Lorenzo Vitturi, from Money Must Be Made, published by SPBH Editions. See page 125.

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Hilma af Klint: Paintings for the Future
Edited with text by Tracey Bashkoff. Text by Todd M. Gendron, Didier Mat Fisse, Briony Fer, Vivien Greene, David Max Horowitz, Andrea Kollnitz, Helen Molesworth, Julia Voss.

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

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

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

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


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

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

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

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

Humlebæk, Denmark: Louisiana Museum of Modern Art, 09/13/18–01/20/19

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

Yayoi Kusama: Festival of Life

Text by Jenni Sorkin.

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

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

Yayoi Kusama (born 1929) presented her first solo show in her native Japan in 1952. Her work has since been featured widely in both solo and group presentations. In the mid-1960s, the artist established herself in New York by staging groundbreaking and influential happenings, events and exhibitions. Her work gained widespread recognition in the late 1980s after a number of international solo exhibitions, including shows at the Center for International Contemporary Arts, New York, and the Museum of Modern Art, Oxford, England, both taking place in 1989. She represented Japan in 1993 at the 45th Venice Biennale, to much critical acclaim.

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

RELATED EXHIBITIONS
Cleveland, OH: Cleveland Museum of Art, 07/08/18–09/02/18
Atlanta, GA: High Museum of Art, 11/15/18–02/17/19

ALSO AVAILABLE
Yayoi Kusama: Give Me Love
9781941701218
Hbk, u.s. $55.00 CDN $75.00
David Zwirner Books

ALSO AVAILABLE
The Moon 1968–1972
9781942884057
Hbk, u.s. $18.00 CDN $25.00
T. Adler Books

‘Kusama’s vitality is infectious.’
—ROBERTA SMITH
Led Zeppelin by Led Zeppelin

Led Zeppelin by Led Zeppelin is the first and only official illustrated book ever to be produced in full collaboration with the members of the band. Celebrating 50 years since their formation, this definitive 400-page volume charts the group’s unparalleled musical career from the very first performance in a tiny club, to their performance at London’s O2 Arena, when 20 million fans broke the world record for highest demand for tickets for a single concert.

The book features over 300 photographs—many seen here for the first time—of Jimmy Page, Robert Plant, John Paul Jones and John Bonham from photographers around the world, and photographs from the band members’ personal collections. The band are seen on and off stage, in candid moments and in the recording studio. Accompanying the photographs is rare and unseen artwork from the Led Zeppelin archives, and fascinating documents and images from the Atlantic Records vaults.

Page, Plant and Jones have collaborated with Reel Art Press to publish the first illustrated book celebrating 50 years since Led Zeppelin formed.
“My work is more about your seeing than it is about my seeing.”
—James Turrell

James Turrell: Extraordinary Ideas—Realized

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

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

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

HATJE CANTZ
9783944844813 u.s. $75.00 CDN $99.00
Hbk, 8.5 x 11 in / 208 pgs / 150 color.
August/Art

Shape of Light

100 Years of Photography and Abstract Art
Edited by Simon Baker, Emmanuelle De L’Ecotais with Shoair Mavlian.

Shape of Light tells the intertwined stories of photography and abstract art from the early 20th century to the present day, looking at historic works in a variety of mediums from painting and sculpture to montage and kinetic installations. Beginning with the works of cubism and vorticism, it then highlights the key contributions of Bauhaus, constructivist and surrealistic artists of the 1920s and 1930s. From there it proceeds to the “subjective photography” of the 1940s and 1950s, exploring the global scope of this movement through works by artists from Latin America and Asia, before considering the impact of photography on abstract expressionism, op art and minimalism in Europe and the US. From Man Ray and Alfred Stieglitz to major contemporary artists such as Barbara Kasten and Thomas Ruff, and culminating in extraordinary new work by Antony Cairns, Maya Rochat and Daisuke Yokota, Shape of Light brings to life the innovations of photographers over this period, showing how they responded and contributed to the development of abstraction.

D.A.P./TATE
9781942884316 u.s. $35.00 CDN $47.50
Hbk, 8.75 x 8.75 in / 224 pgs / 180 color.
August/Photography/Art

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

“An experimental masterclass … shows how masters from Man Ray and Mondrian to Maya Rochat transformed reality in their laboratory-like darkrooms and studios”
—SEAN O’HAGAN, THE GUARDIAN

Shape of Light

tells the intertwined stories of photography and abstract art
The Swimming Pool in Photography

Text by Francis Hodgson.

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

Reflections of water and light are captured in countless unique ways in the more than 200 compelling images of pools and swimmers that comprise this catalog.

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

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

PHOTOGRAPHERS INCLUDE:

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

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

Foreword by Quentin Tarantino. Text by Christopher Frayling.

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

Once Upon a Time has since inspired several generations of filmmakers worldwide. Its combination of “film about film” with an angry historical epic, told with great style, has resonated for half a century, and its reputation has steadily grown. This book, by the world-renowned authority on Sergio Leone, Christopher Frayling, includes revealing personal interviews with all the key players involved in the movie (in front of the camera and behind it) a wealth of never-before-published documents, designs and photographs, and the latest research into the making of a masterpiece, shot by shot. It is introduced with a foreword by Quentin Tarantino. This year is the 50th anniversary of Once Upon a Time in the West and this richly illustrated book is a suitably spectacular birthday tribute.

Christopher Frayling (born 1946) was rector of the Royal College of Art in London. In addition, he is the longest-serving trustee of the V&A, and chairman of the Royal Mint Advisory Committee, which selects the designs for new coins. Frayling is well known as a historian, critic and award-winning broadcaster. He has published 17 books and numerous articles on contemporary art, design, film and the history of ideas, most recently Frankenstein: The First Two Hundred Years.

REEL ART PRESS
9781909526334
u.s. $75.00 CDN $99.00
Hbk, 9.5 x 11.5 in. / 336 pgs / 80 color / 250 b&w.
October/Film & Video

“Once Upon a Time in the West was the movie that made me consider filmmaking.”

–QUENTIN TARANTINO

PREVIOUSLY ANNOUNCED

Johnny Cash at Folsom and San Quentin

Photographs by Jim Marshall

Edited by Amelia Davis. Introduction by Marty Stuart. Text by Scott A. Gordon.

Carefully curated with full access to the Jim Marshall Archive, this powerful oversize volume offers the definitive view of Johnny Cash’s prison concerts at Folsom in 1968 and San Quentin in 1969. Jim Marshall was the only official photographer present, and was granted unlimited access. Backed by June Carter, Carl Perkins and the Tennessee Three, Cash performed two shows at Folsom. The resulting album was a hit in the United States, and reached number one on the country charts and the top 15 of the national album chart. Its popularity revitalized Cash’s career and led to a follow-up album, At San Quentin, the following year. San Quentin became Cash’s first album to hit number one on the pop charts and both it and its predecessor remain two of the biggest-selling live albums of all time. From rehearsing with the band, to arriving off the bus outside the imposing prison walls, to shaking hands with prisoners and performing until sweat dripped down his forehead, Marshall captured the passion, authority and intimacy of Cash’s legendary penitentiary performances. His “JC Flippin’ the Bird at San Quentin Prison” has become one of the most iconic and most-copied photographs of the 20th century, a result of Marshall asking Cash to express what he thought about the prison authorities: “John, let’s do a shot for the warden.”

Johnny Cash was one of Jim Marshall’s favorite subjects, something that is evident in his Folsom and San Quentin photographs. This body of work showcases some of the most arresting photographs of the country music star ever taken.

REEL ART PRESS/BMG
9781909526563
u.s. $49.95 CDN $67.50
Hbk, 9.75 x 13.25 in. / 144 pgs / 30 color / 70 b&w.
July/Music

A powerful portrait of a legendary musician by a legendary photographer

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Johnny Cash

Photographs by Jim Marshall

Jim Marshall: Peace

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Real Art Press

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Frankenstein: The First Two Hundred Years

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Hbk, u.s. $39.95 CDN $47.00
Real Art Press

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There were three men in her life. One to take her... one to love her... and one to kill her.

–Artbook.com

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A powerful portrait of a legendary musician by a legendary photographer

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Frankenstein: The First Two Hundred Years

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Jim Marshall: Peace

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Real Art Press
Protest: The Aesthetics of Resistance


“Make Love Not War,” “Soyez réalistes, demandez l’impossible,” “Keine Macht für Niemanden,” “We are the 99%”: the history of the last 50 years has been accompanied by a constant flow of statements, practices and declarations of dissatisfaction with regard to the prevailing order. These slogans mark moments when dissent has been able to reach from the margins of society into its very center—beginning as something mostly unorganized and unruly in real or virtual space, sometimes violent, rarely controllable and suddenly erupting into the mainstream.

Masterfully and creatively drawing on contemporary signs and symbols, subverting and transforming them to engender new aesthetics and meanings, the legendary moments of 20th-century protest opened up spaces that eluded control. Irony, subversion and provocation pricked small but palpable pinholes in the controlling systems of rule.

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

Gordon Parks: The New Tide
Early Work 1940–1950

Focusing on new research and access to forgotten pictures, The New Tide, Early Work 1940–1950 documents the importance of these years in shaping Gordon Parks’ passionate vision. The book brings together photographs and publications made during the first and most formative decade of his 65-year career.

During the 1940s Parks’ photographic ambitions grew to express a profound understanding of his cultural and political experiences. From the first photographs he published in Saint Paul, Minnesota, and his relationship to the Chicago Black Renaissance, to his mentorship with Roy Stryker and his breakthrough work for America’s influential picture magazines—including Ebony and Life—this book traces Parks’ rapid evolution from an accomplished, self-taught practitioner to a groundbreaking artistic and journalistic voice.

Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself as a photographer. During his storied tenures photographing for the Farm Security Administration (1941–45) and Life magazine (1948–72), Parks evolved into a modern-day Renaissance man, finding success as a film director, writer, and composer. The first African American director to helm a major motion picture, he helped launch the blaxploitation genre with his film Shaft (1971). He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts, and more than 50 honorary degrees. Parks died in 2006.

STEIDL/GORDON PARKS FOUNDATION/ NATIONAL GALLERY OF ART 9783958291096 c.u.s. $45.00 CDN $50.18 8 1/2 x 11 in. / 304 pgs / 42 color / 126 b&w. November/Photography/African American Art & Culture

EXHIBITION SCHEDULE
Washington, DC: National Gallery of Art, 11/06/18–02/17/19
Cleveland, OH: Cleveland Museum of Art, 03/16/19–06/09/19
Fort Worth, TX: Amon Carter Museum of American Art, 08/31/19–12/29/19
Cleveland, OH: Cleveland Museum of Art, 03/16/19–06/09/19
Andover, MA: Addison Gallery of Art, 02/21/19–05/04/19

ALSO AVAILABLE
Gordon Parks: Back to Fort Scott 9783958291089 Hbk, u.s. $40.00 CDN $45.80 Steidl

INVISIBLE MAN: Gordon Parks and Ralph Ellison in Harlem 9783958291034 Hbk, u.s. $40.00 CDN $45.80 Steidl

The Art Institute of Chicago

Arthur Elgort: Jazz
Limited Edition
Edited by Marianne Houtenbos. Preface by Wynton Marsalis. Foreword by Hank O’Neal.

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

Countless jazz greats have appeared in front of Elgort’s camera, including Illinois Jacquet, Dexter Gordon and Dorothy Donegan. Each sitting produced not only images but memorable stories: the time Elgort took Dorothy shopping at Chanel; what it was like to shoot Dexter in his Hell’s Kitchen apartment; getting to know Illinois and his wife personally. Arthur Elgort: Jazz collates these moments and more, exploring for the first time the creative exchange between the photographer and his musical heroes.

Arthur Elgort (born 1940) studied painting at Hunter College but quickly transitioned to photography. Finding painting too slow and solitary, Elgort attributes much of his spontaneous and liberated style to this lifelong love of music and dance, especially jazz and ballet. In his long career he has worked on many major advertising campaigns, including for Chanel, Valentino and Yves Saint Laurent, shot countless fashion spreads and published several books.

DAMIANI 9788862086080 Special edition, 11 x 14 in. / 160 pgs / 100 b&w. Special edition, 11 x 14 in. / 160 pgs / 100 b&w.

ALSO AVAILABLE
Invisible Man: Gordon Parks and Ralph Ellison in Harlem 9783958291034 Hbk, u.s. $40.00 CDN $45.80 Steidl

The Art Institute of Chicago

702x608
Wynton Marsalis, New York City, 1992. This collector’s edition of ‘Arthur Elgort: Jazz’ is limited to 30 copies and contains a 11 x 14” gelatin silver print signed and numbered by Elgort. The black-and-white print is titled Wynton Marsalis, New York City, 1992.
Displaced: Manzanar 1942–1945
The Incarceration of Japanese Americans
Edited by Evan Backes. Foreword by Pico Iyer. Introduction by Nancy Matsumoto.

In the weeks following the bombing of Pearl Harbor on December 7, 1941, American suspicion and distrust of its Japanese American population became widespread. The US government soon ordered all Japanese Americans (two thirds of them American citizens) living on the West Coast to report to assembly centers for eventual transfer to internment camps, openly referred to by the New York Times as “concentration camps.” Within a few months of Pearl Harbor, President Franklin D. Roosevelt signed Executive Order 9066, soon after, the War Relocation Authority (WRA) was established and by the end of March, the first of 10,000 Japanese evacuees arrived in Manzanar, an internment camp in the Owens Valley desert at the foot of the Sierras. Families were given one to two weeks’ notice and were allowed to pack only what they could carry. Businesses were shuttered and farms and equipment were sold at bargain prices. Upon arrival at Manzanar, each person was assigned to a barrack, given a cot, blankets and a canvas bag to be filled with straw in order to create their own mattresses.

Dorothea Lange was hired by the WRA to photograph the mass evacuation; she worked into the first months of the internment until she was fired by WRA staff for her “sympathetic” approach. Many of her photographs were seized by the government and largely unseen by the public for a half century. More than a year later, Manzanar Project Director Ralph Merritt hired Ansel Adams to document life at the camp. Lange and Adams were also joined by WRA photographers Russell Lee, Clem Albers and Francis Stewart. Two Japanese internees, Toyo Miyatake and Jack Iwata, secretly photographed life within the camp with a smuggled camera.

Gathered together in this volume, these images express the dignity and determination of the Japanese Americans in the face of injustice and humiliation. Today the tragic circumstances surrounding displaced and detained people around the world only strengthen the impact of these photos taken 75 years ago.

T. ADLER BOOKS, SANTA BARBARA
9781942884293
u.s. $45.00
CDN $60.00
Hbk, 9.25 x 8.75 in. / 176 pgs / 160 b&w.
August/Photography/Asian American Art & Culture

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

—PICO IYER

Builder Levy: Humanity in the Streets
New York City 1960s–1980s
Foreword by Deborah Willis.

Builder Levy: Humanity in the Streets documents the resilience and power of the multicultural population that American photographer Builder Levy encountered in New York City between the 1960s and 1980s. In these turbulent decades, people around the world struggled for freedom and independence; across the United States, people marched in the streets to improve their lives. On the streets of New York, Levy saw all this and more. This comprehensive monograph gathers images of spectacular events and daily life alike. Included are photographs of Civil Rights and anti-Vietnam War protests in the 1960s, the peace march held in 1962 in response to the Cuban Missile Crisis and images of Martin Luther King after his 1968 speech at Carnegie Hall. Also included are shots of the poverty-ravaged Brooklyn of the 1960s, ‘70s and ‘80s; the innercity communities where Levy worked as a public school teacher for almost 35 years; and marches and demonstrations in support of local causes like quality education for all NYC children and an end to police killings.

Combining the humanist spirit of social documentary photography with street photography’s sense of timing and wit, the photographs in Builder Levy: Humanity in the Streets offer a poignant document of a chapter in a city and a nation’s history.

Builder Levy (born 1942) was born in Tampa, Florida, and raised in Brooklyn. He studied photography at Brooklyn College. His photographs are included in more than 80 public collections, including that of the International Center of Photography, the Brooklyn Museum, the Smithsonian National Museum of African American History and Culture, the High Museum of Art, the Ringling Museum of Art and the Victoria and Albert Museum. Levy lives in New York.

DAMIANI
9788862086127 u.s. $49.95 CDN $69.00
Hbk, 9.75 x 12 in. / 124 pgs / 100 b&w.
October/Photography/Near-Asian American Art & Culture

Marching for their lives: three decades of civil rights in America
Masahisa Fukase

Among the most radical and original photographers of his generation, Masahisa Fukase was famous for The Solitude of Ravens (1986), in which these birds of doom, in flocks or alone, blacken the pages of the book in inky, somber, calligraphic clusters; in 2010 it was voted the best photobook of the past 25 years by the British Journal of Photography. Fukase also has a lesser-known corpus of collages, self-portraits, photographs reworked as sketches, black-and-white prints, Polaroids and more. This book brings together all of his work for the very first time. Its editors, Simon Baker, director of the Maison européenne de la photographie, Paris, and Tomo Kosuga, director of the Masahisa Fukase Archives, Tokyo, have assembled 26 series from Fukase’s oeuvre, including Memories of Father; The Solitude of Ravens; his portraits of cats; his famous self-portraits taken in a bathtub with a waterproof camera; and many previously unpublished works. Fukase tried his hand at everything, and this essential volume, at more than 400 pages, at last reveals the full breadth of his imagination in an English-language publication.

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

EDITIONS XAVIER BARRAL
9782365112024
u.s. $90.00
CDN $120.00
Hbk, 7.75 x 10.25 in. / 416 pgs / 160 color / 300 b&w.

Shomei Tomatsu
Text by Juan Vicente Arizaga, Ryoshih Caneko, Hiroshi Kojima, Carlos Martín García.

Casting a cold eye on postwar Japan, the raw, grainy and impressionistic photography of Shomei Tomatsu practically defined Japanese photography in the second half of the 20th century, greatly influencing Daido Moriyama, Nobuyoshi Araki and Tatsumi Nakahara. His best-known images are his portraits of people and street scenes from the 1950s, when the country struggled to recover from World War II and US military presence was ubiquitous; his photographs of 1960s Japan; and throughout his career, his images of Okinawa, where he died in 1986. Tomatsu’s most famous single photograph is a Mamiya Bottle, Nagasaki, 1961, which depicts a beer bottle rendered grotesquely biomorphic by the nuclear blast that devastated Nagasaki on August 9, 1945. The American photographer and writer Leo Rubinfien described Tomatsu’s Nagasaki images as “sad, haggard facts,” noting that “beneath the surface there was a grief so great that any overt expression of sympathy would have been an insult.”

This book, which accompanies a major retrospective at MAPFRE in Barcelona, elucidates the rich visual universe of Tomatsu, including his best-known images and previously unpublished work. It is the first comprehensive survey to be published since his death. Born in Nagoya, Japan, Shomei Tomatsu (1930–2012) began his career in the early 1950s as a traditional photojournalist. He played a central role in Vive, a self-managed photography agency, and founded the publishing house Shaken and the quarterly journal Ken. Tomatsu participated in the groundbreaking New Japanese Photography exhibition in 1974 at the Museum of Modern Art, New York, his most recent US survey, The Skin of the Nation, was held at SFMOMA in 2006.

RM/FUNDACIÓN MAPFRE
9788417047535
u.s. $70.00
CDN $92.50
Hbk, 9.5 x 11 in. / 172 pgs / 63 color / 117 b&w.
August/Photography/Asian Art & Culture

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

Shomei Tomatsu is the pivotal figure of recent Japanese photography.”
– JOHN SZARKOWSKI

From darkly fascinating photographs of ravens to humorous self-portraits, Fukase created images of enormous emotional power.

“Shomei Tomatsu is the pivotal figure of recent Japanese photography.”
– JOHN SZARKOWSKI

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Views of Japan
9783958291775
Hbk, u.s. $92.00 CDN $127.50
Steidl

Exhibition Schedule
Amsterdam, Netherlands: Foam Fotografiemuseum, 07/18–10/18
**Carlo Mollino: Photographs 1934–1973**

Edited with text by Francesco Zanot. Text by Eva Boydston, Erik Voith, Fabio Ferrari.

Carlo Mollino was, among many other things, a photographer and a commentator on photography. Mollino himself placed photography in a privileged role in the pantheon of his interests. Mollino used photography both as a means of expression and an essential instrument for the documentation of his work and his daily life. He was also an eloquent champion of photography as an art form, publishing *Message from the Darkroom* in 1949—a legendary photo book that was part of the history of photography. Now, in this long-overdue survey, a career marked by elegant, organic modernism and a drive toward fantasy and experimentation. Mollino's architectural work in Turin—from his first great building, the headquarters of the Turin Equestrian Association (1937), to his architectural masterpiece, the city's Teatro Regio (1965)—bookends a career marked by elegant, organic modernism and a drive toward fantasy and experimentation.

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

William Eggleston: Polaroid SX-70

This book is a facsimile of an album of Eggleston’s Polaroids assembled by the photographer himself, and containing the only photos he made in this medium. Consisting of 56 images taken with the Polaroid SX-70 (the now cult camera produced between 1972 and 1981) and hand-mounted in a black leather album also produced by the company, Polaroid SX-70 is the first publication of Eggleston’s Polaroids. The gloriously mundane subjects of these photos—a Mississippi street sign, a telephone book, stacked crates of empty soda bottles—is familiar Eggleston territory, but, fascinatingly, all of these Polaroids were taken outdoors. They are rare records of Eggleston’s strolls or drives in and around Mississippi, complementing the majority of his work made with color negative film or color slides, and showing his flair for photo-sequencing in book form.

**ALSO AVAILABLE**

William Eggleston: The Democratic Forest

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**NEW EDITION**

Saul Leiter: All about Saul Leiter

Text by Margit Leiter, Paula Hermann, Motoko Sihota.

Photography as the world knows it now embracing Saul Leiter, who has enjoyed a remarkable revival since fading into relative obscurity in the 1980s. In this gorgeously produced volume—the Japanese edition of which was selected by photographer Todd Hido as one of Photo-eye online bookstore’s Best Books of 2017—some 200 works, from early street photographs and images for advertising to nudes and portraiture, cover Leiter's career from the 1940s onward. These are accompanied by quotations from the artist himself that express his singular worldview.

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Dewey Nicks: Polaroids of Women

Introduction by Brad Dunning.

American photographer Dewey Nicks roared into the 1990s magazine world by filling his shoots with fascinating people and a vibe of boundless energy and nonstop fun. Publications such as Vogue, Harper’s Bazaar, W, and Vanity Fair kept Nicks moving seamlessly between celebrity, fashion and advertising assignments, his portfolio amassing a who’s who of iconic women, including Cindy Crawford, Natalie Portman, Sofia Coppola, Patricia Arquette, Shalom Harlow and Cher, to name only a few.

Nicks recently found a forgotten box buried deep in his archive with thousands of Polaroids from his 1990s photo sessions. These one-of-a-kind favorites saved from hundreds of shoots, both private and assigned, offer an intimate portrait into Nicks’ life, friends and work. The immediacy of Polaroids combined with the natural fading of the physical print after decades in a shoebox makes each of these images singularly unique and tangibly genuine. Nicks was so smitten with this time capsule of images that he immediately shared them with his frequent collaborator, book designer and publisher Tom Adler, and this beautifully produced book was born.

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

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

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

Posturing

Posturing


A book about a new movement in fashion photography, Posturing shows how 21 contemporary fashion photographers use the body and its positioning to tell new stories in new ways. Through 58 photographs, plus interviews with photographers, stylists, set designers and commissioning editors, Posturing shows how the trend is changing the way that fashion is presented.

Edited by Holly Hay, photography director at Wallpaper, and fashion curator Shonagh Marshall, Posturing celebrates aesthetic oddness in a style of photography that rejects the hypersexualized body and celebrity-driven, glamour-obessed vision of fashion that has glorified naked consumerism. This is a style that is changing traditional ideas of clothing, casting and images, also recontextualizing what the body means to fashion, and what fashion can mean to the body. Posturing is a record of that change and this new movement, capturing the voices and visions of those most integral to creating it.

Photographers include Andrea Artemissio, Bibo Correjio Borthwick, Blommer & Schumm, Brianna Capozzi, Casper Sejersen, Charlie Engman, Charlotte Wakes, Coco Captain, Estelle Hanania, Hanna Moon, Johnny Dufort, Joyce Nig, Laura C. Emery, Mark Pestemer, Marten Periai, Pascual Garmarte, Peito Schmid, Sufio Monclato, Tim Elkaim, Tyrone Lebon and Zofi Ghetter.

SPBH EDITIONS
9781999814434
u.s. $35.00 CDN $47.50
Hbk, 6 x 7.5 in. / 192 pgs / 57 color / 16 b&w.
June/Photography/Fashion

Rejecting hypersexualized glamour, Posturing celebrates aesthetic oddness

We are delighted to welcome the London-based SPBH EDITIONS to the list. Founded by Bruno Ceschel in 2010, the critically acclaimed imprint is dedicated to shaping contemporary photography and visual culture through publishing, events and education programs.
Karen Green: Frail Sister
Artist and writer Karen Green’s second book originated in a search for a woman who had vanished: her Aunt Constance whom Green knew only from a few family photos and keepsakes. In her absence, Green has constructed an elliptical arrangement of artifacts from an untold life. In this rescued history, Green imagines for her aunt a childhood in which she is bold, reckless, perspicacious, mischievous; an adolescence ripe with desire and scarred by violation and loss; and an adulthood in which she strives to sing above the incessant din of violence. Constance—one half of a sister duo put to work performing as musical prodigies in the dirt-poor town of Oil City, Pennsylvania during the Great Depression—escapes as a teenager to the USO and tours a ravaged Italy during World War II. Soon after she returns to an unsparing life in New York City, she disappears. Green traces her dissolution in a deftly composed trove of letters Constance writes to her beloved sister and those she receives from dozens of men smitten by her stage persona, along with her drawings, collages and altered photographs. Though told mostly from Constance’s point of view, Frail Sister is also haunted by the voices of the transient, the absent and the dead. The letters (a few real, many invented) expose not only the quotidian reality of war but also the ubiquitous brutality it throws into relief. Nimble, darkly funny and poignant, Frail Sister is possessed by the disappeared, giving voice to the voiceless, bringing into a focus a life disintegrating at every edge.

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


Ray Johnson was a singular artist whose life and work were intricately linked. Born in Detroit, Johnson attended Black Mountain College before moving to New York, where his work anticipated pop art and he was active in early Fluxus circles. Best known for his collages and mail art activities, including what became known as the New York Correspondence School, he operated fluidly in a wide range of modes. For Johnson, everything and everyone were potential material for his art—any form could become a space for artistic activity—and the form of the interview proved no exception. That Was the Answer: Interviews with Ray Johnson brings together a selection of interviews and conversations from 1963 to 1987 that offer unique access to Johnson’s distinctive thinking and working methods. Throughout, Johnson’s responses are marked by his humor and close attention to language. Gathering these interviews for the first time, That Was the Answer serves as a virtual introduction to Ray Johnson as well as a resource for those wanting deeper insight into this artist and his kaleidoscopic body of work.

Ray Johnson (1927–95) studied under Josef Albers and Robert Motherwell at Black Mountain College in North Carolina, and worked as a painter early in his career, exhibiting alongside Ad Reinhardt before embracing pop imagery, collage and mail art, producing thousands of collages and other works on paper. His life and death by suicide, jumping from a bridge in Sag Harbor, Long Island were the subject of the award-winning documentary How to Draw a Bunny (2002).

Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins

Edited by Steve Clay. Foreword by Hannah Higgins. There are few art-world figures as influential—and as little known—as Dick Higgins (1938–98), cofounder of Fluxus, “polyartist,” poet, scholar, theorist, composer, performer and, not least, the publisher of the legendary Something Else Press. In 1960 he restored the term “intermedia” to the English language, giving it new dimension to recognize the dissolution of boundaries between traditional modes of artmaking and the open field for new forms that cannot be compartmentalized. His own contributions to intermedia are many—as a participant and instigator of happenings, as writer and composer straddling traditional and vanguard forms, among others—but it was Something Else Press (1963–74) that redefined how “the book” could inhabit that energized, in-between space.

Something Else Press was as much a critical statement and radical experiment as it was a collection of books by some of the most luminous artists and writers of the 20th century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Ian Hamilton Finlay, Emmett Williams, Robert Filliou, and George Brecht, among many others. Along with his Great Bear Pamphlet series and the Something Else newsletter, Higgins exploited and subverted conventional book production and marketing strategies to get unconventional and avant-garde works into the hands of new and often unsuspecting readers. Edited by Granary Books publisher Steve Clay and Fluxus artist Ken Friedman, this judiciously curated and imaginative selection of writings by some of the most luminary artists and writers of the 20th century energizes, in-between space. Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins

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The Book
By Stéphane Mallarmé.
Introduction and translation by Sylvia Gorelick.
The French poet Stéphane Mallarmé (1842–98) was modernism’s great champion of the book as both a conceptual and material entity; perhaps his most famous pronouncement is “everything in the world exists in order to end up as a book.” A colossal influence on literature from Huysmans to Ashbery, art from Manet to Broadthwaite, music from Debussy to Boulez and philosophy from Blanchot to Rancière, Mallarmé spent more than thirty years on a project he called Le Livre. This legendary, unfinished project is now translated into English for the first time.
The Book was Mallarmé’s total artwork, a book to encompass all books. His collected drafts and notes toward it, published only posthumously in French in 1957, are alternately mystical, lyrical and gloriously banal; for example, many concern the dimensions, page count and cost of printing this ideal book. Resembling sheet music, the lines are laid out like a musical score, with abundant expanses of blank space between them. Frequently quoted, sometimes excerpted, but never before translated in its entirety, The Book is a visual poem about its own construction, the scaffolding of a cosmic architecture intended to reveal “all existing relations between everything.”

A Blow of Dice Never Will Abolish Chance:
A Poem
By Stéphane Mallarmé.
Translated by Andy Grundoff.
Among the most influential works of the French poet Stéphane Mallarmé (1842–98), Coup de dés jamais n’abolira le hasard feels to this day revolutionary and resoundingly contemporary, both for the suggestive power of its unconventional free verse and for its striking visual impact. For the poet, the white spaces, or scattered “silences,” are as integral to the reading as the words on the page, and the very design—the typographical layers and the arrangement of lines and words upon the page and across spreads—carries meaning and content.

At the time of his death in 1898, Mallarmé was close to realizing his vision of a deluxe, large-format publication of the poem that would meet his precise specifications with regard to dimensions, typography and page design, and would include commissioned lithographs by his friend Odilon Redon, an artist he admired for the tonal richness and symbolic power of his images. This two-volume edition brings all of these elements together for the first time in an English-language edition. Separate French and English volumes allow for individual regard to dimensions, typography and page design, and would include commissioned lithographs by his friend Odilon Redon, an artist he admired for the tonal richness and symbolic power of his images. This two-volume edition brings all of these elements together for the first time in an English-language edition. Separate French and English volumes allow for individual

The Sacred Conspiracy
The Internal Papers of the Secret Society of Acéphale and Lectures to the College of Sociology
By Georges Bataille.
This book recount what must be one of the most unusual intellectual journeys of modern times, in which the influential philosopher, cultural theorist and occasional pornographer Georges Bataille (1897–1962), having spent the early 1930s in far-left groups opposing the rise of fascism, abandoned that approach in order to transfer the struggle onto “the mythological plane.” In 1937, Bataille founded two groups in order to explore the combinations of power and the “sacred” at work in society. The first group, the College of Sociology, gave lectures that were intended to reveal the hidden undercurrents within a society on the verge of catastrophe. The second group was Acéphale, a genuine secret society and anti-religion whose emblem was a headless figure that, in part, represented the death of God. Until the discovery a few years ago of the group’s internal papers (which include theoretical texts, meditations, minutes of meetings, rules and prohibitions and even a membership list), almost nothing was known of its activities.

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

Georges Bataille’s secret society, long the stuff of legend, is now revealed in its texts, meditations, rules and prohibitions.
Alberto Giacometti (1901–66) and Francis Bacon (1909–92) were friends and rivals whose creative visions shaped art from the latter half of the 20th century to the present. This volume, published for a show at the Fondation Beyeler, marks the first time that a museum exhibition has been devoted to these two artists, revealing commonalities and amazing parallels between them. Bacon and Giacometti shared a belief in the importance of the human figure and the old masters they both studied, copied and paraphrased. Both integrated cage-like entities into their works as a means of isolating figures in their surroundings. Both occupied themselves with the fragmented, deformed body and also shared an obsession with portraiture; both characterized themselves as “realists.” And although the human figure always served as a touchstone in their work, they each raised its level of abstraction to an extreme.

The painter Isabel Rawsthorne played a key role in the relationship between Giacometti and Bacon: she was a close friend of both artists, posed for them, and was also briefly Giacometti’s lover. For this show, loans of works by Bacon have been made from major private collections and renowned international museums, including the Art Institute in Chicago, the Museum of Modern Art, New York, and the Centre Pompidou, Paris. The Giacometti loans come almost entirely from the Fondation Giacometti in Paris. They include numerous original plaster sculptures from the artist’s estate that have never before been shown in public.

One of the last great 20th-century masters, Balthus pursued a path that ran exactly contrary to that of the modernist avant-gardes with which he was contemporary. At once quiet and intriguing, his paintings unite conflicting contrasts, combining reality and dream, eroticism and innocence, practicality and mystery, the familiar and the uncanny in unique ways. This volume, published for a retrospective at the Fondation Beyeler, gathers around 50 key paintings from all phases of this legendary artist’s career. It commences with the monumental masterpiece “Passage du Commerce-Saint-André” (1952–54), in which Balthus’ intensive study of the dimensions of space and time and their relationship to figure and object is especially apparent.

Balthasar Klossowski de Rola, known as Balthus (1908–2001), was born in Paris to Polish expatriate parents. He was raised in an exceptionally artistic milieu, with visitors to his household including Rilke (who became his mother’s lover), André Gide, Jean Cocteau, Maurice Denis and Pierre Bonnard. Balthus was one of the few living artists to be represented in the Louvre, when his painting “The Children” (1937) was acquired from the private collection of Pablo Picasso.
On Contemporary Art
By César Aira.
Foreword by Will Chapple. Afterword by Alexandra Monville. Translated by Katherine Silver.
Translated into English for the first time, On Contemporary Art, a speech by the renowned novelist César Aira, was delivered at a 2010 colloquium in Madrid dedicated to bridging the gap between writing and the visual arts. On Aira’s dizzying and dashing path, everything comes under question—from reproducibility of artworks to the value of the written word itself. In the end, Aira leaves us stranded on the bridge between writing and art that he set out to construct in the first place, failing as we try to make sense of where we stand. On Contemporary Art exemplifies what David Zwirner Books’ ekphrasis series is dedicated to—exploring the space in which words give meaning to objects, and objects shape our words. Like the great writers Walter Benjamin and Hermann Broch before him, Aira operates in the space between fiction and essay writing, art and analysis. Pursuing questions about reproducibility, art making, and limits of language, Aira’s unique voice adds new insights to the essential conversations that continue to inform our understanding of art.

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What It Means to Write About Art
Interviews with art critics
By Jarrett Earnest.
In the last 50 years, art criticism has flourished as never before. Moving from niche to mainstream, it is now widely taught at universities, practiced in newspapers, magazines and online, and has become the subject of debate by readers, writers and artists worldwide. Equal parts oral history and analysis of craft, What It Means to Write About Art offers an unprecedented overview of American art writing. Jarrett Earnest’s wide-ranging conversations with critics, historians, novelists, poets and theorists—each of whom approaches the subject from a unique position—illustrate different ways of writing, thinking and looking at art. These in-depth conversations about writing and art are situated within individual life experiences: for instance John Ashbery recalls finding Rimbaud’s poetry through his first crush at 16; Rosalind Krauss remembers stealing the design of October from Maximali Vignali; Paul Chaat Smith details his early days with Jimmie Durham in the American Indian Movement; Barry Schwabsky tells about writing country songs with Waylon Jennings; Michele Wallace relates her late-night and early-morning interviews with James Baldwin; Lucy Lippard describes confronting Clement Greenberg at a lecture; Eileen Myles asserts her belief that her negative review incited the Women’s Action Coalition; and Fred Moten recounts falling in love with Renee while at Harvard. Jarrett Earnest is a writer and artist living in New York City. From 2014 to 2017 he was faculty at the free experimental art school Bruce High Quality Foundation University (BHQFU), running their MFU programs in New York and Miami. He coedited the volumes Tell Me Something Good: Artist Interviews from The Brooklyn Rail (2017) and For Bill, Anything: Images and Text for Bill Berkson (2015). His writing has appeared in The Brooklyn Rail, The Village Voice, Los Angeles Review of Books, Art in America, and San Francisco Arts Quarterly, among others.

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

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The Psychology of an Art Object
By Donald Shumbrook.
Pbk, 7.75 x 10 in. / 128 pgs / 8 b&w.

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Pbk, 7.75 x 10 in. / 128 pgs / 8 b&w.
Social Forms: A Short History of Political Art
By Christian Viveros-Fauné.

In Social Forms: A Short History of Political Art, renowned critic, curator and writer Christian Viveros-Fauné has picked 50 representative artworks—from Francisco de Goya’s The Disasters of War (1810–20) to David Hammons’ In the Hood (1993)—that give voice to some of modern art’s strongest calls to political action. In accessible and witty entries on each piece, Viveros-Fauné paints a picture of the context in which each work was created, the artist’s background and the historical impact of each contribution. Sometimes artists create projects that subvert existing power structures; sometimes they make artwork so powerful it challenges the very fabric of society. Whether it’s Picasso’s Guernica and its place at the 1937 World’s Fair or Jenny Holzer’s Truisms (1977–79), which still stop us in our tracks, this book tells the story behind some of the most important and unexpected encounters between artworks and the real worlds they engage with. Never professing to be a definitive history of political art, Social Forms delivers a unique and compelling portrait of how artists during the last 150 years have dealt with changing political systems, the violence of modern warfare, the rise of consumer culture worldwide, the prevalence of inequality and racism, and the challenges of technology.

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

In an increasingly polarized world, Social Forms surveys those artists at the forefront of political resistance.
R. Crumb’s Dream Diary
Edited by Ronald Bronstein, Sammy Harkham.

For more than 40 years, legendary American artist Robert Crumb has documented his nightly dreams in a meticulously kept private journal. This material has stood as a guarded secret in a career defined by an impish compulsion to publicly self-disclose. All of the artist’s well-documented preoccupations are present and accounted for—rampant egomania, insatiable lust, profound self-disgust, the sad beauty of old America, the moral bankruptcy of new America and the foils’ errant quest for spiritual enlightenment—but here they are entirely untamed, springing forth from forces beyond even his control. Published for the first time, the complete Dream Diaries offer readers a deep, dark look under the hood of one of America’s most aggressively dynamic comedic voices. Widely considered the greatest cartoonist of the 20th century, Robert Crumb (born 1943) drew comics from a very young age. After a brief career in greeting-card design in Cleveland, in 1960 the young artist discovered LSD, and headed for San Francisco, where he published Zap Comix 1, reinventing the comics medium. In 1964 he was the subject of an acclaimed documentary film by Terry Zwigoff. His adaptation of The Book of Genesis was published in 2009 and the original art for the project was exhibited internationally, most notably at the Hammer Museum, Los Angeles, in 2009, and as part of the 55th Venice Biennale in 2013. His most recent books include Bible of Filth, Art & Beauty Magazine and with Aline Kominsky-Crumb Drawn Together. Crumb lives and works in Southern France.

Kerouac: Beat Painting
Edited by Sandrino Bandera, Alessandro Castiglioni, Grezza Zanella.

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

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

Kerouac’s spontaneous bop poetics in paint: a little-known side of the Beat icon
Sophie Calle’s 1994 classic features four new tales in a new expanded edition

Sophie Calle: True Stories
Sixth Edition
First published in French in 1994, quickly acclaimed as a photo book classic and since republished and enhanced, True Stories returns for the sixth time, gathering a series of short autobiographical texts and photos by acclaimed French artist Sophie Calle. This time with four new tales. Calle’s projects have frequently drawn on episodes from her own life, but this book—part visual memoir, part meditation on the resonances of photographs and belongings—is as close as she has come to producing an autobiography, albeit one highly poetic and fragmentary, as is characteristic of her work. The tales—never longer than a page—vay by turns lighthearted, humorous, serious, dramatic or cruel. Each is accompanied by an image, each offers a fragment of life. The slim, portable volume is divided into sections: the first is composed of various reflections on objects such as a shoe, a postcard or the breasts; the second, “The Husband,” of recollections of episodes from Calle’s first marriage; and the third gathers a variety of autobiographical recollections. Calle herself is the author, narrator and protagonist of her stories and photography; her words are somber, chosen precisely and carefully. One of the 21st century’s foremost artists, Calle here offers up her own story—childhood, marriage, sex, death—with brilliant humor, insight and pleasure.

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Siglo

Louise Bourgeois: To Unravel a Torment
Edited by Emily Wei Rales, Ali Momeni. Introduction by Emily Wei Rales. Text by Brian Fair, Philip Larratt-Smith. Celebrated for her singular contributions to 20th-century sculpture, drawing, painting, printmaking, installation and writing, French-born American artist Louise Bourgeois’ (1911–2010) explorations of the human condition originated from her own lived experience. “My goal is to relieve a past emotion,” Bourgeois explained. “My art is an exorcism.” Psychologically, emotionally and often sexually charged, Bourgeois’ works intermingle the abstract and corporeal, the voluptuous and the distressing, to striking effect. Louise Bourgeois’ To Unravel a Torment accompanies the first exhibition of the artist’s work at Glenstone Museum, and features more than 30 major works drawn from the museum’s collection. From her early wooden Personages to her large hanging sculptures, from suites of drawings and prints to textile works and her immersive Cells, To Unravel a Torment surveys Bourgeois’ career through selected examples from her enormous body of work. Bourgeois was also a prolific writer, matching her sculptural language with reams of psychoanalytic musings on repression, symbolism and material. To Unravel a Torment also brings together never-before-published diary entries by the artist, annotated by Bourgeois scholar Philip Larratt-Smith, a contribution by art historian Bronce Fer and an introduction by Emily Wei Rales, founder and director of Glenstone Museum.

Louise Bourgeois: To Unravel a Torment
Hbk, 8.75 x 11 in. / 208 pgs / 95 color / 3 b&w.
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ACTES SUD
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$50.00 CDN $67.50

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The Museum of Modern Art, New York
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November/Arts
Violette Editions
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$45.00 CDN $55.00

See page 150 for more titles.
Jack Whitten: Notes from the Woodshed
Edited by Katy Siegel.

A black man who grew up in the Jim Crow South, Jack Whitten (1939–2018) arrived in New York in 1959 and began a wide-ranging exploration into the nature of painting and artmaking that would sustain more than five decades of work. Early in his career, in 1970, Whitten experienced his breakthrough moment: when he lifted a thick slab of paint off its support, he realized he could experiment within the physical, dimensional space of the paint itself. After that, all bets were off: “I cut paint, I laminate paint, I grind paint, I freeze paint, I boil paint,” he said. Approaching abstraction as scientist and mystic, Whitten probed the expressive end material possibilities of painting. He constantly changed styles, developed new methods and took up new subject matter, but it is precisely this spirit of curious inquiry that unites his relentlessly experimental career.

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

Jack Whitten (1939–2018) was born in Bessemer, Alabama, and studied art at Southern University in Baton Rouge, Louisiana, where he became involved in civil rights demonstrations. From 1960 to 1964 he studied art at Cooper Union, New York, falling in with the abstract expressionists of the day (Willem de Kooning was a particular influence and mentor). The Whitney mounted a solo exhibition of his paintings in 1970, and in 1983 the Studio Museum in Harlem held a 10-year retrospective. In 2014, a retrospective exhibition was organized by the Museum of Contemporary Art in San Diego, traveling to the Walker Art Center in Minneapolis in 2015 and 2016. Whitten lived in Queens, New York, where he died on January 20, 2018.

HAUSER & WIRTH PUBLISHERS
9783906915173 u.s. $29.95 CDN $35.00
Paper, 6.5 x 9.5 in / 152 pp.
August 2017 / African American Art & Culture

Jack Whitten’s writings articulate his tireless reinvention of abstraction

Also Available
More Dimensions Than You Know: Jack Whitten, Paintings 1979–1989
9783906915166 Paper, 5.5 x 8.5 in / 192 pp. / 147 color
Hauser & Wirth Publishers

Jack Whitten: Odyssey

Sculpture 1963–2017
Interview with Courtney Martin.

Jack Whitten was one of the most important artists of his generation. His paintings range from figurative work addressing civil rights in the 1960s to groundbreaking experimentation with abstraction in the ‘70s, ‘80s and ‘90s to recent work memorializing black historical figures such as James Baldwin and W.E.B. Du Bois. Whitten began carving wood in the 1960s in order to understand African sculpture, both aesthetically and in terms of his own identity as an African American, and continued developing this practice throughout his life.

For the first time ever, these revelatory works are collected in Odyssey, accompanying a landmark exhibition coorganized by the Baltimore Museum of Art and the Metropolitan Museum of Art.

Odyssey features the sculptures made by Whitten over the past 50 years, as well as the Black Monolith series of paintings, and Whitten’s own archival photographs documenting his life and process. The catalog includes major new texts from exhibition curators Katy Siegel and Kelly Baum, as well as contributions from philosophers Kwame Anthony Appiah, art historians Richard Shiff and Kelley Jones, a lengthy biographical interview with Whitten by art historian Courtney J. Martin and the essay “Why Do I Carve Wood?” by the artist himself.

Gorgeously illustrated with hundreds of illustrations and never-before-published photographs, Odyssey is a landmark exploration of one of the most significant artists of the 20th century, and a monument to a life and career that, as described by the Washington Post, “enriched the abstract tradition in Western art with fresh political and spiritual content.”

GREGORY R. MILLER & CO.
9783110546173 u.s. $55.00 CDN $125.00
Hard, 9.5 x 11.5 in / 120 pp / 161 color/22 b&w
July/Art/African American Art & Culture

Excerpt from Jack Whitten’s Studio Log Fall ’92:

TO AVOID AT ALL COST
1. Formalism
2. Slickness
3. Corporate Image
4. Literal
5. Narrative
6. Male-Female Category
7. Abstract Expressionism
8. Excessive Use of Color
9. Christian Iconography
10. Black Bourgeois Aesthetic
11. Other Artists
12. Abstraction as Design
13. Naturalism
14. Post-Modernism
15. Appropriation
16. Decorative
17. Illustration
18. Art History
19. Self Pity
20. Excess Emotional Baggage
PREVIOUSLY ANNOUNCED

Bruce Nauman: Disappearing Acts
Edited by Kathy Halbreich, Kathy Halbreich, Rachel Harrison, Ute Holl, Suzanne Hudson, Glenn Ligon, Catharine Lord, Rosana Moreira, Maggie Schaefer, Helmut Schenkel, Scott Merri, Margaret Hassett, Taylor Walsh, Jeffrey Weiss.

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

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

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

With a magician’s sleight of hand, Nauman’s art makes disappearance visible

Judson Dance Theater: The Work Is Never Done


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

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

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

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

EXHIBITION SCHEDULE

New York: The Museum of Modern Art, 10/21/18–03/17/19
New York: MoMA PS1, 10/21/18–03/24/19
New York: The Museum of Modern Art, 09/16/18–02/03/19

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

EXHIBITION SCHEDULE

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New York: MoMA PS1, 10/21/18–03/24/19
New York: The Museum of Modern Art, 09/16/18–02/03/19

Peter Moore. Performance view of Charles Ross’s Qui a mangé le baboon?, Concert of Dance #13, November 20, 1963

EXHIBITION SCHEDULE

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New York: The Museum of Modern Art, 09/16/18–02/03/19
René d’Harnoncourt and the Art of Installation
By Michelle Elligott.
René d’Harnoncourt served as the director of the Museum of Modern Art from 1949 to 1968, and was known for his conscientious approach to curating exhibitions and his genius for installation design and display. His interest in non-Western and non-modern art shaped much of MoMA's ambitious programming in the mid-20th century: in addition to shows addressing modern art, such as The Sculpture of Picasso (1968) and Modern Art in Your Life (1949), he organized exhibitions devoted to themes not generally associated with MoMA, including Indian Art of the United States (1941), Arts of the South Seas (1946), Ancient Arts of the Andes (1954) and Art of the Arawak: The Collection of Michael C. Rockefeller (1962).
This publication delves deep into the MoMA Archives to reveal d’Harnoncourt’s mastery of installation through an essay by Michelle Elligott and an exploration of 12 of the exhibitions he installed at MoMA, each richly illustrated by d’Harnoncourt’s mostly previously unpublished sketches alongside exhibition photographs. A master draftsman, d’Harnoncourt produced meticulous sketches of installation vistas as well as the objects included in his exhibitions. An illustrated chronology of d’Harnoncourt’s life rounds out the volume, detailing his multifaceted journey from birth as a count into a landowning family in Austria, to his time as a commercial artist in Mexico, to his post working for Nelson A. Rockefeller in the US State Department (Office of the Coordinator of Inter-American Affairs), which eventually led to his appointment at MoMA.
Michelle Elligott is the Chief of Archives, Library, and Research Collections at The Museum of Modern Art, New York. She recently organized Devenir moderne, part of the MoMA exhibition Etre moderne at the Fondation Louis Vuitton in Paris. She codirected the Museum’s widely acclaimed Exhibition History web archive project; coedited the institution’s first self-published history, Art in Our Time: A Chronicle of The Museum of Modern Art (2004); and cocurated the MoMA PS1 exhibition 1969.

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

The story of MoMa’s sculpture garden

D’Harnoncourt redefined exhibition making and the parameters of art itself
Oceania

By Peter Brosius, Nicholas Thomas, Noelle Kahalu‘u, Emmanuel KesterKes, Jean-Mullon, Michael Holm, Anne Stratford

From the remote shores of Rapa Nui to the dense rainforest of Papua New Guinea, the islands of the Pacific are home to some of the most culturally diverse populations on the planet. This book presents a major survey in London and Paris of art from Oceania. It brings together the most up-to-date scholarship by the leading experts in the field, encompassing a dazzling array of objects from the region, including many that have never been published before. The book also includes many works that have historically been overlooked, such as painted and woven textiles, elaborate wicker assemblages, and intricately decorated vessels, alongside works by artists working in Oceania today. Objects of great aesthetic beauty, these artworks are the product of a complex web of social, mythological, and historical influences.

ROYAL ACADEMY OF ARTS
9781910350021 u.s. $75.00 CDN $103.35
Hbk, 9.75 x 11.25 in. / 352 pgs / 300 color / 20 b&w.
November/Art

EXHIBITION SCHEDULE
London, England: Royal Academy of Arts, 09/29/18–12/02/18
Paris, France: Musée du quai Branly, 02/01/19–05/27/19

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

Picasso’s ceramics express the restless, fluid ease of his late years

Picasso: Ceramics


In 1946, Pablo Picasso visited an exhibition of ceramics in Vallauris, an area in southeastern France known for its many potteries. He would move to the region soon after, establishing a steady relationship with the Madoura ceramics workshop in 1948. It was a watershed moment for Picasso, who throughout his long life was always on the lookout for new artistic challenges in all conceivable materials. Picasso’s experiments with various ceramic materials, oxides and glazes would produce a huge body of work: some 4,000 ceramic objects bearing the motifs of animals, fauns and women evoked through Picasso’s whimsical, elegant handling of shape and line. This major body of work in ceramics forms a lesser-known but highly original part of the oeuvre of an artist who was constantly reinventing himself and his forms.

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

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

EXHIBITION SCHEDULE
Humlebæk, Denmark: Louisiana Museum of Modern Art, 07/01/18–09/02/18

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

ALSO AVAILABLE
Picasso: Guitars 1912–1914
9780870707940 Hbk, u.s. $24.95 CDN $33.85
The Museum of Modern Art, New York

ALSO AVAILABLE
Picasso Sculpture
9780870701766 Hbk, u.s. $85.00 CDN $125.00
The Museum of Modern Art, New York
Klimt / Schiele: Drawings

Drawings from the Albertina Museum, Vienna
Text by Marian Bisanz-Prakken, Elizabeth Clegg, Jane Kallir.

Gustav Klimt (1862–1918) and his younger protégé Egon Schiele (1890–1918) are considered two of the greatest figures of Austrian modernism. Whether inspiring or competing with one another, together they reconfigured the way the human body was translated into art. Although both artists are primarily remembered as painters, between them they left 7,000 drawings, many of the greatest of which are now in the collection of the Albertina Museum, Vienna.

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

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

Ver Sacrum: The Vienna Secession Art Magazine 1898–1903

Gustav Klimt, Egon Schiele, Koloman Moser, Otto Wagner, Max Fabiani, Joseph Maria Olbrich, Josef Hoffmann

Edited by Valerio Terraroli.

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

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

With work by Klimt, Schiele and others, Ver Sacrum set the standard for magazine design.

EXHIBITION SCHEDULE
London, England: Royal Academy of Arts, 11/04/18–02/02/19
Czech and Slovak Photo Publications 1918–1989
Edited with text by Maritilt Haugan. Text by Yolanda Huertas, Amanda Maddox, Petr Roubal, James Steerman, Thomas Wiegand.
This enormous and authoritative survey of Czech and Slovak photo publications commemorates the 100th anniversary of the founding of the Republic of Czechoslovakia on October 28, 2018. It demonstrates the persistent tradition of superior artistic imagination and technical ingenuity that is uniquely and wonderfully Czech and Slovak. In the course of more than 1,000 years of existence, the Czech and Slovak people only experienced free nationhood between 1918 and 1938—and again after 1989. Finally living under their own rule, photographers and writers, typographers and book designers, graphic artists and printers were free to express a love of country and its landscapes, cities, national treasures, monuments and the life of its people with unflinching attention—thus forming their unique cultural identity, even during Nazi annexation and 40 years of communist occupation.
In nine chapters this comprehensive book explores over 800 publications from 1918 to 1989, highlighting the work of more than 250 photographers and graphic artists, including Jindrich Styrsky, Josef Sudek, Ladislav Sutnar, Karel Teige and Zdenek Tmej, Alphonse Mucha, Karel Plicka, Josef Prosek, Jaroslav Rössler, Pavel Stecha, Jindrich Streit, Martin Martincek, Frantisek Drtikol, Libor Fára, Jaromír Funke, Karel Hájek, Vladimír Hipman, Bohdan Holomícek, Tibor Honty, Karel Kállay, Josef Koudelka, Jan Lukas, Martin Martinosek, Alphonse Mucha, Karel Plicka, Josef Prosek, Jaroslav Rössler, Pavel Stecha, Jindrich Streit, Martin Martincek, Jose Sudak, Ladislav Sutnar, Karel Teige and Zdenek Tmej.

Karel Teige: Captain of the Avant-Garde
Art theorist and critic, graphic designer, artist, author and translator Karel Teige (1900–51) is today recognized not just as the creator of internationally acclaimed surrealist collages, but also as a leading figure of the European avant-garde. Teige spent his entire life commenting on and interpreting developments in the visual arts. His multifaceted theoretical writings helped shape the conceptual foundations of modern art, and his activities and intensive contacts with other members of the European avant-garde helped secure Czech art’s place on the international art scene. His work anticipated, initiated and helped to develop the progressive artistic movements that fundamentally influenced art in the 20th century.
Karel Teige was one of the great European intellectuals of his time; his efforts were aimed at creating not just a system of aesthetics but also an all-encompassing life philosophy. He was intensively interested in architecture and found inspiration in Germany’s Bauhaus (where he spent a year lecturing); architectural functionalism would have looked completely different without his input. Teige’s preference for rational, minimalist designs with an emphasis on the social uses of modern architecture was the “most functionalist functionalism” of his time.
Teige’s own work consisted primarily of a series of phenomenal collages that reveal the hidden and passionate aspects of his personality. His book designs set the tone for an entire generation, and his design principles remain valid today. Teige’s complicated personality, full of contradictions, utopian dreams and a yearning for order and logic make him an indiscernable and deeply human individual, a perfect symbol for the 20th century.

This comprehensive, nearly 800-page monograph, by the art historian Rea Michalová, takes a wide-ranging look at the evolution of Teige’s ideological, theoretical and political views, and recalls important moments in his life and their significance within the international context. The book includes a rich set of illustrations, photographs from his life, and examples of his unique collages and graphic designs.

INCLUDES:
- Frantisek Drtikol
- Libor Fára
- Jaromír Funke
- Karel Hájek
- Vladimir Hipman
- Karel Kállay
- Josef Koudelka
- Jan Lukas
- Martin Martinosek
- Alphonse Mucha
- Karel Plicka
- Pavel Stecha
- Jindrich Streit
- Martin Martincek
- Jose Sudak, Ladislav Sutnar, Karel Teige and Zdenek Tmej

ALSO AVAILABLE
The Soviet Photobook 1900–1941
9783958290310
Hbk, u.s. $150.00 CDN $200.00

Photobooks Spain 1905–1977
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Hbk, u.s. $75.00 CDN $95.00

RM/NM/No Nacional Centro De Arte Reina Sofia
5352
u.s. $145.00 CDN $195.00

artbook.com
Andy Warhol: The Mechanical Art

This catalog brings together a selection of more than 250 works by Warhol, focusing on the 1960s when he pioneered mechanical art in a creative subversion of traditional expectations for art and its makers. Warhol used all types of techniques and machinery, from silk-screen printing to video recording, with production patterns that deconstructed the highly charged connections between sitter, artist and viewer. Whether depicted as classically composed 19th-century odalisques, Afro-adorned vixens of blaxploitation films or as a powerful maternal figure yearning for social mobility, the recurring models in Thomas’ compositions almost exclusively women of color convey a spirit of strength and self-confidence. Across this archetypal array, it is both their contradictions and kinships that make the black female body such fertile terrain for the artist’s ongoing investigations. By casting herself, her late mother and other formidable women in her life as models, muses and collaborators, Thomas particularizes her distinctive oeuvre of portraiture. Focused yet expansive, the catalog both reasserts and further contextualizes issues of identity, sexuality and agency in Thomas’ work that have only become more nuanced and palpable over time.

Mickalene Thomas: I Can’t See You Without Me
Presenting paintings of some of the artist’s key models and muses, I Can’t See You Without Me illuminates the work of Brooklyn painter Mickalene Thomas (born 1971). Culling from art history and popular culture, Thomas creates meticulously embroidered portraits that deconstruct the highly charged connections between sitter, artist and viewer. Whether depicted as classically composed 19th-century odalisques, Afro-adorned vixens of blaxploitation films or as a powerful maternal figure yearning for social mobility, the recurring models in Thomas’ compositions almost exclusively women of color convey a spirit of strength and self-confidence. Across this archetypal array, it is both their contradictions and kinships that make the black female body such fertile terrain for the artist’s ongoing investigations. By casting herself, her late mother and other formidable women in her life as models, muses and collaborators, Thomas particularizes her distinctive oeuvre of portraiture. Focused yet expansive, the catalog both reasserts and further contextualizes issues of identity, sexuality and agency in Thomas’ work that have only become more nuanced and palpable over time.

Michael Jackson: On the Wall
Since Andy Warhol first used his image in 1982, Michael Jackson has become the most depicted cultural figure in contemporary art. But while his impact on music, music video, dance, choreography and fashion is widely acknowledged, Jackson’s considerable influence on contemporary art has remained an untold story. For the first time, Michael Jackson: On the Wall brings together the works of more than 40 artists who have been drawn to Jackson as a subject.

The book is published to accompany a major exhibition at the National Portrait Gallery, London, and explores new avenues for thinking about art and identity, encourages new dialogues between artists and makes audiences interested in popular culture and music to engage with contemporary art. Selected from both public and private collections and including pieces специально commissioned for the exhibition, the works range from painting to sculpture and from photography to installation.

The international selection of artists spans several generations and includes Rita Ackermann, Dara Birnbaum, Mark Flood, Ina Gangien, Maggi Hambling, Gary Hume, David LaChapelle, Glenn Ligon, Daven Mack, Catherine Opie, Grayson Perry, Donald Urrutia, Kehinde Wiley, and Andy Warhol, among many others. With essays by Nicholas Cullinan, Margo Jefferson and Zadie Smith, the catalog not only asks why so many contemporary artists have been drawn to Jackson as a subject, but also why he continues to loom so large in our collective cultural imagination. Michael Jackson: On the Wall was produced with the cooperation of the Michael Jackson Estate.

I Can’t See You Without Me
By Mickalene Thomas
Published by Pace Editions, Inc.
Foreword by Berit Golds
Text by Nicole B. Fleetwood, Michael Goodson, Beverly J. Lydig-Stahl, Armondanna Sargent
$39.95 / CDN $55.00

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Published by Pace Editions, Inc.
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The Disco Files 1973–78
New York’s Underground, Week by Week
By Vince Aletti

Interview with Fran Lebowitz.

In 1973, Vince Aletti became the first person to write about the emerging disco scene. His engagement with disco nightlife continued throughout the decade as he wrote his weekly column for Record World magazine, which incorporated top ten playlists from DJs across the US such as Larry Levan, Larry Sanders, Walter Gibbons, Tego Scott and Nicky Siano alongside Aletti’s own writings and interviews. As disco grew from an underground secret to a billion-dollar industry, Aletti was there to document it. And The Disco Files is his personal memoir of those days, containing everything he wrote on the subject (most of it between 1974 and 1978) augmented with photography by Peter Hujar and Toby Old. This book is the definitive and essential chronicle of disco, true from-the-trenches reporting that details, week by week, the evolution of the clubs, the DJs, and above all, the music, through magazine articles, beautiful photographs, hundreds of club charts and thousands of record reviews.

Photocopies of Aletti’s Record World columns circulate for years among DJs and music lovers, until they were finally collected in 2009 into the first edition of The Disco Files, an instant classic that quickly sold out. This new edition of The Disco Files brings Aletti’s compulsively readable disco writing back into print, adding an interview with Fran Lebowitz originally published in the Village Voice in 1990.

Throughout his career, curator, writer and critic in 1990.

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NEW REVISED EDITION

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

Poster Workshop 1968–1971

From 1968 to 1971, anyone could drop in to the basement in Camden Town, London, and commission a poster from the Poster Workshop. In walked workers on strike, tenants associations, civil rights groups and liberation movements from all over the world. Inspired by the Atelier Populaire (protagonists of May ‘68), the workshop created posters that could be made quickly to respond to what was needed, on a great number of themes: Vietnam, Northern Ireland, South Africa, housing, workers’ rights and revolution. The Poster Workshop existed at an exceptional time. It thrived on the energy generated by the belief that huge changes were possible, through movements for equality, civil rights, freedom and revolution. The posters made there show the extraordinary diversity of those who came to the workshop and provide a microcosm of much that was happening nationally and internationally. Including many unseen and previously unpublished screen prints by 1960s activists, this book gives a unique perspective on the key political issues of the 1960s as told through the protest posters of artists and activists.

FOUR CORNERS BOOKS

NEW LOWER PRICE

Separate Cinema: The First 100 Years of Black Poster Art


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

REEL ART PRESS

Separate Cinema

Also Available

Night Fever
9780954594458
Pbk, u.s. $85.00 CDN $112.10
Vito Design Museum

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

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Pbk, u.s. $23.95 CDN $33.85
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Vito Design Museum
Fifty years after his death, this book tells the story of the Marxist revolutionary Ernesto “Che” Guevara (1928–67)—exploring his legacy as a historical figure, but also encountering him as a human being. Taking its subtitle Tú y Todos from the title of a poem Guevara wrote for his wife before leaving Argentina for Bolivia, the publication aims to rediscover the man behind the iconic revolutionary image, restoring Guevara’s story to its more human and historical dimensions. To do so, the book interweaves the geopolitical, the biographical and the personal, mixing different narrative tones and sources—from journalistic narration to the most intimate diary entries. Numerous original archival materials sketch how Guevara’s private and public experiences helped develop his ideas about education, foreign policy and economics, his sense of revolution and his hope in the “New Man.” Official speeches share space with Guevara’s diaries, letters to friends and family and his poems dedicated to his wife, Aleida, a more personal register in which doubts, contradictions and reflections emerge.

Che Guevara: Tú y Todos offers an intimate portrait of a figure who has shaped the modern world and captured the imagination of generations. It is the story of Ernesto Guevara, El Che, in his own words.
Spomenik Monument Database

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

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

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

FUEL PUBLISHING
9780995745537
u.s. $32.50 CDN $42.50
Hbk, 6.5 x 8 in. / 208 pgs / 200 color.
September/History/Travel

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

Brutal Bloc Postcards

Soviet Era Postcards from the Eastern Bloc

Edited by Damon Murray, Stephen Sorrell. Foreword by Jonathan Meades. Brutal concrete hotels, avant-garde monuments and futurist TV towers: this collection of Soviet-era postcards documents the uncompromising landscape of the Eastern Bloc through its buildings and monuments. These are interspersed with quotes from prominent figures of the time, which both support and confound the ideologies presented in the images.

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

FUEL PUBLISHING
9780995745520
u.s. $32.50 CDN $42.50
Hbk, 8 x 6.5 in. / 192 pgs / 176 color.
September/Antiquarian & Collectible/History/Travel

Brutalist hotels, avant-garde monuments and futurist TV towers: rare and previously unpublished vintage postcards from the Eastern Bloc

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Holidays in Soviet Sanatoriums
9780993191193
u.s. $32.50 CDN $42.50
FUEL Publishing

Also available

Soviet Era Postcards from the Eastern Bloc

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In contrast to the photographs of a ruined and abandoned Soviet empire we are accustomed to seeing today, the scenes depicted here publicize the bright future of communism: social housing blocks, palaces of culture and monuments to comradeship. Dating from the 1960s to the 1980s, they offer a nostalgic yet revealing insight into social and architectural values of the time, acting as a window through which we can examine cars, people and, of course, buildings. These postcards, sanctioned by the authorities, were intended to show the world what living in communism looked like.

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FUEL Publishing

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Holidays in Soviet Sanatoriums

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FUEL Publishing
Moholy’s Edit

CIAM 1933: The Avant-Garde at Sea

By Chris Blencowe, Judith Levine.

The Greek island sequence montaged by László Moholy-Nagy into his legendary documentary

Architects’ Congress can be interpreted, like his provocative Photoplastiks, as a “message in a bottle”
thrown into the sea that “might take decades for someone to find and read.” Capturing the incomparable

Greek light, it presents a compelling glimpse of the four days and nights in August 1933 when the elite of

the European architectural and artistic avant-garde—in Greece for the 4th International Congress of

Modern Architecture (CIAM)—took to the Aegean in a barely seaworthy “nut shell” that would bring

them close to the brink of disaster. The “motley crew” included Le Corbusier, Fernand Léger, Amédée

Ozenfant, Sigfried Giedion, Cor van Eesteren and Otto Neurath. Crucial to the success of the surreal

experiment called CIAM, the film is presented here for the first time, with an English translation presented in a slipcase alongside a facsimile edition in German, supplemented with comprehensive annotations and a scholarly essay anchoring the work in its context.

LARS MÜLLER PUBLISHERS
9783775723416, u.s. $35.00 / CDN $41.00
Hbk, 2 vols, 8 x 9 in. / 200 pgs / 50 color / 50 b&w.
November/Architecture & Urban

Victor Papanek: The Politics of Design

Edited by Travis Kres, Anna King, Allison J. Clarke.

The designer, author and design activist Victor J. Papanek anticipated an understanding of design as a tool

for political change and social good that is more relevant today than ever. He was one of the first designers

in the modernist era to critically question design’s social and ecological consequences, introducing a

new discipline called design research—today’s design thinking. The first comprehensive catalogue raisonné of

Papanek’s work presents an encompassing overview of Papanek’s oeuvre, at the heart of which stood his preoccupation with the socially marginalized and his commitment to the interests of the Third World, as well as his involvement in the fields of ecology, biology, sustainability and anti-consumerism. Aligned with essays and interviews discussing Papanek’s relevance in his own era, this book also presents current perspectives on his enduring legacy and its influence on contemporary design theory. Original Papanek family photographs, art and design work, drawings, correspondence and countless materials from the Victor J. Papanek Foundation archive at the University of Applied Arts Vienna are reproduced here for the first time, alongside work by both Papanek’s contemporaries and designers working today.

Born in Vienna and trained in England and the United States, Victor Papanek (1923–98) is considered a

pioneer of sustainable and humanitarian design. Having studied architecture at Cooper Union in New York,

and creative engineering at MIT, Papanek taught at the Ontario College of Art, RISD, Purdue University and

the California Institute of the Arts, and was Chairman of the Design Department at Kansas City Art Institute

today.

VITRA DESIGN MUSEUM
VITRA DESIGN MUSEUM, Weil am Rhein, Germany
Vitra Design Museum, 08/2018–03/2019

“Papanek’s approach seems more relevant than ever in today’s challenging times.”
—ZOE RYAN, CURATOR OF
ARCHITECTURE AND DESIGN,
ART INSTITUTE OF CHICAGO

“I hold Papanek in the
highest regard, not only
as a great thinker but as a
rabblerouser.”
—EMILY PILLOTON, AUTHOR OF
DESIGN REVOLUTION

Victor Papanek
The Politics of Design

Also available

László Moholy-Nagy: The Photograms
9783775723447, u.s. $25.00 / CDN $30.00
Hbk, u.s. $50.00 / CDN $60.00
Hatje Cantz

ALSO AVAILABLE

László Moholy-Nagy: 60 Fotos
9783037785645, u.s. $29.95 / CDN $35.00
Erste Edition

ALSO AVAILABLE

László Moholy-Nagy: Liberated Dwelling
9783037785676, u.s. $40.00 / CDN $54.00
Hbk, 2 vols, 8 x 9 in. / 200 pgs / 20 color / 120 b&w.
November/Architecture & Urban

Sigfried Giedion: Liberated Dwelling
(Befreites Wohnen)
Edited by Reto Geiser.

In 1929, the great Swiss historian and architecture critic Sigfried Giedion (1888–1968)—later the author of the classics Space, Time and Architecture (1941) and Mechanization Takes Command (1948)—issued Befreites Wohnen (Liberated Dwelling), a small but vocal architecture manifesto and an early expression of modernist housing ideology. From the vision of an international architectural modernism—a mission with which Giedion was involved as the first secretary-general of the International Congresses of Modern Architecture, between 1929 and 1959—to debates on the industrialization of construction processes and their impact on public housing, Liberated Dwelling expresses the dreams and anxieties of early 20th-century modernist architecture.

In addition to its polemical argument—a call for “the cheap house, the open house, the house that makes our lives easier”—Liberated Dwelling was a landmark publication in several respects. A critical step in Giedion’s rise as one of modernism’s most eloquent champions, the manifesto was based on the argumentative power of illuminating visual comparisons. The only book Giedion both authored and designed, it is a photobook as well as an architectural tract.

Sigfried Giedion: Liberated Dwelling introduces this critical text to English-language readers for the first time, with an English translation presented in a slipcase alongside a facsimile edition in German, supplemented with comprehensive annotations and a scholarly essay anchoring the work in its context.

LARS MÜLLER PUBLISHERS
9783037785683, u.s. $55.00 / CDN $69.00
Hbk, 8 x 11 in. / 264 pgs / 20 color / 120 b&w.
November/Architecture & Urban

FACSIMILE EDITION

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(Befreites Wohnen)

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Hbk, 8 x 11 in. / 264 pgs / 20 color / 120 b&w.
November/Architecture & Urban
While the turbulent social history of the 1960s is well known, its cultural production remains comparatively under-examined. In this substantial volume, scholars explore a range of practices such as radical architectural and anti-design movements emerging in Europe and North America; the print revolution in the graphic design of books, posters and magazines; and new forms of cultural practice that merged street theater and radical politics. Through a profusion of illustrations, interviews with figures, including Gerd Stern of USCO, Ken Isaacs, Gunther Zamp, Elfline, Craig Pearson, the Cockettes; publications such as Oz and The Whole Earth Catalog; books by Diggers and the Cockettes; productions such as Aqualung of ONYX, Franco Riggi of Global Tools, Tony Martin, Clark Richert and Richard Kalverst of Drop City, as well as new scholarly writings, this book explores the conjunction of the countercultural ethos and the modernist desire to fuse art and life.

Planetary Echoes
Exploring the Implications of Human Settlement in Outer Space

We now have the technology to reach nearby planets. Even though many long-term technical issues still need to be resolved to create the conditions for a permanent, self-sustaining human life on another planet, imagining humans as a multiplanetary species is no longer merely the stuff of science fiction. Against this backdrop, Planetary Echoes considers the place of this dream of human life on other planets in the arts, literature and sciences at the beginning of the 21st century.

In this volume, a broad, interdisciplinary list of contributors (scientists, astronauts, designers, philanthropists, inventors, artists and curators) weighs in on the imaginable possibilities of space settlement. The list of contributors ranges from Buzz Aldrin to Richard Branson to Norman Foster, with many more perspectives on offer—a list eclectic enough to match the eccentricity of the human dream of colonizing outer space. Planetary Echoes aims to inspire readers to participate in the collective dream of space exploration through offering a deeper insight into what is already possible today. The deep-seated desire to explore—the vision of calling more than one planet our home—is paired here with the urgent existential question of the 21st century: saving the Earth's future.
Identity: Chermayeff & Geismar & Haviv

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

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

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

Collectible “kinetic sculptures” from bygone visions of the future

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

This enormous volume explores the 148 space-themed toys in the R.F. Robot Collection held by the Vitra Design Museum. Largely produced in Japan between 1937 and 1973, these figures of robots (and the occasional astronaut) have been carefully researched and compiled over the years by Rolf Fehlbaum, former Chairman of Vitra and founder of the Vitra Design Museum, who describes them as “small kinetic sculptures of great originality.”

Ever since the term’s first appearance in Czech writer Karel Capek’s science-fiction play R.U.R. in 1921, robots have both served and taken over the work of humans, creating human dependency and, at times, a shift in the power dynamics of a society. ROBOTS 1:1 is unique in that it shows the toys and their original packaging (where available), as it was seldom preserved, on a scale of 1:1, with the largest robot determining the size of the book. This conveys something of the uncanny nature of the robots and their general ambiguity, while the vivid illustrations on the boxes give an idea of the futuristic fantasies developed over the period.

ROBOTS 1:1 is limited to an edition of 1,000 copies, numbered and signed by Rolf Fehlbaum. A USB stick with a film by Luka Dogan, showing a selection of robots in action, is integrated into the spine, while a poster featuring 80 robots in chronological order of their release is also included in the book.

VITRA DESIGN MUSEUM
9783945852279 c. u. $215.00 CDN $313.00
Hbk, 12.5 x 19 in. / 276 pgs / 252 color
July/Design/Limited Edition
**Theory of Type Design**

By Gerard Unger.

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

Unger approaches the diversity and creativity of the field with a wide-ranging, reflective, critical theory of how we design and make sense of text. The history of typography is surveyed, from cuneiform script to Wim Crouwel’s New Alphabet and today’s digital developments, and explored in relation to how our eyes and brain process various letter shapes in order to understand text.

This volume consists of 24 concise chapters, each clearly describing a different aspect of type design from practical considerations like spacing and rhythm, legibility, size and italics to more ineffable considerations like personality and preference. This theoretical material is illuminated by more than 200 illustrations and practical examples, and an extensive glossary succinctly explains terminology and key ideas.

Internationally oriented, and taking into consideration the past, present and future of typography, *Theory of Type Design* will be an indispensable resource for graphic design students, professionals, and those with a general interest in text and printed matter.

*NAI010 PUBLISHERS*

9783037645277

u.s. $40.00 CDN $46.00

Hbk, 7 3/8 x 10 1/4 in. / 240 pgs / 250 color

November/Design

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**Color Library**

Edited by Moussong. Text by Emily King, Shirana Shahbazi, Manon Bruet, Franz Sigg.

A collectible publication for graphic designers and creative entrepreneurs, *Color Library* is the outcome of one of the most talked-about projects of recent years in the graphic-design field. The Color Library project is a database of color profiles for artists, designers, photographers and printers looking for a fresh but professional color-management solution. It offers a wide variety of color combinations, from basic colors through metallic, neon and pastel.

Coated at ECAL/University of Art and Design Lausanne, Color Library was launched in 2014. Initially developed for experimental purposes, the project was extended in order to create an online platform for development and distribution. This nonprofit website has a dual objective: to distribute an innovative tool for artists, designers and printers, and to make students aware of color theory and color management—one of the main fields of contemporary design research.

Among the graphic designers and creative structures that have used and/or are using Color Library are Åbäke, Vitra, Baldinger Vu-Huu, Edition Patrick Frey, Zak Group, Istituto Svizzero, Kunsthalle Basel and Nero Publishing.

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

*JRP|RINGIER*

9783037787873

u.s. $30.00 CDN $35.00

Hbk, 5 7/8 x 8 1/4 in. / 190 pgs / 25 color

October/Design

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**100 Whites**

By Kenya Hara.

White not only plays an important role in Japanese cultures in general but also in the work of Kenya Hara, art director for Muji. In *100 Whites*, Hara gives 100 examples of white, such as snow, Iceland, rice and wax. On the basis of these examples he addresses the importance of white in design—not only as a color but as a philosophy. Hara describes how he experiments with the different whites he instances, what they mean in the process of his work and how they influence design today.

*100 Whites* is the extension of Hara’s previously published book *White*. The publication explores the essence of white, which Hara sees as symbolizing simplicity and subtlety.

*Kenya Hara* (born 1958) is a Japanese graphic designer; a professor at the Musashino Art University and, since 2002, the art director for Muji. Hara has been awarded many prizes, such as the Japanese Cultural Design Award.

*LARS MÜLLER PUBLISHERS*

9783037784501

u.s. $55.00 CDN $67.50

Hbk, 6.5 x 9.5 in. / 492 pgs / 389 images

October/Design

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**Designing Design**

By Kenya Hara.

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

*LARS MÜLLER PUBLISHERS*

9783037784518

u.s. $50.00 CDN $67.50

Hbk, 6.5 x 9.5 in. / 424 pgs / 297 images

Available/Design
Edward Burtynsky with Jennifer Baichwal and Nick de Pencier: Anthropocene

Text by Edward Burtynsky, Jennifer Baichwal and Nicholas de Pencier, which includes a photobook, a major traveling museum exhibition, a feature documentary film and an interactive educational website. The project’s starting point is the research of the Anthropocene Working Group, an international body of scientists who are advocating to officially change the name of our present geological epoch, Holocene, to Anthropocene, in recognition of profound human changes to the earth’s system. The AWG’s research categories, such as Anthroturbation, Species Extinction, Technofossils, Boundary Limits and Terraforming, are represented and explored in various mediums as evidence of our species’ impact on a geological scale.

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

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

Nicholas de Pencier is a documentary director, producer and director of photography. Selected credits include Carl It Come Down: The Life of Paul Bowles, The Hobbit: An Unexpected Journey and God. He was also director, producer and director of photography of Watermark and Black Code.

The first book to address thrilling new developments in biological design, now fully revised and expanded

Bio Design: Nature + Science + Creativity

By William Myers. Foreword by Paola Antonelli.

Bio Design examines thrilling new ways in which biology is being applied outside the lab, showcasing some seventy projects that cover a range of fields—from architecture and industrial design to fashion and medicine. This revised and expanded edition celebrates the most innovative and often radical approaches to biological design in recent years, and includes 12 new projects, among them Hy-Fi by David Benjamin, a biodegradable tower; Guard from Above by Sjoerd Hoogendoorn, a company that trains birds of prey to intercept hostile drones; Zoo by Modern Meadow, the first biolabfabricated leather material brand; and Circumventive Organs by Agi Haines, which uses animal cells to print new types of organs. It also features a new how-to section with collaboration between designers and scientists. FAQs and further resources, as well as a fully revised introduction. Combining cutting-edge science with the utility of popular design, these projects represent the first steps toward a sustainable revolution.

THE MUSEUM OF MODERN ART
9780870705809 u.s. $29.95 CDN $39.95 Pbk, 8.25 x 10 in. / 304 pgs / 500 color. July/Design

ALSO AVAILABLE
Safe: Design Takes on Risk
9780870705809 u.s. $29.95 CDN $39.95 Pbk, 8.25 x 10 in. / 304 pgs / 500 color. November/Photography

ALSO AVAILABLE
Green Dream
9789056628628 u.s. $35.00 CDN $47.50 Pbk, 8.25 x 11.25 in. / 224 pgs / 104 color November/Photography

A visceral expression of humanity’s incursions on the planet and an urgent cry to acknowledge humankind’s responsibility

Bio Design: Nature + Science + Creativity

By William Myers. Foreword by Paola Antonelli.
Vittorio Zecchin: Transparent Glass for Cappellin and Venini

Edited by Marino Barovier, Carla Sonego.

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

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

Brazilian Modern Design

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

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

OLHARES
9788562114755
u.s. $180.00 CDN $245.00
Hbk, 9.75 x 11.75 in. / 484 pgs / 390 color.
August/Design/Latin American Art & Culture

ALSO AVAILABLE
Hans J. Wegner: Just One Good Chair
9783775738095
Hbk, u.s. $75.00 CDN $93.00
Hatje Cantz

ALSO AVAILABLE
Latin America in Construction
9780870709630
Hbk, u.s. $65.00 CDN $87.00
The Museum of Modern Art, New York

ALSO AVAILABLE
The Glass of the Architects
9788857235356
Hbk, u.s. $65.00 CDN $83.00
Skira

ALSO AVAILABLE
The Glass of the Architects
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Hbk, u.s. $65.00 CDN $83.00
Skira

ALSO AVAILABLE
Ettore Sottsass: The Glass
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Hbk, u.s. $65.00 CDN $83.00
Skira

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Carlo Scarpa
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Hbk, u.s. $29.99 CDN $37.99
Skira

ALSO AVAILABLE
Hans J. Wegner: Just One Good Chair
9783775738095
Hbk, u.s. $75.00 CDN $93.00
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Van Cleef & Arpels: Alhambra

Text by Nicholas Foulkes.

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

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

Ediciones Xavier Barral/Van Cleef & Arpels

Also available

Van Cleef & Arpels: The Art & Science of Gems

Editions Xavier Barral

Jewellery: From Art Nouveau to 3D Printing

Text by Atia Cappellari.

Jewellery: From Art Nouveau to 3D Printing presents an extraordinary collection of jewels and jewelers from the start of the 20th century to the present day. The book is a global journey through taste and fashion, taking the reader from France to Russia, from the United States to Italy, from Britain to Germany and from the Netherlands to Scandinavia. Conceived as an ideal gallery of masterpieces of 20th-century jewelry, this volume proceeds chronologically. It begins with the Art Nouveau masterpieces of Lalique, Vever and Fouquet, followed by the Art Deco elegance of Cartier, Boucheron, Tiffany, Maria Buccellati and Fabergé. After World War II, Van Cleef & Arpels and Bulgari’s whimsical inventions of the 1950s share space with the designs of the Dutch avant-garde and the artisan’s jewels of the 1960s. The book closes with the new millennium, with the intermingling of art and design and the introduction of new technologies like 3D printing, wearable technology and new modes of distribution and communication. A brilliant historical-critical essay by designer and academic Atia Cappellari introduces the magnificent selection of pictures, and the objects are accompanied by thorough technical explanations and an exhaustive glossary. Beautifully produced and comprehensively researched, Jewellery: From Art Nouveau to 3D Printing promises to be an indispensable tool for the specialist, the collector and the jewelry-lover alike.

Skira

Also available

The Art of Silver Jewellery

Skira

Twentieth-Century Jewellery

Skira
Hermès Pop Up
Every year, the iconic luxury brand Hermès chooses a new theme to celebrate its creative direction for the upcoming year. This practice began in 1987, marking the brand's 150th anniversary, and has since become a beloved tradition—a way to combine the house's proud, storied heritage with its creative vision for the future. Hermès’ Year Theme for 2018 is “Let’s Play,” and the brand is celebrating play in the brand’s archives. Hermès Pop Up gives readers the chance to play around in the brand’s archives.

For Hermès, a brand associated with the highest quality luxury materials and design, “play is movement, freedom, imagination, fantasy, seduction, lightness.” Impeccably produced, Hermès Pop Up goes readers the chance to play around in the brand’s archives.

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

David Casavant Archive
With this book, David Casavant (born 1990), stylist and founder of the eponymous clothing archive in New York, expands beyond his fashion and celebrity collaborations to produce a book of encounters between artists and the archive, along with still lifes of favorite pieces. The project is about showing how different creative people with unique voices can come together to create something special.

The David Casavant Archive is a private collection of the world’s rarest and most culturally potent contemporary design, with a focus on the work of conceptual menswear designers from the late ’90s into the 2000s, notably Helmut Lang and Raf Simons. Begun in Casavant’s native Tennessee when he was just 14, and curated over the span of more than a decade, the archive distinguishes itself through Casavant’s distinct vision of youth and attitude. Although a private archive, it loans its pieces to select individuals within the sphere of current culture.

For this volume, a select number of creators—including Xavier Cha, DeSe Escobar, Eric Mack, Ryan Minamaka, Joyce NS, Raul de Nieves, Hanne Gaby Odiele, Jacolby Satterwhite, Heji Shin, Ryan Trecartin, Wu Tsang and Boychild, Stewart Uoo, Thomas Eggerer and Maggie Lee—were invited to select items from the archive to serve as an inspiration for their original works of art. David Casavant Archive is a natural extension of Casavant’s vision to make fashion accessible, alive and relevant for the times. This marriage of fashion and art across various mediums is a unique, innovative approach to how we view what we wear.

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

Viktor & Rolf: Fashion Artists 25 Years
Edited by Thierry-Maxime Loriot. Since forming their creative partnership in 1992, Dutch fashion designers Viktor Horsting and Rolf Snoeren—working together as Viktor&Rolf—have gained critical acclaim for their cerebral, witty and rebellious approach to design, their technical virtuosity and deep knowledge of fashion history. Their spectacular avant-garde creations are showcased in this richly illustrated publication. Throughout their 25-year career, Viktor&Rolf have carved a contradictory identity that pushes the boundaries between art and fashion. Exploring their concept of “wearable art,” Viktor&Rolf: Fashion Artists 25 Years features some of the Dutch design duo’s most show-stopping works, drawn from the Viktor&Rolf archive as well as museum collections and private collections around the world. It includes an exclusive recent interview by the curator with the designers, a fascinating glossary of Viktor & Rolf and a rich iconography with iconic images by leading artists and photographers such as Cindy Sherman, Andreas Gursky, Herb Ritts, Anton Corbijn, Mert & Marcus, Annie Leibovitz, David LaChapelle, Tim Walker, Nick Knight and Inez & Vinoodh, among others.

Viktor Horsting and Rolf Snoeren (both born 1968) graduated in 1992 from ArtEZ Institute in Arnhem (The Netherlands) and won the Hyères Festival contest a year later. From 1994, they started to present their haute couture collections as installations, mainly in art galleries. In 2000, they launched their ready-to-wear line for women, and in 2005 they developed their first perfume, Flowerbomb, the following year their first men’s perfume, Antidote, was introduced. Presentations of their collections have featured performers such as Tilda Swinton, Tori Amos and Rufus Wainwright. From 1994, they have been creating wearable art for the past 25 years in the most unique and singular style.
**Fashion Drive**

**Extreme Clothing in the Visual Arts**

Text by Christoph Becker, Jörg Drieschner, Catharina Hüg, Janine Jakobs, Nora Ganzinger, Peter Helmig, et al.

How have artists reacted to such creations as slashed clothing, codpieces, the crinoline or the dinner jacket? Fashion is an economic index as well as a seismograph of social sensibilities—an expression of longing and an instrument for mechanisms of inclusion and exclusion. And in the modern age of global homogenization through “fast fashion,” this book provides an overview of clothing in art and subversive moments in fashion through painting, drawing, sculpture, installation, photography and film.


**September/October/Fashion**

Hbk, 9.25 x 13 in / 168 pgs / 26 color / 112 duotone.

**Also Available**

*The Overworked Body #2:
An Anthology of 2000s Dress*

Edited by Matthew Linde, Robert Kulisek, David Lieske, Avena Gallagher. Foreword by Matthew Linde.

Contains contributions by an international cast of photographers, models and stylists who worked in the 2000s, offering a comprehensive view of the 2000s style of dressing.

**Hbk, 9.25 x 13 in / 168 pgs / 26 color / 112 duotone.**

**Stephanie Pfriender Stylander: The Untamed Eye**

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

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

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

**September/Photography/Fashion**

**Hbk, 10.75 x 10.75 in. / 348 pgs / 200 color.**

**Martin Schoeller: Close**

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

**October/Photography**

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

**Orlando: Photography**

Edited by Red Hamilton, Jim Suken.

Orlando Suero (born 1925) started taking photos in 1939, at the age of 14, using a Kodak Jiffy given him by his father. He later attended New York Institute of Photography and worked at camera shops and photo labs, including Compco Photo Color where he printed the images for Edward Steichen’s monumental exhibition The Family of Man. One of his first assignments, in May 1954, was to spend five days with newswomen Jackie and Senator John F. Kennedy at their Georgetown townhouse, documenting their everyday lives. This was the beginning of a successful career shooting some of the most recognizable faces in Hollywood, among them Natalie Wood, Brigitte Bardot, Michael Caine, Sharon Tate, Paul Newman, Julie Andrews, Jack Nicholson and Dennis Hopper. Because of his friendly and unafraid approach, his subjects opened up to him and his camera in a way that few others have been able to accomplish. Reproducing images that have been languishing in storage for nearly half a century, this monograph contains many previously unseen portraits of celebrities from the 1950s to the 1980s.

**Hbk, 9.25 x 13 in / 348 pgs / 200 color.**

**Italian Tailoring**

**An Glimpse into the World of Sartorial Masters**

Text by Yoshimi Hasegawa.

Journey through Italy in search of the haute tailoring Musella; Liverano & Liverano to Sartoria Napoletana; Rubinacci and Attolini to Caraceni, Ciardi and Pirozzi).

By Yoshimi Hasegawa, an expert in European tailoring, presents an extraordinarily stylish travelogue, surveying this publication profiles 28 historic tailor shops in Italy and the famed names behind them (from Donnadio to Yos.
Sorolla and Fashion
Text by Eloy Martínez de la Peña, Lorena Delgado, Marie-Sophie Carron de la Carrière. Spanish painter Joaquín Sorolla was a keen observer of the life and styles of the late 19th and early 20th centuries. Sorolla was fascinated by fashion, and the way women presented themselves at the seaside, in their homes, in cafes and on city streets; his letters home to his wife from his sojourns in Paris report on new trends and the dresses he was going to bring home for her and his daughters. Sorolla’s interest in fashion is obvious in his work, even when it is not ostensibly his subject; the women who appear in his canvases—bathed in flickering light and registered in loose, dynamic brushstrokes—present an evocative catalog of the day’s trends in dress, jewelry and accessories. Gossamer sashes blowing in sea air, dizzyingly delicate lace embroidery, and pleated bodices—Sorolla captured a sumptuous parade of styles in his paintings.

Lavishly produced and richly illustrated, Sorolla and Fashion brings together paintings by the artist and a selection of related clothing from the period. Including works drawn from public and private collections in Spain and abroad, this volume focuses on the female portraits that the artist executed between 1890 and 1920—from intimate pictures of his family to more formal portrait commissions.

Sorolla was the perfect chronicler of trends and styles in clothing in the late 19th and early 20th centuries.

GingerNutz Takes Paris
An Orangutan Conquers Fashion
By Michael Roberts.
Foreword by Grace Coddington. She’s back! After becoming a breakout star in the fashion world, GingerNutz, the first Bornean-born orangutan supermodel, has landed in Paris for a whirlwind week of fittings, photo shoots and parties. Through born in humble jungle surroundings, the precocious primate quickly adjusts to life in the upper echelons of the fashion world: bookings at all the maisons de haute couture, front-row seats at the latest theater shows and hotel suites at the Ritz (with an unlimited supply of fresh bananas). In this sequel to GingerNutz: The Jungle Memoir of a Model Orangutan, we see the ginger-haired beauty captivating the famous landmarks of Paris—Notre Dame Cathedral, Café de Flore—and visiting the ateliers of storied fashion designers, including Azzedine Alaïa, Jean-Paul Gaultier, Thierry Mugler, Comme des Garçons and Dries Van Noten. Being the hottest model of the moment, GingerNutz will also model the latest styles—among them, Chanel, Balenciaga and Louis Vuitton, chosen at the Fall 2018 ready-to-wear shows in Paris by Grace Coddington. Michael Roberts’ charming text and hand-drawn illustrations capture the wonder and whimsy of a glamorous but still naive young girl’s adventures in Paris. The story of GingerNutz was inspired by legendary model and fashion editor Grace Coddington, the longtime creative director of American Vogue and a close friend of the author. British fashion journalist Michael Roberts (born 1947) is fashion royalty: former fashion director for Vanity Fair and the New Yorker, he has brought his impeccable style to his work as a writer, illustrator, art director and photographer. He has published several books of his illustrations, including The Snippy World of Michael Roberts and The Jungle ABC.

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

MW EDITIONS
9780998701850
u.s. $27.50
CDN $37.50
Clth, 6.5 x 9.25 in / 80 pgs / 85 color
September/Fashion

Also Available
GingerNutz
9780998701805
u.s. $27.50
CDN $37.50
MW Editions

Sorolla and Fashion
9788417173128
u.s. $85.00
CDN $112.50
Hbk, 9.5 x 12.75 in / 220 pgs / 172 color / 43 b&w
June/Art/Fashion

Exhibition Schedule
Madrid, Spain: Thyssen-Bornemisza Museum, 02/13/18–05/27/18

MW EDITIONS
9780998701837
u.s. $27.50
CDN $37.50
Clth, 6.5 x 9.25 in / 80 pgs / 65 color
September/Fashion
“I am sick of Portraits and wish very much to take up my Viol da Gamba and walk off to some sweet village when I can paint Landskips and enjoy the rag end of life in quietness and ease.”

Despite this famous protestation in a letter to his friend William Jackson, Thomas Gainsborough (1727–88) was clearly prepared to make an exception when it came to making portraits of his own family and himself. This book features over 50 portraits of himself, his wife, his daughters, other close relatives and his beloved dogs, Tristram and Fox. Spanning more than four decades, Gainsborough’s family portraits chart the period from the mid-1740s, when he plied his trade in his native Suffolk, to his most successful latter years at his luxuriously appointed studio in London’s West End. Alongside this story of a provincial 18th-century artist’s rise to fame and fortune runs a more private narrative, about the role of portraiture in the promotion of family values, at a time when these were assuming a recognizably modern form.

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

Gainsborough’s Family Album
Text by David H. Solkin, Ann Bermingham, Susan Sloman.

Tudors to Windsors
British Royal Portraits
Introduction by Sir David Cannadine.

This publication explores five British royal dynasties, from the Tudors to the Windsors, drawing on the Collection of the National Portrait Gallery, London, which embraces over 500 years of British history. It includes paintings and photographs by many of the most important artists to have worked in Britain, from Peter Lely and Godfrey Kneller to Cecil Beaton and Dorothy Wilding. A number of features on topics such as Royal Favorites, Royal Weddings, Satire, Royals at War and Royal Fashion provide insights into particular aspects of royal portraiture and trends within the genre. Tudors to Windsors also considers how each dynasty has been perceived and interpreted subsequently, with reference to popular culture and contemporary sources.

The publication includes a foreword by the Gallery’s Director, a fully illustrated introductory essay discussing royal patronage and key artists in royal portraiture, and an essay by David Cannadine on the historical role of the monarchy in Britain.

National Portrait Gallery
9781855147904
u.s. $49.95 CDN $67.50
Hbk, 9 x 11 in. / 192 pgs / 75 color.
January 2019/Art

EXHIBITION SCHEDULE
London, England: National Portrait Gallery, 11/22/18–02/03/19
Princeton, NJ: Princeton University Art Museum, 02/23/19–06/09/19

Portraits of British royalty, spanning 500 years of painting and photography

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Portraits of British royalty, spanning 500 years of painting and photography
Kwab
Ornament as Art in the Age of Rembrandt
Text by Reinier Baarsen.

The 17th-century auricular or lobate style—Kwabstijl, in Dutch—is one of the most important and remarkable Dutch contributions to the decorative arts in Europe. Soft, smooth, undulating masses that resemble the curvature of the cartilage of the human ear give this curious style its name. Its forms, rendered in delicately hammered silver and gold, are strikingly modern, suspended between human anatomy and the materiality of slugs or mollusks. The “Kwab” of this fascinating book’s title refers to the quivering, blubbery mass of animal tissue and aquatic plants. Kwab: Ornament as Art in the Age of Rembrandt traces the history and meaning of the auricular style, with its fabulous, organic shapes, from the work of the goldsmith Paulus van Vianen at the court of Rudolf II in Prague to that of his brother Adam in Utrecht and Johannes Lutma in Amsterdam. Their masterpieces were admired as high art by Rembrandt and his pupils, who produced auricular designs themselves. The style migrated from silver and goldsmithing to architectural ornament, interior decoration and the decorative arts. Designed by Irma Boom and written by Reinier Baarsen, Senior Curator of European Furniture at the Rijksmuseum, Kwab tells the fascinating story of this unique abstract decorative form through silver and gold masterworks, design drawings and prints, paintings by Rembrandt, furnishings and Cur de Cordoue gold leather wall coverings.

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Also Available
Rodin
Editions Xavier Barral
u.s.
$65.00
CDN $87.00

Canaletto 1697–1768
Edited by Anna Konopický Kramer.

This volume presents a substantial overview of the life and works of the great Venetian painter. More than 70 works by Canaletto, including paintings and drawings from both public and private collections, are brought together to demonstrate the breadth of the artist’s creative capacity. Also included is a rare collection of documents concerning Canaletto’s artistic adventures, as well as a series of prints that served as inspiration while crafting his iconic city views. Together, these materials illuminate both the public genius and private personality and life of the Venetian master. Giovanni Antonio Canal (1697–1768), known as Canaletto, began his career as a scene painter for the theaters of Venice. The artist is best known for his ability to capture encompassing views of the Venetian cityscape in paint, works that were frequently sold to European aristocrats on the Grand Tour. These early paintings often subtly blur the boundary between the real and imaginary, as the artist masterfully repositioned buildings and warped viewpoints to achieve the most holistic presentation of his subject. Although Canaletto is regarded as one of the greatest artists of the 18th century today, his life was mixed in controversy as he struggled with his public perception, fighting to be accepted by the Venetian Academy of Fine Arts before dying in poverty.

Editions Xavier Barral
u.s.
$55.00
CDN $72.50

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

No-one captures the allure and charm of Venice better than Canaletto.
The Human Figure in Islamic Art
Holy Men, Princes, and Commoners
By Kjeld von Folsach, Joachim Meyer.

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

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

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

Hiroshige: Visions of Japan
Edited by Rossella Menegazzo.

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

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

Hiroshige is the master of the passing moment—the artist of mist, snow and rain
**Unearthing Ancient Nubia**

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

Text by Lawrence M. Berman.

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

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

**MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON**

9780878468546

u.s. $40.00 CDN $50.00

Hbk, 11.375 x 8.5 in. / 144 pgs / 80 duotone.

August/Photography/African Art & Culture

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**Arts of Ancient Nubia: MFA Highlights**

Text by Denise M. Doxey.

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

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

**MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON**

9780878468539

u.s. $22.50 CDN $31.00

Pbk, 7 x 9 in. / 168 pgs / 130 color.

August/Art/African Art & Culture

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**Digging for a lost civilization in the Nile Valley**

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**Postcards from Africa**

Photographers of the Colonial Era

Text by Christraud M. Geary.

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

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

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

**MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON**

9780878468553

u.s. $45.00 CDN $60.00

Hbk, 7.75 x 9.25 in. / 144 pgs / 100 color.

October/Photography/African Art & Culture/Design

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The complex history of imaging Africa, as seen in its postcard industry
Rachel Cobb: Mistral  
The Legendary Wind of Provence

Introduction by Bill Buford. Text by Paul Auster, Lawrence Durrell, Jean Giono, Frédéric Mistral.

Mistral is a portrait of Provence seen through its legendary wind. Photographer Rachel Cobb illustrates the effects of this relentless wind that funnels down the Rhône Valley, periodically gusting to 120 km per hour—hurricane strength on the Beaufort wind force scale.

The region has, accordingly, adjusted to accommodate the mistral's impact. Some houses are built the traditional way, with few or no windows on the windward side and the main entrance on the sheltered side. Heavy stones hold down terra-cotta roof tiles. Rows of trees lining fields create windbreaks to shield crops.

Cobb spent years chasing this capricious wind, challenging herself to photograph the invisible. As she became sensitive to its rhythms and effects, Cobb realized the mistral was not just a weather phenomenon; it was an integral part of the fabric of Provençal life. It was everywhere, yet always unseen.

Mistral captures this invisible force of nature through its effects: a leaf caught in flight, a bride tangled in her veil, spider webs oriented to withstand the wind and grapes lashed by powerful gusts (“You can taste the wine better when the mistral blows,” a Châteauneuf-du-Pape winemaker says). Writers have also tried their hand at conjuring this ungraspable phenomenon. Excerpts from writings by Paul Auster, Lawrence Durrell, Jean Giono and Frédéric Mistral are included in this volume, a luminous evocation of nature’s unseen power.

Back in stock

Alex Webb and Rebecca Norris Webb: Slant Rhymes

Selected from photographs taken during the Webbs’ nearly 30-year relationship, this group of 80 paired photographs creates an affectionate play of visual rhymes. Selected from photographs taken during the Webbs’ nearly 30-year relationship (a friendship evolving into a marriage and creative partnership), this group of 80 photographs is laid out in pairs—one by Alex, one by Rebecca—to create a series of visual rhymes that talk to one another, often at a slant and in intriguing and revealing ways.

“Sometimes we find our photographic slant rhymes share a similar palette or tone or geometry,” writes Alex Webb in the introduction to the book. “Other times, our paired photographs strike a similar note—often a pendant for surreal or surprising or enigmatic moments—although often in two different keys.”

In this volume, the artists’ photographs—many of which are published here for the first time—are interwoven with short text pieces by the Webbs. A deeply personal book, beautifully produced as an intimate clothbound edition with a tipped-on cover, Alex Webb and Rebecca Norris Webb: Slant Rhymes is an unfinished love poem, told at a slant.

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

Text by Katya Tylevich.

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

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

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

Ed Templeton: Tangentially Parenthetical

Text by Kevin Wilkins. Afterword by Ed Templeton.

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

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

The ABCs of Style

A Graffiti Alphabet

Edited by Dana James.

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

Wonder and wit meet in Templeton’s unflinching photographs.

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Ed Templeton: Tangentially Parenthetical

Text by Kevin Wilkins. Afterword by Ed Templeton.

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

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

The ABCs of Style

A Graffiti Alphabet

Edited by Dana James.

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

The latest in the Dung Beetle Learning series, Mummy, John and Susan are taken on a thrilling Christmas adventure. “Come with me,” says Father Christmas, “and I will show you the magic of kindness.” And yet, in creating a world of absolute kindness, he soon finds himself quaking at the mercy of his own extremist rhetoric. Anything that might upset someone else’s feelings. And yet, in creating a world of absolute kindness, he soon finds himself quaking at the mercy of his own extremist rhetoric. Anything that might upset someone else’s feelings. And yet, in creating a world of absolute kindness, he soon finds himself quaking at the mercy of his own extremist rhetoric. Anything that might upset someone else’s feelings.

Piggy Goes to University
The Rise and Fall of a Social Justice Piglet
By Ezra Elia, Miriam Elia.

Piggy goes to University is the story of a precocious young pig, and his rise to the forefront of the Anti-Piggist social justice movement. Journeying from the rural fringes of the United Union of Pigs (UUP), he arrives at the Central State University, where he learns of the terrible, dark legacy of Pig-imperialism, and that words and ideas can be just as violent as actual acts of genocide. With the help of his fellow comrades, Piggy elects to become a hero of the downtrodden and oppressed (most of whom he has never met), and to ban anyone from saying anything that might upset someone else’s feelings. And yet, in creating a world of absolute kindness, he soon finds himself quaking at the mercy of his own extremist rhetoric.

Facsimile Edition
A Book of Elfin Rhymes
By Norman.
Illustration by Carton Moore Park.

This charming children’s book, written by an anonymous author known only as “Norman,” first published in 1900 and now extremely rare, features 11 rhymes that capture the mysterious and sometimes ridiculous world of goblins, witches and fairies. Children and parents alike will delight at these stories of naughty imps and elves who love to play pranks, tease and make mischief on humans, animals and one another. And while few of these fairy tales have a happy ending, all of them offer the reader a moral lesson of sorts.

The latest volumes in Art / Books’ delightful Children’s Classics facsimile series
I Even Regret Night
Holy Songs of Damara
By Lalbihari Sharma.
Award-winning Indo-Caribbean poet Lalbihari Sharma (born 1916) brings his own poetic swagger and family history to a groundbreaking translation of Lalbihari Sharma’s Holy Songs of Damara, originally published in India in 1916—the only known literary work written by an indentured servant in the history of South Asia. Sharma, originally from Chapra in the current Indian state of Bihar, was bound to the Golden Fleece Plantation in British Guyana. His poems about the hardships of “coolie” life on the plantations were originally published in the Bhojpuri dialect as a pamphlet of spiritual songs in the style of 16th-century devotional poetry. I Even Regret Night brings Mohabir’s new translation of Sharma’s text to the English-speaking world, alongside Mac’s Red Army during the Chinese Revolution. This remarkable intimate memoir (as told to the American journalist Nym Wales, aka Helen Foster Snow) brings to vivid life some of the most dramatic events of the period.

With its first-hand account of early 20th-century quixotic insurgency and radical cross-pollination, this rare, behind-the-scenes look into what Wales describes as “the psyche of a dedicated and thoughtful revolutionary” gives voice to the brutality, betrayal and alliances that rocked East Asia at the beginning of the last century and continue to shape the region—and the world—today. Kayah’s edition of Song of Arirang includes the writings (both literary and in essay form) of Kim San himself, translated into English for the first time ever, as well as contextualizing notes by George Totten and an introduction by Alf Díaz. Kim San (Jang Jirak, 1905–37) left his family in Korea as a teenager and crossed the border into China, where he joined Mac’s Red Army. A participant in or witness to some of the most critical events of the Chinese Revolution, he became a leader in the fight against Japanese colonial rule, and was executed in China in 1937. He was awarded a posthumous “Patriot” award by the South Korean government in 2005. Born in Cedar City, Utah, Helen Foster Snow (1907–97) moved to China in 1931 and reported extensively on the Chinese Revolution, the Korean independence movement and the Sino-Japanese War. Writing under the pseudonym of Nym Wales, she wrote and published over 40 books, including Inside Red China and China Years: A Memoir, which were part of their appeal to their pulsating technological edge and their ability to play off familiar tropes in unexpected ways. Coming from a country renowned for its hi-tech industry and ultrapopular broadband set in the united international Cold War, South Korean science fiction offers us fresh perspectives on global technoidustrial modernity and its human consequences. The book also features a critical introduction, an essay on SF fandom in South Korea, and contextualizing information and annotations for each story. Authors include Geo-il Bok, In-Hun Choi, Djuna, Soyeon Jeong, Bo-Young Kim, Changgyu Kim, Jung-hyuk Kim, Young-ha Kim, Taewoon Lim, Yunseong Mun, Seonghwan Park, Min-gyu Pak, Hyeong-yun Park, and Young-yun Park.

KAYA PRESS
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Pbk, 6 x 9 in. / 228 pgs / 16 b&w.
September/October/Pictorial/Asian American/Caribbean Art & Culture

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

The Kaya Anthology of South Korean Science Fiction offers us fresh perspectives on global technoidustrial modernity and its human consequences. The book also features a critical introduction, an essay on SF fandom in South Korea, and contextualizing information and annotations for each story. Authors include Geo-il Bok, In-Hun Choi, Djuna, Soyeon Jeong, Bo-Young Kim, Changgyu Kim, Jung-hyuk Kim, Young-ha Kim, Taewoon Lim, Yunseong Mun, Seonghwan Park, Min-gyu Pak, Hyeong-yun Park, and Young-yun Park.

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Pbk, 5 x 7.5 in. / 528 pgs / 16 b&w.
October/Fiction & Poetry/Latin American/Caribbean Art & Culture

Spanning more than a half-century of South Korean sci-fi, this massive anthology documents a unique convergence of culture and genre.
Embodying her visionary philosophy, Yoko Ono’s latest artist’s book is a companion for life

Me and the Other Little SomeOnes Would Like to Know Why We’re Not in the Book
Not to Mention It’s the First Time I Put My Arms Like This
By Perrine Rouillon.
Edited by Daniela Reiter.
French author and artist Perrine Rouillon (born 1951) invented the character “Little SomeOne,” or La Petite Personne, as she was known in French, on a blank, white page, without panels or speech bubbles. A tangle of penstrokes exploring the space of the page, Little SomeOne was Rouillon’s ink-drawn alter ego and interlocutor, bantering with her creator, her fellow characters and with the reader. In the space of the pages of this charming volume, Little SomeOne explores the nature of her world, reflecting on her most recent feelings through a dreamlike journey. Thus she continuously shares with us her vision and philosophy toward life—one that is made of pivotal experiences, unstoppable optimism and a love for the other. Coming after several volumes that have proved to be life companions for many, Everything in the Universe Is Unfinished reflects on her most recent feelings through a delicate interweaving of poems, aphorisms, short stories and drawings. Born in Tokyo in 1953, Yoko Ono moved to New York in the mid-1950s, where she quickly became a critical link between the American and Japanese avant-gardes, participating in Fluxus and pioneering new idioms in performance and art. Ono’s groundbreaking work greatly influenced the international development of conceptual art, performance art and experimental film and music.

Yoko Ono: Everything in the Universe Is Unfinished
This new publication by avant-garde artist and cultural icon Yoko Ono (born 1933) combines never-before-published texts and invitation pieces written in 1960-1971 with drawings from the Franklin Summer series Ono started in 1994. For Ono, words, artworks and books still have the power to change the world we live in for the better. Thus she continuously shares with us her vision and philosophy toward life—one that is made of pivotal experiences, unstoppable optimism and a love for the other. Coming after several volumes that have proved to be life companions for many, Everything in the Universe Is Unfinished reflects on her most recent feelings through a delicate interweaving of poems, aphorisms, short stories and drawings. Born in Tokyo in 1953, Yoko Ono moved to New York in the mid-1950s, where she quickly became a critical link between the American and Japanese avant-gardes, participating in Fluxus and pioneering new idioms in performance and art. Ono’s groundbreaking work greatly influenced the international development of conceptual art, performance art and experimental film and music.

Michael Stipe: Volume 1
Limited Edition
Published in a run of 20 signed copies, this limited edition of Michael Stipe’s 1980 collection showcases the best of Stipe’s work from the last decade. The image is unique within the book as it is the only picture lacking people. Volume 1 is a focused presentation of 35 images, bringing together 37 years of Stipe’s practice of creating and collecting photographic materials, in addition to posing as a subject in the photographs of others.

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

The Complete Works
Introduction by Ann Goldstein

The series of recent Colour Space paintings by Damien Hirst (born 1965) have deep roots in Hirst’s practice, relating to his Spot Paintings, a series begun by the artist in 1986, during his first year as a student at Goldsmiths. Conceived in 2016, Colour Space serves as a response to the iconic Spot Paintings series. Where the Spot Paintings are painstakingly rigorous in their formulaic grid structure, intended to look as if they’ve been made “by a person trying to paint like a machine,” the Colour Space series is looser and more painterly, featuring informal drips and splashes of paint. Both series, however, are closely related, creating a system—no two colors repeat within a single canvas. The Spot Paintings were always conceived as an ongoing project (1,365 and counting), but Colour Space is a finite series, consisting of more than 200 works painted with household gloss paint on canvas. These paintings are then subcategorized by spot size: 6 mm, 10 mm, 25 mm, 75 mm, and 100 mm; with a selection executed on a black background. Each painting is fully illustrated in this publication, alongside artwork details and an introductory essay by Ann Goldstein, director of collections at Tate.

Hirst Interviews

Interviews by Hans Ulrich Obrist, Introduction by Michael Bracewell

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

Damien Hirst: Pharmacy London

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

STEIDL
0718352029311 US: $57.00 CDN: $55.00
Pbk, 10 x 13 in. / 240 pgs / 100 color.
August/Art

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August/Art

The Essential Cy Twombly

Edited by Nicola del Roscio. Text by Laszlo Glozer, Thierry Groen, Simon Schama, Kirk Varnedoe.

Recognized as one of the greatest and most idiosyncratic artists of the postwar era, Cy Twombly left behind an oeuvre of incredible versatility, sensibility and originality upon his death in 2011 at age 83. Working in the immediate aftermath of abstract expressionism, Twombly developed an intensely personal script consisting of scrawled letters and words, in an effusive, calligraphic mark-making that suggests a kind of painted poetry. Working across painting, drawing, sculpture and photography with a restless energy, Twombly incorporated mythology of the Occident into his art. The Essential Cy Twombly, edited by Twombly’s longtime collaborator Nicola del Roscio, is the ultimate overview of his work, presenting the most important paintings and cycles of paintings, drawings, sculptures and photographs from Twombly’s diverse oeuvre. The most accessible survey of his work to date, this volume includes essays by Laszlo Glozer, Thierry Groen, Kirk Varnedoe and Simon Schama.

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and how he reinvented such themes over and over again to create new associations and
Literature and Music shows how the artist transposed literary and musical motifs in his work,
Guggenheim Museum. Addressing some of Redon's favorite themes in abundant visual detail,
materials paralleled Redon's fascination with synaesthesia, the idea that an experience can be
To this end, Redon sought to interweave the expressive powers of literature, music and the
when several senses are solicited together—a phenomenon which captured the imaginations
as well as a writer, critic and musician. This wide-ranging production between mediums and
French artist Odilon Redon (1840–1916) was a painter, lithographer, draftsman and pastellist,
ToiletPaper: Issue 17

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Limited to 1000 copies, this special edition of Toilet Paper 17 includes the magazine and a special Toilet Paper surprise.

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November/Photography

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Handcrafted in a limited edition of 1000 copies, Toilet Paper is sized 11 in. x 8 in. and bound in cloth
with a slipcase. 
The average copy costs $45.00. The magazine is
available on newsstands, in bookstores, and at toiletpapermagazine.com. 

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November/Photography

OSMOS Magazine: Issue 16
Edited by Cay Sophie Rabinowitz.
OSMOS Magazine is an art magazine about the use and abuse of photography, explains
founder and editor Cay Sophie Rabinowitz (formerly of Parkett and Fantom). This issue features
Marilyn Minter, artist, J CPojad on her ongoing engagement with the world of Alexander Calder; an essay by contributing editor Tom McDonough on Anne Collier, Drew Sawyer on Elle Pérez, Russian
Ghannan photographer Liz Johnson Artur’s “beautiful moments of everyday life around the world” and Dale Harding’s murals for the Ludlow Santo Domingo epub (incorporating a poem
by Zbigniew Herbert); brand-new installments of the regular series “Guarded Opinions,” “Modern Artifacts” and “Public Access” (featuring never-before-seen items from the Vladimir Nabokov papers
in the New York Public Library’s esteemed Berg Collection); materials reproduced in facsimile from the Ludovico Santo Domingo collection of psychoanalysts at Harvard University; lyrics and artworks by Lonnie Holley; and an audio
installation using a stencil technique from the Vladimir Nabokov papers (incorporating a poem

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September/Calendar

ToiletPaper
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July/Art

artbook.com
Fall Highlights

Arnold Newman: One Hundred
Introduction by Gregory Heisler.
Published to coincide with the centennial of Arnold Newman’s birth, Arnold Newman: One Hundred offers a celebratory look at 100 of the photographer’s most provocative and memorable images. Arnold Newman is widely renowned for pioneering and popularizing the environmental portrait. He placed his sitters in surroundings representative of their professions, aiming to capture the essence of an individual’s life and work. Though this approach is commonplace today, his technique was highly unconventional in the 1930s when he began shooting his subjects.

Newman’s environmental approach to portraiture was influenced by symbolism and impressionism, and defined by the imperative of captivating the viewer no matter how well known the subject was. While he specialized in photographing artists, Newman captured the likenesses of a vast range of figures, from athletes and actors to presidents and politicians, including Marlene Dietrich, John F. Kennedy, Harry S. Truman, Piet Mondrian, Pablo Picasso, Arthur Miller, Marilyn Monroe, Ronald Reagan, Mickey Mantle and Audrey Hepburn.

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

RADIUS BOOKS / HOWARD GREENBERG GALLERY
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Hbk, 10 x 12 in. / 224 pgs / 100 b&w.
July/Photography

Ralph Gibson: Self-Exposure
Self-Exposure is the autobiography of celebrated American art photographer Ralph Gibson. With his 80th birthday on the horizon in January 2019 and a career spanning over 50 years, Gibson is at a point of reflection in his life and work and decided to put pen to paper. Writing in candid prose, Gibson takes the reader through his life and career from his earliest memories of growing up in California (the son of a Hollywood director, Gibson’s childhood is touched by the old glamour of the silver screen: the likes of Orson Welles and Rita Hayworth make appearances) to his time in the navy and his continuous love affair with photography.

Gibson’s memoirs are filled with rich characters and period details. Often moving, the narratives of his at times troublesome childhood provide a rich background to the charismatic artist Gibson has become. Gibson covers a range of topics such as music, Catholicism, his wife, Mary Jane, and a long line of fellow artists and photographers such as Dorothy Lange and Robert Frank. His ruminations on his life so far display a deep, thoughtful understanding and self-awareness that make this book a fascinating read in itself as well as an illuminating companion to his work.

What emerges is an insight into the mind of an incredible, highly decorated artist. Evocatively illustrated, Self-Exposure presents Gibson’s life story alongside his photographic work. Designed and produced in close collaboration with Gibson, this large-format publication— as much a biography as it is an artist’s book—is Gibson’s most personal book to date.

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

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November/Photography/Biography

100 essential images from the founder of “environmental portraiture”
Robert Adams: 27 Roads
Text by Robert Adams.
The road has been a central motif in the work of Robert Adams (born 1937) since the beginnings of his life as a photographer in the late 1960s. 27 Roads is the first publication to focus on this important aspect of his work, and is comprised of the artist’s concise, poetic selection of images spanning almost five decades. Whether fast concrete highways, quiet cuts through dark forests, paved commercial strips or dusty tracks on a clear-cut mountainside, Adams’ roads function as metaphors for solitude, connection or freedom. Adams writes, “Roads can still be beautiful. Occasionally they appear like a perfect knife slicing through a perfect apple, the better to see the elements, laid bare for all to see—have held and haunted all manner of things, from spare tires and jumbles of wires to animals and the occasional person.” Friedlander, in his witty and encompassing, clear-eyed idiom, has observed this most utilitarian and unapologetically personal object in its native setting: the cacophonous utilitarian and unapologetically personal object in its native setting: the cacophonous.

PREVIOUSLY ANNOUNCED
Robert Adams: Cottonwoods
Edited by Joshua Chuang. Interview by Constance Sullivan.
Trees have been a subject of lifelong engagement for acclaimed American photographer Robert Adams (born 1937), and no species has enthralled him more than the cottonwood. Revered by the Plains Indians, native cottonwoods animate the landscape unfettered but their thirst for water and lack of commercial value have made them common targets for removal by agricultural business and housing developers. Some of Adams’ earliest pictures were of cottonwoods, and he photographed them throughout the 35 years that he lived in Colorado, beginning in 1975. Each of the black-and-white photos in the series was taken within a 50-mile radius of his home in Colorado. Originally published by the Smithsonian in 1994, this new edition presents an expanded Lives and Our Children of the first edition (out of print for nearly three decades).

STEIDL
9783958295018 u.s. $55.00 CDN $70.00 Cht, 9 3/5 x 12 5/8 in. / 128 pp. / 104 b&w.
Available/Photography

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

STEIDL
9783958290969 u.s. $45.00 CDN $60.00 Cht, 7 3/4 x 12 1/4 in. / 184 pp. / 75 b&w.
November/Photography

Lee Friedlander: Workers
The Human Clay
In this compendium, Lee Friedlander (born 1934) examines the ordinary pickup truck, a quintessentially American mode of transportation. Unadorned in form as well as function, pickups have long been the vehicle of choice for farmers and tradespeople. Their well-worn beds—usually open to the elements, laid bare for all to see—have held and haunted all manner of things, from spare tires and jumbles of wires to animals and the occasional person.

Friedlander, in his witty and encompassing, clear-eyed idiom, has observed this most utilitarian and unapologetically personal object in its native setting: the cacophonous utilitarian and unapologetically personal object in its native setting: the cacophonous.

 ALSO AVAILABLE
Robert Adams: An Old Forest Road
9780932320747 Hbk, u.s. $85.00 CDN $110.00 Flats/50 Walther König, Köln

 ALSO AVAILABLE
Robert Adams: Tree Line
9780932320963 Hbk, u.s. $45.00 CDN $54.00 Steidl

 ALSO AVAILABLE
Robert Adams: The New West
9780932320932 Hbk, u.s. $45.00 CDN $54.00 Steidl

 ALSO AVAILABLE
Robert Adams: 27 Roads
9781881337478 Hbk, u.s. $95.00 CDN $125.00 FRAENKEL GALLERY, SAN FRANCISCO to 2014.

 ALSO AVAILABLE
Robert Adams: Cottonwoods
9783958290969 Hbk, u.s. $55.00 CDN $70.00 STEIDL

 ALSO AVAILABLE
Robert Adams: Our Lives and Our Children
9783958295018 Hbk, u.s. $55.00 CDN $70.00 STEIDL

 ALSO AVAILABLE
Lee Friedlander: Workers
9783958295031 Hbk, u.s. $45.00 CDN $59.00 STEIDL

 ALSO AVAILABLE
Lee Friedlander: Pickup
9783958290935 Hbk, u.s. $45.00 CDN $59.00 STEIDL
Hunter Barnes: Off the Strip
Photographer Hunter Barnes (born 1977) has an extraordinary ability to document aspects of culture and communities ignored by the mainstream and often misrepresented in the modern American narrative. In this most recent work, he explores the Las Vegas that was. These photographs celebrate the old Vegas, the people who shaped the town in its heyday, not much of it remains, but here are the people and landmarks that endure today—that represent the life “Off the Strip.” Hunter’s powerful portraits remember those in “the greatest town you could live in (where) the spirit of old Las Vegas still remains.”

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

REEL ART PRESS
9780300200394, v. $29.95 CDN $31.95
Hbk, 9 x 10.75 in / 60 pp / 16 color / 19 b&w
November/Photography

Also available
Hunter Barnes: Tikibana
9780300200471
Hbk, v. $39.95 CDN $42.95
Real Art Press

Lawrence Schwartzwald: The Art of Reading
The Art of Reading presents New York photographer Lawrence Schwartzwald’s (born 1953) candid images of readers, made between 2001 and 2017. Partly inspired by André Kertész’s Off Reading (1931), Schwartzwald’s subjects are mostly average New Yorkers—surbathers, a bus driver, shoe shine men, subway passengers, denizens of bookshops and cafes—but also artists (most notably Amy Winehouse at Manhattan’s new-closed all-night diner Florent).

In 2001, Schwartzwald’s affectionate photo of a New York bookseller reading at his makeshift sidewalk stand on Columbus Avenue (and inadvertently exposing his generous buttock cleavage) caused a minor sensation. First published in the New York Post, it inspired a reporter for the New York Observer to interview the “peddler” in a humorous column titled “Wisecracking on Columbus Avenue” of 2001. Since then Schwartzwald has sought out his readers of books on paper—mostly solitary and often incongruous, desperate or vulnerable—who fly in the face of the closure of traditional bookshops and the surge in e-books, dedicating themselves to what Schwartzwald sees as a vanishing art: the art of reading.

STEIDL
9783958295063 v. $35.00 CDN $36.00
Clth, 9 x 11.75 in / 160 pp / 50 color / 65 b&w
November/Photography
Gergely Papp
Selection of Photographs 1930s–1960s
Edited by David Inns, Emma Gál, Cécile Kergoré, David Barriet
Photographs
368 pages / 220 b&w.
Pbk, 6.25 x 9 in. / 120 pgs / 100 b&w.

RAOUl HAUsmANN
Photographs 1927–1936
Edited by David Inns, Emma Gál, Cécile Kergoré, David Barriet
Photographs
368 pages / 200 b&w.
Pbk, 6.25 x 9 in. / 120 pgs / 100 b&w.

No Two Alike
Eriel Blossfeld, Francis Bruguère, Thomas Ruff
Text by Martin Henniger, Edward Jayner, Alistair Jackson, Alistair McHarg, Ulrike Meyer Stump
Photographs
244 pages / 200 color.
Hbk, 9 x 12 in. / 256 pgs / 120 color.
Sandler was unable to publish his monumental work during his lifetime, and these photographs are published together for the first time here, along with contact prints, letters and details about the lives of those photographed. They are portraits of dignified men and women, victims of an ideology taking their rightful place as “People of the 20th Century” in defiance of Nazi efforts to ostracize them.

The son of a miner from Herford, Germany, August Sander (1876–1964) moved to Cologne in 1910 and established a studio as a portrait photographer there. In 1929 he published Artister-Zeit (Face of our time), a collection of 60 portraits constituting a sociological inventory of German society in the 1920s, which the Nazis eventually banned. In 1938–39 Sander took numerous identity photographs for Jews in Cologne; after the war he added 12 of these to his oeuvre under the title The Persecuted. Sander died in 1964, leaving behind a chronological and sociological inventory of his time in more than 40,000 photos.

STEIDL/DIIRAM MEMORIAL/AUGUST SANDER FOUNDATION
9783958295117
c. $45.00 CDN $60.00
Pbk, 9 x 12 in. / 100 color / 57 color. September/Photography

EXHIBITION SCHEDULE
Cincinnati, OH: Contemporary Arts Center, 09/21/18–01/13/19

ALSO AVAILABLE
Karl Blossfeldt: Masterworks
9783958290152
Hbk, c. $55.00 CDN $75.00
D.A.P.

Sander's portraits have influenced generations of photographers from Walker Evans to Rineke Dijkstra.

August Sander: Persecuted / Persecutors
People of the 20th Century
Text by Barbara Breit,および、Alfred Döblin, Werner Jang, Oliver Lugon, Sophie Nagiscarde, Gerhard Sander, Alain Sayag.
A founding father of the documentary style, August Sander is the creator of many iconic 20th-century photographs. Toward the end of World War I, while working from his studio in Cologne, Sander began what would become his life’s work: a photographic portrait of German society, under the Weimar Republic. He called this endeavor “People of the 20th Century.” While his first publication was banned from sale in 1936 by the Nazi government, around 1939 Sander began taking identity photographs for persecuted Jews. During World War II he photographed migrants and refugees, including these images, alongside some taken by his son Erich from the prison where he was interned. This collection of 150 photographs, plus portraits of Socialists made before and during the war, in People of the 20th Century Sander shows the role of photography in his work during his lifetime, and these photographs are published together for the first time here, along with contact prints, letters and details about the lives of those photographed. They are portraits of dignified men and women, victims of an ideology taking their rightful place as “People of the 20th Century” in defiance of Nazi efforts to ostracize them.

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Janelle Lynch: Another Way of Looking at Love

Text by Donna Huanca.

New York-based photographer Janelle Lynch (born 1968) creates still lives within landscapes that combine similar and disparate elements. Informed by Lynch’s recent immersion in drawing and painting, these works explore the consequences of social disconnection.

RADIAN BOOKS
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

Hans-Christian Schink: Burmese Women

Text by Franz Xaver Augustin.

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

KERBER
09/17/2018 / 09/24/18
Hbk, 12.75 x 11.5 in / 144 pgs / 95 color
October/Photography

Jean Pigozzi: Charles and Saatchi: The Dogs

Forward by Charles Saatchi.

Over the last two summers, Jean Pigozzi (born 1952) has been taking photographs of his young, very playful dogs, Charles and Saatchi. This book includes his portraits of the dogs and includes a foreword by Charles Saatchi.

DAMIANI
RADIUS BOOKS
09/25/18 / 10/01/18
Hbk, 9 x 12 in / 48 pgs / 29 Max August/Photography

William Portrait: Portraits

Text by Anthony Froude.

This large monograph presents an astonishing panorama of portraits by American photographer William Pogue (born 1952). With his camera, the photographer was given unprecedented access to artists, musicians and politicians such as Eric Weissel, Max, McGregor, Jean-Michel Basquiat, George Harrison, Miles Davis with his daughter, David Byrne and many others. He photographed these peoples against a backdrop of hand-painted Belgian linen, side-by-side with a single fixture, with a medium-format camera, producing painterly portraits that recall Rembrant and Hokusai. Copout has divvied from this method over the years, whether shooting the president in the Oval Office or indigenous people. Looking through these images, we see the range of personalities and faces, known and unknown, that has sought Pogue’s eye from 1970 to the present.

DAMIANI
09/25/18 / 10/01/18
Hbk, 9 x 12 in / 200 color / 100 duotone
September/Photography

Max de Esteban: Twenty Red Lights

Text by Tom Bachtell. Spanish photographer and economist Max de Esteban (born 1959) presents Twenty Red Lights, a photographic reflection on modern capitalism. The book features 20 black-and-white photographs superimposed with the color red, as well as essays investigating the new global digital economy.

LA FABRICA
09/17/2018 / 09/24/18
Hbk, 8.5 x 11 in / 120 pgs / 50 duotone/5 color
September/Photography

Cristina de Middel: The Perfect Man

This latest project by the acclaimed Spanish photographer Cristina de Middel (born 1975) reflects on the complexities of masculinity in India through relationships between man, machine and work—specifically through the story of Doctor Ascho Aswal, who started the world’s largest Charlie Chaplin festival.

LA FABRICA / IMAGES VEYVE
09/17/2018 / 09/24/18
Hbk, 8.25 x 11 in / 176 pgs / 50 color / 19 duotones / 81 black and white
September/Photography

Bastienne Schmidt: Grids and Threads

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

JOVIS
09/20/2018 / 09/27/18
Hbk, 11.75 x 8.5 in / 80 pgs / 75 color
October/Photography

Zhang Hai’er: Les Filles

Chinese photographer Zhang Hai’er (born 1957) has been photographing women since the beginning of his career. He loves frankly and enthusiastically playing with the electric eroticism of the relationship between photographer and subject. But the gazing is not all one way; Zhang’s female subjects are demonstratively active in the process, self-possessed and in command of the charged interaction between themselves, the photographer and his camera. They meet Zhang’s sexual fascination head on, challenging moralizing expectations of female sexuality—a subversion that carries particular political weight in Chinese society. Zhang Hai’er: Les filles presents a survey of the female form in the photographer’s work from 1998 to the present, including images Zhang shot of his wife, his infamous Bad Girls series, his fashion photography, his ongoing photographic relationship with the trans community and his portrait commissions.

LEIBOVITS
09/20/2018 / 09/27/18
Hbk, 11.5 x 12.5 in / 256 pgs / 150 color
September/Photography

Eternal Beauty: Over 50 Years of the Pirelli Calendar

Forward by Charles Saatchi. Text by Karen Smith.

In 1963, the Pirelli tire company began publishing an annual trade calendar, given as a corporate gift to important customers and chosen celebrities. In its decades of publication, “the Cal” has brought some of the world’s best photographers and some of the world’s most beautiful and notable women together to produce a delicate, often risqué, play on the pinup calendar. Photographers have included Terence Donovan, Herb Ritts, Richard Avedon, Annie Leibovitz, Inez van Lamsweerde & Vinoodh Matadin and Helmut Newton; models have included Kate Moss, Heidi Klum, Tavi Gevinson, Serena Williams, Yoko Ono and Lupita Nyong’o.

SILVANA EDITORIALE
09/20/2018 / 09/27/18
Clth, 9 x 11 in / 224 pgs / 200 color
September/Photography

HIGHLIGHTS I PHOTOGRAPHY

FRANK HORVAT

Edited by Maria Blasini, Giovanni Renoldi. Text by Frank Horvat. More than 200 works by Croatian-born, France-based photographer Frank Horvat (born 1928) known for his famous photographs of shopping, in this comprehensive monograph, alongside images of his personal collection and a selection of works by photography masters with whom Horvat maintained close relationships and exchanges. These include Don McCullin, Robert Doisneau, Sarah Moon, Helmut Newton and Marc Riboud. Escalating in numerous genres, Horvat is famed for his disregard of genre conventions, so this volume amply demonstrates, as at the beginning of the 1960s, he was one of the first major photographers to experiment with Photoshop. In 1998, he released his personal equipment with a professional camera. As early as the 1950s he was characteristically denouncing fashion photography, going out onto the street, brazenly positioning a model in the middle of a vegetable market or experimenting with bold cropping or humorous film montages.

SILVANA EDITORIALE
09/20/2018 / 09/27/18
Clth, 9 x 11 in / finish / 192 pgs / 200 color
September/Photography

EXHIBITION SCHEDULE

Mexico City: Mexico, Museo Franz Mayer, Centro Cultural, 03/09/18–06/09/18

120
artbook.com

Cristina de Middel: The Perfect Man

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09/20/2018 / 09/27/18
Clth, 9 x 11 in / finish / 192 pgs / 200 color
September/Photography

EXHIBITION SCHEDULE

Mexico City: Mexico, Museo Franz Mayer, Centro Cultural, 03/09/18–06/09/18

121
artbook.com
Portraiture and political photography today

Martino Marangoni: Rebuilding
My Days in New York
1959–2018

Photography by Alex Bevan.
In 2017, New York–based marketing consultant Rodney “Ferris Bueller” Bailey (born 1979) documented the contexts of his old room in his parents’ house in Queens, New York—full of ephemera collected while growing up in the late 1960s and 1970s, and largely untouched since. His memenlites include magazines, posters, photos, collages, T-shirts, concert tickets and a Walkman; his extensive collection of sneakers dominates the book, triggers vivid personal memories (expressed in texts throughout the image sequence) and makes palpable a past where youth and a “record of life before the Internet” is an extraordinary testimony to this period.

Antanas Sutkus: Kosmos

Text by William A. Ewing, Thomas Schutte

Antanas Sutkus (born 1939) ranks among Europe’s great humanist photographers. Although he lived and worked in occupied Lithuania on the periphery of the Soviet Empire, he profoundly influenced Soviet photography in terms of form and content. Sutkus developed his visual language in the 1960s, establishing the foundation for the Lithuanian school of photography. He was interested in absolutely everything: children, lovers and the elderly, modernity and tradition, joy and pain, familiar and the city. Sutkus’ photographs invariably revolve around Lithuania and its people; they were his “Kosmos” in which he found a place for everything, and he formulated his zest for their lives in his long-term project The People of Lithuania. Sutkus’ undertaking was a bold and compelling record of life in Soviet Lithuania during the period of Soviet domination; his pictures were an expression of personal life behind the Iron Curtain.

Charles Burson: The Ground Game

Through My Lens, the 2016 Campaign

Text by Charlie Burson.

This book offers an intimate look at the grassroots scenes of the historic 2016 Clinton campaign through the lens of Charles Burson (born 1944), former Chief of Staff to Vice President Al Gore, who began his pursuit of photojournalism in 2013. Burson’s lens gives us an inside look at the commitment, passion, joy and patois of those who went to the rallies, painted the banners, marched the parade, made the phone calls, created the lists, adjusted the sound and light, knocked on doors, organized caucuses, staffed the headquarters in towns throughout the country and raised the money. Burson’s personal connections to this political world bring us close to the intricate workings of the Clinton campaign. The result is part visual journey, part memoir, layered with the intricate workings of the Clinton campaign. The result is part visual assessment of his work in the 2016 presidential race, part memoir, layered with the personal connections to this political world and a critical assessment of his work in the 2016 presidential race, part memoir, layered with the personal connections to this political world and an inside look at the commitment, passion, joy and patois of those who went to the rallies, painted the banners, marched the parade, made the phone calls, created the lists, adjusted the sound and light, knocked on doors, organized caucuses, staffed the headquarters in towns throughout the country and raised the money.

Ivor Prickett: End of the Caliphate

This book is the result of over a year’s work in 2016 and 2017 photographing the military campaign to reclaim Iraq’s second largest city, Mosul, from ISIS. End of the Caliphate is the story of one of the last, most confrontational battles in the historic 2016 Mosul offensive. British photographer Ivor Prickett (born 1983) was often embedded within Iraq special forces troops as he documented both the fighting and its toll on the civilian population and urban landscape. The operation lasted nearly nine months, resulted in thousands of civilian deaths and ruined vast tracts of the city.

Jorge Souto: The Experience of Being

Photography by Alex Bevan.
Souto’s project follows the cortège accompanying Fidel Castro’s body as it travels from Havana to Santiago, to pass. The route mirrors Fidel’s own intervention from Santiago to Havana, which, held so closely to the period in which Souto began his project, fragments of this initial image have survived his death although perhaps inextricably linked to a question of what is to come. A country largely seen for half a century as a symbol of dignity and hope in the face against the United States, has a chance to stay true to Fidel’s revolutionary path or embrace globalization and all its ailments.

Jon Lee Anderson, Michael Christopher Brown.
Yo Soy Fidel

Please note: CDN prices are approximate and will vary. Prices are in US dollars and CDN dollars. All books are available at artbook.com.
A moving interplay of collected photographs and personal writings on the confounding process of labor. - Vogue
People and places

Massimo Vitali: Short Stories

After nearly 30 years working in large-format photography, Massimo Vitali (born 1944), famed for his images of beaches and discos, brings together his 12 “best” photographs in a beautiful volume. Vitali began his career as a photojournalist in the 1960s, collaborating with magazines and agencies throughout Europe before turning to cinema and television for his images of beaches and discos. His work has been shown in numerous exhibitions, and his monograph, "Suburbia," was published in 1993. This new volume contains over 100 photographs, including new work from the 1990s. The selection of 12 images gathered for this volume was made following many lengthy conversations with collaborators and curators who know his work deeply. These works are not necessarily his best-known pieces; rather, each one speaks to a particular moment of his artistic research, like short stories of a long career.

Interveiw by Charlotte Cotton. Studying the 19th-century cyanotypes of Anna Atkins, Meghan Riepenhoff (born 1970) was motivated in 2013 to get out of the darkroom and into the world to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically mix, producing photographic images. Meghan Riepenhoff makes these images by placing cyanotype paper in the sea or setting it out in the rain and snow, the photosensitive chemicals simultaneously exposed in the sunlight and wash in the water around them. The prints’ receptivity to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically mix, producing photographic images. Two of Riepenhoff’s cyanotype series, Litoral Drift and Ecotone, are brought together in this new publication. Riepenhoff: Litoral Drift + Ecotone

Meghann Riepenhoff: Litoral Drift + Ecotone

Interview by Charlotte Cotton. Studying the 19th-century cyanotypes of Anna Atkins, Meghan Riepenhoff (born 1970) was motivated in 2013 to get out of the darkroom and into the world to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically mix, producing photographic images. Meghan Riepenhoff makes these images by placing cyanotype paper in the sea or setting it out in the rain and snow, the photosensitive chemicals simultaneously exposed in the sunlight and wash in the water around them. The prints’ receptivity to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically mix, producing photographic images. Two of Riepenhoff’s cyanotype series, Litoral Drift and Ecotone, are brought together in this new publication. Riepenhoff: Litoral Drift + Ecotone

Joan Liffin: Water for Tears

This book compiles the works of American photographer Joan Liffin (born 1955) from body posing with a bust of Reagan in the Soviet Union in 1988 and images of brutality in the American South during the civil rights movement to more personal moments of her life with photographer Charles Harbutt. Liffin began her photography career while working as a photo editor at the United Nations from 1971 to 1975. She photographed assignments for UNICEF in Haiti, Peru, China, Algeria and Iran while at the UN. In 1975 Liffin joined the staff of Magnum and served as Director of the Magnum Photo Library until 1980. Her recent monographs include Drive-Ins (2004) and Marsévil (2016). This book features a 40-year survey of Joan Liffin’s photographic work. Joan Liffin: Water for Tears

Wolfgang Tillmans: DZHK Book 2018

Presenting recent developments in Wolfgang Tillmans’ (born 1968) portrait and still life, this volume features a broad selection of new and recent works that respond to their surroundings while at the same time embodying a self-contained environment. Few artists have shaped the scope of contemporary art and influenced a younger generation more than Wolfgang Tillmans. Since the early 1990s, his works have epitomized a new kind of subjectivity in photography, pairing intimacy and playfulness with social critique. Through his seamless integration of genres, subjects, techniques, and exhibition strategies, he has expanded conventional ways of approaching the medium and his practice continues to address the fundamental question of what it means to create pictures in an increasingly image-saturated world. Published on the occasion of Tillmans’ 2018 exhibition at David Zwirner in Hong Kong, this bilingual catalog juxtaposes pictures of intimacy and friendship with views and angles of the world at large. An aerial view of the Sahara desert displays almost infinite detail while being monochromatic and near-abstract in appearance. In line with Tillmans’ interest in exhibitions as amplifiers of a particular, underlying perspective, each of the works engages in an intricate system of relationships between its aesthetic elements, subject and institutional setting. Seen together, they illuminate the viewer as an active part of the dialogue. The 2016 interview with author Alia Sabur of the Brooklyn Rail has been edited and expanded by the artist for this catalog.

Also Available
Wolfgang Tillmans: What’s Wrong with Weedsolution?
Wolfgang Tillmans: Long Distance
Wolfgang Tillmans: What’s Wrong with Weedsolution?
Wolfgang Tillmans: Long Distance
Wolfgang Tillmans: What’s Wrong with Weedsolution?
Johnny Depp has said that his career has been a rollercoaster. In his book, he has written about the ups and downs of his life and career, sharing his thoughts and experiences. He has also reflected on his personal life, including his relationships and family. His book has been well-received, with critics praising his honesty and vulnerability. It has also been a commercial success, selling well in both hardcover and e-book formats. In an interview, Depp said that he wanted to share his story with the world, in the hopes of inspiring others to follow their dreams. He has also expressed a desire to continue writing and sharing his thoughts, in the hopes of connecting with readers and offering them insight and guidance.
Oksun Kim: Jeju Island
Text by Kasahara Midito.

In her latest work, Korean photographer Kim Oksun (born 1987) turns to the trees on the South Korean volcanic island of Jeju-do. Her photographs document the forms and colors of the trees, a comparison of the similarities and differences of these forms and colors highlights the individuality of each tree. Depicted both in natural surrounding and on the edges of urban areas, the trees are from a range of species; some trees are stripped out while others blend into a cacophonous forest tableau of texture and color. Oksun’s trees are like people who have stood still for a long time in the same place and have become deeply interwoven into the chaos and life around them. Jeju island complex 42 of Oksun’s photographs in a high-quality publication with Japanese binding.

Oksun Kim: Jeju Island
Edited by Nadine Barth. Text by Liz Wells, et al.

Mother River is a four-year project (2010–14) for which the British Chinese photographer Yan Wang Preston (born 1976) photographed the entire 6,211-km Yangtze River at precise 100-km intervals with a large-format film camera. As China’s “Mother River,” the Yangtze is routinely depicted through idealistic images of iconic places. With Mother River, Preston conceptually undermines this deep-seated preference toward certain river locales and their landscape representations. The equally spaced photographic locations produce no picturesque views or sublime concrete structures, but a set of accidental places. With Mother River, Preston tracks down uprooted trees that have been transferred to concrete deserts, questioning our sense of the meaning of homeland.

Yan Wang Preston: Forest
Text by Zebs Cheeth, Nadine Barth.

In 2013, during a long-term photography project conducted along the Yangtze river, British photographer Yan Wang Preston (born 1976) made an incisive observation: in the small village of Xiaochi stood a 300-year-old tree, separately in the center of a community that was, at the time of her visit, being coerced into moving so that a dam could be constructed. Three months later there was no trace of the village or the tree and the residents had moved farther up the mountain. And the 70-ton tree? It was sold for $10,000 to a hotel in the nearest large city, Binchuan. Preston found the tree, divested of all its branches and leaves and bandaged in plastic, inside the skeleton of the hotel, which was still under construction, like a living sculpture yet to be awakened. Preston’s project scrutinizes the landscape representations of “artificial nature” that are widespread today, i.e., the unnatural aestheticization of nature, and ultimately enquire into the nature and possibilities of landscape photography itself.

Yan Wang Preston: Forest
Edited by Nadine Barth. Text by Liz Wells, et al.

Dan Holdsworth: Mapping the Limits of Space
Text by Dan Holdsworth, Madeleine Kennedy, Emma Lewis, Oliver Morton, Alistair Robinson, Joshua Wilson.

Since 1996 Holdsworth (born 1974) has explored the territories produced by human-kind’s changing relationship to the environment and consequently to the landscape. While Holdsworth’s work is deeply informed by the uses and applications of the newest technologies, he also refers openly to the history and tradition of landscape photography. His sublime detailed depictions of our environment create otherworldly landscapes which defy the passing of time and confront us with our vastness and our own mortality. Produced in collaboration with the Northern Gallery for Contemporary Art, this publication also presents Holdsworth’s most recent body of work.

Dan Holdsworth: Mapping the Limits of Space
Text by Dan Holdsworth, Madeleine Kennedy, Emma Lewis, Oliver Morton, Alistair Robinson, Joshua Wilson.

Daniel Saxgren: Ultima Thule
Text by Henrik Saxgren.

Ultima Thule traditionally denotes the northernmost boundary at the “end of the world”—i.e., a mythical place. For more than 200 years artists, writers, scientists and adventurers have felt the attraction of this place, and in this volume, Danish photographer Henrik Saxgren (born 1980) explores life in Arctic Greenland. Spread over six journeys, he spent more than six months in the Thule region. His photographs document the life of what may be the last generation of hunters on the sea ice of Thule, hunting the great sea mammals as did their ancestors for centuries before them. Despite the physically and mentally challenging conditions, Saxgren created images that transform the narrative of the Arctic, its drama and its myths.

Henrik Saxgren: Ultima Thule
Text by Henrik Saxgren.

David Lurie: Daylight Ghosts
History, Myth, Memory
Text by James Roy.

The Cradle of Humankind—a paleoanthropological site about 30 miles northwest of Johannesburg, listed by UNESCO as a World Heritage Site in 1999—is the site of the discovery of many of the oldest hominid fossils in the world, some dating back three million years. This site overlooks windows onto many of the origins and evolution of human life, but perhaps less well known and appreciated, it bears witness to many of the key phases of more recent South African history. This fact has only recently been perceived by scholars in the last 30 years, and has still to filter fully into the wider public consciousness. South African photographer David Lurie’s (born 1951) images in Daylight Ghosts, attempt to excavate below our conventional sight level to recover the worlds of myth and memory that lie beneath the surface of this arching beautiful landscape—to explore the region, uncover the spirit of the place and ultimately enquire into the nature and possibilities of landscape photography itself.

David Lurie: Daylight Ghosts
History, Myth, Memory
Text by James Roy.
Cities, landscapes and society

Michael Schmidt: Waffenuhr
Text by Jerem Freist, Einar Schleef,
Karin Schmidt, Thomas Weski
NORTHERN IRLAND OFFICE

David Freund: Playground Once
In The United States (David Freund Born 1937) was driving to Missouri to see a 102-year-old friend, she died. Reflecting on that meeting when he was a child, he stopped in Illinois to photograph an old playground. Besides plastic swings, teeter-totters and slides, there were war memorials, a picnic area, a comforted and a baseball field. The moment launched a two-year odyssey to find and photograph such places. Freund soon realized playgrounds were an endangered species. In cities, because of safety and liability concerns, their natural, familiar to many children, had largely been supplanted by bright structures of multicolored plastic and enamelled steel. Freund focused on small towns where tradition, inertia and budget often permitted early playgrounds to survive. These were usually uncrowded, so children rarely appear in Freund’s photographs, although alluded to in footprints, worm paint, and nuts under swings.

STEIDL 9783958292025
v.s. 9x11.25 in. / 116 b&w / 93 b&w
Chs. 11.95 x 8 / 188 pp / 134 B&W
November/Photography

Donovan Wyle: Housing Plans for the Future
This book records the evocative four-year journey of British photographers Paul Drake (Born 1920) and Helen Fill (Born 1968) into one of the most secretive and heavily fortified borders in the world: for 37 years over 800 watchtowers monitored the surveillance along the Inner German Border; they were the first line of defense against the West and one of the most infamous sites of the Cold War. Continuous games of binocular warfare were carried out by both NATO and the Warsaw Pact across the “Death Strip.” Through meticulous research and with assistance from guards stationed along the border and Berlin Wall, Drake and Fill have compiled concise documentation on the watchtowers of the former Berlin Wall. Once accessible, the border is now the longest nature reserve in Germany.

STEIDL 9783958294565
v.s. 7 x 10.25 in. / 220 b/w / 192 color
Chs. 11 x 12.25 / 272 pp / 77 color / 120 B&W
November/Photography

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

STEIDL 9783958294565
v.s. 7 x 10.25 in. / 220 b/w / 192 color
Chs. 11 x 12.25 / 272 pp / 77 color / 120 B&W
November/Photography

Crossing Sea
Southeast Asian Contemporary Photography

STEIDL 9783958294981
v.s. 12 x 9 in. / 184 b/w / 120 color
Chs. 9 x 11.25 / 120 pp / 45 b&W
November/Photography

Santu Mofokeng: Stories

STEIDL 9783958295155
v.s. 9 x 11.5 in. / 120 color / 100 b&w
Chs. 9 x 11.25 / 150 pp / 40 B&W
November/Photography

NEW REVISED EDITION

Frank Goehle: Measure of Emptiness
Originally published in 1992, Measure of Emptiness is a meditation on the vast spaces of the Great Plains, the heartland of American agricultural productivity and the centrality of the grain elevator to its social and symbolic impact. In photographs made between 1972 and 1973, Tucson-based photographer Frank Goehle (Born 1942) traveled back and forth through the central tier of states from his then home in Kimnapeale, Kimnapeale, to the Texas Panhandle, seeking an answer to the puzzle of the grain elevators’ extraordinary power as architecture in a landscape whose primary drama were in the sky.

“In the United States there is more space where nobody is then where anybody is,” said Gertrude Stein. The Great Plains are characterized by this spaciousness, and by the presence of the enormous grain elevators, rising above the steeples of churches to announce the presence of the town and to symbolize its life of its inhabitants.

STEIDL 9783958294565
v.s. 7 x 10.25 in. / 220 b/w / 192 color
Chs. 11 x 12.25 / 272 pp / 77 color / 120 B&W
November/Photography

Santu Mofokeng: Stories

STEIDL 9783958295155
v.s. 9 x 11.5 in. / 120 color / 100 b&w
Chs. 9 x 11.25 / 150 pp / 40 B&W
November/Photography

A Santu Mofokeng Reader
Santu Mofokeng (born 1956) is one of the most vital artists to emerge from South Africa’s apartheid era. From his distinctive portrayals of township life to his acclaimed reassessment of the medium’s documentary function, Mofokeng’s intuitive and multilayered oeuvre continues to grow in relevance and reach. This illuminating collection of texts—with contributions by Ritory Bester, Jean-François Cauviè, Joshua Chuang, Patricia Hayes and Hans Olenick—provides an informed basis for engaging with Mofokeng’s body of work along with its related concerns.

Published to accompany the photobook series Santu Mofokeng: Stories, this essential, context-rich reference also features a comprehensive chronology and bibliography, interviews with David Goldblatt and Paul Weinberg, and an independently published volume by Mofokeng himself.

STEIDL 9783958292931
v.s. 9 x 11.5 in. / 120 color / 100 b&w
Chs. 9 x 11.25 / 120 pp / 45 B&W
November/Photography

Look at Me: 1890—The Black Photo Album

BARTZ, editor/curator Joshua Chuang;
Anele Tembe, Elie Aoun; Kazzi Kitchel, Vivek Prakash, Sven Markelius

STEIDL 9783958292931
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Chs. 9 x 11.25 / 120 pp / 45 B&W
November/Photography
Paradise Is Now
Palm Trees in Art
Text by Bret Easton Ellis, Robert Grunenberg, Leif Randt, Norma Rosenblatt.
For more than 2,000 years, palm trees have been extraordinarily popular in both the East and the West. Regardless of continent, religion or culture, they symbolize wealth and serenity. No other motif conveys this promise of good fortune and happiness as convincingly as the palm tree does. Omnipresent in advertising and social media, it conjures up notions of luxury, the jet set and eternal sunshine. Nor are the visual arts resistant to its visual allure and metaphorical power. With this rich cultural heritage in mind, Paradise Is Now shows the many ways that palm trees are depicted in contemporary art. What is behind the popularity of this emblem? Which layers of meaning and what kinds of contradictions are revealed in the wake of this artistic exploration?
Alongside essays by Bret Easton Ellis and Leif Randt, the publication features works by John Baldessari, Marcel Broodthaers, Rodney Graham, Secundino Hernández, David Hockney, Alicja Kwade, Sigmar Polke, Ed Ruscha and Rirkrit Tiravanija.

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

David Smith: Origins & Innovations
Text by Edith Devaney, Peter Stevens.
Origins & Innovations brings together David Smith’s (1906-65) early paintings, drawings and sculptures, alongside seminal later works that reimagine the possibilities of abstraction in three dimensions. This presentation investigates the origins of a renowned artistic innovator, highlighting Smith’s exploration and embrace of diverse sources that inspired a radically new language for sculpture. Shown not as a linear narrative but as a rich and dynamic whole, the publication reveals surprising juxtapositions that shed new light on Smith’s lasting artistic legacy. In a new essay, Edith Devaney, Curator at the Royal Academy of Arts in London, explores Smith’s practice as it relates to and goes beyond the relevant movements of his time such as cubism and abstract expressionism. His willingness to approach artmaking from multiple vantage points—painting, photography and sculpture—was the basis of his oeuvre’s dynamism.

Ed Ruscha: Very Works from the UBS Art Collection
Edited by Very Rosell.
With his iconic interpretations of American society and imagery, Ed Ruscha (born 1937) stands out as one of the most prominent figures of 20th-century American art. Ruscha’s art is closely associated with his cool, elegant representations of stylized gas stations, Hollywood logos and archetypal landscapes. Since the beginning of the 1960s, no other artist has so radically interpreted the development of modern visual culture in and around Los Angeles, the city where the artist still lives and works. Deriving his motifs from the perspective of the road, the windshield and the movie screen, Ruscha’s work gives a distinctive sense of LA as a huge, flat city space located in the desert. Ed Ruscha: Very brings together works on paper from the UBS Art Collection for an international retrospective, surveying Ruscha’s work from its beginnings in 1960 onward, with particular attention to the technically and graphically innovative approaches that the artist has implemented over the years.
Ed Ruscha: A Reader
Edited by Benoît Buquet, Jean-Pierre Criqui, Larissa Drysdale. Text by Robert Dean, Briony Fer, Michel Gauthier, Anne Moeglin-Delcroix, Linda Norden, Michel Gauthier, Jean-Pierre Criqui, Anne Moeglin-Delcroix, Benoît Buquet, Briony Fer, Linda Norden, Michel Gauthier, Elisabeth-A. Kessler, Mark Powell and John Tein. Among the specific areas discussed are Ruscha’s early drawings, his relationship to literature and the Pictures Generation, his legacy as an artist, his development of the concepts of auto-destructive and auto-creative art, his essays lampoons and lectures. Altogether this volume includes a previously unpublished text by the artist and a visual essay by Jean-Pierre Criqui spanning Ruscha’s entire œuvre.

Also Available
Edited by Benoît Buquet, Jean-Pierre Criqui, Larissa Drysdale. Text by Robert Dean, Briony Fer, Michel Gauthier, Anne Moeglin-Delcroix, Benoît Buquet, Briony Fer, Linda Norden, Michel Gauthier, Elisabeth-A. Kessler, Mark Powell and John Tein. Among the specific areas discussed are Ruscha’s early drawings, his relationship to literature and the Pictures Generation, his legacy as an artist, his development of the concepts of auto-destructive and auto-creative art, his essays lampoons and lectures. Altogether this volume includes a previously unpublished text by the artist and a visual essay by Jean-Pierre Criqui spanning Ruscha’s entire œuvre.

Introducing Tony Conrad: A Retrospective
Edited with text by Caitlin Cuff. Text by Rachel Adams, Vera Alemani, Constance DeJong, Diedrich Diederichsen, Anthony Elms, Larissa Drysdale, Brenda Lee Jones, Andrew Lugg, Christopher Müller, Anna-Uchenna Nwafor, Tony Oursler, Tina Rivers Ryan, Jay Sanders, Paige Simkin, Christopher Williams. Throughout his six-decade career, Tony Conrad (1940–2016) forged a unique path through numerous artistic movements and a vast range of cultural forms—from Fluxus to rock music, from structural film to public access television. Published on the occasion of the first large-scale museum survey devoted to works Conrad presented in museum and gallery settings, this richly illustrated catalogue offers an in-depth introduction to Conrad’s life and career. Including new texts and Conrad’s own writings about selected works dating from 1966 to 2016, this volume provides an in-depth introduction to Conrad’s life and career. Additionally, the exhibition catalogue includes a comprehensive survey of the artist’s work in painting, sculpture, film, video, performance and installation. It presents the artist’s early structural films, projects in which he treated film as a sculptural and performative medium. The series of Invented-Acoustical-Tools presents as sculptures themselves; his ambitious films about power relations, set in the military and in prison; and his final sculptures and installations, which evoke and critique what he perceived as an emerging culture of surveillance, control and containment. The list of contributors testifies to Conrad’s wide and lasting influence; this volume includes texts by Constance DeJong, Diedrich Diederichsen, Anthony Elms, Branden W. Joseph, Tony Oursler and Christopher Williams, among many others.

Siah Armajani: Follow This Line
Edited with text by Clare Davies, Victoria Song. Text by Nazgol Ansarinia, Jadine Collinge, Eric Crosby, Sam Durant, Barbara Gladstone, David Hodge, Valérie Mavridorakis, Slavs and Tatars, Hamed Yousefi, Siah Armajani. In Tehran, children walking home from school would scrape their pencils against the walls, tracing their paths through the city and chanting “follow this line.” Siah Armajani (1939–2019) recounts that this simple gesture speaks to the desire to mark one’s presence in space. Siah Armajani: Follow This Line asks visitors to follow the artist across a shifting terrain, first within the context of pre-resolution Iran, and later, posterior and present-day America. Though Armajani is best known today for his works of public art—bridges, gazebos, relatives—located across the United States and Europe, this groundbreaking exhibition argues for a thoughtful reexamination of his studio as the site of a rich and generative practice. His works engage a range of references: from Persian calligraphy to the manifesto, letter and talisman; from poetry to mathematical equations and computer programming; from the abstract expressionist canvas to American vernacular architecture, Bauhaus design and Russian constructivism. Published to accompany Armajani’s first major US retrospective, this catalogue is his most comprehensive publication to date. Developed in close collaboration with the artist, it offers a new scholarship on his six-decade-long career and also includes previously unpublished texts. Contributions by Nazgol Ansarinia, Sam Durant, Barbara Gladstone and Siah and Tara speak to Armajani’s influence on a younger generation of artists based in the United States, Europe and the Middle East.
Artists on Andy Warhol
In the late 1960s, while still a recent graduate with scant means, artist Bruce Nauman (born 1941) explored a trio of intertwined subjects: the studio, the daily practice of making art and the role of the artist. He outlined the latter, for example, in a memorable neon sign, alongside more commercial counterparts affixed to the exterior of his building. The work’s cool spiritual lateral traces the claim, at once ironic and heartfelt: “The true artist helps the world by revealing mystic truths.” Questioning the role of the spectator and channeling Nauman’s inquisitive attitude, this book features contributions by Judith Barry, William Kentridge, David Levi Strauss, Gary Simmons, Charline von Heyl and Mark Wallinger.

DIA ART FOUNDATION 9780944521878 u.s. $14.95 CDN $21.00 Pbk, 5.25 x 7 / 300 pgs / 150 color. November/Autobiography, Conceptualism

Artists on Bruce Nauman
Artists on Andy Warhol is the third installment in a series called Dia:Beacon Artists on Artworks, focused on the work of artist Andy Warhol (1928–87). This small, format paperback book delves into Warhol’s oft-quoted phrase: “if you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and then you’ll know nothing behind it.” Artists on Andy Warhol breaks down this iconic phrase to investigate Warhol’s relationship with art, culture, language and race with essays that examine the significance of halftones and shadows and look to sources such as Ralph Ellison and Jacques Lacan. Together Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker and James Welling search beyond the surface of Warhol’s work, persons and legacy to better understand the invisible artist. DIA ART FOUNDATION 9780944521847 u.s. $14.95 CDN $21.00 Pbk, 5.25 x 7 / 130 pgs / 75 color. August/Artists on Artworks

Spiral bound, 3 x 5 in. / 186 pgs / 186 b&w.

KARMA 9781942607807 u.s. $35.00 CDN $54.00 Spiral bound, 3 x 5 in. / 166 pgs / 166 b&w. July/Artists’ Books

FACSIMILE EDITION

Lee Lozano: Private Book 4
This is the fourth volume in Karima’s 11-volume facsimile printing of Lee Lozano’s Private Book project. It is primarily a calendar of Lozano’s personal, artistic and chemical interactions in 1968–70. A prolific writer and documenter of both her art and her relationships, the private, public and painter, the painter (Lozano 1930–99) kept a series of personal journals from 1968 to 1970 while living in New York’s SoHo neighborhood. In 1972 she rigorously edited these books, thus completing the project.

KARMA 9781942607953 u.s. $25.00 CDN $39.00 Spiral bound, 3 x 5 in. / 166 pgs / 166 b&w. July/Artists’ Books

FACSIMILE EDITION

Lee Lozano: Private Book 5
This is the fifth volume in Karima’s 11-volume facsimile printing of Lee Lozano’s Private Book project. Eleven of these private books survive, containing notes on Lozano’s work, detailed interactions with her friends and commentary on the alienations of gender politics, as well as philosophical queries into art’s role in society and humorous asides from daily life.

KARMA 9781942607960 u.s. $35.00 CDN $54.00 Spiral bound, 3 x 5 in. / 166 pgs / 166 b&w. September/Artists’ Books

FACSIMILE EDITION

Paul Mogensen: Early 1968
Paul Mogensen (born 1941) had his first one-person exhibition at the Blyter Gallery, New York, in March 1967. A pioneering minimalist painter, Mogensen worked then—as now—on paintings guided by such ancient mathematical rules as the golden ratio. In early 1968, Mogensen boarded a riveted-plated British passenger ship in Malabar (now Chennai), India, which traveled for six days to Penang Island, Malaya, off the west coast of Malaysia. He carried with him a children’s notebook in which he drew a few ideas related to what he was seeing on his travels and worked on the arithmetic that continues to inform his paintings. Paul Mogensen: Early 1968 is a facsimile of the workshop from that time. An intimate volume, offering a glimpse of how Mogensen worked out his mathematical imagery in relation to the outside world, this publication is the only book available on this key minimalist artist.

KARMA 9781942607977 u.s. $25.00 CDN $39.00 Pbk, 6 x 9 in. / 144 pgs / 16 color. October/Oil Painting

Uh
Flip-Flop Dance Alphabet Poesie Poesia Toy Enigma Boring Book
Uh is an artist’s book originally published in 1971 (in a run of 500 copies) by a 21-year-old Richard Hell, and issued under the pseudonym Ernie Stomach through Hell’s Genesis - Grasp Press. Stomach/Hei’s aim was to create “a version of the Roman alphabet in which the glyphs correspond in their differentiations to lowercase block-lettered forms, but stripped to the naked elliptical minimum … using X-Acts Knifed mylar templates and a left tip pen.” Now, with the advent of font software, Stomach has been able to recreate the book as he would have done it at the time such technology available. This book is a facsimile of the original, but for the improved precision and consistency of the strokes of the “alphabet poesie.” In an enclosed laud, Hell discusses the relationship between poetry, typography and punk aesthetics that informed the making of Uh.

KARMA 9781942607984 u.s. $19.00 CDN $29.00 Pbk, 6.5 x 5.5 in. / 60 pgs / 28 b&w. August/Artist’s Books

CONFESION PRESS 9780905804733 u.s. $15.00 CDN $21.50 Pbk, 6.5 x 5.5 in. / 60 pgs / 28 b&w. August/Artist’s Books
Ringgold: Die
Text by Anne Monahan.
Ten adults—men and women, black and white—fight, fear or die over the twelve-foot span of American People Series #20: Die, as an inter racial pair of children cowers unnoticed among them. Faith Ringgold born 1930 was devising this bloody spectacle in a Manhattan studio in the summer of 1962; civil unrest was convulsing black neighborhoods across the US. Art historian Anne Monahan’s essay explores the mural’s carefully orchestrated chaos and its multiframed inspirations, from contemporary anxiety about black revolution, through the writings of James Baldwin and Picasso to Pollock on view at MoMA.

The Museum of Modern Art.

The Migrant Mother. Curator Sarah Meister’s essay provides a fresh context for this iconic work. “Migrant Mother,” Florence Owens Thompson, was the result of their encounter was seven exposures, including “Migrant Mother.” Curator Sarah Meister’s essay presents a fresh context for this iconic work.

Lange: Migrant Mother
Text by Sarah Hermanson Meister.
The US was in the midst of the Depression when Dorothea Lange (1895–1965) began documenting its impact through depictions of unemployed men on the streets of San Francisco. Her successful work for the Farm Security Administration led her in 1935 to start photographing the rural poor under its auspices. On day in Nipomo, California, Lange recalled, she “saw and approached a hungry and desperate mother, as if drawn by a magnet.” The woman’s name was Florence Owens Thompson, and the result of their encounter was seven exposures, including “Migrant Mother.” Curator Sarah Meister’s essay presents a fresh context for this iconic work.

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

Mammas Andersson: Memory Banks
Edited with text by Kevin Hare.
Painters often draw from existing visual materials, such as photographs and reproductions of past works of art, to inspire and construct their work. Swedish artist Mamma Andersson (born 1962)—known for her dreamlike, faintly narrative compositions with an eerie, uncanny sense of familiarity—focuses on this aspect of Andersson’s textural paint. With careful observation, Andersson’s dreamy landscapes and interiors slowly come to reveal common imagery and accumulated bibli-ephemera filtered through, and sharing space with, the artist’s multied plate, melancholic scenery and textural paint. Mamma Andersson: Memory Banks focuses on the aspect of Andersson’s painting practice, exploring how her use of appropriation and collage shapes her paintings with an eerie, uncanny sense of familiarity.

Huguette Caland: Everything Takes the Shape of a Person, 1970–78
Edited by Aran Meeks.
Text by Nigar Afzali, Hanan al-Shaykh, Kaaren Wilson-Goldie.
Huguette Caland: Everything Takes the Shape of a Person presents the first concentrated look at the erotic, humorous early works of the Beirut-born artist (born 1931). This volume focuses on the artist’s work between 1970 and 1979, particularly the paintings and works on paper that reflect Caland’s preoccupations with the erotic female body. Caland’s body of work, which spans art, design, and fashion, has patiently waited the kind of critical attention it finally receives in this publication. Kaaren Wilson-Goldie contributes an essay discussing Caland’s artistic development in the formative years just before her move from Beirut to Paris (a tradition-breaking move for the daughter of the first post-independence president of Lebanon). Nigar Afzali addresses the implications of the artist’s relation to female desire, expressed in Caland’s writing, intervened bodies and abstract fields that flirt with anatomical sections. A conversation between the artist and Lebanese author Hanan al-Shaykh, originally produced for Télé Liban in 1974 and appearing here for the first time in English, is also included to give greater insight into Caland’s conceptions of herself as an artist at this time.

Each volume in the ONE ON ONE series is a sustained meditation on a single work from the collection of the Museum of Modern Art. A richly illustrated and lively essay illuminates the subject in detail and situates the work within the artist’s life and career, as well as within broader historical contexts.
Op art, geometric and abstract painting

Victor Vasarely:
The Labyrinth of Modernism
Edited by Martin Engler. Text by Gabrielle Schaad. Yoko Yosikawa's work contains a major oeuvre in a Japanese context. Yosikawa's work occupies our lives and the tension we feel in the late 1930s, and developing a painter of thickly textured, seemingly monochromatic paintings of powerful emotional force. The exhibition is drawn largely from the Foundation's holdings, but also includes major loans from museum and private collections. The book also reproduces a half-dozen major works not included in the exhibition.

Milton Resnick: A Place Apart
1937–1987
Edited by Rebecca McGrew. Text by Nidhi Gandhi.
This catalog is published for a forthcoming exhibition.

Pat Passlof: To Whom the Shoe Fits
Letters to Young Painters
Edited by Lars Müller. Text by Gabrielle Schaad and a contribution by Midori Jacobsen Loncle.

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

Marina Abramović: Drawings
1963–2017
Edited by Tony Hancock, Luan March Elzö. The performances of Marina Abramović (born 1946) have pushed the boundaries of self-discovery for both artist and audience, marking radical engagements with time, stillness, energy and pain—from (Rhythm 1) to 2007's The Artist is Present (2010), a performance with a three-month duration.

Marcia Hafif: A Place Apart
1937–1987
Text by Nathan Kernan, Geoffrey Dorfman.
By presenting Hafif's lesser-known models, photographs and texts, this book documents her first generation of abstract expressionist painters where she made his home. The exhibition is drawn from the 1950s to her death in 2011. Passlof was a brilliant mixture, and won her last years to students.

Bridget Riley: In the Labyrinth of Modernism
2014–2017
Text by Richard Shiff.
In the Labyrinth of Modernism traces the roots and genesis of this often-misrepresented artist based on key pictures and objects, arguing for the boundaries between the fine and applied arts—between, for example, a panel painting and a poster. Assembling 120 works from both European and US collections, and published for a major European exhibition, Victor Vasarely: In the Labyrinth of Modernism traces the roots and genesis of this often-misrepresented artist based on key pictures and objects, arguing for the boundaries between the fine and applied arts—between, for example, a panel painting and a poster.
American art in the 1970s–’90s

Andrea Fraser: Collected Interviews, 1990–2018
Edited by Alison Mazzella, Aljazep Cesuran. Text by Judith Rabinof, Vincenzo de Bellis, Gregg Bordowitz, Sabine Breitwieser, Stuart Comer, Joshua Harker, Vítězslav Dvořák, Jörg Heiser, Mason Kane, Bennett Simpson.
This substantial archive offers an ideal point of entry into the work and reception of Los Angeles–based performance artist and writer Andrea Fraser (born 1965). The interview format provides particular insight into Fraser’s self-positioning as a central aspect of her practice. By presenting the artist’s voice as mediated through various interlocutors (ranging from professional peers to popular media), Collected Interviews, 1990–2018 uniquely contextualizes Fraser’s practice in the artistic and institutional fields in which she intervenes. As Fraser is engaged, challenged and understood from diverse perspectives, readers learn as much about her artistic commitments from the artist’s humor and affect as from her incisive analyses. The collection spans three decades, from the early 1990s to the present, and is organized chronologically with minimal editing.
KOENIG BOOKS 9783038246612
U.S. $38.00 CDN $43.00 FLAT40
Pbk, 7 x 11 in. / 400 pp / 120 color
February 2019
Nonfiction Critics/Art

Richard Prince: Super Group
Text by Richard Prince. While Richard Prince (born 1949) is most often discussed for his strategies as an appropriation artist—from the Marlboro cowboys in the 1980s to the Instagram portraits today—it is his own work as a painter that stands at the center of his approach. Starting with paintings of glass and cartoons, following up with, among other things, nurses and cowboys taken from the covers of dime novels, and free-wheeling riffs on Pissarro and de Kooning. For his extensive new series Super Group, Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of Prince uses objects loaded with meaning: the inner sleeves of all had shows or came to support fellow artists. Carpenter was also a founder of SITE, helping to permanently establish Santa Fe as a premier destination for contemporary art. Through the lens of Carpenter’s experience, this book presents a combination of personal anecdotes, interviews and archival material—from Carpenter as well as critics, curators, art dealers, collectors and artists—to create a historical snapshot of this pivotal time in Santa Fe.
HOLZWARTH PUBLICATIONS 9783965172762
U.S. $60.00 CDN $65.60 FLAT40
Hbk, 11.5 x 14 in. / 320 pp / 61 color / 300 halftone
October 2018

Laura Carpenter: The Gallery Years, 1974–1996
Laura Carpenter was instrumental in bringing contemporary art to Santa Fe in the mid-1990s. She began her career as a gallerist in Dallas, Texas, showing artists such as Jean-Michel Basquiat and Martin Puryear. Upon her arrival in Santa Fe, she held solo shows for the likes of Kiki Smith, Christo and Jeanne-Claude, Juan Munoz and Susan Rothenberg, transforming the Santa Fe art world. Ellsworth Kelly, John Chamberlain, Ed Ruscha, Joan Mitchell, Louise Bourgeois, and Marina Abramovic all had shows or came to support fellow artists. Carpenter was also a founder of SITE, helping to permanently establish Santa Fe as a premier destination for contemporary art. Through the lens of Carpenter’s experience, this book presents a combination of personal anecdotes, interviews and archival material—from Carpenter as well as critics, curators, art dealers, collectors and artists—to create a historical snapshot of this pivotal time in Santa Fe.
RADIUS BOOKS 9780714861051
U.S. $50.00 CDN $57.00
Hbk, 9.75 x 11.5 in. / 224 pp / 130 color
August 2018

The Long 1980s: Constellations of Art, Politics and Identities: A Collection of Microhistories
Contributed to the history of exhibitions, institutions and curating, The Conditions of Being Art addresses a significant gap in this literature around experimental commercial spaces in recent art history. This publication is the first book-length critical account of the alternative commercial gallery practices of the 1990s, a moment and a scene that is extremely influential to many of today’s art dealers, curators and artists.

The Conditions of Being Art
Pat Hearn Gallery & American Fine Arts, Co.
Edited with text by Nick Adovasio, Franco Grignani, Mark Holzer, Natalia Petrovna-Bachler.
The Long 1980s speculates on the significance of the 1980s for the arts and society today. Arguing that the 1980s saw a fundamental reorientation in the relationship between governments and their publics, this volume explores how the effects of this shift have shaped our contemporary condition. Looking back at texts and artworks produced at the time, The Long 1980s puts this pivotal decade in context, exploring how it continues to shape the imaginative landscape of the 21st century.

VALIZ/INTERNATIONALE 9789492095497
U.S. $35.00 CDN $40.60
Hbk, 6.75 x 9.5 in. / 160 pp / 54 color / 2 duotone
July 2018
Every Future Has a Price
30 Years After Infostasm
Edited with text by Elizabeth Dow. Text by Alan Belcher, Bob Nickas.
Infostasm was a legendary appraisal of the East Village gallery scene of the 1980s. Organized by Anne Livet, in collaboration with artists and curators of the gallery Nature Morte, Peter Nagy and Alan Belcher, it argued for a generation of artists who adhered to neither neoexpressionism nor the Pictures Generation, but who instead imbued their content with social and philosophical resonance. Inheritors of 1960s conceptualism, these artists worked with increased stylization, appropriation and subversion of authorship. Jennifer Bolande, Sarah Charlesworth, Clegg & Gutman, Peter Halley, Steven Parno, David Robinson, Laurie Simmons and Ham Stierach were among those included. Every Future Has a Price: 30 Years After Infostasm revisits the exhibition, expanding its context by including other artists such as Ashley Bickerton, Jack Goldstein, Material Game, Guerilla Girls, Howard Hall, Walter Robinson, Cindy Sherman, James Welling and Christopher Wool.
ELIZABETH DOW 9781642559200
U.S. $50.00 CDN $67.50
Hbk, 7 x 10 in. / 264 pp / 10 color / 450 b&w
August 2018

HIGHLIGHTS ■ ART
EXHIBITION SCHEDULE
Amsterdam-Amsterdam, NY: CSS Bard, 10/25/18–12/16/18

Laura Carpenter: The Gallery Years, 1974–1996

Richard Prince: Super Group

The Long 1980s: Constellations of Art, Politics and Identities: A Collection of Microhistories

Every Future Has a Price
30 Years After Infostasm

Pat Hearn Gallery & American Fine Arts, Co.

American art in the 1970s–’90s

artbook.com 144

artbook.com 145
Sheila Hicks: A Matter of Scale
Edited with text by Clement Dirié.
Published as a sequel to Sheila Hicks: Apparitions (2017), this new book by the artist (born 1934) gathers recent and monumental projects from the past 15 years. Among the outdoor and indoor projects featured in the publication are Foray into Chromatic Zones (High Line, New York, 2017–18). Sheila Hicks: A Matter of Scale places a particular focus on Líneas de fuerza, an architectural-based project. It emphasizes Hicks’ relationship to the artist’s broader retrospective held at the Centre Pompidou, which is treated here as a case study for the artist’s broader practice.

JEFFREYER
9783960983484
u.s.
$50.00
CDN $53.95
Pbk, 4.25 x 6.5 in. / 64 pgs / 30 color.
November/Art

Terry Adkins: The Smooth, the Cut, and the Assembled
Text by Charles Gaines, Michael Brenson. Poetry by Ellen Custe Lewis. The work of American sculptor and musician Terry Adkins (1953–2014) often started with a theme or idea, illuminated by sculptural components that sometimes housed a performative element. The performative and sculptural aspects of his practice evolved in tandem, and utilized materials that had likely served another purpose, be they instruments, materials from his primitivizing tasks or found objects. This catalog accompanies Levy Gorvy’s first solo exhibition of Adkins’ works, exploring the materiality of his sculptures. The exhibition was curated by Charles Gaines, a celebrated artist and long-time friend and collaborator of Adkins, who contributes an essay to this publication that explores the experience of viewing Adkins sculptures. Also included are an essay by Michael Brenson and newly commissioned poetry by Robin Coste Lewis.

LEVY GORVY
9783905937756
u.s.
$40.00
CDN $43.95
Pbk, 7.25 x 10.25 in. / 126 pgs / 67 color / 1 b&w.
October/Art

Sarah Sze: Centrifuge
Edited with text by Okwan Ennewar.
Sheila Hicks: Matter of Scale is a new site-specific installation by New York–based artist Sarah Sze (born 1969) in the Middle Hall of the Haus der Kunst in Munich. The piece commences from a fixed point and dynamically morphs outward into the surrounding space, shifting in scale and density as its various components unravel. Both constructed and off-the-shelf objects and materials—ranging from mirrors, wood, salt, bamboo and stainless steel to archival pigment prints, projectors and ceramics—are arranged into a series of sculptural groupings. On her approach to sculpture, Sze states in an interview with Okwan Ennewar (curator of the show), “a work should be constantly in a state of flux in terms of how it exists in space, how it exists in time; it should be unclear whether it’s a process of becoming or a process of entropy.”

WALThER KÖNG, KÖLN
9783905938364
u.s.
$35.00
CDN $38.95
Pbk, 6.75 x 8.75 in. / 72 pp / 22 color.
October/Art

EXHIBITION SCHEDULE
Munich, Germany: Haus der Kunst, 09/15/17–08/12/18

Sondra Perry: Typhoon Coming
Edited by Amy Gao. Text by Nancy Arturo Hiria, Elizabeth Zadie Smith.
Sondra Perry (born 1988) charts a new field of site-specific installations by sampling the histories of international sculptors in order to imagine a sculptural practice that adapts to the spaces in which they exist. This new book features Perry’s work, including her installation by New York–based artist Kerstin Brätsch that is a new site-specific installation by New York–based artist Kerstin Brätsch (born 1988). Perry incorporates elements of digital tools and platforms such as Chroma key blue screens, 3D animation and footage found online, reflecting critically on representation itself. Perry’s investigations demonstrate that digital technology functions as an attribute of power. As the artist says, “I’m interested in how badness is a technologically changing and adapting, through the constant surveillance and oppression of black folks across the diaspora since the 1600s. Immediated seeking isn’t a thing.”

KOENIG BOOKS
9783960983583
u.s.
$25.00
CDN $27.95
Pbk, 7.25 x 10.25 in. / 232 pgs / 62 color / 1 b&w.
August/Art

The Domestic Plane: New Perspectives on Tabletop Art Objects
Text by Amy Smith-Stewart, David Adams, Richard Klein, Dakin Hart, Elizabeth Zadie Smith.
The Domestic Plane documents the intertwined exhibition history of the same name at the Aldrich Contemporary Art Museum, a “meta-group exhibition in five chapters.” Organized by five curators, and featuring the work of more than 70 artists, The Domestic Plane explores tabletop art objects from the 20th and 21st centuries: hundreds of intimately scaled works that shine new light on the relationship between objects and the domestic space, the human body and human behavior. Extensively illustrated, The Domestic Plane documents works from each of the five exhibitions, featuring art from Janine Antoni, Anthony Caro, Malcolm Edwards, David Hammons, Kil Hardy, Tatsuo Koda, Lynn Hershman Leeson, Ron Nagle, Alida Macer, Tony Matelli, Mike Rottenberg, Lucas Samaras, Ariane Shechter, Navid Ward, Hanna Wilke and many others. Major new texts introduce each interlinked exhibition and expound on the small-scale art object, from curators Amy Smith-Stewart and artist David Adams, independent curator Elizabeth Zadie Smith, Museum senior curator Dakin Hart and Aldrich exhibitions director Richard Klein. The catalog also includes a new eight-page project by graphic novelist Richard McGuire produced for the exhibition, featuring grids of 129 small line drawings that depict the interpersonalship of small objects.

GREGORY R. MILLER & CO.
9781943866202
u.s.
$80.00
CDN $107.00
Hbk, 9.25 x 12 in. / 256 pgs / 230 color.
December/Art

Kiki Smith: 2000 Words
The art of Kiki Smith (born 1954) confronts what it means to be human. Her sculptures are often feminine figures that become personifications of sexuality, trauma and abjection. This monograph contains an essay by Margot Norton examining Smith’s fascination with the human body and its ability to project emotional vulnerability.

DISTE FOUNDATION FOR CONTEMPORARY ART
9781952582996
u.s.
$22.00
CDN $25.95
Pbk, 7.25 x 10 in. / 84 pgs / 32 color.
JayNonfictionCriticism/Art

Andra Ursuța: 2000 Words
Imbued with the collective memories of Romanian culture, Andra Ursuța’s (born 1979) work uses her grim past to tackle our harsh present. This book includes an essay by Ali Subotnick on Ursuța’s stark recreations of cultural turmoil.

DISTE FOUNDATION FOR CONTEMPORARY ART
9781952582972
u.s.
$22.00
CDN $25.95
Pbk, 7.25 x 10 in. / 88 pgs / 36 color.
JayNonfictionCriticism/Art

artbook.com
La Nilsson: My Life in Opera
By Birgit Nilsson.
First published to wide acclaim in Sweden (1995) and Germany (1997), the autobiography of opera legend Birgit Nilsson...
This series commemorates the opening of the Pavilions at Glenstone Museum

Brice Marden
Edited with interviews by Emily Wei Rales, Al Namroo. Introduction by Emily Wei Rales. Text by Brice Marden. Throughout his career, American artist Brice Marden (born 1938) has explored various modes of painterly abstraction, producing monochromatic canvases in nuanced, muted hues as well as calligraphic compositions on a grand scale. This book marks the long-term exhibition of Marden’s first works at Glenstone Museum, a monumental five-panel painting commissioned by Glenstone and inspired by the artist’s fascination with the changing seasons and traditional Chinese calligraphy, among other subjects. The catalog includes two original essays by art historian Suzanne Hudson, an interview with the artist about this commission and a photo-essay by the artist about this commission. The catalog includes two original essays by art historian Suzanne Hudson, an interview with the artist about this commission and a photo-essay by the artist about this commission.

Cy Twombly
Edited by Emily Wei Rales, Al Namroo. Introduction by Emily Wei Rales. Text by Cy Twombly. Published for the long-term exhibition of five sculptures by Cy Twombly (1928–2011) at Glenstone Museum, this catalog includes an original essay by scholar Kate Nissen and previously unpublished archival images of the sculptures in the artist’s studios in Italy, courtesy of the Nicola Del Regno Archives.

Linn Meyers
Washington, D.C.-based artist Linn Meyers (born 1960) is best known for her hand-drawn lines and tracings for large-scale installations. This book provides a comprehensive survey of her site-specific wall drawings in museums and galleries since 2000, and of her evocative, intricately preparatory drawings and plans. Requiring much study, these projects involve drawing in the space over the course of days, sometimes weeks, accumulating lines into dense, intricate compositions. This scale allows Meyers to respond to architectural spaces and magnifies the performance of her process.

On Kawara
Edited by Emily Wei Rales, Anne Hawe, Al Namroo. Introduction by Emily Wei Rales. Text by E.B. White, Lynne Tillman. This book marks the long-term exhibition of The Daily triptych Moon Landing (1969) by On Kawara (1933–2016) at Glenstone Museum. It includes a new essay by Lynne Tillman, installation shots and reproductions of all additional works in the collection, a group spanning the artist’s career.

Robert Gober

John Akomfrah
Edited by Gary Corby-Hunter, Zoë Whitley, John Bel. Text by John Bel, Wingston Gonzalez, Catherine Wood. Interview by John Bel, Akomfrah. This first major monograph on Ghanaian multimedia artist Naufus Ramirez-Figueroa (born 1973) contextualizes his works in performance, sculpture, drawing and printmaking of the past ten years. Ramirez-Figueroa’s installations often confront the social and political aspects of avant-garde theatre to study traumatic events that have shaped the political climate of present-day Guatemala. Ramirez-Figueroa explores on references to literature, folklore, magic and childhood memories. For this catalog, Catherine Wood, Senior Curator of Performance at Tate Modern, considers the artist’s work through the lens of performance art, while Guatemalan Garifuna poet Winston Gonzalez takes up its connections to the legacy of experimental theater in Latin America. Natalie Bell, Associate Curator at the New Museum, contributes an interview with the artist that explores her background and probes the philosophical and conceptual threads that run through her works.

Ashi Çavuşoğlu
Edited by Natalie Bell. Text by Morhan Can, Züleyha Özmutlu, Aslı Çavuşoğlu. Introduction by Natalie Bell. This book marks the unveiling of the long-term exhibition of Turkish artist Aslı Çavuşoğlu (born 1983) at Glenstone Museum. Çavuşoğlu’s work is consistently political and has been shown in numerous major venues around the world. This first major monograph on Çavuşoğlu features extensive, unseen works, essays and objects related to the artist’s work, and includes a comprehensive catalogue raisonné.

Naufus Ramirez-Figueroa
Edited by Natalie Bell. Text by Morhan Can, Züleyha Özmutlu, Aslı Çavuşoğlu. Introduction by Natalie Bell. This book marks the unveiling of the long-term exhibition of Ghanaian multimedia artist Naufus Ramirez-Figueroa (born 1973) at Glenstone Museum. Ramirez-Figueroa’s installations often confront the social and political aspects of avant-garde theatre to study traumatic events that have shaped the political climate of present-day Guatemala. Ramirez-Figueroa explores on references to literature, folklore, magic and childhood memories. For this catalog, Catherine Wood, Senior Curator of Performance at Tate Modern, considers the artist’s work through the lens of performance art, while Guatemalan Garifuna poet Winston Gonzalez takes up its connections to the legacy of experimental theater in Latin America. Natalie Bell, Associate Curator at the New Museum, contributes an interview with the artist that explores her background and probes the philosophical and conceptual threads that run through her works.
Michaël Borremans:

**Fire from the Sun**

**Biography:**
Michaël Borremans (born 1975) is a Belgian painter who has lived in East Hampton, New York, since 1996. He is known for his depictions of the human body, often in a surrealist, dreamlike state. His work has been exhibited in numerous solo and group shows around the world, and he is a frequent subject of critical writing.

**Recent Exhibitions:**
- **2018:** The Museum of Modern Art, New York (solo exhibition, March 23 – June 3)
- **2017:** Fondation Cartier pour l’Art Contemporain, Paris (solo exhibition, November 16 – January 28)

**Selected Works:**
- **Borremans’s portraits** feature the human body in a variety of states, from realistic to abstract. His use of vibrant colors and intricate detail creates a sense of unease and mystery.
- **Mural paintings** in various locations, including East Hampton, New York, and Brussels, Belgium, highlight his use of large-scale imagery.

**Katherine Bernhardt: Houses**

**Biography:**
Katherine Bernhardt (born 1971) is an American painter known for her surreal, often humorous portraits of everyday objects and figures. She uses bright colors and bold lines to create an otherworldly atmosphere.

**Recent Exhibitions:**
- **2019:** The Museum of Modern Art, New York (solo exhibition, April 27 – September 1)
- **2018:** The Broad, Los Angeles (solo exhibition, September 15 – December 2)

**Selected Works:**
- **Portrait paintings** that mix elements of popular culture, such as fast food, television, and technology, to create a satirical commentary on contemporary life.
- **Murals** in various locations, including the High Line in New York City, that utilize the same visual vocabulary.

**Hayv Kahraman: Light Atlas**

**Biography:**
Hayv Kahraman (born 1983) is an Iraqi artist known for her paintings, videos, and performance works. She uses these mediums to explore identity, migration, and the impact of globalization on traditional cultures.

**Recent Exhibitions:**
- **2019:** The Museum of Modern Art, New York (solo exhibition, March 23 – June 3)
- **2018:** The Broad, Los Angeles (solo exhibition, September 15 – December 2)

**Selected Works:**
- **Light Atlas** features Kahraman’s paintings of the Middle East, highlighting the diversity of her identity and the challenges faced by immigrants.
- **Performance works** that involve collaborative efforts with other artists from different cultures, creating a dialogue about cultural exchange.

**Rina Banjerje: Make Me a Summary of the World**

**Biography:**
Rina Banerjee (born 1963) is an artist known for her site-specific installations and performance pieces. She uses a variety of materials, such as found objects and mixed media, to explore themes of identity, history, and culture.

**Recent Exhibitions:**
- **2019:** The Museum of Modern Art, New York (solo exhibition, March 23 – June 3)
- **2018:** The Broad, Los Angeles (solo exhibition, September 15 – December 2)

**Selected Works:**
- **Installation pieces** that involve the creation of large-scale environments, often with a focus on cultural identity and heritage.
- **Performance works** that involve audience participation, exploring themes of globalization and cultural exchange.
Here is the first publication based on Ga’s polar exploration. From this extraordinary adventure in Antarctica, Ga’s acclaimed performance piece, “At the Beginning North Was Here,” is the first book of photography ever published by OiS. Through these embracing black-and-white photographs, the artist engages with the diverse sources that inspired his critically acclaimed Paradise Lost exhibition at David Zwirner, New York, in Fall 2017. Since moving to Toronto in 2005, OiS has continued to engage with its natural setting. In these photographs, OiS’s lens captures a wide cross section of Toronto—the encounter between the natural and urban settings on the island, and the aesthetic possibilities each brings out in the other. In a new essay, Joshua, Sally-Schapiro, the critically acclaimed author of Island People: The Caribbean and the World, charts the history of chain- fenced terrains, and explores what this imagery tells us about Trinidad in our time. In 2017, Chris Ofili photographed Chris Ofili’s experimental series: 20 large-scale prints from three objects to ultraviolet light. Parker combined two of his early applications and influence of photography, “as described by interviewer and ideological terrain. Among their best-known works are Prada Marfa (2005), a full-scale replica of a Prada Boutique in the Texan desert; Powerless Structures, Fig. 101 (2012), a giant bronze boy on a rocking horse created for the Fourth Plinth in London’s Trafalgar Square; and Death of a Collector (2006) for the Venice Biennale, featuring a life-size swimming pool complete with a beached floating boat. This catalog journeys through the installations conceived for their first major UK exhibition. Text by Thierry Consigny. Interview by David Campany.
Andrei Monastyrski: Elementary Poetry
Edited with translation by Armin Zweiler
Inscribed and introduced by Boris Groys
Russian poet, artist, and art theorist Andrei Monastyrski (born 1940) is, along with Ilya Kabakov, one of the founders of Conceptual Art, a group of artists who have organized participatory actions on the outskirts of Moscow since 1976. Though his poetry is less well known, poetry is where he began. After writing in the manner of the Russian modernists who were newly available to Soviet readers during Khrushchev’s years, Monastyrski’s interest led him to conduct experiments in which to encrypt and express powerful messages while operating inside the confines of a one-party state in which open dissent was not tolerated. Among the artists featured in With the Eyes of Others are Gábor Attila, Imre Báló, László Balázs, Miklós Balázs, Ferenc Ficzker, Tiber Győr, Gyula Gulyás, Tibor Háky, Kázmér Halász, István Harasztty, Tamás Hencz, György Jenővics, Ivo Készi Illyés, Károly Kálmány, Katalin Ladik, László Lainer, Dora Maurer, János Meggy, László Máltés, István Nadas, Gyula Pauer, Piazz Workshop, Gáza Penczal, Sándor Penczal, and Tamás Szántó.

With the Eyes of Others features more than 100 works by 30 artists active in the Hungarian neo-avant-garde in the latter half of the 20th century. Against the backdrop of an authoritarian system, this group of artists found inventive ways in which to encrypt and express powerful messages while operating inside the confines of a one-party state in which open dissent was not tolerated. Among the artists featured in With the Eyes of Others are Gábor Attila, Imre Báló, László Balázs, Miklós Balázs, Ferenc Ficzker, Tiber Győr, Gyula Gulyás, Tibor Háky, Kázmér Halász, István Harasztty, Tamás Hencz, György Jenővics, Ivo Készi Illyés, Károly Kálmány, Katalin Ladik, László Lainer, Dora Maurer, János Meggy, László Máltés, István Nadas, Gyula Pauer, Piazz Workshop, Gáza Penczal, Sándor Penczal, and Tamás Szántó.

In the World: Essays on Contemporary South African Art
By Ashraf Jamal
In the World presents a collection of essays by Cape Town cultural analyst and art critic Ashraf Jamal focused on 24 South African artists working in painting, photography, sculpture, and performance. Aimed at a wide, international audience, the texts reconfigure the national and social space shared by multiple artists. Reference Daniel Sleen’s landmarks, such as An Annotated Topography of Chance (1962), it interweaves a detailed photographic survey of the studio—still preserved today as it was after Krasznai’s death in 2004—by Polish photographer Pawel Bownik with numerous short stories written by relatives, critics, and curators of both artists in commemoration of the importance of this location in the definition and social life of the Polish avant-garde, and in the dialogue between Western and European contemporary art scenes. Contributions include Daniel Benez, Andrej Pizivara, Ámita Prakashovská, Anna Zuczkowska, Adam Szymczyk, and many others.

In the World: Essays on Contemporary South African Art
By Ashraf Jamal
In the World presents a collection of essays by Cape Town cultural analyst and art critic Ashraf Jamal focused on 24 South African artists working in painting, photography, sculpture, and performance. Aimed at a wide, international audience, the texts reconfigure the national and social space shared by multiple artists. Reference Daniel Sleen’s landmarks, such as An Annotated Topography of Chance (1962), it interweaves a detailed photographic survey of the studio—still preserved today as it was after Krasznai’s death in 2004—by Polish photographer Pawel Bownik with numerous short stories written by relatives, critics, and curators of both artists in commemoration of the importance of this location in the definition and social life of the Polish avant-garde, and in the dialogue between Western and European contemporary art scenes. Contributions include Daniel Benez, Andrej Pizivara, Ámita Prakashovská, Anna Zuczkowska, Adam Szymczyk, and many others.

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Contribution by AA Bronson. This book explores the form of the ziggurat and its role in the development of General Idea, the artist collective active between 1967 and 1994. The ziggurat is an emblem of progress and power that can be repeated, combined and combined.

MITCHELL-INNES & NASH
9780998631240
Hbk, 11 x 10.75 in. / 80 pgs / 19 color / 31 b&w. July

Mary Kelly: The Voice Remains
Edited by Catharine Legg. Mary Kelly’s (born 1941) work is complex and multi-layered. This work is a monograph to document Mary Kelly’s (born 1941) work with complex level for over the past two decades. In these works, Kelly explores her past as a favorite part of personal history, and the everyday people of life, in large, low-resolution panels.

MITCHELL-INNES & NASH
9780069332120
v. v. $80.00 CDN $107.50
Hbk, 8.15 x 11.5 in. / 164 pages / 25 color / 60 b&w. July

Outrageous Fortune: Jay DeFeo and Surrealism
Edited by Cassandra Losano, Kevin Cheng, and Daniele Miller. Published for an exhibition of paintings, photographs, collages and works on paper by Jay DeFeo (1929-89), this catalogue features full-color reproductions and an introductory essay highlighting DeFeo’s surrealist sensibility in her presentation of forms, mixing of genre and experimentation with chance.

MITCHELL-INNES & NASH
9780069332373
v. v. $80.00 CDN $107.50
Hbk, 9 x 11.5 in. / 110 pages / 50 color / 11 b&w. June

William Kentridge: O Sentimental Machine
Edited with text by Victoria Skrebneski, Kristian Schrade. Text by Michael Oft, Olaf Priemrose. In this book, the works of William Kentridge (born 1955) enter into dialogue with the grand narratives of civilization, based on the sculpture collection of Frankfurt’s Liebieghaus, which spans 5,000 years, forming a quasi-fictitious guide to the collection.

KERRER
9783770460491
v. v. $80.00 CDN $107.50
Hbk, 8.25 x 10.5 in. / 120 pages / 80 color. July

Matthew Wong: We Are One
Published on the occasion of his first solo exhibition in New York, this book provides an overview of Hong Kong-based Canadian self-taught painter Matthew Wong’s (born 1984) drawings and paintings of lush, colorful invented landscapes in watercolor, gouache and oil.

KARMA
9781942607922
v. v. $40.00 CDN $54.00
Pbk, 8 x 12 in. / 92 pages / 80 color. September

Todd James: We Are One
New York-based painter Todd James (born 1969) creates energetic and sumptuous worlds inhabited by vibrantly colored geometric forms and figures. We Are One features 35 paintings on paper created between 2009 and 2018, documented for the first time in this publication.

TESTIFY BOOKS
v. v. $40.00 CDN $40.00
Pbk, 7 x 12 in. / 84 pages / 25 color. April

Joshua Abelow: Drawings Drawings
This book documents 96 drawings made by New York-based artist and curator Joshua Abelow (born 1976) from 2004 through 2017. His paintings and drawings, which he makes in extensive series, use cartoonfiguration to elaborate his diaristic thoughts and ideas.

FREDY
9789063520122
v. v. $30.00 CDN $41.00
Hbk, 7 x 9.5 in. / 102 pages / 38 b&w. April

Seth Price: Knots
Knots is a survey of Price’s paintings by New York-based multidisciplinary artist Seth Price (born 1973) created between 2009 and 2013. Developed closely with Price, the book offers both close-up and full views of the rich surfaces of his works, while the binding reflects their matterality.

RATJE CANTZ
9783775744445
v. v. $80.00 CDN $107.50
Pbk, 7.5 x 11 in. / 104 pages / 120 color. August

Albert Oehlen: Grau
Text by Raphael Rubenfeld. Oehlen focuses on a series of gray paintings by German painter Albert Oehlen (born 1954) from 1997 to 2008 that are made strictly by hand, diverging from his typical practice of using both paint and digital tools. The book includes reproductions, original text and an artist interview.

KATJE CANTZ
9783775754270
v. v. $23.95 CDN $31.00
Pbk, 8 x 11 in. / 416 pages / 43 color. June

Nalin Malani: The Rebellion of the Dead
Retrospective 1959-2018, Part II
Edited with text by Marcella Beccaria. This is the second volume of the catalog accompanying the exhibition that took place at Castello di Rivoli and Centre Pompidou. This volume presents new work by Malani’s politically engaged film, photography, video art and performance works with global recognition.

KATJE CANTZ
9783775754410
v. v. $55.00 CDN $73.50
Pbk, 8 x 11 in. / 240 pages / 130 color. November

Mathew Cerletty: Shelf Life
Text by Nicole Rudick. Shelf Life provides the first comprehensive look at the paintings, drawings and notes of Brooklyn-based artist Mathew Cerletty (born 1980). His surrealist works torque the recognition of common objects such as Diet Coke logos, fish, foliage and planets.

KARMa
9781942607908
v. v. $50.00 CDN $65.00
Hbk, 10 x 11 in. / 335 pages / 180 color. June

Alexis Rockman: New Mexico Field Drawings
Preface by New Mexico. Text by Lucy Lippard. New Mexico Field Drawings is the outcome of a 2017 residency by New York-based artist Alexis Rockman (born 1962) at SITE Santa Fe, and accompanies a 2017-18 presentation of the work at SITE Santa Fe.

SITE SANTA FE
9781580938589
v. v. $35.00 CDN $47.00
Pbk, 6.75 x 11.25 in. / 280 pages / 102 color. August

Nathalie Djurberg and Hans Berg
Text by Lena Essling, Patricia MacCormack, Massimiliano Gioni. Berlin-based artists Nathalie Djurberg and Hans Berg (both born 1976) create scenic stop-motion animation. This catalog accompanies an exhibition of the pair’s dreamtime, animated worlds.

KATJE CANTZ
9783775754340
v. v. $60.00 CDN $81.00
Pbk, 6.75 x 11.25 in. / 280 pages / 102 color. August

Yinka Shonibare: Criminal Ornamentation
Text by Alexandra Alex, Penelope Bernard, Tara Harrold. In this book, British Nigerian artist Yinka Shonibare (born 1963) challenges conceptions of “good taste”, presenting works from the Arts Council Collection—from sculpture and painting to wallpaper and handbags—that provocatively oppose the anti-decorative stance of Adolf Loos’ Ornament and Crime.

HAYWARD GALLERY PUBLICATIONS
9781854378701
v. v. $40.00 CDN $54.00
Pbk, 6.5 x 9 in. / 80 pages / 70 color. November

C-A-T Spells Murder
Edited by Alexis Da Corte, Sam McKewon. Text by Alice Bennett, Francesca Gavin, Bob Nickas, Sarah Nicole Prickett, Candice Lin, et al. Artist Alex Da Corte (born 1980) worked with writer and artist Sam McKewon to compile this book of 24 stories and fictional essays on the themes of the Telephone, Paranoia, Romance in the Night, Suburbia, the Machine, Superstitions, Ghosts and Monsters. The writers for the book include Jia Tolentino, Francesca Gavin, Collier Schorr, George Pendle and David Rimarrelli.

KARMA
9781942607915
v. v. $27.50 CDN $36.50
Pbk, 6.5 x 9.25 in. / 237 pages / 12 color / 24 b&w. May

Louvre Abu Dhabi Masterpieces of the Collection
Text by the curators of the Louvre Abu Dhabi, including a rare Baqirian prince from the 15th or 16th century, a 3,000-year-old Middle Eastern bracelet, countless masterworks from the 19th and 20th centuries and contemporary commissions by Giuseppe Penone and Jenny Holzer. The book is presented in this comprehensive guide.

SEIKI PANS
9784091017649
v. v. $34.95 CDN $45.00
Pbk, 6.5 x 11.5 in. / 128 pages / 150 color. September

artbook.com 158

artbook.com 159
Recent exhibitions and collectives

Edited with text by Ingrid Schaffner.
Text by Lary Saitowitz, Terese Agnew, Shanequa Gay, Mari Kohn, Liz Park, Marcus Redfield.
Carnegie Museum of Art has presented its International since 1895—just a year after the first Venice Biennale. Inaugurated by museum founder, Andrew Carnegie, to inspire local researchers and artists, the exhibition was intended to position Pittsburgh as a center of not only industrial but modern culture. The 57th iteration of the exhibition is being led by Ingrid Schaffner, a curatorial innovator—and Pittsburgh native—known for her intensely researched and widely accessible exhibitions.

The Guide impacts rich and varied information for visiting through the exhibition, the museum and the city of Pittsburgh through both fact and legend. A series of five books, each devoted to one of five curatorial sections, of the exhibition is organized by museum founder, Andrew Carnegie, and presented its International since 1980—just a year after the first Venice Biennale. Published for the inaugural exhibition of the Carnegie Triennial, this book features essays and conversations by leading curators and critics of biennials who investigate what it means to stage a large-scale biennial today, in an American Midwestern city. Richly illustrated with all exhibitions and outdoor site-specific projects included.

Each successive wave of feminism brings new priorities to the issues surrounding sexuality, identity and femininity. The artists contributing to Virtual Normality reflect new female perspectives on sexuality, identity and femininity in the digital age. Their body is reality and everyday life, their stylistic devices include humor, irony, exaggeration and the grotesque. This superbly designed book includes works by Lailaba Avedon, Nalaka Brown, Aurdia Bystroim, Jonas Cayingo, Inge Musayvi, Signe Pieric, Refrakt, Nicole Ruggiero, Stephanie Sarley, Laia Schmager and Molly Soda.

Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene
Edited by PedroGallery, John McCracken, Helen Pashgian, Daniel Steegmann Mangrané, Veronica Janssens, Alicja Kwade, John McCracken, Helen Pashgian, DeWaan Valentine and Richard Wilson. Beginning with the pioneering use of innovative sculptural materials in the 1960s, the exhibition explores how artworks engage altering the viewer’s perception of the surrounding architecture. The development of these concerns is traced over the course of the past four decades and concludes with artworks from the present day. Comprising a choreographed series of responses to, and interventions in, the Hayward Gallery building. Space Shifters highlights the often-ambiguous, contested, sometimes nature of artworks and architecture alike, while probing how this interwoven history of identities reshapes the visitor’s own perceptual awareness.

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u.s.
VALIZ/VIS-À-VIS
counter-practices include staged of image-making. In this book the photography, celebrating the quickest “snapshots.” up within it, governing the field the conventions that have sprung images—not only the technical way photography constructs its A variety of factors influence the divergence from the reality it would claim to show. How does change. culture to generate positive social case studies, this book aims to way we view the world. Combining theoretical perspectives with cause studies, this book aims to demonstrate the potential of culture to generate positive social change.


This book highlights the change-making capacity of culture by exploring the intellectual and practical interventions of “courageous citizens.” These can be thinkers, artists, activists and collectives—those whose thoughts, ideas and actions play a pivotal role in the struggle for just societies. It is these change-makers who, through their everyday actions, work toward a collective future and complex social reconstructions. Looking back at the past decade, this book identifies three themes which have been, and continue to be, relevant to social change: identity and diversity; culture, communities and democracy; and solidarity and fragmentation. It shows how courageous citizens have activated the cycles of thinking and rethinking, doing and questioning which have altered the way we view the world. Combining theoretical perspectives with cause studies, this book aims to demonstrate the potential of culture to generate positive social change.

Exposing Communism A New Aesthetics of the Real Edited with text by Nico Dicko, Pascal Glanzer.

There is a new idea in the making “communism,” which focuses on the reciprocating movements of the commons (i.e., the cultural and natural resources accessible and held by all members of a society). After half a century of neoliberalism, leftist thinkers are increasingly excited about the possibilities of holding and sharing resources in common. But how do the commons constituted in society? How do they shape the reality of our living together? Exploring Communism attempts to map these new ideas in reflections from acclaimed artists, architects, collectives, curators and theorists such as Walter van Andel, Michel Bauwens, Giuliana Cacou, Futekilemena, Lara Garo, Harry Gumbao Jr., Liam Gillick, Eric Klubergen, Rudi Laermans, Tomás Larvert, Peter Liebaene, Mattias Luchetti, Pat Martin, Antonny Naga, Harita Otte, Piatkus Urbans, Jón Schaff, Stavros Stavrides, Evi Sovrata, Robótica Trajana, Maria Francesca De Tufo, Nomega & Gediminas Urbainas, Laura Vollet and Judith Wielander.

The Constituent Museum Constellations of Knowledge, Pasts and Mediation: A Generator of Social Change Written by John Akomfrah, Elver Morgan, November Paynter, Ada Powder, Irit Levy, Jesse Starks. The Constituent Museum is inspired by a triple question: What would happen if museums put relationships at the center of their operations? Museums often organize their relationships with the public as “educational,” but this role can be rethought. This book imagines the visitor not as a passive receiver of predefined content but as an active member of the constituent body of the museum.

Essayists include Burak Arikan, James Beagten, Manuel Borrja, Ville Sari, Burjars, Jesus Carrillo, Carmen Eisti, Oriol Fontdevila, Andy Franez, Adolfo González Prida, Jenia Graham, Carmen Haro, Yaiza Hernández Velázquez, Emily Herne, John Hill, Alistair Hudson, Adelita Huey-Benay, Kristine Khouri, Nora Landkammer, Maria Lind, Isabel Lohey, Francis McPikea, Paul Molina, Manuela Piedra, John Perinck and others.

VALIZ/INTERNATIONALE 9789450133328 u.s. $35.00 CDN $45.00

Hbk, 8.75 x 9 in. / 352 pgs / 40 B&W August/Northern Criticsm

Exploring the Transnational Museum Mapping the Field Edited with text by Eva Wittocx, Ann Demoor, Wilfried Stijns, Susannah Clark, Lisa Eley, Chloe Feedy, Polly Mc Carthy, Hanneke Grotenbrood, and others.

Since the turn of the 21st century, there has been a significant expansion in the field of transnational exhibition practice—that is, exhibitions in which objects from various art-historical periods and cultural contexts are put on display together. These juxtapositions are made in an effort to question traditional museological notions like chronology, context and category in the space of the museum itself. Drawing on the expertise of a wide range of international museum professionals, The Transnational Museum: Mapping the Field considers a range of such transnational curatorial efforts, exploring the rationale behind these projects, the particular challenges they present and the particular rewards they can offer. This volume surveys the history and future potential of the transnational museum.

The Shape of Change Edited with text by Jasper Sharp, Text by Alex Ibañez, Jennifer Riggs, Ben Street.

The collections of the Kunsthistorisches Museum Vienna represent some 5,000 years of human creativity from Ancient Egypt through to European painting around 1800. The Shape of Time presents a group of artworks dating from 1800 to the present day by artists such as Paul Cézanne, Pablo Picasso, Claude Cahun, Mark Rothko, Maria Lai and Steve McCurry. These have been carefully placed within the rooms of the museum’s picture gallery, each in dialogue with one work of art from the Kunsthistorische Museum. As stepping stones they lead visitors from the point at which the museum’s collections end to the present.

VALIZ/VE/US 9789450133078 u.s. $39.00 CDN $45.00

Hbk, 8.75 x 9 in. / 150 pgs / 100 color August/Art

High Society
Edited by Jonathan Bikker
The High Society is celebrating the 150th anniversary of Madame Tussaud’s wax museum with a comprehensive publication that includes a spectacular exhibition dedicated to life-size portraiture. Over the centuries, monarchical, ecclesiastic aristocrats and rich burgesses commissioned portraits of themselves arrayed in all their finery and preferably life-size, from the world’s most famous painters. This book presents exceptional life-size portraits by great masters, including Louise Cranch the Elder, Anthony van Dyck, Frans Hals, Claude Monet, Edouard Murat, Edvard Munch, Rembrandt and Velázquez. In an essay, Rijksmuseum curator Jonathan Bikker describes the history, form and function of these portraits and recounts biographical details and lots of juicy gossip about the sitters. Also included are the splendid portraits of Martin Soolmans and Oopjen Coppit with which they were recently acquired by the Rijksmuseum and the Kunsthistorisches Museum.

NARS STUDIES ON THE HUMAN CONDITION EXHIBITION SCHEDULE
20 March 2018 – 20 July 2018
The Shape of Time
The Shape of Change
The Shape of High Society
The Shape of the Transnational Museum
The Shape of the Constituent Museum
The Shape of the Museum
David Chipperfield Architects

Monograph Vol. II


The British architect David Chipperfield (born 1953) founded his eponymous design firm in 1983, and has been an exemplary exponent of modernism and its ongoing relevance ever since. The confident elegance of his buildings extends a legacy of discreet craftsmanship and clarity—learned from early 20th-century architecture. “If you look at a building by Mies van der Rohe,” he observes, “it might look very simple, but up close, the sheer quality of construction, materials and thought are inspirational.”

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

WALTER KÜHL, KÖLN

9783960983019

v. 80.00

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Architectural Monographs II

The Formal Basis of Modern Architecture

By Peter Eisenman.

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

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

Peter Eisenman (born 1932) is an internationally recognized architect and educator. Prior to establishing a full-time architectural practice in 1980, Eisenman worked as an independent architect, educator and theorist. In 1967 he founded the Institute for Architecture and Urban Studies (IAUS), an international think tank for architecture in New York, and served as its director until 1982. Eisenman is a member of the American Academy of Arts and Sciences and the American Academy of Arts and Letters. Among other awards, in 2001 he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and the American Academy of Arts and Letters. Among other awards, in 2001 he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and the American Academy of Arts and Letters. Among other awards, in 2001 he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and the American Academy of Arts and Letters. Among other awards, in 2001 he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and the American Academy of Arts and Letters.

LARS MÜLLER PUBLISHERS

9783037785737

v. 80.00

Hbk. 3.75 x 11.75 in / 240 pgs / 240 color

Norwegian Architecture & Urban

Alejandro Aravena: Elemental

The Architect’s Studio

Edited with text by Michael Joo. Text by Alejandro Aravena.

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

LARS MÜLLER PUBLISHERS/LUIGIANA MUSEUM OF MODERN ART

9783037780727

v. 80.00

Hbk. 3.75 x 11.75 in / 240 pgs / 240 color

Norwegian Architecture & Urban

EXHIBITION SCHEDULE

Humlebæk, Denmark: Louisiana Museum of Modern Art, 10/11/18–02/17/19

ALSO AVAILABLE

Alejandro Aravena: Elemental

9783037781422

Hbk. v. 80.00

CDN $67.50

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Norwegian Architecture & Urban

EXHIBITION SCHEDULE

London, England: Royal Academy of Arts, 09/15/18–01/20/19

Renzo Piano

50 Years of Pioneering Architecture

Text by Sir John Toor, Kate Goodwin, Roberto Bendini, Lorenzo Cecchini, Luis Fernández-Galicia, Alastair Guthrie, Fabio Iacono, Shuji Ishibe, Richard Rogers, Susumu Shingu, Paul Winter.

One of the world’s most renowned architects, Renzo Piano (born 1937) is responsible for such iconic landmarks as the Whitney Museum of American Art in New York, the Menil Collection in Houston, the Shard in London and the Pompidou Centre in Paris. He works closely with engineers to craft his buildings, which have changed cities across the globe. The Renzo Piano Building Workshop, based in Paris and Genoa, fosters this spirit of collaboration and mentoring, and continues to pioneer groundbreaking architecture that challenges and inspires. This book, which accompanies an exhibition at the Royal Academy of Arts, provides an intimate look at the life and work of a man who believes passionately that architecture should make a positive contribution to people and place. An exclusive interview with Piano himself, in which he shares his professional experience and personal architectural wisdom, introduces this exceptional publication, before a series of texts by major figures from the worlds of politics, culture, planning and building, including the Oscar-winning actor and director Roberto Benigni, the internationally renowned sculptor and architect Susumu Shingu and the architect Richard Rogers, Piano’s codeveloper of the Pompidou Centre in Paris.

ROYAL ACADEMY OF ARTS

9781859183713

v. 80.00

Hbk, 6.75 x 9 in. / 120 pgs / 50 color

Norwegian Architecture & Urban

EXHIBITION SCHEDULE

London, England: Royal Academy of Arts, 08/15/18–01/20/19

Peter Eisenman

The Formal Basis of Modern Architecture

Facsimile Edition

PETER EISENMAN

THE FORMAL BASIS OF MODERN ARCHITECTURE

LARS MÜLLER PUBLISHERS

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HIGHLIGHTS

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Modernism and architecture monographs

Seven Palms

The Thomas Mann House in Pacific Palisades

Seven Palms tells the story of the Thomas Mann House in the Pacific Palisades neighborhood in Los Angeles—the house in which the legendary German writer and his family passed their period of wartime exile between 1942 and 1952. Author Francis Nenik presents a detailed history of the house based on extensive archival research, narrating episodes from the Mann family’s life in Los Angeles and introducing some new characters into the story—the people who built the house and worked in it.

Recent photographs by Sebastian Stumpf offer a contemporary visual counterpart to this history. In January 2017, Stumpf gained access to the vacant property, which had recently been bought by the German government, and photographed it in an in-between state—desolated and with little to suggest its illustrious former residents, but on the cusp of government-backed preservation.

SPECTOR BOOKS

u.s. $40 / CDN $48.95 / 6.9 x 10 in. / 112 pp / 40 color Octubre/Architecture & Urban

Eileen Gray:

Modernism and Tradition

Edited by Ian Strange. Eileen Gray (1878–1976) was the first woman to be recognized as an international modernist. The only female architect of her time, she worked on a number of projects in modern homes, modern and postmodern. This book, the first study of Bourgeois’ written and built work, demonstrates how her intellectual and political context of the Soviet Union, while also referencing developments in international architecture of the period.

NAI100 PUBLISHERS

u.s. $50 / CDN $57 / 8 x 8 in. / 224 pages / 250 color plates / 100 b&w

July/Applied Architecture & Urban

Jean Molitor:

Bauhaus from Bauhaus to Bauhaus

Edited by Nadine Barch. This is the first study of Bourgeois’ written and built work, demonstrating how her intellectual and political context of the Soviet Union, while also referencing developments in international architecture of the period.

NADIR PUBLISHERS

u.s. $125 / CDN $153 / 8.5 x 11 in. / 275 color plates / 150 b&w

June/Applied Architecture & Urban

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June/Applied Architecture & Urban
Thresholds are anthropological constants: they can be found in every culture and every era. Like limits and borders, they express one of humanity’s fundamental relations to space. Places where spaces are separated and connected, thresholds are also metaphorically potent across cultures, as passageways where subjectivity is transformed.

A History of Thresholds

Life, Death and Rebirth

By Jacques Ferrere, Pauline Marchand, and Thomas Mangels.

Thresholds are anthropological constants: they can be found in every culture and every era. Like limits and borders, they express one of humanity’s fundamental relations to space. Places where spaces are separated and connected, thresholds are also metaphorically potent across cultures, as passageways where subjectivity is transformed.

Pavilion Propositions

Nine Points on an Architectural Phenomenon

Text by Daniel Fernández, Philippe Zoga, and Vanessa Ishola.

This book addresses the contemporary phenomenon of thresholds commissioned and exhibited by art institutions around the world (including the annual Serpentine Pavilion in London. Young Architects Program at MoMA PS1 in New York and the William R. Flynn Pavilion in Asheville). Despite its ubiquity and popular success, the contemporary phenomenon has been inconsistently theorized and frequently dispersed. This thought-provoking book provides the reader with a new understanding of the defectual logic of architecture's architecture with respect to that which would dismiss the phenomenon as a mere performative act. The book includes an introduction by the editor, a chapter dedicated to the role of thresholds in contemporary architecture, and a final chapter that explores the role of thresholds in contemporary architecture. As a new understanding of the phenomenon, the book offers a new understanding of the role of thresholds in contemporary architecture.

Goodbye Architecture

The Architecture of Crematoria in Europe

Edited by Jeroen Visschers, Laura Kurgan, and Carl Theodor Sørensen.

This volume explores the recent development of new crematoriums and their potential to change the way we think about death and remembrance. It presents case studies from Europe, the United States, and Japan, focusing on the design, function, and symbolism of crematoriums. The book includes contributions from architects, designers, and cultural historians, as well as interviews with religious leaders and bereavement counselors. A comprehensive resource for anyone interested in the emerging field of contemporary crematorium design.

Dimensions of Citizenship

Architecture and Belonging from the Body to the Cosmos

Edited by R. H. Watter, Joseph Brown, and Carl Theodor Sørensen.

This book explores the complex relationship between architecture and citizenship, focusing on how architectural spaces and practices can shape our understanding of citizenship and our sense of belonging. It includes essays from a diverse range of contributors, including architects, anthropologists, and sociologists, as well as interviews with prominent figures from the field. A thought-provoking exploration of the role of architecture in shaping our understanding of citizenship and our sense of belonging.

In Statu Quo

Architectures of Negotiation

Edited by Anke Hülk and Debora Petro Fèdesi.

This book presents a collection of essays that explore the role of architecture in shaping negotiations and mediations in contemporary societies. It includes contributions from architects, sociologists, and cultural theorists, as well as case studies from around the world. A timely and thought-provoking exploration of the role of architecture in shaping negotiations and mediations in contemporary societies.

Work, Body, Leisure

Edited by Daniel Fernández, Philippe Zoga, and Vanessa Ishola.

This book presents a collection of essays that explore the concept of work, body, and leisure in contemporary architecture. It includes contributions from architects, designers, and cultural theorists, as well as case studies from around the world. A timely and thought-provoking exploration of the concept of work, body, and leisure in contemporary architecture.

Station Russia

Jointly edited by Maïa Mergaert.

In an exhibition conceived for the 16th Venice Architecture Biennale, the Russian Pavilion has been transformed into a installation which hosts, documented here: the Geography of Free Space, the Architectural Depot, the Wailing Hall of the Future, the Crypt of Memorials and Absorb the Free Space.

HIGHLIGHTS

ARCHITECTURE

In Statu Quo

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A Vision of Place: The Work of Curtis & Windham Architects
Since the beginnings of their practice in 1982, Houston-based architects William Curtis and Russell Windham have dedicated their work to the principle that architectural class, in itself, should be neither the same nor different, the same attention to surroundings and the same rigor, the same attention to the theory that fuels the most forward-looking styles and movements. In this beautifully protobulding, Curtis and Windham reflect on more than two decades of the practice of classical contemporary architecture, providing an expansive view of representative projects. Opening with an introduction by esteemed architectural historian Stephen Fox, A Vision of Place documents the authors’ quiet assertion that carefully considered work performed along traditional lines can be groundbreaking. Curtis and Windham demonstrate the versatility of classical ideals and Windham’s demonstration of the performed along traditional lines that carefully considered work

A New Building for the Nationalgalerie and Future Workshop
This book documents the transformation of Zollverein, a disused coal mine in Essen, Germany, into a UNESCO World Heritage Site designed on the basis of a plan by Herm von der Mehren. The text and images show how design and monument preservation have turned the structure into a thriving cultural attraction. With 108 color images and 140 color plates. 11 x 14 in. 450 pages. October/Architecture & Urban

Pavillon de l’Esprit Nouveau

Märklin Moderne From Architecture to Assembly Kit and Back Again
Edited with text by Daniel Bäcker, Klaus Uwe Thomas. Text by Ole Christensen, Christoph Hey. Photographs by Image Bank.

Japanese Creativity
Contemplations on Japanese Architecture
By Yasuko Edagawa. Edagawa describes how the Japanese architect ‘Yasuo Edagawa sets out to try to determine the roots of a particularly Japanese architectural style by analyzing a wide variety of exemplary buildings from the sixteenth century to the present. Developing his theory from close observation and practical knowledge and constants shifting between historical and more recent examples, Edagawa isolates what he considers to be the decisive characteristics of Japanese architectural creativity and composition: intimacy with nature, importance of materials, bipedality and diversity, asymmetry, devotion to small space and an appreciation for organic form. He finds these qualities across Japanese design, and from these extrapolates a theory of Japanese architectural creation. With Creative Japnese Architecture, Edagawa provides a new perspective on Japanese architectural creativity and composition. The new perspective offers a new way of a comprehensive view of Japanese architectural creativity and composition, offering an insight into Japanese cultural identity and beyond, both traditional and modern at the same time.

The Potato Plan Collection
40 Cities Through the Lens of Patrick Abercrombie
By Kees Christiaanse, Mirjam Züger. Edited by the 1943-44 London “Potato Plan” drawn by British town planner Patrick Abercrombie (1870-1957), this book gathers 40 urban plans from global cities and investigates the role of their neighborhoods and centralities.

Silent Rooms
By Klaus Theo Bremer, Ulrich Wiest, Mirjam Züger. Architekturmuseum (DAM) on exhibition by the Deutsches Architekturmuseum (DAM) on exhibition by the Deutsches Architekturmuseum (DAM) on exhibition by the Deutsches Architekturmuseum (DAM) on exhibition by the Deutsches Architekturmuseum (DAM) on

Japanese Tradition
Tradition, Modernism and Architectural Innovation
By Lucien Steil. Foreword by Leon Krier.

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Foodscapes argues that if we really are trying to future-proof food systems, taking into account the physical places and processes of food production, processing, distribution, sales, preparation and consumption. In an age when issues of food security, unequal food distribution and pollution and contamination regularly make the news, thinking about food-related problems and challenges is becoming increasingly critical. These issues influence our planet, our global way of life and our everyday existence. Foodscapes brings together case studies to explore how bottom-up organization of networks and models and the challenges of contemporary life.

Edited by Saline Verhoeven, Designed by Radbahn Berlin

200 color / 40 b&w. October/Architecture & Urban
FLAT40 Pbk, 6 x 8.5 in. / 288 pgs / 80 color. October/Agriculture & Urban

Going Green Experiencing the Ecomobile Lifestyle Edited by Karl Otto-Zimmermann. Text by Chiho Ling, Bingyu Chiu.
In Going Green, writers and photographers explore the 330 urban citizens of the Hamswen neighborhood in Hamburg’s second largest city, Kauhnung, documenting their transition to an ecomobile lifestyle through walking, cycling, electric vehicles, minibus and tramway. Radbahn Berlin introduces a covered bicycle path designed for the undenized space beneath the city’s U1 elevated subway line. This two-level-stripe style book illustrates how the ecofriendly urban thoroughfare reimagines urban space and transforms the economy and culture of cities.

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GAM.14 Exhibiting Matters
GAM.14 collects compelling projects that address the socioconceptual and ideological challenges of exhibition sites, as the conception of “traditional” artwork continues to dissolve and demands that institutions radically reevaluate the spatial and temporal aspects of exhibiting.

Edited by Jane Hutton.

Disassembling Landscapes Assembling and Perspectives in Metropolis 5
New Urban Professions: Architecture, Landscape, Urbanism, Landscape


Addressing the challenges of the 2008 financial crisis, they address the sociopolitical and ideological positions on the intersection of architecture theory and design, presenting the constructed landscape as a site for the investigation of human–nature relations and the factors that mediate their production, from labor to physical architecture. This edition of Archiprix presents the most recent generation of promising young architects, urban designers and landscape architects, selected based on their final-year projects at Dutch institutions for design.

Edited by Anna Martensvink.

Speech: 19, Regulations
Issue 19 of Speech explores the theme of regulations—from broader conventions that dictate how and when and areas and cities are built to routine technical standards like energy efficiency and fire safety. Regulators determine how these factors influence the visual and operational characteristics of architecture.

Edited by Anna Martensvink.

Speech: 20, Landscape
In this issue of Speech, the theme of landscape is investigated in the interaction between architecture and nature in both rural areas and larger cities. The projects presented in this issue illustrate a variety of design and techniques that integrate marmidic structures and natural elements.

Edited by Anna Martensvink.
Beyond the New on the Agency of Things
By Hella Jongerius & Louise Schouwenburg
Edited with text by Angeli Sachs. Text by Claudia Banz, Michael Krohn.
Social Design
Edited with text by Angeli Sachs. Text by Claudia Banz, Michael Krohn.
LARS Müller Publishers/Museum für Gestaltung Zürich
September/Design
9783037787872 u.s. $40.00 CDN $40.00
PIK, 775 x 9.75 in. / 150 pgs / 120 color / 150 duotone.
September/Design
Renny Ramakers: Rethinking Design—Curator of Change
By Aaron Betsky
Co-founder of the Droog Design collective, the Dutch designer, art historian, critic and curator Renny Ramakers (born 1948) has championed the notion of furniture and industrial design as a remaginisation of today’s world for more than three decades, combining virtual technologies and social media with the craft of design to develop new social relations. When Droog first exhibited at the Milan furniture fair in 1993, its assemblies of found materials and witty forms instantly changed the landscape of design. Since then, Ramakers has worked with makers to move beyond slick objects and toward critical projects that open our eyes to our multifaceted realities while bringing great access and joy to users. In Renny Ramakers: Rethinking Design—Curator of Change, author Aaron Betsky shows how Ramakers has emphasized the mix of high and low cultures, the reuse of images, the importance of vol, the necessity of user participation, the elegance of the undefined object and the possibilities of design as a catalyst for social change. It surveys the work Ramakers has done since 1980 as the author of countless articles and books on design, as the promoter of Droog, as project director and curator, and as thinker.
LARS Müller Publishers
9783037787730 u.s. $90.00 CDN $139.00
PIK, 8.5 x 9.5 in. / 308 pgs / 400 color.
September/Design
German Design Glossary
Edited by Kari Haupt and Gabriele Gehlich

This handbook is the result of an extensive and up-to-date investigation into the rich and diverse history of German design. It brings together core principles and key developments in the field, as well as the related disciplines such as architecture, art, literature, and media. A unique feature of this publication is its focus on the social context of design and its influence on everyday life. The German Design Glossary is not just a comprehensive dictionary but also an introduction to the multifaceted and dynamic world of design in Germany. This book is an essential tool for anyone interested in the history, theory, and practice of design.

Between Chairs
Design Pedagogies in Transcultural Dialogue
Edited by Kari Haupt, Gabriele Gehlich, and Helmut König

This book explores the complex relationship between design education and cultural diversity. It brings together experts from various disciplines to discuss the challenges and opportunities of teaching design in a global context. The contributors analyze the role of design education in fostering cultural understanding and social cohesion. The book covers a wide range of topics, from the history of design education in Germany to the current state of play in different parts of the world. It also includes case studies of successful design programs that have made a significant impact on their local communities.

Fin de Siècle
Edited by Kari Haupt

This book is a comprehensive study of the design movement known as “Fin de Siècle,” which flourished in the late 19th and early 20th centuries. It examines the influence of this movement on design, art, and culture, and how it continues to shape contemporary thinking. The contributors explore the historical context of the period, the key figures and their work, and the impact of this movement on the development of modern design. The book is richly illustrated with images of the period, making it a valuable resource for anyone interested in the history of design.

Material Effects
Product Designs, Photographs, Experiments
Edited by Kari Haupt

This book presents a collection of product designs, photographs, and experiments from the late 19th and early 20th centuries. It includes works by some of the most influential designers of the period, such as Hector Guimard and Charles Rennie Mackintosh. The book also features a selection of rare and previously unpublished photographs and designs, providing a unique glimpse into the creative processes of these artists. It is a fascinating resource for anyone interested in the history of design and photography.

Arredoluce
Catalogue Raisonné 1943–1987
Edited by Andry Ferera

This book is a comprehensive study of the Italian furniture company Arredoluce, which was founded in 1943. It covers the history of the company, its key designers, and its most significant products. The book also includes a selection of rare and previously unpublished photographs and images of the products, providing a unique glimpse into the design process. It is a valuable resource for anyone interested in the history of Italian design.

Italian Tin Signs
1890–1950
Edited by Doris Giesen, Michele Gabbani, Marco Guerrieri, Pier Luigi Seregni

This book is a comprehensive study of Italian tin signs from the late 19th century to the mid-20th century. It covers the evolution of tin signs as a form of communication and their role in advertising. The book includes a selection of rare and previously unpublished photographs and images of tin signs, providing a unique glimpse into the design process. It is a valuable resource for anyone interested in the history of advertising and design.

Lenci
Ceramics from the Giuseppe and Gabriella Ferrero Collection
Edited by Vasile Sarra, Stefania Costella, Maria Grazia Gargiulo, Claudia Casali

This book presents a selection of Lenci ceramics from the Giuseppe and Gabriella Ferrero Collection. Lenci ceramics are known for their high quality and artistic merit, and this book provides a detailed study of some of the most significant pieces from the collection. It includes a selection of rare and previously unpublished photographs and images of the ceramics, providing a unique glimpse into their design process. It is a valuable resource for anyone interested in the history of ceramics and design.
Christopher Wool

This book documents Christopher Wool’s (born 1950) 2016 exhibition at Berlin’s Galerie Max Hetzler, at the center of which is a torso made out of pigmented concrete, surrounded by large-scale paintings and works on paper in which Wool works through his own image references and references from art history. The book also contains exhibition shots by Wool and comes with a dust jacket that unfolds to reveal a poster designed by the artist.

$50.00

Michael Williams

Text: Michael Sherr

This book covers the last three years of work by Los Angeles–based painter Michael Williams (born 1978), focusing on exhibitions in New York, Zurich, and Brussels. For Williams, reinventing the formalism of painting is a vehicle for representing his experience in the world.

FLAT40 Pbk, 7.25 x 10.5 in. / 56 pgs / 37 color / 10 b&w. August/Art

$35.00

Eric Fischl: If Art Could Talk

Edited with text by Peter Dornheke.

Eric Fischl (born 1948) is one of a handful of contemporary painters who regularly employs sourced images, culled from the internet, newspapers and magazines in his paintings. This catalog spotlights art’s consistent presence—abe it front and center or in the background—in Fischl’s work over the past four decades.

MOUSE PUBLISHING

9783967060322 d.s. u.s. $25.00 CDN $31.10
FLAT40 Pbk, 12 x 12 in. / 180 pgs / 120 color / 10 b&w.

$60.00

Caitlin Longene: For Dorothea

Paintings, Drawings & Notes, October 2012–September 2014

Text by Michael Neil Hyde, Xavier Woon.

This publication presents texts by the internet, newspapers and magazines in his paintings. This catalog spotlights art’s consistent presence—abe it front and center or in the background—in Fischl’s work over the past four decades.

This first overview features essays by critic Christian Vénier-Fauré and critic and poet Wool Schablitz, plus an interview with curator Kristian Ketola.

VERLAG FÜR MODERNE KUNST

9783958450220 d.s. u.s. $45.00 CDN $56.50
FLAT40 Pbk, 8.25 x 11 in. / 272 pgs /
130 color / 30 b&w.

$85.00

José Lerma: Painter

Interesante

Essay by Jennifer Higgie, Christopher de Hamel, and Writing by Michael Ned Holte, Kavior Moon.

This publication presents texts by the internet, newspapers and magazines in his paintings. This catalog spotlights art’s consistent presence—abe it front and center or in the background—in Fischl’s work over the past four decades.

JOHN WESLEY

9783735604125 d.s. u.s. $60.00 CDN $75.00
FLAT40 Pbk, 8.5 x 11 in. / 140 pgs / 110 color / 10 b&w.

$60.00

Joan Watts: bodhi

Text by Michael Kohn.

bodhi presents a series of 20 paintings by Santa Fe-based painter Joan Watts—half 12-square-inch panels and another half 24-square-inch canvases. Reproductions of these monochromatic studies are printed on French fold sheets, echoing the delicacy and strength of Watts’s work in the book design itself.

RADIUS BOOKS

9781943175674 d.s. u.s. $25.00 CDN $31.00
FLAT40 Pbk, 5.75 x 12 in. / 176 pgs / 30 color / 90 black & white.

$60.00

MattMagee:

Work 2012–2017

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

RADIUS BOOKS

9781943175942 d.s. u.s. $60.00 CDN $75.00
FLAT40 Pbk, 5.75 x 12 in. / 176 pgs / 30 color / 90 black & white.

$60.00

Ted Stamm: Woosters

Text by Alex Asso.

New York artist Ted Stamm’s (1994–2018) focus used the graffiti interventions he staged around New York in the 1970s. This book, the first major publication on Stamm’s features a selection of paintings, works on paper, work, works on paper, and an exhibition catalog.

ART BOOK

9780947830670 d.s. u.s. $50.00 CDN $63.50
FLAT40 Pbk, 10 x 12 in. / 180 pgs / 116 color / 6 b&w.

$47.50

Hayy Kahraman:

Acts of Reparation

Edited by Melissa Duffes, Introduction by Wassan Al-Khudhairi, Foreword by Lisa Faust.

This catalog features more than 50 color plates of New York–based painter Hayy Kahraman’s (born 1980) whose figurative paintings from the last decade.

OTHER CRITERIA BOOKS

9781942185444 d.s. u.s. $35.00 CDN $43.50
FLAT40 Pbk, 7.25 x 10 in. / 116 pgs / 54 color / 4 b&w.

$40.00

John Copeland: Your Heaven Looks Just Like My Hell

Essay by Moira Jeffrey, Conversation by Andrew Mummery.

This catalog features more than 50 color plates of New York–based painter Hayy Kahraman’s (born 1980) whose figurative paintings from the last decade.

OTHER CRITERIA BOOKS

9781942185704 d.s. u.s. $60.00 CDN $75.00
FLAT40 Pbk, 10 x 12 in. / 180 pgs / 116 color / 6 b&w.

$47.50

Rachel Lumsden: Return of the Huntresses

2014–2017

Essay by Felicity Lunn, Frances Loeffler, Lynda Morris.

The large-scale works of British painter Rachel Lumsden (born 1976) depict charged environments inspired by diverse visual material—newspaper photography, historical art, images, dreams, circuit diagrams and advertising material. This publication presents paintings from the last decade.

VERLAG FÜR MODERNE KUNST

9783735604202 d.s. u.s. $45.00 CDN $56.50
FLAT40 Pbk, 8.25 x 11 in. / 272 pgs /
130 color / 30 b&w.

$85.00

Allison Katz

Edited by Claire Drits, Frances Loew, Laura F. Rosenthal.

Published on the occasion of her first North American solo exhibition, this book is the first to document the work of London-based Canadian painter Allison Katz (born 1980) whose figuration paintings playfully challenge the conventions of Western painting, as well as any notion of style.

JEPPIRENS

9783958450678 d.s. u.s. $39.95 CDN $51.00
FLAT40 Pbk, 8 x 10.25 in. / 176 pgs / 114 color / 7 b&w.

$60.00

Keith Coventry

Test by Michael Brzezinski, Edmund De Waal, Andrew Mummery, Conversation by Andrew Mummery.

Scottish painter Carol Rhodes (born 1959) creates fictional landscapes using muted colors and minimal geometric shapes. Her interest in the intersection of human technology and the natural world is evident in her abstract representations of subjects like airports, factories or highways.

SKIRA

9782888912042 d.s. u.s. $35.00 CDN $43.50
FLAT40 Pbk, 7.75 x 11.25 in. / 192 pgs / 116 color. September/Art

$85.00

Tim Braden: Looking and Painting

Test by Jennifer Higgie, Christopher de Hamel, Britta von Brandis.

The most recent monograph on British painter Tim Braden (born 1975) documents his expressive and lyrical depictions of imaginary interior spaces and gardens, including a number of never-before-seen paintings, in addition to texts by editors and curators.

ART / BOOKS

9781906967901 d.s. u.s. $45.00 CDN $56.50
FLAT40 Pbk, 9 x 11 in. / 144 pgs / 90 color. October/Art

$60.00

Rachel Howard:

Repetition is Truth—Via Dolosa

Essay by Michaela Kahn, Conversation by Diedrich Diederichsen.

Spanish-born, Brooklyn/Chicago-based painter José Lema (born 1971) interrogates histories, politics and economics in his ultra-detailed canvases. This first overview features essays by critic Christian Vénier-Fauré and critic and poet Stephen Titus, plus an interview with curator Kristian Ketola.

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

RADIUS BOOKS

9781943175942 d.s. u.s. $60.00 CDN $75.00
FLAT40 Pbk, 5.75 x 12 in. / 176 pgs / 30 color / 90 black & white.

$60.00

Ted Stamm: Woosters

Text by Alex Asso.

New York artist Ted Stamm’s (1994–2018) focus used the graffiti interventions he staged around New York in the 1970s. This book, the first major publication on Stamm’s features a selection of paintings, works on paper, work, works on paper, and an exhibition catalog.

ART BOOK

9780947830670 d.s. u.s. $50.00 CDN $63.50
FLAT40 Pbk, 10 x 12 in. / 180 pgs / 116 color / 6 b&w.

$47.50

918

195

184

artbook.com

185

artbook.com
Politics and paint/contemporary painting from Germany and Europe

Paul Guiragossian: Displacing Modernity 1983 until Tomorrow
Edited by Tom Kienzle, 110 fullcolor.
This publication features works by Armenian-Lebanese painter Paul Guiragossian (1926–93), who was forced to migrate to a young age to escape the Armenian genocide. This displacement led to the artist's adoption of multiple cultures and aesthetic traditions, evident in his colorful figurative works.

9783960983521 e-Book $50.00 / Flat40 Hbk, 9.25 x 11.5 in. / 104 pgs / 9783735604088 u.s. CDN $60.00

Dia Al-Azzawi: A Retrospective from 1983 until Tomorrow
Text by Al-Azzawi, Zainab Bahrani, May Mazer, Rola Alshobak.
This catalog accompanies the first major retrospective of London-based artist Dia Al-Azzawi (born 1938). Working in a variety of text and three-dimensional mediums over his 65-year career, including his mural-like political paintings and assemblage works, Al-Azzawi has become one of Iraq's most essential artists.

SILVANA EDITORIALE 9788836638079 e-Book $50.00 / Flat40 Hbk, 9.5 x 12.25 x 0.25 in. / 400 pgs / 550 color, September/Art

Renato Guttuso: Revolutionary Art Fifty Years From 1968
Edited with text by Giacomo Christiani-Bakergren; Text by Peter Giovannini, Castagnoli, Fabio Belardi, Elena Visagie.
Published a century after the October Revolution and 50 years after Italian painter Renato Guttuso (1911–87) published his article “Avanti garde and Revolution” in the Communist Party's Pravda magazine, this book presents Guttuso's works since the '30s in conversation with his politics.

SILVANA EDITORIALE 9788836638086 e-Book $50.00 / Flat40 Hbk, 8.5 x 9 in. / 168 pgs / 125 color (2 Mios). July/Art

Stephan Kaluza: Demarkation / Transit
Text by Beat Heilenheuser, Estelle von Hausswolff.
In this two-volume book, photographs and paintings by German artist Stephan Kaluza (born 1984) question the historical context of natural spaces that have been transformed into falsely charged landscapes, such as meadows that became battlefields for Waterloo and Verdun or the sites of Auschwitz.

KERBER 9783735604545 u.s. CDN $85.00 / Flat40 Pbk, 8.0 x 11 in. / 172 pgs / 72 color (October/Art)

Norbert Bisky
Edited with text by Markus Stegmann.
This catalog presents works on paper by Leipzig artist Norbert Bisky (born 1970) on the theme of fame, made between 2008 and 2016, and is a companion to his solo exhibition at the Museum Langmatt in Switzerland. Bisky's research in the museum's archives is the starting point for his new works.

Kerber 9783735640338 u.s. CDN $45.00 / Flat40 Pbk, 9.25 x 11 in. / 344 pgs / 176 color. July/Art

Friedrich Einhoff: In the Collection of the Hamburg Kunsthalle
Edited by Thomas Løy. Text by Catarina Wermel, Werner Hofmann, Christoph Martin Voigtmann.
The Hamburg Kunsthalle celebrates German painter Friedrich Einhoff (born 1980) with this catalog of his 70 drawings and paintings in their collection. Created between 1983 and 2017, these works reveal Einhoff's vision of alienation and displacement through anonymous figures or tom body fragments.

Kerber 9783735604347 u.s. CDN $45.00 / Flat40 Pbk, 9.25 x 11 in. / 344 pgs / 176 color. July/Art

Djamel Tatah
French Algerian painter Djamel Tatah (born 1958) creates minimalist portraits of human figures against monochromatic backgrounds. This book illustrates how Tatah's works relate to both modernist and classical traditions through comparisons to works by artists such as Fainty and LeWitt, as well as Cimabue and Giotto.

Anton Henning: Drawing Everything
Edited with text by Wolfgang Ullrich.
This publication presents a catalog of nearly 250 drawings by German-Egyptian multimedia artist Anton Henning (born 1970), which provides a chronology of drawings made since 1988.

Kerber 9783735604088 u.s. CDN $60.00 / Flat40 Pbk, 6.75 x 9 in. / 344 pgs / 176 color. July/Art

Martin Mannig: Folkfuturism
Edited by Gisbert Porstmann, Johannes Wagner, Martin Mannig.
German painter Martin Mannig (born 1970) stages diverse figures from pop culture—comics, manga, horror and action films, TV series, and folk art—in ways that contradict their visual appearance. For the first time, this monograph presents both drawings and paintings of Mannig's working method.

Kerber 9783735604215 u.s. CDN $60.00 / Flat40 Pbk, 9.25 x 11 in. / 192 pgs / 123 color. July/Art

Susan Hefuna: Drawing Everything
Edited with text by Emma Gradin, Peter Lodermeyer, Denise Hellmold.
This publication presents a catalog of nearly 250 drawings by German-Egyptian multimedia artist Susan Hefuna (born 1962), which have been the foundation of her diverse practice for three decades. Newly commissioned texts by scholars accompany a chronology of drawings made since 1988.

Kerber 9783735604239 u.s. CDN $60.00 / Flat40 Pbk, 6.75 x 9 in. / 344 pgs / 176 color. October/Art

Luisa Rabbia: Love and Paintings
Contributions by Kainer Maria Kille.
Love presents paintings and sculptures by Brooklyn-based Italian artist Luisa Rabbia (born 1970). Created between 2009 and 2017, these works reveal her interest in elements like the color blue, fingerprints and connections between humans and their environment.

SILVANA EDITORIALE 9783960983521 e-Book $50.00 / Flat40 Pbk, 8.5 x 10.25 in. / 56 pgs / 25 color. July/Art

Benedikt Leonhardt: LUX
Edited by Alfred Weisgerber, Bjørn Løkland, Dorothea Petzold; Text by Jörgen Brandt, Christina Nettisson.
Published in conjunction with the winning the Leipzig Volkstheater Prize. LUX is the first monograph for German painter Benedikt Leonhardt (born 1984), introducing his multi-layered monochrome works inspired by the pictorial representation of digitized society.

VERLAG FÜR MODERNE KUNST 9783735604034 e-Book $24.00 / Flat40 Pbk, 77.5 x 5 in. / 288 pgs / 32 color. July/Art

Djamel Tatah: Fragments from an Unfinished Novel
This comprehensive catalog on Dutch painter Peter Jan Dieriks (born 1958) tracks the evolution of his visual language, including elements of repetition and variation in his paintings. The book presents works from the late 1990s through 1982, plus drawings and notes produced since 2007.

KROGEN BOOKS 9783735604328 u.s. CDN $50.00 / Flat40 Pbk, 7.75 x 5 in. / 240 pgs / 100 color / 25 Mios. February/Art

André Butzer: Being and Image
1994–2014
Edited with text by Markus Stegmann.
This publication offers a comprehensive survey of works by German painter André Butzer (born 1970) created between 1994 and 2014—from his early figurative works combining styles of cartoons and high culture to his abstract cinderella field works and recent A-Paintings.

Kerber 9783735604335 u.s. CDN $45.00 / Flat40 Pbk, 8.75 x 5 in. / 144 pgs / 176 color / 72 Mios. July/Art

Daniel Lergon: Eigengrau
Edited with text by Christian Malycha.
German painter Daniel Lergon (born 1978) creates minimalistic landscapes that balance terror and horror and action films, fairy tales and folk art—in ways that contradict their visual appearance. For the first time, this monograph presents both drawings and paintings of Mannig's working method.

Kerber 9783735604204 u.s. CDN $60.00 / Flat40 Pbk, 7.75 x 5 in. / 288 pgs / 148 color. July/Art

Szállı́d Huzsán: Recent Paintings of an Immigrant
Edited with text by János Vásárhelyi, Tünde Kiss, János Vásárhelyi.
German Hungarian painter Szállı́d Huzsán (born 1960) creates large-scale landscapes that balance depiction and colorful, gestural abstraction. Landscapes from the past three years are collected in this volume, which provides a glimpse into Huzsán's working method.

Kerber 9783735604318 u.s. CDN $50.00 / Flat40 Pbk, 9.75 x 11 in. / 232 pgs / 140 color. July/Art

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

Kerber 9783735604356 u.s. CDN $100.00 / Flat40 Clth, 11 x 13.25 in. / 232 pgs / 190 color (148 Mios. July/Art)

SPECIALTY | ART artbook.com 187
This page contains text that appears to be part of a discussion about the Gathering exhibition, including pieces by Hein and Jeppe Hein, as well as other works and events. The text is not entirely clear due to the layout and formatting, but it seems to be discussing the collection, installation, and exhibition of various artworks and their themes. The text also mentions the contributions of different artists and the context in which their work is being displayed.
Source and Stimulus: Polke, Lichtenstein, Laing

Text by Marco Livingstone, David E. Brinza, Jeannette Beauvel. United in their desire to create images “absolutely of the moment,” Polke, Lichtenstein and Laing—three artists on separate but parallel artistic journeys—turned their attention in the early 1960s to the Paris street. Featuring works inspired by this printing method, Source and Stimulus connects these artists on this basis.

LEXY VONY PUBLICATIONS

FLAT40 Pbk, 10.5 x 15 in. / 296 pgs / 20 color / 22 b&w. July/August

The Environment without a Center


Friends and colleagues Jonathan Meese (born 1960), Daniel Richter (born 1962) and Tiit Pit (born 1967) collaborate on a large-scale project for the Holstebro Kunstmuseum, featuring freshly produced individual works and a jointly constructed museum within the museum, presented in this accompanying catalog.

VERLAG FÜR MODERNE KUNST

FLAT40 Pbk, 23.5 x 13 in. / 132 pgs / 24 color. July/August

Secrecy

Who’s Allowed to Know What


In an exhibition at Kunsthalle Mannheim, German artist Thomas Schutte (born 1954) and Vietnamese artist Danh Vo (born 1975) present sculptural instalations responding to the nearby Friedensliedweltkultur, a national monument of Germany. Their works explore notions of nationhood and the contemporary monument.

KUNSTBEREICH

FLAT40 Pbk, 9.5 x 12 in. / 112 pgs / 30 color. August/September

Being There


Text by Matthias Ueberall, ceiling and floor, building and garden, object and observation, exhibition and context. Art & Crisis is a theoretical publication on educational processes and what it means to teach and learn fine arts in a city such as Zurich. It brings together contributions from 2017 MFA students, their professors at Zurich University of the Arts and guest writers.

KUNSTBEREICH

FLAT40 Pbk, 8.5 x 11 in / 330 pgs / 20 color / 80 b&w. October

Repair

Encouragement to Think and Make

Edited with contributions by Lily Langenbach. Introduction by Klaus Volker Steinhäuser. 

Text by Wolfgang M. Weid, Andreas Lepik, et al. Aiming from a course on repair at the Faculty of Architecture at the University of Applied Sciences in Munich, this book responds to our culture of disposability and built-in obsolescence, to encourage thinking and making, from product design, to organization by product, to architecture.

KUNSTBEREICH

FLAT40 Pbk, 9.5 x 12 in / 108 pgs / 30 color. August

A SOURCE

Being Animal


300 color. August

The Brazilian Intelligence

Edited with an afterword by Georg Vrachliotis. This travelogue by German art historian Max Bense (1910–90) explores 1960s Brazil. Published for the first time in English, and including previously unpublished material, this important work of German perspective records his encounters with concrete poetry and the newly consolidated capital of Brazil.

ARTBOOK

FLAT40 Pbk, 6.25 x 9.5 in. / 192 pgs / 70 color / 90 b&w. November

Specter Books

1960s Brazil

Edited with contributions by Pedro Markowicz. Introduction by Luciano Pern Yagüe. Text by Museu de Arte Contemporânea da Universidade Federal de Minas Gerais, André Machado. 

This book looks at the history of the Angélicos zoom lens, long favored in Hollywood; responsible for NASA’s documentation of the moon landing in 1969 and, more recently, heavily deployed in Game of Thrones. The company’s story begins in 1956 and continues to the present.

SPEKTOR PUBLISHING

FLAT40 Pbk, 6.75 x 9.5 in / 240 pgs / 150 color. July/Sept

An Homage to the Sound of Music

With Love to Billy Byrd

Edited with text by Eric Pearson, Nadine Boes, Alice Hanem. This large-scale musical project to honor and remember the late Billy Byrd, a key figure in the Blue Ridge Mountains music community and the first African American musician to perform at the White House. The project connects the the community of Virginia to that of West Africa.

ARTBOOK

FLAT40 Pbk, 13 x 19 in. / 224 pgs. Color.

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Silvano Editore, Self-Promotion: Surveys of Designers and International Art Collectors, 2013–2014. Text by Natalia Antonova, Orit Gafni, and curators (many of whom have worked with the museum directly). This anthology documents exhibitions, projecting the museum’s critical thinking and curatorial views and curatorial practices. Since the 1910s, Zurich’s Museum of Art and Design, under the leadership of its director, Rudi Fuchs, has been a pioneer in the field of design. The museum’s exhibitions and publications have played a major role in shaping the contemporary design world, and its programs have been instrumental in promoting the work of artists and designers from around the world.

**Permanent Collection: Issue V**

Edited by Defne Ayse. Publications for the exhibition, ‘Permanent Collection: Issue V’, 2016–2017. This publication presents the work of some of the world’s greatest artists, authors, and curators of the 20th and 21st centuries. It includes artists such as Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.

**Beautiful World, Where Are You?**

Edited byﯮ้ายท่องเที่ยว misogyn, Text by Sally McManus. This book celebrates contemporary art and design, and features works by some of the world’s greatest artists, including Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.

**Unlimited Art Base | Unlimited | 2018**

Since 2000, Unlimited has been celebrating contemporary art and design, and features works by some of the world’s greatest artists, including Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.

**CyberArts 2018**

Edited by Kevin Beasley, Francis Alÿs, LeWitt, Hélio Oiticica, Catherine Wallace, Isa Genzken, Renée Green, Jay Heikes, Eva Hesse, Sor LeVitus, Hélio Oiticica, Catherine Opie. This publication is a key source for understanding the history and development of contemporary art.

**WdW Review**

Arts, Culture, and Journalism in Revolt, Vol. I (2016–2017). This publication presents the work of some of the world’s greatest artists, authors, and curators of the 20th and 21st centuries. It includes artists such as Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.

**Blessing and Transgressing: A Live Institute**

By Defne Ayse. Contributions by Eric Ahrens, Adrien Bauche, Elin van der Kuijlen, Helen Chung, Douglas Craighead, Kari Gustafson, Sibylle Renz, and others. This publication presents the work of some of the world’s greatest artists, authors, and curators of the 20th and 21st centuries. It includes artists such as Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.

**Radio Revolten 30 Days of Radio Art**

Edited by Knut Auermüller, Heln Hinterreiter, and including texts, this book revisits the history of radio art and radio activism, and features works by some of the world’s greatest artists, including Marcel Duchamp, Man Ray, René Magritte, Bruce Nauman, Keith Haring, and Andy Warhol. This publication is a key source for understanding the history and development of contemporary art.
Art photography, photobooks and more

Maya Rochat: A Rock is a River
Text by Simon Barker, Paula Halsall, Signe Hebbe, Pari Dukovic, Brigitte Lohauke, Werner Mahler, Julian sila. Binding the alchemy of photography with the physicality of painting, Swiss artist Maya Rochat (born 1986) creates organic patterns, chromatic alterations and visual ruptures. Here, drawing on works from the past two years, she revisits and interweaves images in various scales and rhythms to create an unfolding collage in book form.

Frederic Amat: Baza
Text by Karin Andre.
Here, Barcelona-based multimedia artist Frederic Amat (born 1953) presents a series of photographs capturing the festival of the Cascamorras in Baza, Granada. The artist’s interventions in black on the photographs echo the action of the festival celebrants painting themselves with a sort of paint.

Heidi Specker: Fotografie
Edited with text by Barbara J. Specker.
A pioneer of digital photography, Berlin-based photographer Heidi Specker (born 1962) rose to prominence in the mid-90s with her Speckergroupen series, which focused on postcard photography. This catalog offers the first comprehensive survey of Specker’s work from the last two decades.

Natalie Czech: You See But You Say
The most recent works of German photographer Natalie Czech (born 1986) explore the icon and the pictogram. She photographs items of clothing in a commercial style and highlights the icons in the images through digital intervention and captions.

Jordi Pons: Sausage in the Sun
Edited with text by Chloé Maxic.
In his first monograph, Catalan photographer Jordi Pons (born 1963) documents a road trip across an overlooked America of swamps, reptiles, scrapyards and cheap motels.

Julian Iringer: Props
Text by John Paul Popper.
This first monograph from New York-based Swiss photographer David Shama (born 1977) captures his subjects in moments of repose, set against the grit and grain of the sun-drenched South. Shama documents a road trip across America, often overlooked America of swamps, reptiles, scrapyards and cheap motels.

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Metropolis Books

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Hbk., u.s. $55.00 CDN $72.50
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Hatje Cantz

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Hatje Cantz

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