using gender discrimination as a method of institutional critique or creating alternate research methodologies that confront patriarchal norms. The book includes sculpture, painting, video, installation and performance art, and features lesser-known projects or entirely new commissions that recast sociopolitical realities throughout the world. In addition to extensive illustrations, the book includes essays by Anne Ellegood and Connie Butler; curators and art historians whose practices have also been dedicated to a discussion of women’s rights.

Artists include: Leonor Antunes, Yael Bartana, Pauline Boudry / Renate Lorenz, Candice Breitz, Shu Lea Cheang, Minerva Cuevas, Vaginal Davis, Every Ocean Hughes, Bouchra Khalili, Laara Lima, Teresa Margolles, Orobondo Nkang’a, Olúea Opolowski, Lara Schnitger and Beverly Semmes.

DELMONICO BOOKS/HAMMER MUSEUM
ISBN 9781942884633
Hbk, 9 1/2 x 12 in. / 240 pgs / 100 color.

EXHIBITION SCHEDULE:
Los Angeles, CA: Hammer Museum, 10/25/21–01/03/22

New Time: Art and Feminisms in the 21st Century


An ambitious overview of feminist art’s incredible diversity as strategy and way of life in the 21st century

In 1960 Lucy Lippard argued that feminist art is “neither a style nor a movement” but rather “a value system, a revolutionary strategy, a way of life.” New Time: Art and Feminisms in the 21st Century takes Lippard’s statement as a point of departure, examining the values, strategies and ways of life reflected in recent feminist art. Although artworks made since 2000 are the primary focus, the objects and installations discussed span several generations, mediums, geographies and political sensibilities, conveying the heterogeneous, intergenerational and gender-fluid nature of feminist practices. In keeping with Griselda Pollock’s observation that “feminism is a historical project and thus is itself constantly shaped and remade in relation to the living process of women’s struggles,” New Time argues that feminist art in the 21st century encompasses myriad perspectives and cannot be reduced to a single subject, style or agenda.

This richly illustrated volume presents works by more than 75 artists and collectives, including Laura Aguilera, Louise Bourgeois, Andrea Bowers, Judy Chicago, Ellen Gallagher, Luchita Hurtado, Lynn Hershman Leeson, Kalup Linzy, Goshka Macuga, Mai-Thu Perret, Carol Rama, Kiki Smith, Sturtevant and Kara Walker. It examines their work through themes such as the stereotypes associated with hysteria; the gendered gaze; the revisiting of historical subjects through a feminist lens; fragmented representations of the female body; shifting categories of gender; activism, domesticity and labor; female anger; and feminist utopias.

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
ISBN 9781942884750
Hbk, 9 x 10 in. / 208 pgs / 100 color.

EXHIBITION SCHEDULE:
Berkeley, CA: Berkeley Art Museum and Pacific Film Archive, 08/25/21–01/30/22

Joan Semmel: Skin in the Game

Text by Rachel Hiddinsen, Jodi Throckmorton, Amelia Jones.

A much-needed survey of the influential feminist painting of Joan Semmel, with rarely seen drawings and collages

This publication, the first comprehensive catalog on the painting of New York-based artist Joan Semmel (born 1930), traces the artist’s career from early abstract paintings through her movement-defining feminist art and activism and, finally, to the vital and monumental images that she is making today of her own mature body. The book gives readers the opportunity to experience almost 55 years of Semmel’s extraordinary work, including a selection of her rarely seen drawings and collages.

In the face of persistent censorship and in defiance of deep-seated sexism and ageism, Semmel has relentlessly made paintings that reflect the ongoing struggle for women’s equal representation, power to make decisions about their own bodies and sexuality, and empowerment through the self. At a moment when sex and body positivity have become international movements, this volume celebrates Semmel’s pivotal and under-recognized role in bringing these ideas forward.

PENNSYLVANIA ACADEMY OF THE FINE ARTS
ISBN 9781646570164
Hbk, 9 1/2 x 10 in. / 228 pgs / 100 color.

EXHIBITION SCHEDULE:
Philadelphia, PA: Pennsylvania Academy of the Fine Arts, 10/28/21–04/03/22

Women Picturing Women

From Private Spaces to Public Ventures

Text by Patricia Phillips.

How female artists have depicted women’s lives, from the 17th century to the 1960s

Selected from the rich holdings of the Loeb Art Center at Vassar College in Poughkeepsie, New York, Women Picturing Women explores the common themes and complex visions that emerge when women depict other women. Portraits and domestic scenes are often the vehicles through which these artists grappled with narratives found in religion, mythology or social critique, focusing on motifs of both intimacy and isolation in varying degrees. With works that range from the 17th century to the close of the 1960s, Women Picturing Women provides a varied set of examples that speak to the unique and frequently underemphasized artistic lens through which women viewed their female peers, with further scholarship on each artist and her work.

Artists include: Angelica Kauffman, Berthe Morisot, Jesse Tarbox Beals, Lelia Martin Spencer, Alice Neel, Diana Arbus and Sylvia Sleigh.

FRANCES LEHMAN LOEB ART CENTER, VASSAR COLLEGE
ISBN 9781646570171
Hbk, 9 x 10 1/2 in. / 156 pgs / 105 color.

EXHIBITION SCHEDULE:
Poughkeepsie, NY: Frances Lehman Loeb Art Center, 02/28/21–06/13/21
BETTY TOMPKINS: RAW MATERIAL

Introduction by Alison戈格拉。 TEXT BY GERARDO GONZALES. INTERVIEW BY ANYA HARRISON.

A revelatory, long-overdue survey of the bold and explicit feminist painting of Betty Tompkins, from the late 1960s to the present

This first monographic work on the New York-based feminist painter Betty Tompkins (born 1945) presents around 50 paintings and drawings made during her career. Tompkins is best known for her large-format fuck paintings, a series launched in 1969 depicting close-up sex, the source images of which are taken from pornographic magazines. The series is famous for having been censored many times. In this and other series, such as the Curt Paintings and Pussy Paintings, Tompkins uses a cold and restricted palette of black, white and gray for the pornographic images that she appropriates. She further confines the images to a square cropped and produced with an airbrush on pastel backgrounds. Sometimes the artist covers up the image with misogynistic texts.

Although her paintings were rarely shown, due to their explicit content, Tompkins has influenced a younger generation. Since the 1970s, she has tirelessly questioned what constitutes the codes of representation of female bodies. This work thus takes us on a new dimension within the framework of the recent #MeToo movement.

In this essential volume, collages and drawings reveal Tompkins' work processes, highlighting her grid work, a major synthesis of minimalism and formalism. Among the works on paper, the 2014 Photo Drawings series is unveiled here for the first time.

JBE BOOKS
ISBN 9782365680400 / $29.95
Clth, 6.75 x 9.5 in. / 144 pgs / 80 color.
August/Art
Territory: NA LA ASIA

EXHIBITION SCHEDULE:
Montpellier, France: MOCO, 06/26/21–09/05/21

Marisol and Warhol Take New York

Edited by Jessica Bock. TEXT BY ANGIE CRUZ, JEFFREY DEitch, ELEANOR FRIEDBERGER, JENNIFER JOSTEN, FRANKLIN SIRMANS.

A tale of two Pop artists in 1960s New York

This book charts the emergence of Marisol Escobar (1930–2016) and Andy Warhol (1928–87) in New York during the dawn of Pop art in the early 1960s. Through essays, interviews and prose, the book explores the artists' parallel rise to success, the formation of their artistic personas, their savvy navigations of gallery relationships and the blossoming of their early artistic practices from 1960 to 1968. The exhibition features key loans of Marisol's work from major global collections, along with iconic works and rarely seen films and archival materials from the Andy Warhol Museum's collection. By situating Marisol's work in dialogue with Warhol's, this new collection of writing seeks to reclaim the importance of her art, refuel the strength, originality and daring nature of her work, and reconsider her as one of the leading figures of the Pop era.

THE ANDY WARHOL MUSEUM
ISBN 9781939594023 / $40.00 / £32.00
Hbk, 7.75 x 10.5 in. / 120 pgs / 60 color.
December/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Pittsburgh, PA: The Andy Warhol Museum, 10/14/21–02/14/22
Miami, FL: Perez Art Museum Miami, 04/02/22–08/04/22
Tetsumi Kudo: Retrospective
Over a period of three decades, from the mid-1950s to the late 1980s, the Japanese artist Tetsumi Kudo (1935–90) created a consistent body of work that significantly foreshadowed what is now known as posthumanism and new materialism. His colored neon contaminations, limp penises, tattered flaps of skin and lone body parts wrapped in cocoons bring humanist self-assurance crashing to the ground. What appears as poison or chemical devastation is in fact an appeal to understand metamorphosis as a perpetual state of being. This sensibility is particularly evident in post-nuclear Japanese culture, where the destruction of the bombs permeates every facet of life and makes apparent the fragility of our organic bodies. This catalog brings together contributions by artists and theorists and documents Kudo’s oeuvre in plates and archival images, as well as exhibition views from his retrospective at the Frideswindum in 2016.

Laura Grisi: The Measuring of Time
Edited by Clément Diré, Marco Scotini. Text by Galiaana Bruno, Valérie Da Costa, Martin Herbert, Krypotozna Kozicznaczak, Marco Scotini. Interview by Germano Celant.
Published on the occasion of her long-deserved retrospective at Muzeum Susch, this book testifies to the postwar movements and protagonists, from Pop to abstraction

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Frank Bowling: London / New York
Text by Mark Godfrey. Conversation between Frank Bowling, Rachel Scott, Ben Bowling.
A survey of Frank Bowling’s (born 1936) abstract painting practice of the last 50 years, Frank Bowling: London / New York is published on the occasion of concurrent exhibitions at the Hauser & Wirth New York and Hauser & Wirth London in summer 2021. Bowling’s transatlantic practice in his New York and London studios traces his physical and artistic journeys and his continual reconfiguration of abstraction on the painted plane. Rich in archival studio shots and with abundant plates of Bowling’s canvases, this publication also includes an essay by Mark Godfrey and a conversation between Bowling, his wife, Rachel Scott; and his son Ben Bowling, offering the reader an intimate insight into the master painter’s creative process.

Ad Reinhardt: Art Is Art and Everything Else Is Everything Else
Edited by Manuel Fontán del Junco and María Toledo.
The first monographic exhibition on the artist in Spain and one of the most complete surveys ever curated in Europe, Art Is Art and Everything Else Is Everything Else illustrates Ad Reinhardt’s tremendous influence on Abstract Expressionism as well as subsequent contemporary art styles. Reinhardt’s paintings are rarely representational and are instead composed of geometrics and eventually only color: canvases of all red, all blue, all black. Organized with the institutional support of the Ad Reinhardt Foundation, this catalog includes a selection of approximately 50 paintings and works on paper, spanning Reinhardt’s career from early drawings to paintings and collages to later works characterized by a progressive reduction of color and form. Another prominent theme of the volume is Reinhardt’s passions and artistic pursuits beyond painting, including his slides, writings on art, illustrations in newspapers, books, magazines and pamphlets, and his comics satirizing the art world and politics. Ad Reinhardt (1913-67) was born in Buffalo, New York, and studied art history at Columbia University from 1931 to 1935, after which he participated in the WPA Federal Art Project initiative. Reinhardt soon became an official member of the newly formed American Abstract Artist group alongside painters such as Josef Albers and Jackson Pollock. He exhibited regularly and taught at Brooklyn College for the remainder of his life.

Postwar movements and protagonists, from Pop to abstraction

FRANK BOWLING: LONDON / NEW YORK
Text by Mark Godfrey. Conversation between Frank Bowling, Rachel Scott, Ben Bowling.
Fifty years of Bowling’s adventures in abstraction, with archival studio shots and a conversation with the artist’s family

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Artists from Renée Green to Haim Steinbach explore themes of temporality and absurdity in the work of On Kawara.

This is the sixth volume in a series that builds upon Dia Art Foundation’s Artists on Artists. The contributors to this book explore the practice of On Kawara (1933–2014) from various points of entry: Alejandro Cesarco provides a self-reflexive approach to the ideas of artistic legacy, influence and work; Nancy Davenport contends with innocence and trauma in two of Kawara’s most influential series; Renée Green posits a political relationship between the work of Chantal Altmayer and Kawara; Annette Lawrence provides a close reading of the Today series and her own journals, grappling with what it means to keep time; Scott Lyall surveys Kawara’s experiences and contingency of time, differentiating between thinking with and speaking about a work of art; David McCartney stages a diaristic correspondence with Kawara; Betha P Dufore reflects on duration in art and the history of time keeping; and Ham Staiger explores Kawara’s conceptual Box—an object rendered with sardonic humor and absurdity.

DIA ART FOUNDATION
ISBN 9781597665259
u.s. $15.95
Pbk, 5.25 x 7 in / 248 pp / 250 color
November
Published in conjunction with Asia Art & Culture, January/Art
Territory: WORLD/FLAT40

Artists on On Kawara

Phyllida Barlow: Collected Lectures, Writings, and Interviews
Edited with text by Sara Harrison. Text by Phyllida Barlow, interviews by Jan van der nostrade, Sarah Green, Frances Morris, Marc Schiller, and Peter Weibel. Phaidon Press, New York

A detailed documentation of the interview series, worked with a number of artists to create unique, artist-produced boxes, which a performer or audience could read or catalog-boxes, for each of their exhibitions, up until 1978; they are now legendary collectible objects. From Jasper John’s elegant cardboard box—a miniature continuation of Johannes Cladders’ mastery of Kippenberger’s epic masterpiece

Kippenberger (1963–97)’s masterpieces, The Happy End of Franz Kafka’s “Amerika” and the Happy End of R. M. Richardson, are a utopia of universal employment, based on a section from Kafka’s title novel in which the protagonist, Karl Rossmann, applies for a job at the “biggest theatre in the world”: “whoever wants to become an artist should sign up!” Kippenberger’s installation, set out on a stylized football pitch, is made up of 500 identical and numbered 300 color.

The Happy End of Franz Kafka’s “Amerika”
Founders 1986 in a group of five partners including Marian Goodman, Multiples, Inc. was an art publishing company that produced seminal editions with some of the most important artists of the 20th Century. During the 1960s artworks were conceived as objects to be published in several examples, often using new materials and contemporary manufacturing techniques. Producing artworks in editions permitted a democracy of distribution, allowing them to be offered at lower prices, thus making developments in the art world accessible to a larger audience. Multiples, Inc. was not only a pioneer in this medium, but the longest-lasting publishers to produce 

Multiples, Inc. 1965–1992
Text by Geeta Kapur, Lisa Freiman, Peter Wies, and Bernhard Höfer, Sarah Khan.

A handsomely conceived book documenting Kippenberger’s epic masterpiece

Silver considered Martin Kippenberger’s (1963–97) masterpiece, The Happy End of Franz Kafka’s “Amerika” and the Happy End of Richard Richardson, are a utopia of universal employment, based on a section from Kafka’s title novel in which the protagonist, Karl Rossmann, applies for a job at the “biggest theatre in the world”: “whoever wants to become an artist should sign up!” Kippenberger’s installation, set out on a stylized football pitch, is made up of 500 identical and numbered 300 color.

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Matt Saunders: Poems of Our Climate
Edited by Deirdre O’Dwyer. Text by Anthony Byrne, Matthew Klimm, Miranda Lichtenstein, Jennifer L. Roberts, Matt Saunders.
Drawing on avant-garde cinema and found photographs, Saunders’s multimedia works explore the mobility and affective power of images.

This publication encompasses eight years of work by Cambridge, MA- and Berlin-based artist Matt Saunders. Born 1976, who engages painting as a time-based medium through serialized photography, animation, and innovative painting and printmaking processes. Best known for his haunting portraits and landscapes (using imagery culled from avant-garde cinema and found photographs) and moving-image works, Saunders uses analog photographs and moving-image materials to explore the affective power of images.

Focusing on his experimentation with color processes, the stunning reproductions in this volume range from his first color film, Century Rolls (2002), to his more recent large-scale video installations. Moving-image folds together with painting, photography and print, weaving our relationship to images and their capacity for uncertain returns, echoes and ghosts.

DANCING FOXES PRESS
ISBN 9781733688987
u.s. $29.00 or £23.00
Hbk, 7.5 x 10.5 in. / 152 pgs / 140 color
December 2021
Territory: WORLD/USA/GREAT BRITAIN

Francis Alÿs: As Long as I’m Walking
Edited with text by Nicole Schweizer.

Published to accompany a major solo exhibition by Francis Alÿs (born 1958) at the Musée Cartier-­- ­des Beaux-­­ Arts de la Lumière in 2021, this monograph presents an overview of the Belgian-­born artist’s work in video, painting and drawing, with special emphasis on a central theme of his practice, the act of walking. At the intersection of art, architecture and social practice, his artworks explore urban tensions and the geopolitical stakes of the spaces he explores. From urban strata to exploring territories and their borders, Alÿs chronicles everyday rituals, habits and experiences through poetic films and works on paper. Among the many projects highlighted in this publication are Alÿs’ works related to his Afghan experience and his Children’s Games series in which the imaginary spaces of childhood join the artist’s poetic practice.

JP PUBLICATIONS
ISBN 9783033764972
u.s. $50.00
Pbk, 9 x 11.25 in. / 180 pgs / 120 color / 10 b&w
December 2022
Territory: NA/HK/ASIA/AFR/MEO

David Adjoa Adam Pendleton
Interview by Adam Pendleton, David Adjoa.
A dialogue of materials and process, space and language, architecture and art

This new volume, designed in collaboration with American artist Adam Pendleton (born 1984) and Ghanaian British artist and architect David Adjoa (born 1965), explores the blurred boundary between art and architecture. Featuring new silhouetted canvases by Pendleton and marble sculptures by Adjoa, this publication brings the artists and their works into conversation. The two collaborators discuss their respective practices and their process of working together on the creation of the exhibition at Pace, as well as notions of history, language, architecture and geometry. These themes involve and reveal themselves in their images, words and finished artworks are interpreted with photographs of their production, giving a behind-the-scenes look at process, from the quarrying, cutting and polishing of marble for Adjoa’s works to the mixing of ink and canvas for Pendleton’s studio.

PACE PUBLISHING
ISBN 9781870143377
u.s. $60.00 or £47.00
Clth, 7.5 x 10.25 in. / 228 pgs / 270 b&w
September 2021
Territory: NA/HK/ASIA/AFR/MEO

PASTS, FUTURES, AND AFTERMATHS
Revisiting the Black Dada Reader
Introduction by George E. Lewis.

In 2011, artist Adam Pendleton (born 1984) assembled Black Dada Reader, a compendium of texts, documents and positions that elucidated a practice and ethos of ‘Black Dada’. Revisiting a school course reader, the book was a spiral-bound series of photocopies and collages, originally intended only for personal reference, and eventually distributed informally to friends and colleagues. The contents—an unlikely mix of Huey P. Newton, W.E.B. Du Bois, Adrien Piper, Gertrude Stein, Sun Ra, Stedelijk Carmel, Gilles Deleuze—formed a kind of experimental canon, realized through what Pendleton calls “radical juxtaposition.” In 2017, Forer Books published the Reader in a hardcover edition, with newly commissioned essays and additional writings by the artist. A decade later, Pendleton has composed another reader, building upon the conversation begins with artists, filmmakers, philosophers and critics that emerged in the first volume.

Contributors include: Thomas Hirschhorn, Ishmael Houston-Jones, Umarie O’Grady and Joeri Peldschuss. Source texts by Toni Cade Bambara, Giles Deleuze, Julius Eastman, Henri Lefebvre, Clarice Lispector, Achille Mbembe, Charles Mingus, Piet Mondrian, Juliana Spahr, Malcolm X and others.

DABADEWEEN BOOKS
ISBN 9781973498170
u.s. $45.00
Clth, 7.5 x 10.25 in. / 226 pgs / 230 b&w
September 2021
Territory: NA/HK/ASIA/AFR/MEO
Richard Kraft: “It Is What It Is”
All the Cards Issued to Donald Trump, January 2017–January 2021

A daily reckoning, a refusal of normalcy and a bulwark against forgetting: Richard Kraft’s epic visual and notational account of Trump’s four years in office

When Trump was inaugurated on January 20, 2017, New York–based artist Richard Kraft felt the necessity, like many others, of keeping a close watch on his presidency. Every day, Kraft scoured the news and Trump’s Twitter feed, assigning, like a referee in a soccer match, colored cards associated with transgressing rules and codes of conduct. Published in an edition of 650 copies, this first-volume set presents over 10,000 cards for Trump’s words and actions. In soccer, yellow signifies a warning. Red is for those offenses for which a player should be dismissed. Soon after the inauguration, Kraft began adding more colors for other infractions. When asked about COVID-19’s death toll by journalist Jonathan Swan, Trump replied, “It is what it is.” This project takes its title from that callous dismissal. A brile confrontation with the facts of Trump’s presidency, it is also a durational work of art, marrying futility with vigilance, transforming toxicity into beauty.

ISBN 9781938221286 u.s. $135.00 or £110.00 SDNR30
Slip, 5 vols. Hbk, 5.25 x 3.25 in. / 1,622 pgs / 52 color / 8 b&w. December/Art

Territory: WORLD

Leaked Recipes: The Cookbook
A Collection of over 50 Recipes Found in the World’s Biggest Email Leaks and the Stories Behind Them
Edited by Demetria Glace. Photographs by Emilie Baltz.

Have you ever wondered what a conspiracy menu tastes like? This book compiles major email leaks from the past 15 years through the theme of cooking. Part reportage, part cookbook, it showcases over 50 recipes for breakfast, dips, main dishes, sides and desserts. The recipes come from emails released after having been hacked, leaked, breached and uploaded by governments as part of large-scale investigations. Indulge in once-confidential instructions, shared by staff for Trump’s words and actions. In soccer, yellow signifies a warning. Red is for those offenses for which a player should be dismissed. Soon after the inauguration, Kraft began adding more colors for other infractions. When asked about COVID-19’s death toll by journalist Jonathan Swan, Trump replied, “It is what it is.” This project takes its title from that callous dismissal. A brile confrontation with the facts of Trump’s presidency, it is also a durational work of art, marrying futility with vigilance, transforming toxicity into beauty.

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Slip, 5 vols. Hbk, 5.25 x 3.25 in. / 1,622 pgs / 52 color / 8 b&w. December/Art

Territory: NA LA ASIA

Flora Yin-Wong: Liturgy
A collage/text exploration of the overlap between healing, fiction, memory and ritual

London–based Chinese Malaysian multidisciplinary producer and DJ Flora Yin-Wong presents her first book, Liturgy, a journey into the uncanny realm of the senses. Divided into nine chapters, the book delves deep into histories of healing and intuition. Reflecting the multilayered timeliness of Yin-Wong’s music, which often draws on field recordings and dissonant sounds, it interweaves textual and visual collage, divining inspiration from meditation, oracles, curses, divination, hexagrams and superstitions. Much like her music, which has been described as containing aural snapshots of places and sensations, Yin-Wong’s Liturgy comprises a multitude of mediums. Reflecting here is not only the multidisciplinary artist’s approach to sound, but also her interest in the connection between fiction, memory, rituals and initiation.

PRIMARY INFORMATION/PAN
ISBN 9781736534601 u.s. $15.00
Pbk, 4.25 x 7 in. / 120 pgs / 25 b&w. July/Asian Art & Culture

Territory: NA ASIA

David Horvitz: Change the Name of the Days
Introduction by Natliee Harren.

Thirty-two conceptualist life instructions inspired by the artist’s five-year-old daughter

In the tradition of conceptual action books, American artist David Horvitz (born 1982) has created a long-form poem developed initially as a collaboration between the artist and his five-year-old daughter. Change the Name of the Days offers a collection of 32 lessons and short teaching units in the form of a colorful and graphic text-based artist’s book. From instructions such as “welcome the night into your house” to “exchange breaths with a plant,” this publication invites reflection upon the immateriality of the world surrounding us. The prompts also provide the reader with an opportunity to develop a performative action for each lesson, constituting their own personal collection of poetic instruments. The book is enriched with a text by author and Fluxus specialist Natliee Harren.

ISBN 9781736536803 u.s. $29.95
Hbk, 7.25 x 10.5 in. / 80 pgs. August/Art

Territory: NA LA ASIA

JBE BOOKS/Barbara Gross Editions

EXHIBITION SCHEDULE:
Los Angeles, CA: Barbara Gross Editions, 10/22/21–12/31/21
Berlin, Germany: Künstlerhaus Bielefeld, 01/21/22–02/26/22
Paris, France: Yvon Lambert, 05/09/21–07/03/21

Territory: NA ASIA
On a sculptural recreation of a room from an ancient Iraqi palace, in the wake of lootings by Western archaeologists and ISIS

Using Arabic-language newspapers and snapshots from food products imported from the Middle East, Iraqi American artist Michael Rakowitz (born 1970) has recreated to scale Room H from the Northwest Palace of the ancient Assyrian city of Nimrud (Kalhu). Part of a reception suite, Room H was originally lined with seven-foot-tall carved stone reliefs, including an inscription detailing Ashurnasirpal II’s achievements and a bouquet of acoustic sculpts, essentially archaic plastic forms of the Babylonians’ afterlife and the alienating iterations of cognizance.

This publication documents the first solo museum exhibition of Philadelphia-based sculptor Karyn Olivier (born 1968), focusing on recent trajectories of her investigation into scale and public memory, particularly as activated for monuments and memorials. After several years developing a number of public commissions, and a year’s study in Rome, Olivier revisited a handful of recent works alongside her first forays into video and sound. To consider the conflicted histories and unresolved spaces of monuments too often shadowed, Olivier organized the Institute of Contemporary Art, University of Pennsylvania, the exhibition traveled to the University at Buffalo Art Galleries. Exhibition images from the venues are accompanied by the full narrative text for Olivier’s first video; an overview essay from ICA Daniel and Betti Sundheim Chief Curator Anthony Elms; UIB Art Galleries curator Liz Park’s in-depth consideration of Moving the Obelisk; and a critical assessment by art historian Anthemia Campbell-LeFleur.

Multimedia rewevers on the power and rhetoric of public monuments and the persistence of the political past

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Reggie Burrows Hodges
Text by Hilton Als. Interview by Suzette McAvoy.

Maine-based painter Reggie Burrows Hodges (born 1965) explores storytelling and visual metaphor, often drawing inspiration from his childhood in Compton, California. Starting from a black ground, Hodges develops the scene around his figures, who materialize in the recessive space with fogg, ethereal brushwork. Hodges’ figures are “forms that are made sharper, and more haunting, not because we see those things in their eyes, but because we see them in their bodies, their postures, the endless desire for humans not to be alone, and to connect,” Hilton Als writes. “To that Hodges adds all that wonderful blackness.” This fully illustrated catalog features a selection of works made between 2019 and 2020; a newly commissioned essay by Hilton Als; and an interview between the artist and Suzette McAvoy. Hodges’ figures are “forms that are made sharper, and more haunting, not because we see those things in their eyes, but because we see them in their bodies, their postures, the endless desire for humans not to be alone, and to connect,” Hilton Als writes. “To that Hodges adds all that wonderful blackness.” This fully illustrated catalog features a selection of works made between 2019 and 2020; a newly commissioned essay by Hilton Als; and an interview between the artist and Suzette McAvoy. Hodges’ figures are “forms that are made sharper, and more haunting, not because we see those things in their eyes, but because we see them in their bodies, their postures, the endless desire for humans not to be alone, and to connect,” Hilton Als writes. “To that Hodges adds all that wonderful blackness.” This fully illustrated catalog features a selection of works made between 2019 and 2020; a newly commissioned essay by Hilton Als; and an interview between the artist and Suzette McAvoy. Hodges’ figures are “forms that are made sharper, and more haunting, not because we see those things in their eyes, but because we see them in their bodies, their postures, the endless desire for humans not to be alone, and to connect,” Hilton Als writes. “To that Hodges adds all that wonderful blackness.” This fully illustrated catalog features a selection of works made between 2019 and 2020; a newly commissioned essay by Hilton Als; and an interview between the artist and Suzette McAvoy.

Tabboo!: 1982–88
Text by Jarrett Earnest, Alex Jovanovich.

This clothbound volume appraises the formative years, from 1982 to 1988, of legendary performer, painter, designer, puppeteer and muse Tabboo’s career. The book displays historical ephemera—including homemade flyers for performances at iconic clubs, along with the artist’s paintings. Additionally, an essay on the “Glamorous Life” by Jarrett Earnest explores the thematic concerns of the catalog. In a 1995 interview with Linda Simpson about his early work, Tabboo! observed: “the subject matter was drag, glamour, ladies’ shoes, lingerie, hairdresses, art—same as now.” Tabboo! 1982–88 underscores the joy of creating and living exuberantly.

Ann Craven: Animals, Birds, Flowers, Moons

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The Wound (La herida) is a poignant reflection on the wound endured by cultural institutions during the pandemic. The works of Neïl Beloufa, whose anarchic and rough, unfinished appearance are reconfigures political and economic structures. Representations of social relations, power games, and economic structures. An artist favoring collaborations over authorship, and responsive work processes over precision and discipline, Beloufa has invented his own work methods, and a particular approach to the studio. He has developed a ‘gazette’ of actions and ideas, including recent expositions with online platforms and NFTs. This publication presents portraits in both figurative and abstract form while also providing us a glimpse into Beloufa’s creative process. The catalog presents the artist’s progression over the past 12 years, including recent experiments with online platforms and NFTs.
Contemporary figurative painting from across the world

EXHIBITION SCHEDULE:
ISBN 9781941753453
INVENTORY PRESS/BLAFFER ART MUSEUM
elucidate the artist’s singular vision.
features major new texts and an interview that
Art Museum at the University of Houston and
broader questions about the current landscape
aesthetic history of the Riot Grrrl movement and
Zuckerman-Hartung’s practice, the enduring
colorful works across mediums.

Comic Relief

Molly Zuckerman-Hartung: Cut, paste and Riot Grrrl: on the
gloriously energetic paintings of Molly
Zuckerman-Hartung

American artist Molly Zuckerman-Hartung (born 1970) uses collage, fabric, paint and references to pop culture, literature and feminist theory to create lively works somewhere between painting and assemblage. This volume presents Zuckerman-Hartung’s work and personal journeys from the past 18 years, from her involvement in the underground feminist punk scene and Riot Grrrl to her work as a painter and creator of layered, multimedia objects. Drawing prominently from aesthetic trends associated with Riot Grrrl zines and vintage feminist theory texts, this richly illustrated book explores the iconoclastic nature of the artist’s brush and colorful works across media. Comic Relief documents the artist’s historical interactions within Zuckerman-Hartung’s practice, the enduring cultural implications of radical feminism, the aesthetic history of the Riot Grrrl movement and broader questions about the current landscapes of contemporary art, queer aesthetics and abstraction. This publication accompanies Molly Zuckerman-Hartung’s practice, the enduring cultural implications of radical feminism, the aesthetic history of the Riot Grrrl movement and broader questions about the current landscapes of contemporary art, queer aesthetics and abstraction. This publication accompanies Molly Zuckerman-Hartung’s 2020 solo show at Mitchell-Innes & Nash, featuring new paintings which combine signature figurative elements such as bug-eyed humans and eclectic headgear, with gestural, abstract blocks of color. Martinez’s latest group of paintings, many executed during the lockdown of 2020, reveal a new mastery of his skills in joining together abstraction and representation in painting. Included in this publication is Martinez’s series of White Out paintings, in which he layers white paint over colored lines to create sumptuous, yet familiar figures like heads and flowers in a vase. In her essay for the catalog, Phyllis Tuchman writes, “In the context of so many colorful canvases, the White Outs stand out as exercises in looking as we peer to discern what has been portrayed.”

Mitchell-Innes & Nash
ISBN 9781594585211 u.s. $50.00 or £35.00
Hbk, 9.5 x 11.75 in. / 160 pgs / 100 color
October/A
BUDDHIST ART

Gottfried Helnwein: Symphony of Violence
Edited with text by Beatle Rennhalsch. Text by
Delmore Popper

This book documents a 2019 installation by Francesco Clemente, consisting of a mural realized with three Ocyanian artists and two series of large-scale sculptures made with Indian artisans. The site-specific fresco consists of new zodiac signs invented by the artist, including a diver and two anaconda opposing one another, embellished with sepia-toned veils. For Clemente, these personal zodiac signs serve as symbols of gesture, serving perhaps as pathways to spiritual realms or alternate realities. His mixed-media sculptures also feature charged symbols of liminality such as ladders, labyrinths, gates, doors and keys. These recent works reflect Clemente’s ongoing exploration of spirituality, mythological narratives and symbolism through surreal, quasi-religious content. The overall dreamlike atmosphere produced by this large-scale installation is firmly in keeping with Clemente’s uncanny and fantastic imaginary.

MOUSSE PUBLISHING
ISBN 9783868949932 u.s. $29.95
Hbk, 6 x 9.75 in. / 288 pgs / 40 color
July/A
Territory: N A LA ASIA A U N Z A F R M E

Glenn Brown: And Thus We Existed
Edited with foreword by Alex Gartenfeld, Stephanie Siegel. Text by Anne de Daze, Jessica Bell Brown, Glen F. K. Young.

This is the first large-scale survey of the work of Irish-born and Los Angeles-based artist Gottfried Helnwein (born 1948), who is known for his hyper-realistic images and his photo-portraits of celebrities such as Mick Jagger, Michael Jackson, Andy Warhol, Arnold Schwarzenegger and Marlen Manson. In his recent, more provocative images, Helnwein articulates themes of violence and abuse in compelling and shocking ways. In particular, children, whose innocence, naivety and tenderness he brings into focus, are projection surfaces for this body of work. The iconography of children, from the innocence of the early years to young girls taking-up guns, shows differentiated facets of the soul that are stirring, emotionally gripping and brilliantly realized. Above all, the culture of European Romanticism, with its abysses of the soul lost in nightmares, provides Helnwein with the uncanny impression of a “schizophrenic self” as the artist notes. In his sculptures, color grows into space; brushstrokes like the plane into a third dimension, threatening to smother the antique bronze figures they grow from. Conceptually distinct from appropriation art, Brown’s artistic process demonstrates where his focus essentially lies: not in the base image, but rather in the possibilities that derive from it.

HOLLZWARTH PUBLICATIONS
ISBN 9783947273135 u.s. $70.00
Pbk, 9.5 x 13.5 in. / 170 pgs / 4 color / 44 bw
October/A
Territory: N A LA ASIA A U N Z A F R M E

EXHIBITION SCHEDULE:
Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

The site-specific fresco consists of new zodiac signs invented by the artist, including a diver and two anaconda opposing one another, embellished with sepia-toned veils. For Clemente, these personal zodiac signs serve as symbols of gesture, serving perhaps as pathways to spiritual realms or alternate realities. His mixed-media sculptures also feature charged symbols of liminality such as ladders, labyrinths, gates, doors and keys. These recent works reflect Clemente’s ongoing exploration of spirituality, mythological narratives and symbolism through surreal, quasi-religious content. The overall dreamlike atmosphere produced by this large-scale installation is firmly in keeping with Clemente’s uncanny and fantastic imaginary.

EXHIBITION SCHEDULE:
Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

On an immersive, multi-authored installation led by Clemente at Dallas Contemporary

This book documents a 2019 installation by Francesco Clemente (Born 1952) at Dallas Contemporary, consisting of a mural realized with three Ocyanian artists and two series of large-scale sculptures made with Indian artisans. The site-specific fresco consists of new zodiac signs invented by the artist, including a diver and two anaconda opposing one another, embellished with sepia-toned veils. For Clemente, these personal zodiac signs serve as symbols of gesture, serving perhaps as pathways to spiritual realms or alternate realities. His mixed-media sculptures also feature charged symbols of liminality such as ladders, labyrinths, gates, doors and keys. These recent works reflect Clemente’s ongoing exploration of spirituality, mythological narratives and symbolism through surreal, quasi-religious content. The overall dreamlike atmosphere produced by this large-scale installation is firmly in keeping with Clemente’s uncanny and fantastic imaginary.

EXHIBITION SCHEDULE:
Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

The humor in her work aims to create space for comment on the inordinate nature of white supremacist mythology and its denial of itself as a brutal social and structural force. The humor in her work aims to create space for release as well as renewal. Ellis uses figuration to paint Blackness expansively, communicating the complexity of navigating such a lopsided and violent landscape.

D elm r i c h Bo o k s/i n s t i t u t e o f c o n t e m p o r a r y a r t, m a m i
ISBN 9781936810263 u.s. $40.00 or £32.00
Hbk, 9 x 11 in. / 144 pgs / 70 color
January/A
Territory: WO R L D / D C

EXHIBITION SCHEDULE:
Miami, FL: Institute of Contemporary Art, Miami 02/25/21–09/12/21

The first monograph on the powerful painting of Janiva Ellis, exploring abstraction, figuration, race and social acceleration.

This volume introduces the work of American painter Janiva Ellis, who participated in the New Museum Triennial 2018 and the Whitney Biennial 2019. Featuring a suite of new paintings created over the past year, Rats is published on the occasion of the first solo museum exhibition for Ellis, whose paintings use formal themes of speed and transformation to explore fractured states of personal and cultural perception. Her work produces abstract imagery, invented as well as appropriated. She draws from a broad array of material, including art history and pop culture, to comment on the inordinate nature of white supremacist mythology and its denial of itself as a brutal social and structural force. The humor in her work aims to create space for release as well as renewal. Ellis uses figuration to paint Blackness expansively, communicating the complexity of navigating such a lopsided and violent landscape.

EXHIBITION SCHEDULE:
Miami, FL: Institute of Contemporary Art, Miami 02/25/21–09/12/21

This publication accompanies Eddie Martinez’s (born 1966) third solo show at Mitchell-Innes & Nash, featuring new paintings which combine signature figurative elements such as bug-eyed humans and eclectic headgear, with gestural, abstract blocks of color. Martinez’s latest group of paintings, many executed during the lockdown of 2020, reveal a new mastery of his skills in joining together abstraction and representation in painting. Included in this publication is Martinez’s series of White Out paintings, in which he layers white paint over colored lines to create sumptuous, yet familiar figures like heads and flowers in a vase. In her essay for the catalog, Phyllis Tuchman writes, “In the context of so many colorful canvases, the White Outs stand out as exercises in looking as we peer to discern what has been portrayed.”

Mitchell-Innes & Nash
ISBN 9781594585211 u.s. $50.00 or £35.00
Hbk, 9.5 x 11.75 in. / 160 pgs / 100 color
October/A
BUDDHIST ART

Eddie Martinez: Inside Thoughts
Edited by Peter Doroshenko. Conversation with Francesco Clemente.

On an immersive, multi-authored installation led by Clemente at Dallas Contemporary

This book documents a 2019 installation by Francesco Clemente (Born 1952) at Dallas Contemporary, consisting of a mural realized with three Ocyanian artists and two series of large-scale sculptures made with Indian artisans. The site-specific fresco consists of new zodiac signs invented by the artist, including a diver and two anaconda opposing one another, embellished with sepia-toned veils. For Clemente, these personal zodiac signs serve as symbols of gesture, serving perhaps as pathways to spiritual realms or alternate realities. His mixed-media sculptures also feature charged symbols of liminality such as ladders, labyrinths, gates, doors and keys. These recent works reflect Clemente’s ongoing exploration of spirituality, mythological narratives and symbolism through surreal, quasi-religious content. The overall dreamlike atmosphere produced by this large-scale installation is firmly in keeping with Clemente’s uncanny and fantastic imaginary.

EXHIBITION SCHEDULE:
Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

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Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

EXHIBITION SCHEDULE:
Koblenz, Germany: Ludwig Museum, 09/19/20–02/21/21

HIGHLIGHTS
ART
Fran克sters, pop provocateurs and performance

Damien Hirst: Galleria Borghese
Edited with text by Anna Coliva, Mario Codognato. Text by Geraldine Leblanc.

Damien Hirst enters into creative conversation with the many masterpieces of the Galleria Borghese

In an extraordinary cultural undertaking, British artist Damien Hirst (born 1965) has launched an intense and profound interaction with the works of Caravaggio, Raphael, Titian, Bernini, Canova and others in Italy's Galleria Borghese. An unprecedented and controversial celebrity of the contemporary art world, Hirst's work is perfectly suited to be displayed in relation to the colors and materials found in the Galleria Borghese. His sculptures, made of fine materials such as bronze, Carrara marble or seductive malachite, have been put on display in rooms of the museum that house masterpieces of the modern era such as the statutory groups of Gian Lorenzo Bernini and Antonio Canova's Paolina Borghese. The resulting effect is one of surprising harmony: the primitive appearance of the artist's most iconic series. Also included is an original text—part essay, part short story—by writer Henry Thorne, and a number of quotes by Hirst himself on the subjects that have preoccupied him throughout his career: science, religion, life and death.

OTHER CRITERIA BOOKS
ISBN 9781119413069  u.s. $75.00
Hbk, 9.5 x 12.5 in. / 204 pgs / 100 color / bidew.
JulyArt
Territory: NA-LA-ASIA

Jeoff Koons: Mucem
Edition with text by Anna Coliva, Mario Codognato. Text by Geraldine Leblanc.

The art of Jeff Koons imagined anew, alongside more than 200 works from the acclaimed Pinault collection

This new volume brings together the work of one of the most iconic living artists with over 200 pieces from the Museum of Civilizations of Europe and the Mediterranean in Marseille, France. Although his art encompasses a wide range of satirical sculptural work as well as digital collages and paintings, American sculptor Jeff Koons (born 1955) is best known for his unmistakable large-scale recreations of familiar objects in stainless steel. These famous mirror-finish works and other pieces from his oeuvre are placed in conversation with a series of selections from the Mucem archives, the result of a meticulous curatorial effort by the artist himself. The publication takes advantage of the richness of the Mucem’s collections, with everyday objects, traditional art, documents and photographs, encouraging readers to compare and contrast the artworks on levels both formal and symbolic.

DESTE
ISBN 9789637372124  u.s. $45.00 or €35.00
Hbk, 8 x 7.5 in. / 240 pgs / 100 color.
DecemberArt
Territory: NA-LA-ASIA-ALN-Z

DESTE FOUNDATION FOR CONTEMPORARY ART
ISBN 9781851330983  u.s. $22.00 or €16.00
Hbk, 725 x 10 in. / 128 pgs / 38 color / 1 bidew.
NovemberBook
Territory: WORLD-Except Greece

EXHIBITION SCHEDULE:
Marseille, France: Mucem, 05/05/21-10/16/21

Maurizio Cattelan: Breath Ghosts Blind
Edited by Roberta Tencori, Vicente Todoli. Text by Francesco Bonami, Nancy Spector, Amon Grunberg, Andrea Pinotti, Timothy Verdon.

A concise introduction to the contemporary art's great trickster

Accompanying Maurizio Cattelan (born 1960) solo exhibition of the same name at Pinacoteca di Brera, Breath Ghosts Blind follows the artist’s first show in Italy in many years. The exhibition intermixes the artist’s classic pieces with a new body of work, paralleling the show’s thematic core: the cycle of life and the relationship between individual and collective memory. The fully illustrated hardcover monograph delves into these themes, featuring analysis from an array of critics, philosophers and theologians, including Francesco Bonami, Nancy Spector, Amon Grunberg, Andrea Pinotti and Monsignor Timothy Verdon. It also features an in-depth conversation between the exhibition’s curator and Cattelan himself.

MARSILIO EDITORS
ISBN 9788829711079  u.s. $43.95 or €39.99
Hbk, 8.75 x 9.5 in. / 218 pgs / 80 color.
OctoberArt
Territory: WORLD

EXHIBITION SCHEDULE:
Milan, Italy: Pinacoteca di Brera, 07/21/21-02/20/22

Alex Da Corte: Chicken

Documentation and testimony from Da Corte’s 2020 reinvention of a classic 1960s happening

In early March 2020, on the cusp of the COVID-19 shutdown, an audience gathered to witness a reinvention of Allan Kaprow’s happening, Chicken, by Philadelphia-based artist Alex Da Corte (born 1960). Performed at the site of Kaprow’s original—the Gnomeyn Yl at the University of the Arts in Philadelphia—Da Corte’s first live performance reimagined Kaprow’s chaotic event, which had been orchestrated in 1962 under the auspices of the first Pop art exhibition on the East Coast. While the focus of activity for the performers of Kaprow’s Chicken involved the heaving of live and boiled chickens and their eggs, Da Corte’s performance fantastically peddled exquisite yellow orbs made from a variety of materials that represented the moon. Including sketches and reproductions of the objects and costumes constructed for Da Corte’s revision, as well as performance images, scripts, essays and personal accounts reflecting on the event’s impact and significance over the ensuing years, this publication becomes a living document of a moment in time.
La Fábrica: Picasso in dialogue with his birthplace.

Recent ly opened to the public for the first time, the home of the Futurist artist Giacomo Balla (1881–1958) is depicted and inventoried in this extraordinary book. The apartment in Rome in which Balla lived with his family for over 30 years was covered with lively murals, painted furniture, decorated utensils and clothes, as well as preparatory drawings, stage designs, toys and other works by the artist, together with paintings by his daughters Luce and Elisa. The numerous paintings by Balla kept in the apartment ranged from his early figurative period to the Futurist aesthetics of the 1930s and 1940s and returned to representation in their latter part of his life. Together they create a kaleidoscopic example of total design, reflecting the indissoluble link between art and life that lay at the root of Futurist thinking.

Marsupil Editore ISBN: 978-88-7308-009-1 240 pages 11 illustration, 15 plates, 39 color 95.00 27.00

Exhibition Schedule: Santander, Spain: Centro Botín, 05/02/21-09/02/21

Lucio Fontana: Walking the Space (1948-1968)

Edited with text by Lucio Maestri Barocci, Text by Barbara Ferrari, Maria Ines Ingelmo.

Documenting the first ever reconstruction of Fontana’s immovable installations

Lucio Fontana’s (1899–1968) Ambiente speciale, or Spatial Environments, were immense installations that included neon crystal tubes, paint that glowed under black light and captivating papier-mâché sculptures. Fontana’s use of technology pushed the boundaries of art by employing canvas to “paint” with light and novice viewers into the physical space of the work itself. In spring 2020 Hauser & Wirth Los Angeles staged the first comprehensive presentation of Ambiente speciale in the United States, carefully reconstructing the installations as they initially appeared from 1946 to the final years of the artist’s life. This accompanying volume is edited in collaboration with Milan’s Fondazione Lucio Fontana and includes a survey of Fontana’s contributory contribution to conceptual art, tracing his influence on other legendary figures such as Piero Marzot, Yayo Kusama and James Turrell.

Hauserr & Wirth Publishers ISBN: 978-3-03832-036-9 224 pages 44 color plates, 129 b/w 34.95 40.00

Exhibition Schedule: Rome, Italy: MAXXI, 05/21-09/21

Cold Revolution

Central and Eastern European Societies in Times of Socialist Realism, 1948–1959

Edited with text by Johannes Baen, Joanne Kordjak.

A critical reader on culture and society in postwar Central and Eastern Europe.

In Cold Revolution, experts examine the relationship between visual culture and the radical social revolutions of 1940s Central and Eastern Europe. As international political tensions intensified and dictatorships rose to power, social realism and art design served as means of societal critique. Here, 20 contributors explore the social transformations of 1950s Europe, with case studies on art, architecture and urban planning, design, photography, film and graphic design, from countries such as Poland, East and West Germany, Czechoslovakia, Bulgaria, Romania and Hungary.

Contributors include: Justyna Bala-Schmidt, Irina Căluşă, Rasu Fister, Maia and Ruben Fuster to Lucía Gadea, Wiesława Grysler, Emma Harlowk, Sándor Hornyl, Józef Ignat, Constant Iordachi, Dorota Janeczka, Vítko Jakab, Mihály Kázmér, Olena Klymenko, Anika Mrazová, Zsófia Petnehazy, Agata Pieniak, Kristina Popova, Neidevich Ragan, Gabo Reiter, Anna Rekik, Paul Rekik, Patr Ikiev, Oliver Swinburn, Aleksandra Sumroka, Ödön Tábori, Mónica Tátrasound, Yma Tabak, Aneta Veleva and Magdalena Zolnowska.

Mouse Publishing ISBN: 978-3-03832-037-6 328 pages 167 color plates, 120 b/w 39.95 45.00

Exhibition Schedule: Rome, Italy: MAXXI, 05/21-09/21

Resource Hungry: Our Cultural Landscape and its Ecological Impact

Edited with text by Jessica Morgan, Donnacha Von Hempel, Joanne Kordjak.

Artists and theorists explore the fraught relationship between art and ecology.

The Verbe Art Summit is an annual weekend-long conference in Verbe, Switzerland, which began in 2017 with the objective of using art in a non-transactional context to effect social change. This is the fourth in the Summit publication series, following year’s theme ‘Reactive Hour’, which has inspired proposals about the catastrophic effects of climate change, our changing relationship to the natural environment and considerations about material sustainability within the art world. Resource Hungry presents key insights of the 2020 Verbe Art Summit and extends a global dialogue to find harmony between art and sustainability.

The book is edited by curators Jessica Morgan (editor of Dia Art Foundation) and Donnachadh Von Hempelman (author of How to Do Things with Art, 2010).

Walter König, ISBN: 978-3-03832-040-1 u.s. $25.00 / FLAT 40.00 15 color plates, 19 plates, 38 b/w plates 12 color 10 b/w

Exhibition Schedule: Territory: NA LA ASIA AFR ME

The Imaginary Sea

Introduction by Chris Sharp. Text by Filipa Ramos, Vincent Rompert.

A reflection on our changing relationship with the sea imagined by artists such as Jeff Koons and Alison Katz.

It goes without saying that our relationship to the natural world, especially the sea and its enigmatic and unfeelable contents, is complex and fraught. Far from a wholesale critical condemnation of anthropocentrism. The Imaginary Sea seeks to present a balanced, multifaceted perspective of our existing relationship with the natural world. It operates, if not in different temporalities, then in different imaginations, compelling work inspired by the sea from artists such as Jeff Koons, Miquel Barceló and Alison Katz, working across a wide range of mediums. This publication, released alongside the eponymous exhibition at the Fondation Cartier, considers not only how artists are reawakening our relationship with nature but also how nature, now in crisis, is reimagining the spark of human existence. Akin to the emotional range of a Shakespearean comedy or tragedy, The Imaginary Sea intends to evoke joy, mystery, wonder and apprehension as well as loss.

Joe Books ISBN: 978-1-68358-004-2 u.s. $19.95 / FLAT 30.00 75.5 x 10.5 / 188 pages / 96 color / 40 b/w

Exhibition Schedule: Territory: NA LA ASIA

Exposure: Native Art and Political Ecology

Edited by Manuela Wall-off. Manuela Wall-off.

Indigenous artists worldwide respond to environmental destruction.

Documenting international Indigenous artists’ responses to the impacts of nuclear testing, nuclear accidents and uranium mining on Native peoples and the environment, Exposure gives artists a voice to address the long-term effects of these mammoth disasters on Indigenous communities in the United States and around the world. Indigenous artists from Australia, Canada, Greenland, Japan, the Pacific Islands and the US utilize local and tribal knowledge, as well as Indigenous and contemporary art forms as visual strategies for their work.

Artists include: Carl Beam (Ojibwa), De Heman Stinton Chaffins (Laguna/Zun Pueblo), Milipique “Miki” Davis (Chamorro, Bonnie Davin (Armenian/Armenian), Joy Enomoto (kanaka maoli/Caddo), Solomon Enos (Ojibway), De Haven Solimon (Ojibway), Carl Beam (Ojibwa), De Heman Stinton Chaffins (Laguna/Zun Pueblo), Milipique “Miki” Davis (Chamorro, Bonnie Davin (Armenian/Armenian), Joy Enomoto (kanaka maoli/Caddo), Solomon Enos (Ojibway), De Haven Solimon (Ojibway).

Rutus Books/Jaada Museum of Contemporary Native Arts ISBN: 978-1-64755-003-0 u.s. $65.00 / £47.50 20.00 29 x 23 / 240 pages / 160 color

Exhibition Schedule: Territory: WORLDC

Artbook.com 86
Aldo Rossi: The Urban Fact
A Reference Book on Aldo Rossi

The great Italian architect, designer, theorist and printmaker Aldo Rossi (1931–87) galvanized the postmodernist architectural movement in the middle of the 20th century with his unique synthesis of influences such as Adolfo Loos, Giorgio de Chirico and Soviet architecture. From his publication Architecture of the City (1966) to his 1976 exhibition Analogous City, Rossi spent a decade developing a theory of urban design that focused on the ‘collective memory’ of a city as an essential element of its urban planning and gave consideration to how buildings and urban areas age over time.

Rossi’s urban theory of ‘collective memory’ interpreted through 23 architectural projects

What Bungalows Can Tell
Edited with text and photography by Pasalatta Piollet. Text by Mira Kermkynna, Britgia Murti. Translation by Dito Yuwono.

A companion to the Biennale Architettura 2021 catalog, gathering over 80 responses to the question: how will we live together?

The official catalog for the 17th International Architecture Exhibition asks: how will we live together?

Biennale Architettura 2021: How Will We Live Together?

A companion to the Biennale Architettura 2021 catalog, Expansions gathers over 80 responses to the question: how will we live together? It acts as an extension to the various themes presented by participants in the exhibition. Assembling the voices and views of different agents from the architectural field—from academics to curators, journalists, students and more—this volume includes a collection of short essays that reawaken recurring themes that are currently of interest to different architecture and design communities around the world. These include multispecies worlds, social and economic justice, the history of 20th-century modern spatial practices, environmental concerns and public modes of transportation, as well as examinations and contestations of the digital/analog binary, among others. This volume appeals to a wide range of people beyond architecture and art communities, encompassing anyone interested in the role of creative practice and expression in collectively answering the complex challenges posed by today’s global world.

Biennale Architettura 2021: How Will We Live Together?

Biennale Architettura 2021: How Will We Live Together?

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Biennale Architettura 2021: How Will We Live Together?

Biennale Architettura 2021: How Will We Live Together?
2G Essays: Kensten Geers
Edited by Mosode Puente
Foreword by Enrique Walker.
Geers’ fresh perspective on the history of architecture
In this compilation of essays, Dutch Belgian architect Kensten Geers ventures on diverse architectures in history: from Brancsante, Branocci and Mies van der Rohe to Aldo Rossi, James Stirling, Alvaro Siza and Roberto Verderi, in a theory of contemporary architecture.
WALTHER KÖNIG, KÖLN
ISBN 9783958833562 u.s. $33.00 FLAT40 Pbk, 5.5 x 8.25 in. / 144 pgs / 128 b&w
July/Architecture & Urban Territory: NA LA ASIA AU/NZ AFR

2G Essays: Sigurd Lewerentz
Without A Trip to Italy
Edited by Mosode Puente.
Found images provide insight into the Swedish architect’s work
Using epigrammatic negatives found in Sigurd Lewerentz’s archives at the Museum of Architecture in Stockholm, A Trip to Italy further explores the Swedish architect’s legacy through his personal travel photos.
WALTHER KÖNIG, KÖLN
ISBN 9783958833926 u.s. $33.00 FLAT40 Pbk, 5.5 x 8.25 in. / 144 pgs / 128 b&w
July/Architecture & Urban Territory: NA LA ASIA AU/NZ AFR

Michele De Lucchi & AMDL Circle
A Trip to Italy
Connotetoma: Synthesis of Humanistic Architecture
Edited by Michele De Lucchi, Angelo Micheli.
An emerging Italian architect on the challenges of post-globalization
The Italian architect Michele De Lucchi’s architecture studio AMDL Circle is known for its projects that merge ecological responsibility and humanistic values with technology. Through a creative sequencing of images, this book presents its works.
SILVANA EDITORIALE
ISBN 9788860987611 u.s. $35.00 FLAT40 Pbk, 8 x 5.95 in. / 224 pgs / 200 color
October/Architecture Territory: NA LA ASIA AU/NZ AFR

Izkun Chinchilla: Cosmowomen
Places and Constellations
What the cosmos can teach us about architecture and gender
This monograph brings together the works of Madrid-based architecture studio Izkun Chinchilla and the founder’s concept of the cosmos as a spatial theory for architecture. This volume reflects upon the philosophy and politics of Izkun Chinchilla’s spaces, with special attention placed on women’s relationships to the built environment.
SILVANA EDITORIALE
ISBN 9788860985753 u.s. $50.00 FLAT40 Hbd, 6.75 x 9.5 in. / 440 pgs / 250 color
October/Architecture & Urban Territory: NA LA ASIA AU/NZ AFR

Cross Cultural Chairs
Diversifying Modern Seating
Cross Cultural Chairs
How people sit and are seated: an anthropology of chair design
The anatomy of our bodies invites sitting; but do we design seats in the same way? How our means of sitting been colonized by modern design? And how is the culturally various act of sitting itself reflected in this functional commodity?
Matteo Guarnaccia’s book 1954 Cross Cultural Chairs is a research-based design project “about the cultural context of furniture, understanding how globalization is shaping design across the world,” he writes. “It’s an exploration that lies between social and technical aspects of chairs.” To execute this project, Guarnaccia visited eight different countries to conduct research and talk to local design studios, ultimately collaborating with them to portray each culture in the form of a chair. Cross Cultural Chairs plumbs the hidden depths of furniture design and the ways in which cultural norms assert themselves through functional commodities, opening up a conversation about identity and expression through chairs.
ARQUIVÉ
ISBN 9789894869987 u.s. $30.00 or €24.00 FLAT40 Pbk, 7 x 9.5 in. / 160 pgs / 200 color / 40 b&w
December/Architecture & Urban/Latin American/Caribbean Art & Culture Territory: WORLD Excl Portugal Spain & US

Otl Aicher: Architecture and Landscape
Edited by Gillywa Zussman. Text by Norman Foster, Yves Zimmermann, René Spitz, haute Hoyas, Florian Aicher.
This book highlights the career of German graphic designer and typographer Otto “Otl” Aicher (1922–91), best known for designing the postergrams for the 1972 Summer Olympics in Munich. Aicher also founded the Ulm College of Design in 1951, together with his wife, Inge Scholl, and Max Bill. This book features 80 previously unpublished drawings and materials from the 70-year career of Otto “Otl” Aicher.
LA FABRICA
ISBN 9788417380807 u.s. $45.00 FLAT40 Other Media, 8.5 x 12 in. / 215 pgs / 200 color September/Design Territory: NA LA ASIA AFR

CriticAll!
(Untitled) Professional Everyday Design Criticism
Edited by Joannette van der Veer. Introduction by Yves Zimmermann, interview with Ellen Lupton.
A collection of design analyses that denounces elitism in critique
How can we encourage more people to become actively aware of and critical about the design of their environments? How can we make the realm of design criticism more inclusive? These were the questions that motivated Onomatopee Projects to launch an open call for (untitled) professional everyday design criticism. This publication presents a series of essays that were selected from this open call, in which participants were asked to submit a short text that reflects upon an everyday design object (system, environment or construct). The result is a rich and varied collection of essays that provides a refreshing take on design criticism aimed at laymen, professionals and everyone in between. The book features an interview with Ellen Lupton.
Contributors include: Vanessa Braicu, Lara Chapman, Pete Fung, Iskander Guetta, Adina Glickstein, Judith Lebenszteins, Pia Madsen, Max Bill, John Keen, Bessie Rubinstein, Y. Selim, Lauren Thu, Annalies Van der Veer, Vincent van Velsen, Stijn van de Vyver and Zack Wellin.
UNEXPECTED PROJECTS
ISBN 9789493148451 u.s. $19.00 FLAT40 Pbk, 5 x 9.5 in. / 104 pgs
August/Design Territory: NA LA ASIA AFR
Diva! Italian Glamour in Fashion Jewellery
Edited with text by Alba Cappellieri.

A history of Italian glamour and craftsmanship, told through the story of costume jewelry. Diva! presents 200 Italian fashion jewels from the Dolce Vita of the 1950s to the Prêt-à-Porter of the 1980s, from the minimalism of the 1990s to the neobaroque of the new millennium, telling a typically Italian story—one that combines creativity and manufacturing, craft and industry, art and technology, beauty and innovation.

Designers Include: Enzo Pirozzi, Agalma Medusae di Giovanna Micali, Verde Alfieri, Algares di Alba Gallizia, Anna e Alex, Rosalba Balsamo, Barbara Biffoli, Giulia Boccafogli, Bea Bongiasca, Mario Bottiglieri, Valentina Brugnatelli, Ca&Lou, Maria Calderara, Ida Callegaro, Fabio Cammarata, Barbara Cardamone, CARDILLO_design, MW di Maria Jennifer Carew, Elisabetta Casozi, Monica Castiannoni, Rossella Catapano, Vittorio Cazzoli, Cristina Chier, Sandra Di Giacinto, Sandra Dipinto and Eandare di Lucilla Giovanni Netti.

SILVANA EDITORIALE
ISBN 9788836648047
u.s. $65.00
Hbk, 9.5 x 12 in. / 304 pgs / 300 color.
October/Fashion
Territory: NA LA ASIA AU/NZ AFR ME/

Blue Tailoring
By Stefano Chiassai. Edited by Corinna Chiassai, Claudio Marocco Nore.

With contributions from more than 30 of Italy’s most creative fashion studios, designer Stefano Chiassai reimagines denim as a luxury material replete with untapped stylistic potential.

Denim was first manufactured in the late 1800s as the fabric of choice for men who needed a sturdy uniform that could withstand the wear and tear of physical labor. In the years since, it has become a ubiquitous material in all manners of dress, including high fashion. In Blue Tailoring, Italian fashion designer Stefano Chiassai traverses the landscape of men’s wear to find new potentials for the iconic blue fabric in the realm of luxury tailoring. Denim becomes “the object of cross-pollination,” a hybrid of materials and unusual techniques that incorporates elevated craftsmanship and new technologies. For this project, Chiassai enlisted the expertise of over 30 Italian companies, providing readers with a snapshot of the country’s most vibrant contemporary fashion studios and their cutting-edge designs. Together with these collaborators, Chiassai proposes his own unconventional interpretations of the most popular fabric on the planet.

SILVANA EDITORIALE
ISBN 9788836646975
u.s. $90.00
Hbk, 9.5 x 12.75 in. / 296 pgs / 200 color.
October/Fashion
Territory: NA LA ASIA AU/NZ AFR ME/
Contemporary international painting

Sean Scully: Entre Ciel et Terre
Edited by Dena Doyle. Text by Pascal Rousseau.
On the master abstractionist’s debut show at Thaddeus Ropac
This book documents Thaddeus Ropac gallery’s first exhibition of Sean Scully (born 1945), which includes his most recent works, notably the Miroir series.

GALERIE THADDEUS ROPAC
ISBN 9782910055974 u.s. $45.00 FLAT40
Hbk, 12 x 10 in. / 88 pgs / 41 color
July/Art Territory: NA LA ASIA AU/NZ AFR ME

Roger Clay Palmer
Text by David Hoff.
Palmer’s work blends word and image, anticipating Raymond Pettibon and David Shrigley.

Kerplon

R.H. Quaytman: The Sun Does Not Move, Chapter 35

Kovalevsky

Vojtěch Kovařík
Text by Jiří Lasl, Jan Ugelvig. Interview by Emanuel Benoit.

Kovařík

Maja Ruznic: In the Sliver of the Sun
Forward by Nicole Oskay-Kay. Text by Héctor Haljevic, et al.

R.H. Quaytman recontextualizes her work within Polish art history.
American artist R.H. Quaytman (born 1969) is best known for her paintings on wood panels that use abstract and photographic elements in site-specific “chapters.” This book presents older paintings alongside new works in which Quaytman continues her dialogue with Polish artists.

Walter Künig, Köln
ISBN 9783903988881 u.s. $55.00 FLAT40
Ctih, 6.5 x 7.5 in. / 284 pgs / 140 color / 18 b&w
July/Art Territory: NA LA ASIA AU/NZ AFR ME

Vojtěch Kovařík documents the artist’s work, from 2012 to 2020. This monograph collects 60 recent paintings alongside new works in which Quaytman recontextualizes her work within Polish art history.

Kovalevsky

R.H. Quaytman: The Sun Does Not Move, Chapter 35

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Lichtwurm Verlag
ISBN 9783903796447 u.s. $35.00 FLAT40
Hbk, 10 x 10 in. / 104 pgs / 56 color
February/Art Territory: WORLD

France-Lise Mcgurn: Bodytronic
Text by Michael Braccesi, Felicity Limn.
Explorations of city life, female sexuality and motherhood from Scottish painter France-Lise Mcgurn.

France-Lise Mcgurn: Bodytronic

Explorations of city life, female sexuality and motherhood from Scottish painter France-Lise Mcgurn.

Francoise-marc Morgen: Bodytronic
Text by Michael Braccesi, Felicity Limn.
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Francoise-marc Morgen: Bodytronic

Explorations of city life, female sexuality and motherhood from Scottish painter France-Lise Mcgurn.

Juan Uslé: Eye and Landscape
Edited with text by Nara Enguita. Text by Mónica Carballeira, John Yau.
Inside Juan Uslé’s Rythymically patterned paintings
Spanish painter and photographer Juan Uslé (born 1964) is recognized for his vivid paintings and works on paper that incorporate rhythmic, repetitive patterns. This book presents several bodies of work made since the late 1980s, along with lesser-known pieces.

José-leo Ramos: Sense
ISBN 9783863794047 u.s. $30.00 FLAT40
Hbk, 7.5 x 9.5 in. / 225 pgs / 126 color / 66 b&w
September/Art Territory: NA ASIA AUS/NZ AFR ME

Exploring Dave Bopp’s dynamic, layered abstractions
Swiss artist Dave Bopp (born 1988) makes large-scale abstract paintings by layering bright swathes of color to form oscillating shapes and dynamic compositions. This volume accompanies Bopp’s first institutional show at the Kunstmuseum Friedrichshafen and collects works from 2012 to 2020.

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Aldo Giannotti: Viral
Drawings of daily life under lockdown

Italian artist Aldo Giannotti’s (born 1977) new drawings reflect everyday routines as shaped by pandemic restrictions and the attendant growing sense of insecurity. From cancelled exhibitions to excessive food shopping, Giannotti’s drawings reveal the gradual shift from one social norm to another.

VERLAG FÜR MODERNE KUNST
ISBN 9783037961227 u.s. $30.00 FLAT40 Pbk, 8 x 12.25 in / 270 pgs / 70 b&w.
JulyArt
Territory: NA ASIA AUS/NZ AFR ME/

Michal Budyn: Drawing Notes, Sculptures and Objects

Text by Fanni Felter, Lukasz Gorczyca, Marek Trezymski.

A comprehensive account of the objects and drawings of a leading Polish multimedia artist.

VERLAG FÜR MODERNE KUNST
ISBN 9783037961275 u.s. $69.95 FLAT40 Pbk, 2 x 20, 9.5 x 11 in / 211 pgs / 165 color.
JulyArt
Territory: NA ASIA AUS/NZ AFR ME/

Sylvia Der-Meguerditchian: Fruitful Threads


Multimedia works tracking cultural memory across generations

In her multimedia works, Argentinian multimedia artist Sylvia Der-Meguerditchian (born 1967) addresses issues related to the burden of national identity and the position of the “other” in society. This is the artist’s first comprehensive monograph, showcasing three groups of works.

VERLAG FÜR MODERNE KUNST
ISBN 9783037963061 u.s. $48.00 FLAT40 Pbk, 8.5 x 11 in / 176 pgs / 125 color. JulyArt
Territory: NA ASIA AUS/NZ AFR ME/

Mathieu Derou BP 20104
91206 Palaiseau Cedex France
info@mathieu-derou.com
www.mathieu-derou.com

Melissa McGill: Red Regatta

An artist’s restaging of a Venetian nautical tradition calls attention to the threats of climate change

This book documents a community art project created by artist Melissa McGill (born 1969) in 2019 that activated Venice’s lagoon and canals with four large-scale regattas of traditional sailboats hoisted with hand-painted red sails.

MARSILIO EDITORS
ISBN 9788829707065 u.s. $60.00 FLAT40 Pbk, 11.5 x 10 in / 256 pgs / 350 color / 12 duotone / 235 b&w.
JulyArt
Territory: WORLD/

ZimmerFrei: Lumi

Edited with text by Martina Angelotti. Text by Sara Abraham, Alessandro Bart, Anna de Maddalena, Francesco Remotti, Fimou Younas. An in-depth examination of Italian collective ZimmerFrei’s most recent film, wherein vision becomes a social act

MOUSSE PUBLISHING
ISBN 9788867494071 u.s. $35.00 FLAT40 Pbk, 9.25 x 11.75 in / 256 pgs / 101 color / 2 duotone / 235 b&w.
JulyArt
Territory: NA ASIA AUS/NZ AFR ME/

Diego Perrone: Perrone Works

Edited with text by Luca Cerizza. Text by Diederick Stelstra, Barbara Casavecchia. On the bizarre characters and images that populate Diego Perrone’s multifaceted art

Over the course of his 25-year career, Diego Perrone (born 1970) has used photography, video, sculpture and drawing to create expressive, imaginative and often surprising work addressing existential themes. This catalog demonstrates the complexity of Perrone’s oeuvre to date.

MOUSSE PUBLISHING
ISBN 9788867494071 u.s. $35.00 FLAT40 Pbk, 8.5 x 10.5 in / 272 pgs / 363 color / 3 b&w.
JulyArt
Territory: NA ASIA AUS/NZ AFR ME/

Artbook
101
Muntadas: The Empty City
Test by Josie Zafra, Arantxa Rodríguez, Antoni Muntadas, Goodrich Catherwood.

Bilbao in 2020, before and after lockdown.
Multidisciplinary Spanish artist Antoni Muntadas (born 1962) explores the social and cultural aspects of the urban development of Bilbao during the pandemic through images and recordings. This publication is presented for an exhibition at the Bilbao Fine Arts Museum.

ISBN 9788417769758 u.s. $40.00 FLAT40
Slap, 9 x 10 in. / 200 pgs / 68 color / 40 b&w.
September/Art

 Territory: NA LA ASIA AU/NZ AFR ME

Michael E. Smith
Text by Martin Germann, Anthony Huberman, Chris Sharp.

Sculptural collages originating from a strategy of emptying
Michael E. Smith (born 1977) is known for his manmade that strip everyday objects down to their intrinsic meaning. This immersive artist's book presents three new sculptures that embrace the natural and social sciences in order to raise questions about sociopolitical realities.

MUSEUS PUBLISHING
ISBN 9788869840439 u.s. $35.00 FLAT40
Hbk, 6.5 x 9.25 in. / 148 pgs / 32 color / 16 bw.
July/Art

 Territory: NA LA ASIA AUS NZ AFR ME

David R. Pesce

La Fábrica/Museo de Bellas Artes

Exhibition at the Bilbao Fine Arts Museum.

This book documents a long-term project by Norwegian artist Erling Kagge. This volume positions the art collection of Erling Kagge born 1962, the world-renowned Norwegian explorer, against his life as an ambassador. Using the concept of an imaginary walk from Norway to Italy, it includes examples from his collection by artists including Raymond Pettibon, Iaa Donohen, Uno Fischer and others.

RICE GALLERY
ISBN 9781646570029 u.s. $55.00 or £43.50 FLAT40 pbk, 8 x 11.5 in / 336 pgs / 250 color.
December/Art

 Territory: WORLD

Magali Reus: Charges

Sculptural and photographictransformations of the domestic, the industrial, the functional and the decorative

WJP EDITIONS
ISBN 9783954457013 u.s. $50.00 FLAT40
Pbk, 10 x 13.75 in. / 196 pgs / 100 color.
October/Art

 Territory: NA ASIA ME

Vladislav Shapovalov: Image Diplomacy
Edited with foreword by Emanuele Guidi, Andrei Fichter, Ishan Raval, Thomas Brandstetter.

A themed issue on paradigms of entropy
This book documents a long-term project by Russian artist Vladislav Shapovalov (born 1981) on the idea of exhibitions as political mediums with ideological purposes, looking at projects from the US and USSR such as MoMA's Russian Art exhibition. It includes examples from his collection by artists including Raymond Pettibon, Iaa Donohen, Uno Fischer and others.

MUSEUS PUBLISHING
ISBN 9788869840422 u.s. $30.00 FLAT40
Pbk, 8.25 x 10.5 in. / 144 pgs / 83 color.
July/Art

 Territory: NA LA ASIA AUS NZ AFR ME

Sven Kalden: Patterns
Edited with text by Matthias Reichelt. Test by Boris Alot, Vincent Baumann, Rainer Haufend. et al.

Permutations on the concept of pattern in new works by Sven Kalden
In Patterns, German multidisciplinary artist Sven Kalden (born 1968) reads through the double meaning of the word “pattern”—as an expression of repetitive forms and to describe something that is representative of an entire field or group—as a rubric in which to understand his work from the last 20 years.

VERLAG FÜR MODERNE KUNST
ISBN 9783953320666 u.s. $39.95 FLAT40
Pbk, 12.25 x 12.25 in. / 128 pgs / 71 color.
July/Art

 Territory: NA ASIA AUS NZ AFR ME

Erling Kagge: Walking.
Movements North of Bolzano
Test by Gunther Blum, Matthias Faisst, Leonor Antunes, Tilen Zorek, Åsa Wirkse.

Walking meets art in the life of a Norwegian explorer and collector
This volume positions the art collection of Erling Kagge born 1962, the world-renowned Norwegian explorer, against his life as an ambassador. Using the concept of an imaginary walk from Norway to Italy, it includes examples from his collection by artists including Raymond Pettibon, Iaa Donohen, Uno Fischer and others.

RICE GALLERY
ISBN 9781646570098 u.s. $55.00 or £43.50 FLAT40 pbk, 8 x 11.5 in / 336 pgs / 250 color.
December/Art

 Territory: WORLD

The Free Lunch Magazine
Six Poetical and Dialogical Strategies
Edited with text by Jutta Wacht. Test by Theodoros Roper, Susan MacWilliam, Dagmar Franta, Yasmin Salata.

Introducing a new biannual journal exploring our outer and inner worlds
The second issue of The Free Lunch Magazine invites artists, scientists, authors, activists, architects and designers to discuss the topic of entropy.

VERLAG FÜR MODERNE KUNST
ISBN 9783953320737 u.s. $30.00 FLAT40
Pbk, 9 x 11.75 in. / 176 pgs / 150 color.
July/Art

 Territory: NA ASIA AUS NZ AFR ME

Periodikum Magazine I
Four Artists’ Biennial at Haus der Kunst


The first issue of Periodikum Magazine seeks to open a new pop-cultural sphere inspired by Romantic and Symbolist literature, with writings by artists and philosophers themed around “cosmias” such as Transformation, Symbol, The Tower, The Sublime and more.

VERLAG FÜR MODERNE KUNST
ISBN 9783953320713 u.s. $215.00 or £164 FLAT40
Hbk, 8.25 x 10.25 in. / 110 pgs / 50 color.
July/Art

 Territory: NA ASIA AUS NZ AFR ME

Glenstone: The Pavilions

Edited with text by Emily Wei Rales. Test by Paul Goldfinger, Evan Douglis, Giovanni Vizzelli, Susana Ventura. Photography by Ivan Baan.

On Glenstone’s dramatic expansion, featuring an original photo-essay by Ivan Baan

In 2018, Glenstone Museum opened the Pavilions, part of an expansion that includes additional exhibition space and over 130 acres. Designed by Thomas Phifer, the Pavilions features 11 distinct gallery spaces. Glenstone: The Pavilions features photographs by acclaimed architecture photographer Ivan Baan.

GLENSTONE MUSEUM
ISBN 9781623992264 u.s. $70.00 or £55.00 FLAT40 pbk, 9.75 x 14.5 in. / 100 pgs / 80 color.
February/Architecture & Urban Studies

 Territory: NA LA ASIA AU/Z AFR ME

The Big Sleep

4th Artists’ Biennial at Haus der Kunst


Documenting the 4th Artists’ Biennial at Haus der Kunst in Munich

Referencing the title of Raymond Chandler’s detective novel and the legendary 1946 film, The Big Sleep appears on the occasion of the 4th Biennial of Artists at Haus der Kunst in Munich, which showcases artworks made in response to the COVID-19 pandemic.

VERLAG FÜR MODERNE KUNST
ISBN 9783953320720 u.s. $215.00 or £164 FLAT40
Hbk, 8.25 x 10.25 in. / 110 pgs / 50 color.
July/Art

 Territory: NA ASIA AUS NZ AFR ME

104 artbook.com

105 artbook.com
Broadcasting: EAI at ICA

From public-access television to social media: EAI’s groundbreaking history with video art

This volume marks the 50th anniversary of Electronic Arts Intermix (EAI), one of the first nonprofit organizations dedicated to the advocacy and development of video art.

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA/ELECTRONIC ARTS INTERMIX ISBN 9780884541486 u.s. $25.00 / £20.00
FLAT40 Pbk, 6.5 x 9 in. / 304 pgs / 80 color.
December/Art/Film & Video

Senzamargine
Passages in Italian Art at the Turn of the Millennium
Edited by Bartolomeo Pietromarchi, Stefano Cniola: Text by Michael Asher, Mario Bertoni, Lara Cotta, et al.

A handbook on contemporary Italian art

This lavishly illustrated publication charts the history of Italian art over the last several decades, with a focus on iconic works by artists including Carla Accardi, Jenny Schlenzka, Luigi Ghinli and Anna Maria Mescia from the MAXXI collection in Rome.

MARSILIO EDITORI
ISBN 9788877088263 u.s. $35.00 / £28.00
FLAT40 Pbk, 6.75 x 9.5 in. / 240 pgs / 100 color.
JulyArt
 Territory: WORLD

Artifices instables
Histoires des céramiques

From Pablo Picasso to Simone Fattal, ceramic as a medium of conceptual and material maliceability

Featuring more than 200 works by artists from the 13th century to today, this publication features the Fischer, Albert Diato, Eugene Baudin, Johan Creten, Simone Fattal, George Ohr, Ron Nagle, Pablo Picasso and Magdalena Suzaan Fimmsmex.

MOUSSE PUBLISHING
ISBN 9789881950549 u.s. $55.00 / £40.00
FLAT40 Pbk, 8.5 x 9.5 in. / 408 pgs / 150 color / 50 b&w.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Space of No Control
Teft by Jeff Drucker, Francesco Gavin, Michael Heaer, Simon Ross, Walter S荻.

Artists address the specter of technology and capital in the contemporary city

Published for an exhibition at the Austrian Cultural Forum New York, this publication explores the modern city and its depictions. It includes works by Kay Valkowski, Francois Ruster, Taryn Simon, VALIE EXPORT, Hans Haacke, Sabine Bitner/Heinrich Weber and Tony Cokes.

VERLAG FÜR MODERNE KUNST
ISBN 9783907863399 u.s. $25.00 / FLAT40 Pbk, 5.75 x 8.75 in. / 192 pgs / 116 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Active Threads
Artwork by Waris Eidele, Katharina Ishoshbühler, Julia Hörer, Sabine Moita Schmidt, Monika Schtenmpf Fahlg, Ludwig Sefbrad, Christa Venter.

Textiles as metaphor for cultural configurations

Published for a group exhibition in Düsseldorf, Active Threads examines the social and political importance of textiles today. It includes works by Kader Attia, Juan Piere Agnargos, Cian Dayrit, Edith Dieyns, Kyung-haem, Magdalena Kita, Ellen Lepersauge and Hana Mstic.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796430 u.s. $35.00 / FLAT40 Pbk, 5.5 x 8.5 in. / 144 pgs / 50 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Guerrilla of Enlightenment
Edited with text by Margarete Makovec, Anton Lederer. Text by Nadia Dzemariouk, Hana Brčenšek, Olg Nør, Eif For, Robert Mous.

A suite of exhibitions addresses far-right politics today

Within the framework of four exhibitions, Guerrilla of Enlightenment critically examines aspects of retrograde politics today, including anti-feminism and racism. The 50 artists contributions draw attention to countercultures and communicate values of solidarity, co-determination, justice and diversity.

VERLAG FÜR MODERNE KUNST
ISBN 9783903302594 u.s. $35.00 / FLAT40 Pbk, 6.75 x 8.75 in. / 192 pgs / 116 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Stormy Weather
Edited with text by Katharina Brandl, Claire Hoffmann. Text by Christoph Wachter, Mathias Jud.

Artists respond to the cloud as metaphor

With works by Susanna Flock and Leonard Müllner, Fragmenten, Stefan Karner, Til Langschadl, Marc Lee, Nen Lee, Christiane Peschke, Total Refusal, Christoph Wachter and Mathias Jud, Stormy Weather questions the relationship between cloud computing and humans, climate and politics.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796312 u.s. $25.00 / FLAT40 Pbk, 6 x 8.25 in. / 72 pgs / 26 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Spaces of No Control
Text by Jeff Drucker, Francesco Gavin, Michael Heaer, Simon Ross, Walter S荻.

Artists address the specter of technology and capital in the contemporary city

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VERLAG FÜR MODERNE KUNST
ISBN 9783907863399 u.s. $25.00 / FLAT40 Pbk, 5.75 x 8.75 in. / 192 pgs / 116 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Presences
Edited with text by Frédéric Buehn, Horst Matzer, Sarah Sigmond, Text by Rea Agneswar, Jennifer Bradly, Regina Soehnli, Frank Gildhardt, et al.

Twenty artists explore the historical shifts embodied by the city of Chemnitz

This publication includes projects by an international roster of artists whose work addresses the city’s history and urban landscapes more generally. Among the featured artists are Twenty artists explore the historical shifts embodied by the city of Chemnitz.

VERLAG FÜR MODERNE KUNST
ISBN 9783903302006 u.s. $55.00 / FLAT40 Pbk, 9 x 12.25 in. / 180 pgs / 250 color.
JulyArt
 Territory: N.A LA ASIA AU/NZ AFR ME

Memoria
Tales of a Different History
Edited by Nadir Khaspekov, Céline Sorri.

Fourteen female artists respond to the transmissions of memory

Published on the occasion of the eponymous exhibition in Bordeaux, this volume traces the idea of collective memory by contemporary artists from Africa and its diasporas. Featuring more than 200 works by artists from 18th-century German Enlightenment and the first African philosopher Anton Wilhelm Amo to the contemporary via international voices, including Mary Sibande, Bouchra Khalili and Vangeshi Mutu.

FRAC AGUAYOTE/ACTES SUD
ISBN 9782330145101 u.s. $25.00 / FLAT40 Flex, 8 x 10.25 in. / 112 pgs / 120 color.
AugustFirst
 Territory: N.A LA ASIA AU/NZ AFR

The Anarchistic Amateur’s Art & Alphabet
Edited by Margarete Makovec, Anton Lederer. Text by Herbert Müller-Guttenbrunn. Foreword by Johan Creten, Simone Fattal, George Guro, Guerrilla of Enlightenment, Mathias Jud.

“This for man: The future occupant of a coffin that walks around for a while and is allowed to do all sorts of silly things”

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