William Eggleston: The Democratic Forest

Text by Alexander Nemerov, Eudora Welty.

Published on the occasion of David Zwirner’s presentation of selections from The Democratic Forest, this new book on William Eggleston’s major work highlights 60 key photographs from the series. Eggleston’s photography is “democratic” in its resistance to hierarchy: from Louisiana to Memphis, Tennessee, Dallas, Pittsburgh, Miami and Boston, these photographs treat people and objects equally, with the same significance and complexity of vision. Originally introduced by renowned writer Eudora Welty, known for her depictions of the south, this volume includes a reprint of her 1989 essay, along with new scholarship by Alexander Nemerov, a professor at Stanford University. With its selection of beautifully reproduced photographs—printed from new separations—this catalogue provides historical context for this monumental series, and works to shape our understanding of Eggleston’s singular contribution to contemporary art.

William Eggleston was born in 1939 in Memphis, Tennessee, where he continues to live today. Since the 1970s, his work has been the subject of solo exhibitions at prominent institutions worldwide, beginning with his 1976 show at The Museum of Modern Art, New York. In 2008, a major career-spanning survey organized by the Whitney Museum of American Art in New York and Haus der Kunst in Munich then traveled to the Corcoran Gallery of Art, Washington, DC; the Art Institute of Chicago; and the Los Angeles County Museum of Art. Eggleston received a National Endowment for the Arts Fellowship in 1975 and has been the recipient of numerous notable awards, including the University of Memphis Distinguished Achievement Award (1996); Hasselblad Foundation International Award in Photography (1998); International Center of Photography Infinity Award for Lifetime Achievement (2004); the Getty Images Lifetime Achievement Award (2004); and the Chevalier de l’Ordre des Arts et des Lettres (2016), among others. The Aperture Foundation will honor Eggleston in October 2016.
Gerhard Richter: The Overpainted Photographs, A Comprehensive Catalogue


This extraordinary six-volume slipcased production offers a comprehensive account of a largely unexplored (though immensely popular) aspect of the practice of Gerhard Richter: the Overpainted Photographs series, which he began creating in the mid-1980s and still engages with today. These works begin with informal photographs—often snapshots of the artist’s personal life—which are subsequently obscured under layers of paint. Richter’s process often transforms their visual meaning entirely, creating a fascinating and dreamlike body of work. The first volume contains essays including newly commissioned texts on the Overpainted Photographs by acclaimed American art critic Robert Storr, Hans Ulrich Obrist, curator, critic and co-director of Serpentine Galleries, Paul Moorhouse of the National Portrait Gallery, Stefan Gronert, Christine Mehring and Dorotheé Brill alongside important reprinted texts on the subject, including essays by Siri Husvedt, Uwe M. Schneede and Botho Strauss.

Born in Dresden, East Germany, in 1932, Gerhard Richter migrated to West Germany in 1961, settling in Düsseldorf. He has exhibited internationally for the last five decades, with retrospectives in New York, Paris and Düsseldorf. He lives and works in Cologne.

HENI PUBLISHING
9780993316128  u.s. $800.00  cdn $1,040.00  SDNR40
Slip, hbk, 6 vols, 8.75 x 10.25 in. / 1930 pgs / 1800 color. November/Art/Limited Edition

This epic feat of art publishing is the last word on Richter’s sensual and ingenious overpainted photographs
Sherman confronts the clichés of the aging Hollywood star in this intimate, beautifully produced volume

**Cindy Sherman: 2016**

*Text by Betsy Berne.*

This small, gorgeously designed and carefully edited book—available in grey and beige cloth—presents all 20 photographs of a new body of work that Cindy Sherman completed in 2016. In these photographs, reminiscent (conceptually but not formally) of her earlier *Film Stills*, Sherman enacts variations on the theme of aging Hollywood actresses of the 1920s. The series was inspired by her interest in early German Expressionist silent movies, which led her to further studies of the first wave of the Hollywood star system in the 1920s. Here, Sherman’s “actresses” are presented in the style of studio publicity shoots, against backgrounds that were carefully composed for each of the characters. With heavy make-up, elaborate hairdos, precisely chosen and arranged wardrobe and dresses, Sherman creates female characters that provoke a rich array of cultural associations.

*Cindy Sherman* (born 1954) lives and works in New York City. She is represented by Metro Pictures. Works by Sherman are held in the Art Institute of Chicago; The Museum of Modern Art, Metropolitan Museum of Art and the Whitney Museum of American Art, New York; the Madison Museum of Contemporary Art; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Los Angeles; and the Albright-Knox Art Gallery, Buffalo, among others.

**HARTMANN BOOKS**

9783960700012 U.S. $25.00 CDN $32.50

Cth, 6.5 x 8 in. / 64 pgs / 40 color.

August/Photography/Art
Iggy Pop Life Class

By Jeremy Deller.
Foreword by Anne Pasternak. Preface and text by Sharon Matt Atkins. Text by Mark Beasley, Frances Borzello.

On Sunday February 21, 2016, 21 artists from all walks of life gathered at the New York Academy of Art for a special life drawing class with a guest model: American rock legend Iggy Pop. The class was organized by the Brooklyn Museum and conceived by artist Jeremy Deller.

In stark contrast to his kinetic stage persona, Pop methodically posed nude on a different kind of stage, whilst the participating artists—representing New York’s diverse community and ranging from 19 to 70 years of age—depicted his body in the wide-ranging styles expected from a mix of students, practicing artists and retirees.

Iggy Pop Life Class includes drawings by all participating artists, with works ranging from five-minute sketches to studies to presentation drawings—107 works in all. Also included are candid photos of the process alongside comparative works from the Brooklyn Museum’s collections. The book features an introduction by Deller, an interview with Pop about his rationale for participating in this project and an essay on the practice of life drawing in art history and the studio.

HENI PUBLISHING
9780993316135  U.S. $24.95 CDN $29.95
Pbk, 8.5 x 11.75 in. / 144 pgs / 235 color.

EXHIBITION SCHEDULE
New York: Brooklyn Museum, 11/16

Iggy Pop bares all for Jeremy Deller’s life-drawing class
Create your own Hirst with this coloring book of the enfant terrible’s best-known works

**Damien Hirst: Colouring Book**

*Damien Hirst: Colouring Book* features the British artist’s most iconic works rendered as simple line drawings. Coloring fans of all ages can immerse themselves in themes and motifs found within some of the artist’s most enduring series, including anatomical models, butterflies, medicine cabinets, spin paintings, color charts and kaleidoscope paintings. Featuring Hirst’s most popular images, including “The Incomplete Truth,” “Myth,” “Loving in a World of Desire,” “Hymn,” “For the Love of God,” “Benevolence” and more, the volume brings some of the most controversial and groundbreaking work of contemporary art to a witty coloring-book format.

**Damien Hirst** was born in Bristol in 1965, and first came to public attention in 1988 when he conceived and curated *Freeze*, an exhibition of his own work and that of his contemporaries staged in an abandoned warehouse. Since then, Hirst has become widely recognized as one of the most influential artists of his generation. His work is held in the collections of the Tate Gallery, London; Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington DC; The Goss Michael Foundation, Dallas; Museum of Fine Arts, Boston and The Broad Art Foundation, California, among others.
Damn Son Where Did You Find This?
A Book about US Hiphop Mixtape Cover Art
By Tobias Hansson, Michael Thorsby.

Damn Son Where Did You Find This? is the first book ever to focus on the cover art of the modern US hip hop CD mixtape. From the bootleg recordings of Kool Herc in the 1970s to Lil’ Wayne, Jay-Z, Nicki Minaj and Drake’s latest opus, CD mixtapes have been and continue to be an essential part of hip hop culture. A visual world that reached unseen levels at the turn of the millennium, uncensored, unregulated and extreme, it is the most anarchic of all genres of graphic design. To make their music stand apart from the dozens of mixtapes regularly released on sites like datpiff.com, hip hop artists rely on cover art to catch listeners’ eyes. The race for attention-grabbing covers led mixtapes to adopt a lurid movie-poster aesthetic: flashy and explosive.

Freed from label guidelines, legal opinion and moral hindrances, the five designers featured in Damn Son Where Did You Find This?—KidEight, Miami Kaos, Mike Rev and Tansa & Skrilla—created covers for the likes of Lil’ Wayne, Jay-Z, Nicki Minaj, Drake, Gucci Mane, Rick Ross, The Game, Tupac, Eminem, Raekwon, 2Chainz, Young Jeezy and A$AP. Along with 500 of these covers, interviews with the designers recount how they entered the hip hop mixtape industry, taking us through the creative process, describing how visual trends have come and gone, and how designing mixtape covers changed the trajectories of their lives. Originally published as a limited edition of 400 hand-numbered copies (which quickly sold out), Damn Son Where Did You Find This? is at last available as a trade edition.

KOENIG BOOKS
9783863359775  u.s. $40.00  CDN $52.50  FLAT40
Hbk, 8 x 11 in. / 148 pgs / illustrated throughout. November/Design/Music

Sam Is Not My Uncle: The USA in Cuban Poster and Billboard Art
Text by Alfons González.

Uncle Sam with his hands cut off; the head of the Statue of Liberty impaled on a bayonet; a trash can decorated with the Stars and Stripes: these are some of the striking images with which Cuban propaganda has represented the United States over the past half-century and more. Ever since Fidel Castro came to power, hundreds of billboards and posters have alluded to the enemy of the revolution: the US government, with its military might and the CIA at its service. Sam Is Not My Uncle gathers for the first time a selection of these works, most of which have never before been published in book form. It offers an overview of the images that Cuban propaganda has used to reference different issues and episodes that have marked US-Cuban relations since 1959.

RM
9788416282685  u.s. $25.00  CDN $32.50
Pbk, 6.25 x 9.25 in. / 120 pgs / 92 color. August/Design/Latin American / Caribbean Art & Culture
Chardin and Rembrandt
By Marcel Proust.
Translated by Jennie Feldman. Afterword by Alain Madeleine-Perdrillat.
Long overlooked in Proust’s posthumously published writings, Chardin and Rembrandt, written when he was only 24 years old, not only re-emphasizes the importance of visual art to his development, but contains the seeds of his later work. Submitted in 1895 by Proust to the newspaper Revue hebdomadaire (it was rejected), this essay is much more than a straightforward piece of art criticism. It is a literary experiment in which an unnamed narrator gives advice to a young man suffering from melancholy, taking him on an imaginary tour through the Louvre where his readings of Chardin imbue the everyday world with new meaning, and his ruminations on Rembrandt take his melancholic pupil beyond the realm of mere objects.
Published for the first time as a stand-alone volume and newly translated, this edition, part of the David Zwirner Books ekphrasis series, aims to introduce a wider audience to one of Proust’s most important pieces on art. “For the true artist,” as Proust writes, “as for the natural scientist, every type is interesting, and even the smallest muscle has its importance.” The same could be said of the author’s own work—every essay has its own crucial place in the formation of his groundbreaking oeuvre.
The afterword by renowned Proust scholar Alain Madeleine-Perdrillat, originally published in the French by Le Bruits du Temps, is an impassioned argument in favor of returning to the lost paths of Proust’s early thinking. It sees, in the passage from Chardin’s world of objects to Rembrandt’s contemplative paintings, a movement toward the radical interiority for which Proust would later become widely celebrated as a novelist. Written at the beginning of his literary career, Chardin and Rembrandt gestures back to some of Proust’s earliest notes on art, while creating space for what was to come.
Marcel Proust (1871–1922) is best known for his novel À la recherche du temps perdu (In Search of Lost Time), which was published in seven volumes between 1913 and 1927, and is considered one of the most important works of the 20th century.
The Keeper

The Keeper accompanies an exhibition dedicated to the act of preserving objects, artworks and images. Through a variety of imaginary museums, personal collections and unusual assemblages, it offers a reflection on the impulse to save both the most precious and the apparently valueless, and reveals the devotion with which artists, collectors, scholars and hoarders have created sanctuaries for endangered images and artifacts.

Through works spanning the 20th century, The Keeper tells the stories of various individuals through the objects they chose to safeguard. Some, such as Roger Caillois’ collection of rare stones and Harry Smith’s string figures, pursue a universal syntax. Other collections were not so much kept as withheld, such as Hilma af Klint’s suite of abstract paintings from 1906–15, which she kept hidden for decades after her death, venturing that her work would be better appreciated beyond her own time. Shinro Ohtake’s feverishly collaged scrapbooks burst with found materials as free associations of images and everyday ephemera. In a ceremonious personal custom, Ye Jinglu had a studio portrait of himself taken every year for decades. These photos, preserved by Tong Bingxue, represent collecting as a mode of auto-ethnography that inadvertently also traces social and political changes over time. The centerpiece of the book is a vast display conceived by Ydessa Hendeles, composed of over 3,000 family-album photographs of people posing with teddy bears, and vitrines containing antique teddy bears.

Imponderable: The Archives of Tony Oursler

Now in an English-only edition published for two parallel exhibitions at The Museum of Modern Art and Bard College, Imponderable features highlights from the incredible magic and occult collection of New York–based artist Tony Oursler (born 1957). Since the late 1990s, Oursler has been amassing a vast personal archive of objects and ephemera relating to magic, the paranormal, film, television, phantasmagoria, pseudoscience and technology. For Oursler, the archive functions as an open visual resource, historical inquiry and—most intriguingly—a family history. One of the collection’s many digressions records the friendship between the artist’s grandfather Charles Fulton Oursler (a famous early 20th-century author and publisher) and magician and escapologist Harry Houdini, and a historic interaction with Arthur Conan Doyle, who, beyond his Sherlock Holmes series, was an important advocate for spiritualism and the paranormal.

This beautifully produced publication features up to 1,500 objects from Oursler’s collection, including photographs, prints, historic manuscripts, rare books, letters and objects. Additional topics include stage magic, thought photography, demonology, cryptozoology, optics, mesmerism, automatic writing, hypnotism, fairies, cults, the occult, color theory and UFOs. Thirteen essays by renowned art historians, science specialists and international scholars provide a deep insight into this unique material.

The Keeper
97809155557127 u.s. $49.95 CDN $64.95
Hbk, 6.25 x 9.25 in. / 288 pgs / 292 color / 106 b&w.
August/Art

Imponderable: The Archives of Tony Oursler
9783037644751 u.s. $65.00 CDN $85.00
Pbk, 8 x 10 in. / 520 pgs / 552 color / 110 b&w.
July/Art
The Canadians


The Canadians playfully and affectionately reimagines one of the most revered photography books of the 20th century, Robert Frank’s The Americans. The source for the imagery is the print archive of The Globe and Mail, which contains more than 500,000 prints—24,000 of which have been donated to the newly formed Canadian Institute of Photography, housed within the National Gallery of Canada. Nearly 80 of these photographs have been selected for this book, and also form the basis for a national touring exhibition. These functionary press photographs, made to illustrate news stories—the state of the roads after a severe winter; a politician on the campaign trail; the opening of a new laundromat—hold no pretensions to be works of photographic art. However, taken together, they describe Canadian culture during an era of great transformation.

Published in association with the Archive of Modern Conflict, the book begins with an insightful and irreverent introduction by Douglas Coupland, bringing together themes illuminated in these photographs, and taking us on a guided tour of a Canada gone, but not forgotten. “How strange it is to look at these photos of a Canada that was almost dead when I was a child,” he writes, “the Canada of my parents and my grandparents, the Canada of the late 1950s and early ‘60s, a country in which, it would seem, people were born, became teenagers, and then, magically, at the age of 21, turned into chain-smoking 50-year olds with undiagnosed cancers.”
NEW LOWER PRICE

Cindy Sherman
By Eva Respini. Text by Johanna Burton. Interview by John Waters.
Published to accompany the first major survey of Cindy Sherman’s work in the United States in nearly 15 years, this publication presents a stunning range of work from the groundbreaking artist’s 35-year career. Showcasing approximately 180 photographs from the mid-1970s to the present, including new works made for the exhibition and never before published, the volume is a vivid exploration of Sherman’s sustained investigation into the construction of contemporary identity and the nature of representation. The book highlights major bodies of work including her seminal Untitled Film Stills (1977–80); centerfolds (1981); history portraits (1989–90); head shots (2000–2002); and two recent series on the experience and representation of aging in the context of contemporary obsessions with youth and status. An essay by curator Eva Respini provides an overview of Sherman’s career, weaving together art historical analysis and discussions of the artist’s working methods, and a contribution by art historian Johanna Burton offers a critical re-examination of Sherman’s work in light of her recent series. A conversation between Cindy Sherman and filmmaker John Waters provides an enlightening view into the creative process.

THE MUSEUM OF MODERN ART, NEW YORK
9780870708121  u.s. $49.95  can $70.00
Cth, 9.5 x 12 in. / 264 pgs / 153 color.
Available/Photography/Art

NEW LOWER PRICE

Louise Bourgeois: The Return of the Repressed
Psychoanalytic Writings
Edited by Philip Larratt-Smith. Text by Louise Bourgeois, Elisabeth Bronfen, Donald Kuspit, Juliet Mitchell, Mignon Nixon, Paul Verhaeghe with Julie de Ganck, Meg Harris Williams.
Louise Bourgeois (1911–2010) invented a new kind of language for sculpture—a language that was essentially psychoanalytic, uniquely capable of expressing oedipal struggle, ominous forces of repression, sexual symbolism and material uncanniness. Famed for some of the 20th century’s most enduring works, such as “The Destruction of the Father” (1974), “Arch of Hysteria” (1993) and “Maman” (1999), Bourgeois also disseminated her influence through her writings, collected in the 1998 volume Destruction of the Father/Reconstruction of the Father: Writings 1927–1997—originally published by Robert Violette, also the publisher of this new deluxe writings-cum-monograph two-volume set. Louise Bourgeois: The Return of the Repressed highlights the enduring presence of psychoanalysis as a motivational force and a site of exploration in the artist’s life and work. Selected and edited by Philip Larratt-Smith (Bourgeois’ literary archivist), and contextualized with eight extensive scholarly essays, this collection of approximately 80 previously unpublished writings spans some six decades of the artist’s production. The second volume in this gorgeous slipcased set is an impressive, up-to-date Bourgeois monograph that details works made right up until the artist’s death in 2010.

VIOLETTE EDITIONS
9781900828376  u.s. $45.00  can $90.00
Hbk, 7.5 x 10 in. / 500 pgs / 113 color.
Available/Art

NEW LOWER PRICE

Shigeru Ban: Humanitarian Architecture
Foreword by Heidi Zuckerman. Text by Claude Bruderlein, Naomi Pollock, Eyal Weizman, Michael Kimmelman, Koh Kitayama, Brad Pitt.
In 1994, after seeing photographs of the plastic sheets given to Rwandan refugees to live under, Shigeru Ban (born 1957) went to the United Nations High Commissioner for Refugees to propose ideas for better shelters. Since then, Ban has been critically heralded for his innovative approaches to environmentally sound architecture and his devotion to humanitarian efforts in the wake of some of the most devastating natural and man-made disasters. His temporary housing has employed everything from plastic beer cartons to paper tubes to create ingeniously flexible spaces. By sourcing unconventional, recycled, inexpensive, local and sustainable materials, he stimulates devastated economies by involving local resources and labor. These works stem from empathy and have restored shelter and gathering places, offering comfort, protection and dignity to stricken communities around the world.

This important volume is the first book-length study to collect, catalogue and examine these works. Essays and discussions of individual projects, drawings in the artist’s hand, instruction manuals, diverse photographs and a timeline and map make an essential compendium for the most personal and relevant aspect of Ban’s work.

ASPEN ART PRESS/D.A.P.
9780934324649  u.s. $34.95  can $70.00
Hbk, 9 x 13 in. / 280 pgs / illustrated throughout.
Available/Architecture
Mary McCartney: Twelfth Night
Introduction by Mark Rylance, Mary McCartney.

When Oscar-winning actor Mark Rylance agreed to be photographed by English photographer and vegetarian food writer Mary McCartney (born 1969) as he applied his make-up prior to his performance as Olivia, the understanding was that McCartney would leave after he was made up—Rylance is never photographed after that moment.

McCartney duly began to pack up her equipment, but to her surprise Rylance leaned over and asked whether she would like to remain to photograph him and the rest of the cast (including Stephen Fry in the role of Malvolio) backstage.

Twelfth Night documents this intimate and privileged experience, capturing the entire performative arc undertaken by each of the actors and musicians involved; from both the intense psychological preparation to the candid moments of relaxation that accompany the intensity of the stage wings. McCartney’s work creates a fascinating juxtaposition of these intricately costumed figures in various stages of period dress against the backstage spaces of the theater.

Wolfgang Tillmans: Conor Donlon
Text by Alex Needham.

In Conor Donlon, Wolfgang Tillmans (born 1968) chronicles East London’s art scene and nightlife of the early 2000s, as well as his friendship with collaborator and artist Conor Donlon. The book sees Donlon’s appearance and style changing, as well as his backdrops: a 2003 demonstration against George W. Bush’s state visit; a picnic at the park after an opening at Tillmans’ exhibition space Between Bridges; the bright yellow walls of Tillmans and Donlon’s home; long-gone LGBT clubs The Ghetto and The Joiners’ Arm; and quieter moments spent talking in the studio and around town.

Tillmans’ photographs are at once intimate and emblematic of a flourishing arts era, where both artists’ work gained momentum. The Guardian’s culture editor Alex Needham introduces the work with an essay about Donlon’s initial role as Tillmans’ assistant, contextualizing the artists’ collaboration and the inception of London independent bookstore Donlon Books in 2008.
Hans-Peter Feldmann: Nur für Privat

German photographer Hans-Peter Feldmann (born 1941) is a virtuoso taxonomist of contemporary visual culture, whose artists’ books collate vernacular found imagery into revelatory historical documents. With Nur für Privat (which translates roughly as “for private use only”), Feldmann has created a portrait of the German “swinger scene” of the 1970s and ’80s.

The book is composed of amateur photographs of women in various degrees of undress, which were enclosed with letters and circulated among couples to convey sexual proclivities and attractiveness, as a way of getting to know each other. (Initial contact would be made through ads in newspapers and magazines.) The photos, taken from a collection of more than 1,000 images, were mostly shot in domestic settings, or outdoors against bucolic backdrops, with props ranging from bondage gear to imaginatively deployed candles. Nur für Privat is destined to become a landmark installment in Feldmann’s oeuvre.

WALther König, Köln
9783863359188
u.s. $40.00 CDN $52.50 FLAT40
Hbk, 6.75 x 8 in. / 152 pgs / 259 color.
September/Photography/Erotica

Floating in Sausalito

Edited by Lars Åberg, Lars Strandberg.
Text by Lars Åberg. Photographs by Lars Strandberg.

Floating in Sausalito tells the story of the vibrant houseboat community in Sausalito, California—just across the Golden Gate Bridge from San Francisco—where, in the 1950s, the beat and hippie counterculture created a houseboat outpost that has long since become part of the Bay Area’s affluent alternative lifestyle.

This community, the largest of its kind in the US, boasts colorful residents (both long-term and recent), innovative waterside architecture and a significant cultural history. Here, photographer Lars Strandberg and writer Lars Åberg, who have previously collaborated on the critically acclaimed book West (on the modern American West), create a seductive portrait of a sun-soaked floating bohemia.

KERBER
9783735602329
u.s. $49.95 CDN $64.95
Hbk, 9.5 x 13 in. / 240 pgs / 105 color / 3 b&w.
August/Photography

Jason Sangik Noh: Biography of Cancer

Preface by Suejin Shin. Text by Francois Hébel.

South Korean surgeon Jason Sangik Noh specializes in cancer treatment. Parallel to his medical career, he pursues photography. Biography of Cancer, a mixture of hand-written diagnoses, analysis results, graphs and photos, combines a scientific approach to patients with a sensitive awareness of their humanity, with glimpses of their daily life and interests.

The book is presented in the form of visual compositions in an unprecedented genre, a true practitioner’s notebook combining scientific detachment with warm-hearted empathy.

Noh began the work in 2008, when, as he testifies, “about eight million humans around the world died of cancer. With this sobering statistic, I started this work … it’s about the encounter with cancer, dramatic treatments, euphoric success, tragic failure, deaths and the relentless battle by doctors, researchers, patients and concerned people. It is also a meditation on illness, medical ethics and the complex, intertwining lives of concerned people.”

HATje Cantz
9783775742146
u.s. $60.00 CDN $78.00
Hbk, 9.5 x 11 in. / 208 pgs / 200 color.
September/Photography/Asian Art & Culture
Felix Gonzalez-Torres: Specific Objects Without Specific Form

Text by Elena Filipovic, Danh Vo, Carol Bove, Tino Sehgal.

Between 2010 and 2011, curator Elena Filipovic along with artists Danh Vo, Carol Bove and Tino Sehgal, organized a visionary Felix Gonzalez-Torres exhibition across three institutions: WIELS Contemporary Art Centre, Brussels; Fondation Beyeler, Riehen/Basel; and MMK Museum für Moderne Kunst, Frankfurt.

With the profound visual and conceptual potential of Gonzalez-Torres’ work in mind, Filipovic devised an exhibition structure that entailed two autonomous-yet-adjacent exhibitions of his work at each of the three venues: one iteration by her, and one by Vo, Bove and Sehgal respectively. This volume follows the show’s structure. Each venue has a dedicated section which includes a preface by Filipovic, photographic documentation of each exhibition and a contribution by Vo, Bove and Sehgal reflecting upon their positions as curators of Gonzalez-Torres’ work.

Danh Vo includes photographs of diagrammatic brass wall plaques as presented within his installation at WIELS; Carol Bove offers an essay describing her personal experiences with the work of Gonzalez-Torres and the curatorial scope of her installation; and Tino Sehgal recorded a conversation with Andrea Rosen—Gonzalez-Torres’ lifelong art dealer—which captures part of their rich dialogue around the artist’s work.

A comparative illustrated checklist documents each of the 85 works by Gonzalez-Torres featured in all their iterations. This invaluable resource showcases the radical and expansive nature of Gonzalez-Torres’ work as envisioned through the remarkable and unique voices of this important generation of artists, alongside the curatorial insight of Elena Filipovic.

KOENIG BOOKS
9783863359737 u.s. $70.00 cm $90.00 FLAT40
Hbk, 7.5 x 11 in. / 664 pgs / 595 color.
November/Art

Jonas Wood: Portraits

The latest book from Los Angeles-based artist Jonas Wood (born 1977) follows the style of his previous publications Sports Book and Interiors, this time taking up the subject of portraiture. Portraits compiles the many works completed over Wood’s career, done in a variety of media, and with a range of subjects and sitters, including paintings of artist friends, self-portraits, intimate familial moments in domestic interiors and the artist’s own cultural and sports heroes, from basketball players and boxers to Philip Guston and Pablo Picasso—though Wood’s esteem for these figures is beside the point, as he notes: “I don’t depict only those athletes who have meaning for me. Sometimes it is about the images being interesting, or that I like the color of the card, and sometimes it is about loving the athlete.”

Wood’s subjects are presented in bright light with lively color, graphic flatness and minute detail rendered impeccably. Portraits reveals an intimate look at the life of an artist at the forefront of contemporary painting.

KARMA/ANTON KERN GALLERY/DAVID KORDANSKY GALLERY
9781942607403 u.s. $40.00 cm $52.50
Hbk, 8.25 x 10.25 in. / 120 pgs / 80 color.
September/Art

EXHIBITION SCHEDULE
New York: Anton Kern Gallery, 09/08/16–10/22/16
Urs Fischer: False Friends
An unusual hybrid between a solo exhibition and a group show, Urs Fisher: False Friends places the oeuvre of Swiss artist Urs Fisher (born 1973) in conversation with the work of a selection of his peers: Pawel Althamer, Maurizio Cattelan, Peter Fischli and David Weiss, Robert Gober, Martin Kippenberger, Jeff Koons, Paul McCarthy, Cindy Sherman and Kiki Smith. Drawn from the holdings of the Dakis Joannou Collection and installed in the beautiful spaces of Geneva’s Museum of Art and History, False Friends proposes unexpected connections between artworks and aesthetics, methods and materials, offering a reading of contemporary art as a magnetic field of elective affinities and striking variations—a cacophonic concerto of forms.

DESTE FOUNDATION FOR CONTEMPORARY ART 9788618503920
u.s. $9786185039202
Pbk, 8.5 x 11 in. / 120 pgs / illustrated throughout.
August/Art
EXHIBITION SCHEDULE

Shio Kusaka: 3
2014, 2015, 2016
This is the first monograph on Japanese born, Los Angeles-based artist Shio Kusaka (born 1972), who adorns her ceramics with marks, grids, stripes and various scenes, inscribed into the vessels or delineated by color. Her installations combine dozens of these ceramics in quiet but arresting vignettes: Kusaka’s works are also distinguished by their handmade aesthetic, evident in occasional impressions of the artist’s hands and visible glaze drips. “Shio employs the prosaic yet historical clay pot but plays with the idea of difference in repetition,” says curator Michelle Grabner.

This book is the first in an ongoing series that places the artist’s work against colorful backdrops and features asymmetrical crops and stark cutouts. The publication is designed to be read from right to left, in the Japanese style.

KARMA, NEW YORK
9781942607383
u.s. $40.00  Con $52.50
Clth, 7.25 x 10.25 in. / 96 pgs / 150 color.
August/Art/Asian American Art & Culture
EXHIBITION SCHEDULE
Los Angeles: Blum & Poe, 07/02/16–08/20/16

James ‘Son Ford’ Thomas: The Devil and His Blues

James ‘Son Ford’ Thomas: The Devil and His Blues accompanies the eponymous show at Studio Museum and New York University’s 80WSE Gallery, the largest ever devoted to Thomas’ work. Thomas (1926–1993) — a self-taught African-American artist and musician who lived in severe poverty for most of his life — created small, often painted clay busts of friends and family and people he met. “When I do my sculpturing work things just roll across my mind. I lay down and dream about the sculpture,” he wrote. “That gives you in your head what to do. If you can’t hold it in your head, you can’t do it in your hand.” Nearly 100 of these sculptures are displayed alongside full-bleed installation shots and text contributions by David Serlin, William Ferris, Thomas J. Lax and Kinshasha Holman Conwill, among others.

This is the first monograph on Chicago-based Hairy Who artist Suellen Rocca (born 1943), presenting her paintings, drawings and prints from the 1960s. Among her contemporaries, Rocca’s work is notable for its vocabulary of pictographic imagery inspired by consumer catalogues, magazine advertisements and children’s activity books. Featuring full-color plates of more than 50 artworks, virtually all of which are reproduced here for the first time, this volume presents a thorough overview of the artist’s work from 1964 to 1969. An essay by Dan Nadel traces Rocca’s artistic development, situating her within art history. Sarah Lehrer-Graiwer’s essay employs verse and prose to explore the thematic undercurrents of Rocca’s work. Completing the book are a bibliography and a narrative chronology of the artist’s life, illustrated with historical photographs and ephemera from her archive.

MATTHEW MARKS GALLERY
9781944929015
u.s. $55.00  Con $70.00
Clth, 9 x 11.5 in. / 104 pgs / 76 color / 5 b&w.
September/Art
EXHIBITION SCHEDULE
New York: Matthew Marks Gallery, 09/09/16–10/31/16
Alex Katz: Quick Light

This volume, published for New York and Maine-based painter Alex Katz’s (born 1927) 2016 exhibition at the Serpentine Gallery in London, takes landscape as its focus, bringing together Katz’s extraordinarily productive output of recent years alongside select works from the past two decades.

The book includes texts from artists, thinkers and poets. It opens with a previously unpublished conversation between Alex Katz and Hans Ulrich Obrist and a new poem by John Godfrey. In her essay, Ingrid D. Rowland expands on Katz’s unique approach to light; a conversation between artists Marlene Dumas and Jan Andriessen gives an insight into their engagement with Katz’s work over time. Critic and writer Jan Verwoert’s text explores Katz’s understanding of depth and perception, and the artist Merlin James focuses on a single painting. The publication also features archival reviews.

KÖNIG BOOKS
9783863359690
u.s. $40.00 con $52.50 FLAT40
Cth, 6 x 9 in. / 192 pgs / 104 color. September/Art/Middle Eastern Art & Culture

Rochelle Feinstein
Edited by Stephanie Weber, Tenzing Barshee, Fabrice Stroun, Christina Végh.

Rochelle Feinstein (born 1947) has long been influential as both an abstract painter and an educator (she was one of the first women to be tenured at in the Visual Arts at Yale, where she still teaches). Her thrillingly reckless paintings, full of gestural edge, humor and pop-cultural allusion, present a kind of two-dimensional precedent for the deftly coarse sculptures of Rachel Harrison, or an American counterpart to Martin Kippenberger.

This book—published for Feinstein’s 2016–17 shows in Munch and Hannover, and for her 2018 exhibition at the Bronx Museum in New York—introduces Feinstein’s oeuvre with reproductions of works from 1989 to the present, essays and interviews with the artist. The images are organized alphabetically (by title), inventory-style.

WALTHER KÖNIG, KÖLN
9783863359720
u.s. $50.00 con $65.00 FLAT40
Hbk, 9 x 9.5 in. / 248 pgs / 145 color.
August/Art

EXHIBITION SCHEDULE
Munich, Germany: Lenbachhaus, 06/07/16–09/18/16
Hannover, Germany: Kestnergesellschaft, 12/03/16–02/02/17
New York: The Bronx Museum of the Arts, 08/27/18–09/22/18

Peter Doig: Fondazione Bevilacqua La Masa
Text by Milovan Farronato, Richard Shiff.

This exquisitely designed monograph of new works by Scottish painter Peter Doig (born 1959) is published for an exhibition at the Palazzetto Tito, Venice, at which Doig debuted recent large-scale and small-scale works.

This slim volume, with its printed slipcase, vellum jacket, five gatefold pages and superb reproductions printed on a substantial paper that allows the images to really shine, shows the intimate, quiet but colorful intensity of Doig’s art to great effect. The imagery in the new works is diverse, drawing on private and found visual sources, and sometimes repeating (as in the image of the lion that appears on the book’s jacket). The book documents the Palazzetto Tito exhibition with shots of the works installed in the Palazzetto’s beautiful historic rooms alongside reproductions of the paintings.

KÖNIG BOOKS
9783863356785
u.s. $65.00 con $85.00 FLAT40
Slip, pbk, 9.5 x 13 in. / 52 pgs / 20 color / 2 b&w.
August/Art

artbook.com 15
Raymond Hains
A founding member of the Nouveau Realisme group, French artist Raymond Hains (1926–2005) was a perpetually restless innovator. In the 1940s he experimented with photographs and optical distortion; in the 1950s, he took torn posters from billboards and reprinted them as paintings, pioneering an abstract realism, while also collaborating with the Lettrists; in 1960 he cofounded Nouveau Realisme alongside Klein, Spoerri, Tinguely and others, transposing construction hoardings into the gallery space and continuing his affichiste activities. In the ‘70s Hains worked with suitcases and narrative photographs; in his final phase, he devised his “macintoshes,” collages of pop-up windows grabbed from a computer screen, and developed neon sculptures after the Borromean knots of Jacques Lacan.
This book—the first comprehensive Hains monograph, created in collaboration with the artist’s estate—follows his 60-year career, elaborating its context and references.

Asger Jorn: The Open Hide
Edited with text by Axel Heil, Roberto Ohrt.
Asger Jorn: The Open Hide offers a concise overview of the diverse accomplishments of Danish artist Asger Jorn (1914–1973). Edited by acclaimed Jorn scholars Axel Heil and Roberto Ohrt, the book comprises over 75 images of Jorn’s work, each with complete provenance, exhibition and literature history. A comprehensive biography of the artist is also included, along with photographs and other archival material. For Jorn, a founding member of the Cobra and Situationist International movements, art was an expression of life, of activism, of an unedited freedom not confined to studio practice. “An Asger Jorn can be garish, florid, tasteless, forced, cute, flatulent, overemphatic; it can never be vulgar,” wrote art historian T.J. Clark, who once declared Jorn “the greatest painter of the 1950s.” As the Cobra artists undergo widespread critical reassessment, this volume helps to retrieve and contextualize Jorn’s significance.

Petzel
9780988323072
u.s. $45.00  can $57.50
Hbk, 8 x 10.5 in. / 230 pgs / 176 color / 42 b&w.
August/Art

EXHIBITION SCHEDULE
New York: Petzel Gallery, 05/05/16–07/29/16

Constant: Space + Colour
From Cobra to New Babylon
Text by Ludo van Halem, Trudy Nieuwenhuis-van der Horst, Laura Stamps.
Constant Nieuwenhuis (1920–2005), known as Constant, was a founding member of the Cobra group and the Situationist International, and the artist behind the utopian architectural New Babylon project.
This publication examines his practice in the 1950s and his transition from Cobra to New Babylon. In this decade, the fantasy figures of Constant’s Cobra period were followed by abstract painting, a transition from the two-dimensional to the three-dimensional plane with the architectural models and sketches made for the New Babylon project, and ultimately a return to painting with the color experiments that he pursued from 1969 until his death in 2005.
Constant: Space + Colour gathers rarely seen works alongside a short selection of texts written between 1949 and 1965, which provide a glimpse into the radical transformations of these years.

Naim010 Publishers
9789462083011
u.s. $40.00  can $52.50
Pbk, 8.25 x 10.50 in. / 160 pgs / 221 color.
August/Art

Christo and Jeanne-Claude: Water Projects
Edited with text by Germano Celant. Text by Christo, Jeanne-Claude.
Water Projects presents the complete series of large-scale projects implemented or devised by Christo and Jean-Claude from 1961 to 2016. In addition to the renowned wrapped monuments, from the Kunsthalle in Bern (1967–1968) to the Reichstag in Berlin (1971–1995), the works featured include installations made of barrels and fabrics such as Wall of Oil Barrels: The Iron Curtain (Paris, 1961–1962) and Valley Curtain (Rifle, Colorado, 1970–1972); huge inflatable objects like 42,390 Cubic Feet Package (Minneapolis, 1966) and 5,600 Cubic Meter Package; the project for Documenta IV (Kassel, 1967–1968); and paths (Wrapped Walk Ways, Kansas City, 1977–1978) and portals (The Gates, New York, 1979–2005).
Also included are preparatory drawings for Christo’s latest work, Floating Piers (2014–2016), a walkway stretching nearly two miles that connects two small islands in Lake Iseo, in Italy’s Lombardy region, to each other and to the mainland.

Silvana Editoriale
9788836633579
u.s. $45.00  can $57.50
Pbk, 6.75 x 9.5 in. / 344 pgs / 400 color.
September/Art

Working in sculpture, installation and video with powerful, often brutal images and materials, French-Algerian conceptual artist Adel Abdessem (born 1971) has created one of the most energetic political oeuvres of recent times. A “pitiless young festivalist,” as the New Yorker described him in 2009, Abdessem imparts a raw euphoria to his sculptural works, which have included the crushed fuselage of a commander jet and a terracotta model of an overturned car he found on fire in the street. This extraordinary three-volume publication constitutes the first comprehensive overview of his work. Bringing together over 1,300 images of his works, it includes commentary by leading art historians Giovanni Careri, Angela Mengoni and Pier Luigi Tazzi, and essays on the artist’s work by some of the world’s most seminal thinkers, such as Hans Belting, Julia Kristeva, Philippe-Alain Michaud and Jacques Rancière.

KOE-NIG BOOKS
9783863359639
u.s. $250.00 CDN $325.00 FLAT40
Slip, 3 vols, pbk, 9.75 x 14 in. / 1300 pgs / 1271 color / 36 b&w.
September/Art

Rachel Rose: Laura Mulvey, Visual Pleasure and Narrative Cinema
1975
Edited by Mark Lewis.
Since it first appeared in Screen in 1975, Laura Mulvey’s essay “Visual Pleasure and Narrative Cinema” has been an enduring point of reference for artists, filmmakers, writers and theorists. Mulvey’s compelling polemical analysis of visual pleasure has provoked and encouraged others to take positions, challenge preconceived ideas and produce new works that owe their possibility to the generative qualities of this key essay. In this book, the celebrated New York-based video artist Rachel Rose (born 1986) has produced an innovative work that extends and adds to the essay’s frame of reference. Drawing on 18th- and 19th-century fairy tales, and observing how their flat narratives matched the flatness of their depictions, Rose created collages that connect these pre-cinematic illustrations to what Mulvey describes in her essay—cinema flattening sexuality into visuality.

KOE-NIG BOOKS
9783863359653
u.s. $14.95 CDN $19.95 FLAT40
Pbk, 5.25 x 8 in. / 31 color.
October/Fiction & Poetry

Georg
By Siegfried Kracauer.
Translation and text by Carl Skoggard.
Best remembered today for his brilliant study of early German cinema, From Caligari to Hitler: A Psychological Study of the German Film, and for his involvement with the Frankfurt School (he mentored Theodor Adorno), Siegfried Kracauer (1889–1966) was the editor for cultural affairs at Germany’s leading liberal newspaper, the Frankfurter Zeitung, during the Weimar Republic until its disastrous end. His novel Georg is a panorama of those years, as seen through the eyes of a rookie reporter working for the fictional Morgenbote (Morning Herald). In a defeated nation seething with extremism right and left, young Georg is looking for something to believe in. For him, the past has become unusable; for nearly everyone he meets, paradise seems just around the corner. But which paradise? Kracauer’s grimly funny novel takes on a confused and dangerous time which may remind us of our own.

KOE-NIG BOOKS
9783863359646
u.s. $18.00 CDN $23.95
Pbk, 5.25 x 8 in. / 384 pgs.
August/Art

A Usable Past: American Folk Art at the Colby College Museum of Art
Edited with introduction by Lauren Lessing. Foreword by Sharon Corwin. Text by Seth A. Thayer, Jr., Elizabeth Finch, Tanya Sheehan.
A Usable Past brings together paintings, sculptures and works on paper by self-trained artists working in the eastern part of the US during the 19th century. Produced and originally circulated outside the sphere of fine art, these objects emerged from vernacular traditions that favored decorative aesthetics over mimesis. In the 20th century, artists, scholars and collectors came to believe that artworks like these expressed such supposedly quintessential American values as industriousness and ingenuity, and that they also served as native precursors to modernism. Featuring new scholarship, A Usable Past features highlights of Colby College’s extensive holdings of American folk art.

COLBY COLLEGE MUSEUM OF ART
9780972848435
u.s. $55.00 CDN $70.00
Hbk, 9.75 x 12.5 in. / 163 pgs / 122 color / 15 b&w.
August/Film & Video

EXHIBITION SCHEDULE
Waterville, ME: Colby College Museum of Art, 07/09/16–01/08/17
Permanent Collection
Issue I

Permanent Collection is inspired by the idea that the Aspen Art Museum’s exhibition program is constantly rotating and that the museum itself does not have a collection. This new publication series not only offers insight into the museum’s programming, but also contributes to the larger field investigating and responding to visual culture.

Focusing on the idea of the institution, Permanent Collection I features interviews between Heidi Zuckerman and Marcia Tucker and Betty Woodman, essays by Anthony Huberman, Laura Hoptman, Betty Woodman, essays by An-Zuckerman and Marcia Tucker and features interviews between Heidi and Sarah Rifky and Rodney Graham, Anthony Huberman, Laura Hoptman.

Permanent Collection
Issue I

The Vienna Model
Housing for the Twenty-First Century City

Edited by Wolfgang Förster, William Menking.

The city of Vienna has achieved extraordinary milestones in public housing: today, over 60% of the population lives in subsidized housing, and the city itself owns 220,000 rental units—about 25% of the total housing stock. Another 200,000 affordable housing units are owned by limited-profit housing associations. The city is clearly in control of the housing market. This stands in stark contrast to the US, where the private market is the primary provider of housing. Vienna’s successful model dates back to the days of “Red Vienna,” when the socialist government took an active interest in designing for the masses. That interest has since evolved into a housing policy that has produced works by architects such as Josef Hoffmann, Adolf Loos and Richard Neutra. The Vienna Model shines the spotlight on 60 projects from the last 100 years, with a focus on the public art that has complemented the city’s housing since the First Republic. Around 250 illustrations and accompanying texts provide a comprehensive overview of the “Vienna Model.”

Jovis
9783868594348
U.S. $36.00 CDN $45.00
Pbk, 8.5 x 11 in. / 248 pgs / 200 color / 50 b&w.
September/Architecture & Urban Studies

Tadao Ando:
Château La Coste

Text by Philip Jodidio.
The Château La Coste in Le Puy-Sainte-Réparade, near Aix-en-Provence, is a working vineyard, and, since 2004, a destination for a world-class collection of modern and contemporary art and architecture. For the past decade, the vineyard has been inviting artists and architects from around the world—including Tadao Ando, Louise Bourgeois, Liam Gillick, Jean Nouvel and Richard Serra, among others—to visit Château La Coste and select a location on the estate for a site-specific installation.

Tadao Ando: Château La Coste
explores the five works by the Japanese architect (born 1941) featured at the Château: Gate, Art Centre, Four Cubes to Contemplate Our Environment, Chapel and Origami Benches (all completed in 2011). Beautifully illustrated with sketches, models and production photography, this volume also includes an essay by architecture historian Philip Jodidio analyzing how Ando’s architecture inscribes itself into the landscape.

Actes Sud
9782330020057
U.S. $45.00 CDN $57.50
Hbk, 9.5 x 11.75 in. / 256 pgs / illustrated throughout.
December/Architecture & Urban Studies/Asian Art & Culture

Asmara: Africa’s Jewel of Modernity

Edited by Jochen Visscher.
Photographs by Stefan Boness.
The Northeastern African nation of Eritrea spent much of the early 20th century as a colony of Italy, and more recently shook off another invader, Ethiopia. Its capital city, which dates back more than 700 years, exploded into life and growth with the arrival of Italian colonists in the 1930s, and then stagnated under Ethiopian rule. The surprising result is a living museum of Italian “Nuova Architettura,” where decorative smokestacks tower over street markets and portholes look out onto bicycle traffic. Futuristic, monumental, rationalist and cubist work is not just preserved, but dominant on the skyline.

In this new reformatted edition of Asmara, photographer Stefan Boness frames private, public and industrial buildings to incorporate their sometimes jarring contemporary African surroundings. He succeeds in conveying the unique atmosphere of a city where architectural time has, in some pockets, stood still. An essay on the city complements extensive illustrations.

Jovis
9783868594355
U.S. $19.95 CDN $25.95
Hbk, 6.5 x 8 in. / 96 pgs / 82 color.
September/Architecture & Urban Studies
Robert Rauschenberg: 
1/4 Mile and Photography from China

Chung Sang-Hwa
Text by Tim Griffin. Poem by Yuko Otomo. Working since the late 1960s, Korean artist Chung Sang-Hwa (born 1932) has used the canvas as a site for ritual and process, typified in the 1973 masterwork “Untitled 73-12–11”—a tall canvas comprised of faint vertical white and gray lines. This volume includes an essay by Tim Griffin, a poem by Yuko Otomo and a comprehensive chronology.

Terry Winters
Interview by Richard Aldrich. Featuring 21 new paintings, all illustrated in full-color, this catalogue highlights Terry Winters’ (born 1949) unique layering of visual information and his signature use of color. Winters describes how he composes his paintings: “The process is pushed and pulled until there’s an image—a material process and an optical likeness.”

Anthony Cragg: 
Parts of the World
A Film by Ralph Goertz
Ralph Goertz’s 40-minute documentary (in German with English subtitles) accompanies British sculptor Tony Cragg (born 1949) in his studio, where he introduces his working processes, and at his major 2016 retrospective at the Von der Heydt-Museum Wuppertal in Germany.

Frantisek Kupka: 
Catalogue Raisonné
Text by Agnes Husslein-Arco, Vladimir Lekš, Ludmila Lekš, Etiáka Zlatohlávková. After years of critical neglect, the pioneering modernist abstractions of Czech artist Frantisek Kupka (1871–1957) are attracting critical attention. This catalogue raisonné of his oil paintings gathers 359 works.

Giulio Paolini: 
Hypothesis for an Exhibition
Edited by Begum Yasar. Text by Germano Celant, et al. This book explores parallels in thought and strategies between Italian Conceptualist Giulio Paolini’s (born 1940) work, especially of the 1960s and the ’70s, and the work of a younger generation of artists based in New York City today: Sebastian Black, Kerstin Brätsch (with Boško Blagojevic), Seth Price and Antek Walczak.

Christo and Jeanne-Claude: Barrels
Christo and Jeanne-Claude’s variations of colored oil-barrel stacks have been a recurrent formal touchstone of their work since 1962. This volume, published on the occasion of a Christo installation at Fondation Maeght, documents these sculptures, reproducing scale models and installation shots.

Body Psyche & Taboo
Vienna Actionism and Early Vienna Modernism
Edited with text by Eva Badura-Triska. Foreword by Karola Kraus. Body, Psyche, and Taboo looks at the links between Vienna Actionism and Viennese modernism. Works by Brus, Muehl, Nitsch and Schwarzkogler are compared with pieces by Klimt, Gerstl, Kokoschka, Moser, Romako, Oppenheimer and Schiele.
Michaela Meise: Eshi Addis Ababa

Text by Michaela Meise. *Eshi Addis Ababa*, by German artist Michaela Meise (born 1976), is a kind of architectural guide through Addis Ababa, capital of Ethiopia. One emphasis is its relationship to East Germany, with pictures of the former East German ambassador’s villa and the Karl Marx memorial created by Jo Jastram and Peter Baumbach.

**KOENIG BOOKS**
9783863358549 u.s. $35.00 CDN $45.00
FLAT40 Pbk, 5 x 8 in. / 176 pgs / 50 color. August/Art/African Art & Culture

João Maria Gusmão & Pedro Paiva: The Sleeping Hippopotamus and the Missing Eskimo

Foreword by Madeleine Schuppli, Moritz Wesseler. Text by Anselm Franke, João Maria Gusmão, João Ribas. The films, sculptures, photographs and installations of Portuguese duo João Maria Gusmão (born 1979) and Pedro Paiva (born 1977) capture magical everyday moments. This book includes previously unseen works.

**KOENIG BOOKS**
9783863359874 u.s. $35.00 CDN $45.00
FLAT40 Pbk, 8 x 10.25 in. / 160 pgs / 150 color. December/Art

Rachel Maclean: Wot u :-) About?

This is the first monograph on Scottish multimedia Rachel Maclean (born 1986). Exploring themes such as childhood, identity, consumerism and the media, Maclean’s work uses the visual tropes and references of the internet era to create a biting critique of contemporary life.

**HOME MANCHESTER**
9780993591211 u.s. $40.00 CDN $52.50
FLAT40 Pbk, 8.25 x 10.25 in. / 150 color. December/Art

Basel Abbas and Ruanne Abou-Rahme: Incidental Insurgents

Text by Kate Kraczon. Taking contemporary Palestine as a starting point, New York and Ramallah-based artists Basel Abbas and Ruanne Abou-Rahme (both born 1983) fold Godard into Bolaño into Victor Serge, using a suspiciously slick video component and a convoluted script made of sampled text and images.

**THE INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA**
9780884541349 u.s. $30.00 CDN $40.00
FLAT40 Pbk, 6.5 x 9.5 in. / 392 pgs / 63 color / 217 b&w. August/Photography

Valerie Tevere and Angel Nevarez

Text by Susan Glassman, Kate Kraczon, Karen Tongson. Angel Nevarez and Valerie Tevere (both born 1970) have been working collaboratively for more than 14 years, 7 of them under the collective name NeuroTransmitter. Often incorporating popular music and visual forms, their projects traverse the cultural contradictions at play in public spaces. This catalogue accompanies their first US survey.

**THE INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA**
9780884541370 u.s. $30.00 CDN $40.00
FLAT40 Pbk, 7 x 9.5 in. / 192 pgs / illustrated throughout. September/Art

Aglaia Konrad: From A to K


**KOENIG BOOKS**
9783863359874 u.s. $35.00 CDN $45.00
FLAT40 Pbk, 6 x 9.5 in. / 136 pgs / 63 color. September/Art

Marianne Vitale: From Here to Nowhere

Text by Carlo McCormick, Andrew Goldstein. *From Here to Nowhere* documents New York artist Marianne Vitale’s (born 1973) major recent sculptural works to date: “Thought Field,” composed of 90 sections of 1930s-era railroad track, and “Caution Beams,” six towering stacks of white pine that have been painted, bashed and pummeled to evoke traffic barricades.

**KARMA, NEW YORK**
9781942607410 u.s. $25.00 CDN $32.50
FLAT40 Pbk, 8.5 x 11 in. / 136 pgs / 63 color. September/Art

Katharina Grosse


**WALTHER KÖNIG, KÖLN**
9783863359768 u.s. $50.00 CDN $65.00
FLAT40 Clth, 8 x 10 in. / 160 pgs / illustrated throughout. August/Art
Melissa Catanese: Hells Hollow Fallen Monarch

Pittsburgh-based photographer and bookseller Melissa Catanese’s tale of American deer hunters, compiled of snapshots from the collection of Peter J. Cohen spanning the early 20th century to the late 1970s and set in the forests of Western Pennsylvania.

Social Furniture by EOOS

Edited with introduction and text by EOOS. Foreword by Ekle Delugan-Meissl. This handbook/instruction manual for building “social furniture,” by Austrian design firm EOOS, is intended for those who create collective spaces of action with functional and well-designed furniture but have little money or specialist knowledge in furniture construction.

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Patrick Zachmann: So Long, China

French photographer Patrick Zachmann (born 1955), who has documented shifts in Chinese culture since the early 1980s, creates a portrait of the country in both color and black and white, tracing transformations of urban space and the chasms between urban and rural life.

Sam Falls

Edited by Laura Copelin. Foreword by Fairfax Dorn. Text by David Raskin. Poetry by Sam Falls. This book records Sam Falls’ (born 1984) new body of work—sound, video, sculptural and wall pieces—produced for his 2015 show at Ballroom Marfa in Texas. The catalogue mixes documentation of Falls’ exhibition with original verse and photos of the works in progress by the artist himself.
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