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Modern Women: Women Artists at The Museum of Modern Art

Edited by Cornelia Butler, Alexandra Schwartz. Introductions by Cornelia Butler, Griselda Pollock, Aruna D’Souza.

This landmark survey represents the first effort by a major North American museum to examine its collection by highlighting the production of modern and contemporary women artists. Featuring essays by nearly 50 writers, including both MoMA curators and outside scholars, among them many of the strongest voices in current research on art and gender, this groundbreaking publication presents a variety of generational and cultural perspectives. Modern Women focuses on a diverse range of artists active from the late nineteenth century to the present whose works span the spectrum of mediums and genres in the Museum’s collection. Organized chronologically into three sections—“Early Modernism,” “Mid-Century” and “Contemporary”—the book comprises both long and short essays emphasizing new research on women artists within these historical time periods. Subjects include women at the Bauhaus, design collaborations, photographers between the wars, the legacy of Maya Deren, Latin American artists, performance art, architecture, land art, “Riot Grrrl,” African American artists, collage and assemblage in contemporary portraiture as well as essays on individual artists such as Lilian Gish, Sybil Andrews, Diane Arbus, Ida Lupino, Hanne Darboven, Bridget Riley, Ana Mendieta, Louise Bourgeois, Adrian Piper, Lynda Benglis, Hanne Darboven, Nan Goldin, Ana Mendieta, Zaha Hadid, Irma Boom, Cady Noland, Lin Tianmiao, Janet Cardiff and many others.

Features:
- Griselda Pollock on “The Missing Future: MoMA and Modern Women”
- Starr Figura on Russian women artists and the avant-garde book
- Tai Lin Smith on Bauhaus women
- Sally Stein on women photographers between the wars
- Sally Berger on the legacy of Maya Deren
- Paola Antonelli on designer Irma Boom
- Luis Pérez-Oramas on Lygia Clark, Grego and Mira Schendel
- Yuko Hasegawa on Japanese performance art of the 1950s through 1990s
- Gretchen Wagner on 30 years of zines by women
- Roxana Marcoci on collage, montage and assemblage in contemporary portraiture
- Huey Copeland on art “In the Wake of the Negress”
- Helen Molesworth on “How to Install Art as a Feminist”
- Carol Armstrong on “Women on Paper”
- Beatriz Colomina on women architects

With artwork by nearly 200 artists, including
- Julia Margaret Cameron,
- Kathë Kollwitz, Sonia Delaunay, Sybil Andrews,
- Frida Kahlo, Agnes Martin,
- Lee Bontecou, Anne Truitt,
- Bridget Riley, Eva Hesse,
- Diane Arbus, Agnes Varda, Louise Bourgeois,
- Adrian Piper, Lynda Benglis, Hanne Darboven,
- Nan Goldin, Ana Mendieta, Zaha Hadid,
- Irma Boom, Cady Noland,
- Lin Tianmiao, Janet Cardiff and many others.

ISBN 978-0-87070-771-1
Hbk, 9 x 10.5 in. / 512 pgs / 400 color.
U.S. $70.00 CDN $84.00
June/Art/Women’s History
The Autobiography and Sex Life of Andy Warhol
By John Wilcock.
Edited by Christopher Trela. Photographs by Harry Shunk.

Village Voice and Interview cofounder John Wilcock was first drawn into the milieu of Andy Warhol through filmmaker Jonas Mekas, assisting on some of Warhol’s early films, hanging out at his parties and quickly becoming a regular at the Factory. “About six months after I started hanging out at the old, shindy factory on West 47th Street,” he recalls, “[Gerard] Malanga came up to me and asked, ‘When are you going to write something about us?’” Already fascinated by Warhol’s persona, Wilcock went to work, interviewing the artist’s closest associates, supporters and superstars. Among these were Malanga, Naomi Levine, Taylor Mead and Ultra Violet, all of whom had been in the earliest films, scriptwriter Ronnie Tavel, and photographer Gretchem Berg; art dealers Sam Green, Ivan Karp, Eleanor Ward and Leo Castelli; and the Metropolitan Museum of Art’s Henry Geldzahler; the poets Charles Henri Ford and Taylor Mead, and the artist Marisol; and the musicians Lou Reed and Nico. Paul Morrissey supplied the title: The Autobiography and Sex Life of Andy Warhol is the first oral biography of the artist. First published in 1971, and pitched against the colorful backdrop of the 1960s, it assembles a prismatic portrait of one of modern art’s least knowable artists during the early years of his fame. The Autobiography and Sex Life is likely the most revealing portrait of Warhol, being composite instead of singular, each of its interviews offers a piece of the puzzle that was Andy Warhol. This new edition corrects the many errors of the first, and is beautifully designed in a bright, Warholian palette with numerous illustrations. The British-born writer John Wilcock cofounded The Village Voice in 1955, and went on to edit seminal publications such as The East Village Other, Los Angeles Free Press, Other Scene and (in 1970) interview, with Andy Warhol.

The Autobiography and Sex Life of Andy Warhol
ISBN 978-0-9706126-1-8
Hbk, 9.75 x 9.75 in./256 pgs /22 color /84 duotone.
U.S. $ 45.00 CDN $ 54.00
ISBN 978-0-9706126-1-8

Ed Ruscha: Fifty Years of Painting
Text by James Elroy, Ralph Rugoff, Alexandra Schwartz, Bruce Wagner, Ulrich Wilmes. Interview by Kristine McKenna.

Transforming words into icons and images into wide-screen epics, Ed Ruscha has wholly reconceived the terms of painting for our era. Tagged variously as a Conceptualist, Pop artist or latter-day Surrealist, Ruscha flouts category, or rather incorporates all categories, always surprising and experimenting with both subject and method. His paintings are steeped in our times: cinema, advertising, logos, late capitalism and the twists and turns of postwar art have all informed his iconography since the early 1960s, arriving on the cool surfaces of his canvases with magnetic detachment. Ruscha renews process and focuses exclusively on the final product: “the means to the end has always been secondary in my art,” he has said. Ruscha has also reinvented the use of words in art, finding disquieting ways to invest language with a weird, throbbing, ambient static, never aspiring to what he calls “word gestures,” since “each word is an excursion unto itself.” Fifty Years of Painting focuses on Ruscha’s magisterial oeuvre of paintings. A magnificent publication, it comes housed in a slipcase that sports the artist’s classic painting “Standard Station” (1966), and, alongside fantastic reproductions, it contains a preface by novelist James Ellroy, essays by Ralph Rugoff, Alexandra Schwartz and Ulrich Wilmes, a text by novelist Bruce Wagner, an interview with the artist by Kristine McKenna, an illustrated chronology and an exhibition history. Ed Ruscha (born 1937) has made pioneering work in the media of painting, printmaking, drawing, bookmaking, photography and film since 1958. Associated in the early 1960s with the Ferus Gallery, Ruscha was included in Walker Gallery’s landmark Pop art show New Painting of Common Objects, at the Pasadena Art Museum in 1962.

Ed Ruscha: Fifty Years of Painting
ISBN 978-0-992256-06-6
Slip. Hbk, 14 x 10 in. / 193 pgs / 193 color / 50 b&w.
U.S. $ 65.00 CDN $ 72.00

Exhibition Schedule
London: Hayward Gallery, 10/24/09–01/03/10
Munich: Haus der Kunst, 02/12/10 –05/02/10
Stockholm: Moderna Museet, 05/29/10–09/19/10

Ed Ruscha is a great American artist. He honors the tenuous and precious procession of life as few others have.—James Elroy

Ed Ruscha: Red Books
isbn:1-57687-159-7
Hbk, U.S. $55.00 CDN $60.00
Steidl/Ursula/MacGill Gallery

Ed Ruscha: Motion Pictures
isbn:1-57687-153-8
Hbk, U.S. $55.00 CDN $60.00
KW Institute for Contemporary Art

Ed Ruscha: Fifty Years of Painting
isbn:1-57687-153-8
Hbk, U.S. $55.00 CDN $60.00
KW Institute for Contemporary Art
Marina Abramović: The Artist is Present

Since the beginning of her career in Belgrade in the late 1960s, Marina Abramović has been a pioneer of performance art, creating some of the most important works in the field. *Marina Abramović: The Artist is Present* accompanies an exhibition at The Museum of Modern Art that documents approximately 60 of the artist’s ephemeral time- and media-based works from throughout her career. The book also discusses a unique element of The Museum’s retrospective: live performance—a new work created for the occasion, and performed by Abramović herself, and re-creations of the artist’s works by other performers—the first such to be undertaken in a museum setting. The book spans over four decades of Abramović’s early interventions and sound pieces, video works, installations, photographs, solo performances and collaborative performances made with the Dutch artist Ulay (Uwe Laysiepen). Essays by Klaus Biesenbach, Chief Curator of Media and Performance Art at MoMA, and four distinguished scholars examine Abramović’s ideas of time, duration and the reperformance of performance art as a way to extend it into posterity. The Artist is Present also includes a CD with audio commentary by the artist that guides the reader through the publication. The artist is present not only in the exhibition but also in the experience of the book.

Born in Belgrade just after the end of the Second World War, Marina Abramović was raised in the Serbian Orthodox Church (her great uncle was a Patriarch and a canonized saint in the Church) and left Yugoslavia in 1976, having already established herself as a performance artist, living in Amsterdam and eventually New York, where she presently lives.

*Marina Abramović: The Artist is Present* is published to accompany the artist’s first major retrospective of the artist’s work in the United States—The Museum of Modern Art that documents approximately 50 of the artist’s works by other performers—the first such to be undertaken in a museum setting. The book spans over four decades of Abramović’s early interventions and sound pieces, video works, installations, photographs, solo performances and collaborative performances made with the Dutch artist Ulay (Uwe Laysiepen). Essays by Klaus Biesenbach, Chief Curator of Media and Performance Art at MoMA, and four distinguished scholars examine Abramović’s ideas of time, duration and the reperformance of performance art as a way to extend it into posterity. The Artist is Present also includes a CD with audio commentary by the artist that guides the reader through the publication. The artist is present not only in the exhibition but also in the experience of the book.

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Francis Bacon: A Terrible Beauty
Foreword by Barbara Dawson.

No artist’s studio rivals Francis Bacon’s in terms of sheer iconic pungency. The artist’s furious hurricanes of creativity were written large upon its walls, scattered across its floors in a sea of paint pots, brushes, discarded canvases and much-abused source and reference materials, all of which seemed to bespeak Bacon’s chaotically rigorous processes: bodybuilding snapshots, reproductions of Muybridge time-lapse sequences, photo-booth self-portraits, magazine cuttings, tattered monographs, medical textbooks with images of unusual and often horrific wounds and diseases, and countless photos of friends such as Lucian Freud, John Deakin, Isaiah Reisenthok, Marcel Bercher and George Dyer, from which the artist built his portraits of them. Bacon’s exceptional eloquence on the subject of his painting process, taken in combination with the iconicity and visual impact of his studio (now preserved at the Hugh Lane Municipal Gallery at the Dublin City Gallery), enables his admirers to envisage something of how his paintings were made. In celebration of the centenary of Bacon’s birth, his working habits, his readings and his sources, new scholarship and insights from leading scholars and artists, the artist himself, and his source material. Benefiting from these new resources for Bacon scholarship and insights from Rebecca Daniels, Barbara Dawson, Marcel Finke, Martin Harrison, Jessica O’Donnell, Joanna Shepard and Logan Sisley, and is a major publication for Bacon fans and scholars alike.

Francis Bacon: A Terrible Beauty ISBN 978-3-86521-946-6 Pbk, 6 x 9 in. / 269 pgs / illustrated throughout. U.S. $56.95 CDN $72.00 February/Art

Exhibition Schedule
Dublin City Gallery, 10/07–09–93/10

FRIDA KAHLO: Her Photos
Edited by Pablo Ortiz Monasterio.


Frida Kahlo: Her Photos ISBN 978-84-92480-75-3 Hbk, 6.5 x 9 in. / 460 pgs / 460 duotone. U.S. $45.00 CDN $54.00 April/Photography/Latin American Art & Culture

Exhibition Schedule
México City: Museo Frida Kahlo, 12/01/09 –06/01/10

Frida Kahlo: Portraitsof an Icon

Frida Kahlo: A Terrible Beauty

Frida Kahlo: National Homage
1907–2007
Also Available: Frida Kahlo: National Homage ISBN 978-995854-088-8 Hbk, U.S. $35.00 CDN 50.00

With photographs from the collection of Frida Kahlo by Man Ray, Brassai, Martin Munkacsi, Pierre Verger, George Hurrell, Tina Modotti, Edward Weston, Manuel and Lola Álvarez Bravo, Gisèle Freund and many others.

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Henri Cartier-Bresson: The Modern Century
Text by Peter Galassi.
Henri Cartier-Bresson (1908–2004) is one of the most influential and beloved figures in the history of photography. His inventive work of the early 1930s helped define the creative potential of modern photography. Following World War II, he helped found the Magnum photo agency, which enabled photojournalists to reach a broad audience through magazines such as Life while retaining control over their work. Cartier-Bresson would go on to produce major bodies of photographic reportage, capturing such events as China during the revolution, the Soviet Union after Stalin’s death, the United States in the postwar boom and Europe as its older cultures confronted modern realities. Published to accompany an exhibition at The Museum of Modern Art, this is the first major publication to make full use of the extensive holdings of the Fondation Henri Cartier-Bresson—including thousands of prints and a vast resource of documents relating to the photographer’s life and work. The heart of the book surveys Cartier-Bresson’s career through 350 photographs divided into 12 chapters. While many of his most famous pictures are included, a great number of images will be unfamiliar even to specialists. A wide-ranging essay by Peter Galassi, Chief Curator of Photography at the Museum, offers an entirely new understanding of Cartier-Bresson’s extraordinary career and its overlapping contexts of journalism and art. The extensive supporting material—featuring detailed chronologies of the photographer’s professional travels and of spreads of his picture stories as they appeared in magazines—will revolutionize the study of Cartier-Bresson’s work.

Henri Cartier-Bresson: The Modern Century
ISBN 978-0-87070-778-0
Clth, 9 5/8 x 12 in. / 376 pgs / 75 color / 360 duotone.
U.S. $75.00 CDN $90.00
April /Photography

Exhibition Schedule
New York: The Museum of Modern Art, 04/11/10 –06/28/10
The Art Institute of Chicago, 07/24/10 –10/03/10
San Francisco Museum of Modern Art, 11/06/10 –01/30/11
Atlanta: High Museum of Art, 02/16/11 –05/15/11
The prototypical Pre-Raphaelite artist, Edward Burne-Jones (1833–1898) embodied in his art the glories of Victorian Romantic painting, harking back to an Arthurian Medieval England of chivalry, virtue, Arcadian delight and dreamy sensuality. “I mean by a picture a beautiful, romantic dream of something that never was, never will be,” he once wrote, “in a light better than any light that ever shone—ina land no one can define or remember, only desire.” Burne-Jones’ fantasies of an ideal Albion offered solace against the onset of the Industrial Revolution, which had increasingly come to determine urban life in Victorian Britain, and which his close friend William Morris had also critiqued in his best-selling poetry book *The Earthly Paradise* (1868). This volume explores Burne-Jones’ vision of an “Earthly Paradise” as expressed in painting cycles such as *Perseus*, *Amor and Psyche*, *St George and the Dragon*, and his wonderful Arthurian tapestry sequences and book illustrations. It also opens up the artist’s more practical efforts to secure this earthly paradise through the domestic crafts, rejuvenating the Victorian interior through Medieval precedents: carpets, textiles, stained glass windows, furniture and other Arts and Crafts objects. In emphasizing the conceptual unity of Burne-Jones’ painting cycles and domestic designs, this monograph reveals his vision to be a coherent expression and longing for a finer world.

Edward Burne-Jones was educated at Exeter College, Oxford, where he met his future collaborators, the artist-poets William Morris and Dante Gabriel Rossetti, under whose influence he left Oxford without graduating. From his first major exhibition in 1877, Burne-Jones was a hit with the English public; his 1884 painting “King Cophetua and the Beggar Maid” remains a classic expression of the Pre-Raphaelite Brotherhood sensibility. After his death in 1898, Burne-Jones’ legacy became most apparent in the decorative arts. Edward Burne-Jones was educated at Exeter College, Oxford, where he met his future collaborators, the artist-poets William Morris and Dante Gabriel Rossetti, under whose influence he left Oxford without graduating. From his first major exhibition in 1877, Burne-Jones was a hit with the English public; his 1884 painting “King Cophetua and the Beggar Maid” remains a classic expression of the Pre-Raphaelite Brotherhood sensibility. After his death in 1898, Burne-Jones’ legacy became most apparent in the decorative arts.

Edward Burne-Jones: The Earthly Paradise
Text by John Christian, Christopher Conrad, Matthias Frehner.
ISBN 978-3-7757-2517-0
Hbk, 8.75x11 in./232 pgs /247 color /27 b&w.
U.S. $60.00 CDN $72.00
March /Art

Also Available: Titian, Tintoretto, Veronese
ISBN 978-0-87846-739-6
Hbk, 7.5 x 10 in. /184 pgs /112 color /26 b&w.
U.S. $65.00 CDN $78.00
MFA Publications
In painting, as in the other arts, there’s not a single process, no matter how insignificant, which can be reasonably made into a formula. You come to nature with your theories, and she knocks them all flat.

—Renoir

**Henri Rousseau**

**Text by Philippe Büttner, Christopher Green, Franz Hohler.**

Nicknamed “Le Douanier” (“the customs officer”), Henri Rousseau (1844–1910) was in his early forties when he finally embraced his métier in painting, arriving with his independently achieved realism fully formed. Like Erik Satie, whom heresembles in what Roger Shattuck memorably called “tranquil self-confidence,” Rousseau straddles the Parisian avant garde at the turn of the century admired by Redon, Gauguin, Jarry and Degas at the outset of his career, and championed by Picasso, Apollinaire and Delaunay towards its close. Rousseau’s style was derisively dubbed “Primitivism” by the press, but its lucid unity of limpid color and eerily serene definition was sophisticated in its simplicity, as his early advocates knew. Happily, Rousseau was so steeped in his vision that he could not be diverted from it—Apollinaire wrote that “Rousseau had so strong a sense of reality that when he painted a fantastic subject, he sometimes took fright and, trembling all over, had to open the window.” With 80 color illustrations, this book commemorates the hundredth anniversary of the artist’s death, placing at its core Rousseau’s fascination with the frictions between a domesticated West and an untamed imaginary natural world. Previously unpublished records of early encounters with his works dimensionalize Rousseau within the lively milieu of his time, and show him to have been, from the start, a much beloved artist.

**Renoir in the 20th Century**

**Text by Roger Benjamin, Claudia Einecke.**

Here at last is a publication devoted to the glorious final three decades of Pierre-Auguste Renoir—the decades in which the painter turned away from impressionism and toward a more decorative approach informed by his own idiosyncratic interpretation of art history. During this period, Renoir was initially looking at painters such as Rubens, Titian and Raphael, and dedicating himself to cherubic subjects such as bathers, domestic idylls and landscapes that were influenced by both classical mythology and by his relocation to the South of France. The thinly brushed color and blurry outlines in later works such as the “Odalisques” and the “Bathers” of 1918–1919 (a picture that Renoir described as “a springboard for future research”), were much admired by an up-and-coming generation of avant-garde artists, who gravitated to their sensuality and to the fleshy richness of his nudes—qualities which have made his art so hugely popular and so widely reproduced. In the wealth of color illustrations in this book—which accompanies a major touring exhibition organized by the Réunion des Musées Nationaux, the Musée d’Orsay and the Los Angeles County Museum of Art in collaboration with the Philadelphia Museum of Art—it is possible to see clearly the influence that Renoir had on younger artists such as Bonnard, Matisse and Picasso, as well as how they received and studied his work. Along with Monet and Sisley, Pierre-Auguste Renoir (1841–1919) was a founder of the style that became known as Impressionism, and one of its most prolific members. Surviving most of his contemporaries, he lived to see his paintings hung at the Louvre alongside the old masters he so revered.
Robert Doisneau: From Craft to Art

Text by Jean-François Chevrier.

Nowhere is the breezy and urban romance of Paris conjured as memorably as in the photography of Robert Doisneau (1912–1994). A gentle minstrel of visual anecdotes, Doisneau interpreted the city’s charms in an iconography that both natives and Francophiles instantly recognize: the young hip couple stealing a spontaneous kiss at a busy intersection, the gendarme chatting with a mother while her kid tiptoes along a riverbank bench, the sweetly melancholic abandon of a merry-go-round in the rain and the entire pageant of Parisian life mingling at cafes, bus shelters and on the banks of the Seine. Doisneau was possessed of both lightness of touch and spontaneity, as a result of which he has been sometimes championed as a photographer of the “pure” moment. But his artistic touch is even lighter than that suggests—his images are not so much “seized” as “netted.” Accompanying the Fondation Cartier-Bresson’s exhibition of around 100 prints from the Doisneau estate, From Craft to Art presents these treasures alongside a new version of Jean-François Chevrier’s classic 1983 essay on the photographer, which describes Doisneau’s knack for capturing “the shining melancholy that separates an individual from the crowd.”

Robert Doisneau was one of France’s most popular and prolific reportage photographers. As a member of the Resistance (both as a soldier and as a photographer), he used his engraving skills to forge passports and identification papers, and photographed both the occupation and liberation of Paris. After the war he worked freelance for Life and Paris Vogue, and also made superb portraits of artists including Giacometti, Cocteau, Léger, Braque and Picasso. Doisneau was awarded the Prix Niépce in 1956; a short film, Le Paris de Robert Doisneau, was made in 1973.

In [Muybridge’s] sensibility, the world is all but discomposed, constantly in flux. Even something as solid as a government building reveals itself to be a creature of change; his late portraits are not portraits of human beings but of their actions, of movement itself [...] Muybridge’s vision of a world in constant change binds all the work into a radically original and deeply coherent achievement. —Rebecca Solnit
Lee Friedlander: America by Car

Enduring icon of American culture, the car and the highway remain vital as auguries of adventure and discovery, and a means by which to take in the country’s vast scale. Lee Friedlander is the first photographer to make the car an actual “form” for making photographs. Driving across most of the country’s 50 states in an ordinary rental car, Friedlander applied the brilliantly simple conceit of deploying the sideview mirror, rearview mirror, windshield and the side windows as a picture frame within which to record the country’s eccentricities and obsessions at the turn of the century. This method allows for fascinating effects in foreshortening, and wonderfully telling juxtapositions in which steering wheels, dashboards and leatherette bump up against roadside bars, motels, churches, monuments, suspension bridges, landscapes and often Friedlander’s own image, via sideview mirror shots. Presented in the square crop format that has dominated his look in recent series, and taken over the past decade, thenearly200 images in America by Car are easily among Friedlander’s finest, full of virtuoso touch and clarity, while also revisiting themes from older bodies of work (Friedlander occasionally used aspects of automotive architecture in photographs from the late 1960s and early 1970s). Never has America been photographed so penetratively and ingeniously as in Friedlander’s latest body of work.

Born in 1934, Lee Friedlander is among the world’s greatest living photographers. His previous books include Sticks & Stones, Frederick Law Olmsted Landscapes and Mexico. His work was the subject of a major 2005 retrospective at The Museum of Modern Art, New York.
A vast compendium on the buildings, cityscapes, plants, gardens and landscapes of America.

Edible Estates: Attack on the Front Lawn
A Project by Fritz Haeg
2nd Edition

Since the first edition of Edible Estates, Attack on the Front Lawn was published in 2008, interest in edible gardening has exploded across the United States and abroad. Even First Lady Michelle Obama is doing it! This greatly expanded second edition of the book documents the eight Edible Estates regional prototype gardens that author Fritz Haeg has planted in California, Kansas, Texas, Maryland, New Jersey, New York and England, and includes personal accounts from the homeowner-gardeners about the pleasures and challenges of publicly growing food where they live. Ten “Reports from Coast to Coast” tell the stories of others who have planted their own edible front yards in towns and cities across the country, in addition to essays by renowned landscape architect and scholar Diana Balmori; edible-landscaping pioneer Rosalind Creasy; bestselling author and sustainable-food advocate Michael Pollan; and artist and writer Lesley Stem, this edition features updated text by Haeg (including his observations on the Obama White House vegetable garden), a contribution from Manhattanhenge author Eric W. Sanderson; and Growing Power founder, MacArthur Fellow and urban farmer Will Allen’s never-before-published Declaration of the Good Food Revolution. This is not a comprehensive how-to book, nor a showcase of imperfect gardens. The stories presented here are intended to reveal something about how we are living today and to inspire readers to plant their own versions of an Edible Estate. If we see that our neighbor’s typical grassy lawn instead can be a beautiful food garden, perhaps we will begin to look at the city around us with new eyes.

Our private land can be a public model for the world in which we would like to live.

Edible Estates: Attack on the Front Lawn, 2nd Edition
ISBN 978-0-9787480-1-1
Pbk, 8.5 x 8.5 in / 175 pp / 168 color / 85 b&w.
U.S. $24.95 CDN $30.00
April/Gardening/Sustainability

My Edible Estates . . . are schoolyards and vacant lots, abandoned tracts of brownfield land, any plot of any size and condition that can be used to grow food right in the middle of the community that needs it.

—Will Allen, “Growing Power: Milwaukee’s Urban Farm”
Even a window starts a dialogue between architecture and the weather. In Arium, 23 international contributors look at climate change as the essential architectural and design challenge of our times, addressing the science of weather and materials, infrastructure, health and catastrophes; innovative proposals for harnessing the various aspects of climate change; and local examples and projects.
No longer the Motor City of boom-time industry, the city of Detroit has fallen into an incredible state of dilapidation since the decline of the American auto industry after the Second World War. Today, whole sections of the city resemble a war zone, its once-spectacular architectural grandeur reduced to vacant ruins. In *Detroit Disassembled*, photographer Andrew Moore records a territory in which the ordinary flow of time—or the forward march of the assembly line—appears to have been thrown spectacularly into reverse. For Moore, who throughout his career has been drawn to all that contradicts or seems to threaten America’s postwar self-image (his previous projects include portraits of Cuba and Soviet Russia), Detroit’s decline affirms the carnivorousness of our earth, as it seeps into and overruns the buildings of a city that once epitomized humankind’s supposed supremacy. In *Detroit Disassembled*, Moore locates both dignity and tragedy in the city’s decline, among post-apocalyptic landscapes of windowless grand hotels, vast barren factory floors, collapsing churches, offices carpeted in velvety moss and entire blocks reclaimed by prairie grass. Beyond their jaw-dropping content, Moore’s photographs inevitably raise the uneasy question of the long-term future of a country in which such extreme degradation can exist unchecked.

The photographs of Andrew Moore (born 1957) are represented in the collections of the Whitney Museum, Yale University Art Gallery, the Library of Congress, the Israel Museum, the High Museum, Eastman House and the Canadian Centre for Architecture. *Detroit Disassembled* is his third monograph. A professor of photography at Princeton University, he lives in New York.

Andrew Moore: *Detroit Disassembled* ISBN 978-88-6208-118-4 Hbk, 14 x 11 in./136 pgs /72 color. U.S. $50.00 CDN $60.00 April /Photography Exhibition Schedule

Akron, OH: Akron Art Museum, 06/05/10 – 10/10/10

Also Available:

Robert Polidori: *After the Flood* 978-3-86521-277-1 Hbk, U.S. $90.00 CDN $108.00

Robert Polidori: *Parcours Muséologique Révisité* 978-3-86521-709-8 Hbk, U.S. $155.00 CDN $195.00

See also p. 93 for Yves Marchand & Romain Meffre’s *The Ruins of Detroit*
The first survey of the Düsseldorf School.

The Düsseldorf School of Photography

Edited by Stefan Gronert

The German photographic movement commonly known as the Düsseldorf School of Photography has become synonymous with artistic excellence and innovation. It began in the mid-1970s at the Kunstakademie Düsseldorf under the instruction of the photographers Bernd and Hilla Becher, known for their comparative grids of mundane industrial buildings captured with an objective and clinical eye. This school has not only birthed some of today's most important and successful photographers, but has also had a fundamental and lasting influence on the history of the medium. The Düsseldorf School of Photography presents over 160 images in a spectacular overview of the breadth of the Düsseldorf School from the early 1970s to today. This impeccable survey is filled with superb reproductions of the best-known photographs by three generations of key Düsseldorf artists: Bernd and Hilla Becher, Laurenz Berges, Elger Esser, Andreas Gursky, Candida Höfer, Axel Hütte, Simone Nieweg, Thomas Ruff, Jörg Sasse, Thomas Struth and Petra Wunderlich. With a scholarly text, extensive artist bios and a plates section dedicated to each of these artists, The Düsseldorf School of Photography offers the first comprehensive assessment of this important photographic movement—one that dominates the salons and museums of our times.

The Düsseldorf School of Photography
Hbk, 10.5 x 12.25 in. / 320 pgs / 118 color / 44 b&w.
U.S. $95.00 CDN $114.00

March / Photography

Also Available:

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HARRY CALLAHAN • WILLIAM CHRISTENBERY • JOHN DIVOLA • WILLIAM EGGLESTON
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Edited and text by Kevin Moore. Essays by James Crump, Leo Rubinfien.

It is hard to credit today that the artistic value of color photography was once deemed debatable and controversial, even as recently as the 1980s. William Eggleston’s watershed exhibition at The Museum of Modern Art, New York, in 1976, generated plenty of scorn and confusion, as spectators struggled to accept his seemingly-ordinary-looking color images of Southern life as art. Early photographs by Stephen Shore, Helen Levitt, Joel Meyerowitz and others received similarly hostile or ambivalent reviews. Color photography also had opponents within photography, most notoriously in Henri Cartier-Bresson. But as color processes both diversified and grew more sophisticated, and further approaches to the medium developed, the floodgates were opened wide.

ISBN 978-3-7757-2490-6
Hbk, 9.75x11.75in./276 pgs /315 color.
U.S. $75.00 CDN $90.00

April /Photography

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9780870702978
Hbk, U.S. $35.95 CDN $44.00
The Museum of Modern Art, New York

Harry Callahan • William Christenberry • John Divola • William Eggleston
Mitch Epstein • Jan Groover • Robert Heinecken • Barbara Klasten • Les Krims Helen Levitt • Joel Meyerowitz • Richard Misrach • John Pfahl • Leo Rubinfien

Stephan Shore • Neal Slavin • Eve Sonneman • Joel Sternfeld

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Much of contemporary photography and video seems haunted by the past, by photographic imagery incorporated into recent art practices, and in the process underscores the unique power of reproductive media—while documenting a widespread contemporary obsession with accessing and retrieving the past. The works included in Haunted range from individual photographs and photographic series, to sculptures and paintings that incorporate photographic elements, to videos, film, performance and site-specific installations.

The survey includes artists like Marina Abramović, Bernd and Hilla Becher, Christian Boltanski, Sophie Calle, Gregory Crewdson, Tacita Dean, Stan Douglas, Felix Gonzalez-Torres, Anthony Hernandez, Roni Horn, Pierre Huyghe, Joan Jonas, Zoe Leonard, Sally Mann, Mendieta, Annette Messager, Richard Prince, Robert Rauschenberg, Cindy Sherman, Hiroshi Sugimoto, Sarah VanDerBeek, Jeff Wall and Andy Warhol. A significant part of the survey is dedicated to work created since 2000 by younger artists such as Walead Beshty, Spencer Finch, On Estrella, and Isidro Khan.

Haunted: Contemporary Photography/Video/Performance


Marina Abramović • Bernd and Hilla Becher • Walead Beshty • Christian Boltanski • Sophie Calle • Paul Chan • Sarah Charlesworth • Tacita Dean • Thomas Demand • Spencer Finch • On Estrella • Anthony Goicolea • Felix Gonzalez-Torres • Stan Douglas • Anthony Hernandez • Roni Horn • Pierre Huyghe • Joan Jonas • Zoe Leonard • Sally Mann • Mendieta • Annette Messager • Richard Prince • Robert Rauschenberg • Cindy Sherman • Hiroshi Sugimoto • Sarah VanDerBeek • Jeff Wall • Andy Warhol

Drawn primarily from the Guggenheim collection and its recent acquisitions, the works in Haunted range from individual photographs and photographic series, to sculptures and paintings that incorporate photographic elements, to videos, film, performance and site-specific installations. The survey includes artists like Marina Abramović, Bernd and Hilla Becher, Christian Boltanski, Sophie Calle, Gregory Crewdson, Tacita Dean, Stan Douglas, Felix Gonzalez-Torres, Anthony Hernandez, Roni Horn, Pierre Huyghe, Joan Jonas, Zoe Leonard, Sally Mann, Mendieta, Annette Messager, Richard Prince, Robert Rauschenberg, Cindy Sherman, Hiroshi Sugimoto, Sarah VanDerBeek, Jeff Wall and Andy Warhol. A significant part of the survey is dedicated to work created since 2000 by younger artists such as Walead Beshty, Spencer Finch, On Estrella, and Isidro Khan.
He was born in the Bronx but later changed his name to the more exotic-sounding Ara Gallant—and the life he led was indeed an exotic one. Gallant began his professional career in fashion as a hairdresser, working at Bergdorf Goodman department store in New York as one of the city’s top colorists. In the mid-1960s, he was approached by *Vogue* and began to work exclusively on photo assignments, the first hairstylist to be paid to fulfill such a role. Gallant went on to work with many of the great fashion photographers of the period, Richard Avedon, Irving Penn and Bert Stern among them. Perhaps his most notable contribution as a stylist was the introduction of “flying hair,” an effect he first used on an Avedon shoot with iconic model Twiggy in 1966, and which is still widely employed today. By the early 1970s, Gallant had begun shooting his own pictures, his first assignment being a set of celebrity portraits for *Interview* magazine. His work often juxtaposed classic Horst-like compositions with contemporary scenarios. In the early 1980s, Gallant moved to Los Angeles to pursue a directing career, which never happened; in 1990, he committed suicide in a Las Vegas hotel room. This new book tracing Gallant’s life and career is edited by David Wills and features photographs by Richard Avedon plus a foreword by Anjelica Huston.

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Edited and with text by David Wills. Foreword by Anjelica Huston.

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Evocative portraits of superstars by one of the most prolific fashion photographers at work today.

DAIANI

Tom Munro
One of today’s foremost fashion and celebrity photographers, Tom Munro has been making defining images since the mid-1990s. Munro achieves his results by encouraging his subjects to reinterpret their personalities for his lens, weaving in seductive roleplay or droll-yet-melodramatic subjects. The projects gathered here include some of the biggest names in pop culture today—Aishah Kurkcu, Brooke Shields, Charlotte Gainsbourg, Christina Ricci, Courteney Love, Daniel Craig, Dua Lipa, Hoffman, Tia Mowry, Isabelia Rossellini, Jake Gyllenhaal, Jennifer Aniston, Johnny Depp, Jude Law, Julianne Moore, Justin Timberlake, Lauren Hutton, Leonardo DiCaprio, Linda Evangelista, Madonna, Marion Cotillard, Matt Dillon, Matthew McConaughey, Naomi Campbell, Patrick Dempsey, Rob Lowe, Scarlett Johansson, Stephen Seymour, and Tom Cruise, to name only a few. This volume—Munro’s first monograph—affirms his status as a portraitist of the first rank. English by birth, Munro has since grown into one of the world's most highly sought-after fashion and art publications in the world. The New Yorker has characterized Visionaire magazine as “a creative playground for leading designers, artists, photographers and thinkers,” adding “it’s a gallery in print. A cabinet of irresistible curiosities. A daring iconoclast dressed to thrill.”

Tom Munro
Clth, 9.5 x 13 in./240 pgs / Illustrated throughout.
U.S. $80.00 CDN $96.00

Henry Leutwyler: The Boy Who Wouldn’t Grow Up, A Portrait of Michael Jackson
With an exacting eye for celebrities and their possessions, Swiss-born, New York-based photographer Henry Leutwyler has portrayed the faces and the lives of the famous for virtually every one of the world’s most prominent magazines. Leutwyl has a gift for the meticulous rendering of possessions and culturally significant artifacts (Andy Warhol’s paintbrush, Bob Dylan’s harmonica, the Beatles’ guitar), and The Boy Who Wouldn’t Grow Up presents his record of the contents of the late Michael Jackson’s famous Peter Pan paradise at the Neverland Ranch, in Santa Barbara, California. Leutwyler gained privileged access to Jackson’s possessions when they were due to be auctioned off (but were eventually withdrawn), shortly before Jackson’s death on June 25, 2009. Creating incredible taxonomies of Jackson’s huge array of possessions, as they were briefly exhibited at the Neverland Ranch, Leutwylersubjects these items to a degree of scrutiny that makes the viewer feel she or he could slip on one of those iconic spangly gloves. It is of course Jackson’s performance accessories—the accessories by which he was instantly identifiable to all, such as the gloves, the hats and shoes—that leap out of this fascinating volume. Laying bare the components and props of the Michael Jackson myth, these photographs create a strange and fantastical visual story of The Boy Who Wouldn’t Grow Up, at the moment he was forced to leave Neverland.

Henry Leutwyler: The Boy Who Wouldn’t Grow Up, A Portrait of Michael Jackson
ISBN 978-3-86930-050-4
Hbk, 8 x 11 in./96 pgs / Illustrated throughout.
U.S. $195.00 CDN $234.00

Visionaire No. 58: Fairytale
From El Lissitzky, Kurt Schwitters and Bruno Munari to Paul Chan, Lawrence Weiner and Richard Prince, modern artists have found ingenious ways of reinventing and remaking books for children. With its expanded possibilities for visual play and storytelling, the children’s book as a form in itself has been increasingly explored by contemporary artists. Now, Visionaire No. 58: Fairytale presents a mini-library of children’s stories by contemporary artists and photographers in collaboration with writers. Ranging in themes from the delightful to the philosophically complex and packaged in a luxurious slipcase, Visionaire’s newest issue offers a meditation on innocence and childhood creativity, and makes an ideal gift for readers of all ages. Founded in 1991 as a collection of artwork and images hand-assembled by a group of friends in a one-room apartment, in New York City, Visionaire has since grown into one of the most highly sought-after fashion and art publications in the world. The New York Times has characterized Visionaire magazine as “a creative playground for leading designers, artists, photographers and thinkers,” adding “it’s a gallery in print. A cabinet of irresistible curiosities. A daring iconoclast dressed to thrill.”

Visionaire No. 58: Fairytale
ISBN 978-3-86930-118-6
Slip, 10 x 12 in./120 pgs / Illustrated throughout.
U.S. $195.00 CDN $234.00

VISIONAIRE
Jenny Gage & Tom Betterton: Upstairs, Downstairs & Outside

Paul Jasmin: California Dreaming

Justine Kurland: This Train is Bound for Glory

The Stonemasters: California Rock Climbers in the Seventies

Previous Announced

T. ADLER BOOKS/STONEMASTER PRESS

The Stonemasters: California Rock Climbers in the Seventies


In the early 1970s, a small band of young rock climbers, decked out in bandanas, shades and cutoffs, came together and blew open the conventions of climbing. Dubbing themselves the Stonemasters, these neo-liberal adventurists established techniques that allowed for some of the most spectacular climbs to be done with a minimum of apparatus. Beyond their unsurpassed skills as climbers, the Stonemasters embodied a lifestyle—they were loud, proud, smoked dope, chalked their lightning-flash insignia across rockfaces, took the light stuff seriously and the serious stuff lightly—and the glamour of this lifestyle made a massive impact on 1970s youth culture across the world. Among the first Stonemasters were Rick Asomazzio, Richard Harrison, Mike Graham, Robs Muir, Gib Lewis, Bill Antel, Jim Hoagland, Tobin Sorenson, John Bachar and John Long, but the character or myth of the Stonemaster caught on like wildfire, spreading from coast to coast and across the ocean, and spawning Stonemaster everywhere. Here, Dean Fidelman’s thrilling archival photos reveal for the first time an era defined by risk, camaraderie and nonconformity. Tales from original Stonemaster John Long and others recall the highs and lows of the early days—a magical time in the annals of adventure sports.

The Stonemasters: California Rock Climbers in the Seventies


Hbk, 10.25 x 12.25 in. / 196 pgs / Illustrated throughout.

U.S. $59.95 CDN $72.00

Available/Photography/Sports
I admire everything that is useless, frivolous and whimsical, I hate functionalism, postmodernism and almost everything else. I do not agree with the dictum that houses are supposed to be ‘machines to live in.’ For me, the house (and its objects) is supposed to be some crazy place that makes you laugh.—Pedro Friedeberg

EDITORS’ ENDNOTES

Pedro Friedeberg
Text by James Lox, Jeffrey Collins.
Regular readers of Vogue, visitors to The Museum of Modern Art, New York and design collectors who frequent auction houses like Sotheby’s and Christie’s will be delighted to know that there is, at last long, a proper monograph on the iconic German-born, Mexico City-based Pop Surrealist artist and industrial designer Pedro Friedeberg. This comprehensive, 450-page first monograph brings together more than 500 paintings, prints, drawings, sculptures and design objects—including Friedeberg’s famous hand chair which has been in production since 1968 and appears regularly in international style and fashion magazines to this day (According to The New York Times’ style magazine, T, the hand chair has been “an object of desire for bedfellow design-world names from Arnold Scassi to Kelly Wearstler. The Surrealist writer and poet André Breton was also mesmerized by the chair, as were Yul Brynner, Roman Polanski and Jeanne Moreau.”)

Published on the occasion of the artist’s first major career retrospective, on view from late 2009 through early 2010 at the Museum del Palacio de Bellas Artes in Mexico City, this volume contains essays by the noted art historians James Lox of Wellesley College and Jeffrey Collins of Bard Graduate Center, among others.

Pedro Friedeberg
Hbk, 9.13 x 11.25 in. /532 pp / 295 color / 50 b&w.
U.S. $29.95 CDN $39.00
March/Design & Decorative Arts/Art

Gardens in Perpetual Bloom
Botanical Illustration in Europe and America 1600–1850
Text by Nancy Feely.
Originally developed as an aid to professional herbalists, botanical illustration quickly blossomed into an art form in its own right. The first flower books were intended as medicinal guides, or else illustrated volumes that cataloged the elaborate and extensive gardens of the well-to-do. But when Carl Linnaeus first classified the plant kingdom in 1735, the botanical book quickly took on a more scientific cast. By the nineteenth century, the flourishing of botanical publications reflected both the rapid rise of gardening as an amateur hobby and the desire of artists and decorators for new visual resources. Gardens in Perpetual Bloom: Botanical Illustration in Europe and America 1600–1850 traces the appreciation of flowers and their depiction, from the studious world of monks and princes to the era of the gardening enthusiasts. The book’s 110 prints and drawings—which include masterful engravings by Georg Dionysus Ehret, the eighteenth century’s most accomplished botanical artist, and hand-colored prints by Pierre-Joseph Redouté, the premier draftsman of flowers for Marie Antoinette and Josephine Bonaparte—are remarkable for their technical virtuosity, delicate tonalities, scientific accuracy and seemingly infinite variety. Gardens in Perpetual Bloom is both a valuable historical survey and an affordable, attractively designed volume of jewel-like beauty.

Gardens in Perpetual Bloom
Hbk, 9 x 13 in. /192 pp / 200 color.
U.S. $24.95 CDN $30.00
February/Art/Garden & Landscape
Exhibition Schedule
Nagoya, Japan: Nagoya/Boston Museum of Fine Arts:12/12/09 –04/04/10
Sarasota, FL: Ringling Museum of Art, 01/11 –04/11

THE MUSEUM OF MODERN ART, NEW YORK

British Design
Text by Hugh Aldersey-Williams. Introduction by Paola Antonelli.
As the birthplace of the Industrial Revolution, Britain was inevitably the epicenter of the development of modern industrial design. This book—the fourth volume in the MoMA Design Series, featuring works in the Museum’s extraordinary design collection—explores this legacy, tracing the growth of British design from the early stages of the Industrial Revolution in the eighteenth century to the Millennium Dome and beyond. In its more than 200-year scope, British Design explores a variety of design products and movements, such as Wedgwood pottery; the Arts and Crafts Movement, the Spitfire and Hurricane fighter planes of World War II, the Mini car and Dyson vacuum cleaner, the “Cool Britannia” cultural explosion in the late 1990s and British designers’ take on the digital devices that define entertainment and communication in the early twenty-first century. An introduction by Paola Antonelli, Senior Curator of Architecture and Design at The Museum of Modern Art, provides an overview of design culture in Britain; an essay and timeline by Hugh Aldersey-Williams, former curators for The New Statesman and author of The Most Beautiful Molecule and New American Images, illustrate the masterpieces of modern British design superbly reproduced in the volume’s plate section.

British Design
Hbk, 8.25 x 11.875 in. /460 pgs / 105 color / 70 b&w.
U.S. $29.95 CDN $36.00
March/Design & Decorative Arts

Also Available:
American Design
g7001070029707
Flexis, US $29.95 CDN $36.00
The Museum of Modern Art, New York

Italian Design
g7001070127574
Flexis, US $29.95 CDN $36.00
The Museum of Modern Art, New York

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The New Statesman
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March/Design & Decorative Arts/Art

The New Statesman
Expressed in clear, forceful prose, Mr. Newhall’s account of the history of photography has been hailed as the classic work on the subject. No other book and no other author have managed to relate the aesthetic evolution of the art of photography to its technical innovations with such an absorbing combination of clarity, scholarship and enthusiasm. Through more than 300 works by such master photographers as William Henry Fox Talbot, Timothy O’Sullivan, Julia Margaret Cameron, Eugene Atget, Peter Henry Emerson, Alfred Stieglitz, Paul Strand, Alvin Langdon Coburn, Man Ray, Edward Weston, Dorothea Lange, Walker Evans, Ansel Adams, Brassai, Hperi Carsten Bresson, Harry Callahan, Minor White, Robert Frank and Diane Arbus, author Beaumont Newhall presents a fascinating, comprehensive study of the significant trends and developments in the medium since the first photographs were made in 1839. New selections added to the fifth edition include photographs made in color, from hand-tinted daguerreotypes of 1839 to turn-of-the-century autochromes by Edward Steichen, to works by contemporary masters such as Elst Portier, Ernst Haas, William Eggleston, Stephen Shore and Joel Meyerowitz.

Beaumont Newhall (1908–1993) was an influential curator, art historian, writer and photographer. In 1955, he became the librarian at The Museum of Modern Art, New York. In 1960, he became the first Director of MoMA’s Photography Department. He served as Curator of the International Museum of Photography at the George Eastman House from 1948 to 1958, then as its Director from 1958 to 1971. While at the Eastman House, Newhall was responsible for amassing one of the greatest photographic collections in the world.

The History of Photography
Fifth Edition
By Beaumont Newhall.

Since its first publication in 1933, this lucid and scholarly chronicle of the history of photography has been hailed as the classic work on the subject. No other book and no other author have managed to relate the aesthetic evolution of the art of photography to its technical innovations with such an absorbing combination of clarity, scholarship and enthusiasm. Through more than 300 works by such master photographers as William Henry Fox Talbot, Timothy O’Sullivan, Julia Margaret Cameron, Eugene Atget, Peter Henry Emerson, Alfred Stieglitz, Paul Strand, Alvin Langdon Coburn, Man Ray, Edward Weston, Dorothea Lange, Walker Evans, Ansel Adams, Brassai, Hperi Carsten Bresson, Harry Callahan, Minor White, Robert Frank and Diane Arbus, author Beaumont Newhall presents a fascinating, comprehensive study of the significant trends and developments in the medium since the first photographs were made in 1839. New selections added to the fifth edition include photographs made in color, from hand-tinted daguerreotypes of 1839 to turn-of-the-century autochromes by Edward Steichen, to works by contemporary masters such as Elst Portier, Ernst Haas, William Eggleston, Stephen Shore and Joel Meyerowitz.

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The History of Photography
Fifth Edition
By Beaumont Newhall.
The Pop Revolution
How an Unlikely Concoction of Artists, Aficionados, Businessmen, Critics, Curators, Collectors, Dealers, and Hang-ons Radically Transformed the Art World
By Alice Goldfarb Marquis.

“This is a book about history of Pop art, a group portrait of both the artists and the people who made some of them rich and famous in just a few years, while setting in motion the drastically altered way art has been marketed and appreciated—in the monetary and aesthetic sense—up to the present day.” To begin Alice Goldfarb Marquis’ lively, informative and entertaining account of one of the twentieth century’s most flamboyant and influential art movements. Included in this group portrait are the famous Roy Lichtenstein and his “Blam Pow” comics panels, Andy Warhol, shy, shrewd and tough as nails, the power couple of Leo Castelli and Ileana Sonnabend; the infamous, such as the collector Robert Scull who bought so heavily that his own dealer deemed him “vulgar”; and a veritable last cast from among artists Jasper Johns, Robert Rauschenberg, Robert Indiana and James Rosenquist to pioneering dealer Ivan Karp, controversial curator Henry Geldzahler, media guru Marshall McLuhan, author Tom Wolfe and many, many others.

While shelves of books have been written about Pop art, The Pop Revolution is the first to approach it not only as an aesthetic upheaval, but also as a bellwether for the social, cultural, economic and political changes affecting America and Europe in the late twentieth century. Marquis notes, the figures involved in creating and promoting the movement “set off the culture boom of the 1960s, and were indispensable to the success, not only of Pop art, but of all the various approaches to art that followed.” Rich in historical insights and unpublished information, The Pop Revolution is an extremely readable account of one of art’s liveliest chapters.

Award-winning journalist and historian Alice Goldfarb Marquis, who died in 2009, was a visiting scholar at the University of California at San Diego. Her previous books include Art Czar: The Rise and Fall of Clement Greenberg, Marcel Duchamp: The Bachelor Stripped Bare, Missionary for the Modern and The Art Biz.

The Pop Revolution
ISBN 978-0-87846-744-0
Pbk, U.S. $29.95 CDN $36.00
The Museum of Modern Art, New York
The Museum of Modern Art, New York

From the book:

Pop art seemed to bridge the gap between short-lived popular entertainment and the timeless value of serious art. “No movement in art history ever established itself so swiftly,” wrote the longtime art critic Calvin Tomkis. “Pop seemed to thrive without benefit of friendly critics or curators.”[...]

The Abstract Expressionists were horrified at the intrusion of these laughable upstarts on their hard-won turf. At a Hamptons beach, where these artists now summered, a sign appeared: “No Pop artists beyond this point.”

I Was Looking for a Street
By Charles Willeford.

Introduction by Luc Sante.

“I’m proud to say I know the man who wrote this book,” writes Elmore Leonard of cult crime writer Charles Willeford’s moving memoir of his youth. “It is pure writing, never pretentious or forced, never melodramatic, but honest storytelling of the highest order. This is how to do it, if anyone wants to know: how to write simple prose from a young boy’s point of view and hold the reader spellbound.” “I Was Looking for a Street tells the story of the author’s childhood and adolescence as an orphan, as he moves from railroad yards to hobo tent cities, to soup kitchens and deserts around Los Angeles and the United States. The ensuing tale is at once a picaresque adventure through Depression-era America and a portrait of the writer as a young man of seemingly little promise but great spirit. Written after Willeford’s later literary success with Cockfighter, Miami Blues and The Woman Chaser, this memoir is the work of a writer at the height of his powers, looking back without nostalgia or regret, and preserving in his clear and powerful prose the great American adventure of his youth.” I Was looking for a Street is the first in a series of Picturebox reissues of the work of Willeford, who today counts writer Luc Sante (who contributes a preface to this volume), director Quentin Tarantino and musician Will Oldham among his many devoted fans.

A former professional boxer, actor, horse trainer and radio announcer, Charles Willeford (1919–1988) is best known for his crime fiction featuring hardboiled detective Hoke Moseley. His career as a writer began in the late 1940s, but it was his 1962 novel Cockfighter that announced his name to a wider audience. His three best-known novels have all been adapted for the screen: Monte Hellman’s 1974 Cockfighter; George Armitage’s 1980 Miami Blues (starring Alec Baldwin) and Robinson Devor’s 1999 The Woman Chaser.

The first social history of Pop art—the painters, the dealers, the curators and the critics.
Take Me to the Water
Immersion Baptism in Vintage Music and Photography

Text by luc Sante, Jim Linderman, Steven L. Liebetti

Making the past vividly present once again, Grammy winner Dust-to-Digital unveils Take Me to the Water, a revelatory examination of baptismal rites and music. Comprising a beautiful hardcover book and a CD featuring rare, vintage songs and sermons recorded between 1924–1940, Take Me to the Water draws on the collection of Jim Linderman, a scholar of American outsider art, early American folk art and daguerreotype photography. It reproduces 15 sepia photographs that depict amazing scenes of immersion baptisms—the likes of which are rarely seen today—with preacher and baptismal candidates shown immersed in the middle of the river, while the congregation looks on from the riverbank. The CD compiles rare gospel and folk recordings from original 78-rpm records, with artists such as Washington Phillips, Carter Family, Tennessee Mountaineers, the Belmont Silvertone Jubilee Singers and rare vocal recordings of baptismal sermons. Renowned writer Luc Sante provides a history of baptismal rites in America, and writes of this volume: “Whether you have ever actually experienced a baptism or not, whether you are a believer or not, these pictures and the music that accompanies them transmit all the emotional information: the excitement and the serenity, the fellowship and the warmth, the wind and the water…you would have to have a heart of stone not to recognize this as one of the happiest collections of archival photographs ever assembled.”

Victrola Favorites
Artifacts from Bygone Days

Edited by Rob Mills, Jeffery Taylor

A staple of the 1920s parlor-room, the Victrola was a wind-up gramophone designed to play 78-rpm shellac records. Victrolas were hard on 78s: “each plays slightly different than the last as the needle bites deeper into the groove,” says Robert Mills, co-complier of this seductive homage to both the Victrola and the 78. With Victrola Favorites, Mills and Jeffery Taylor, both musicians (in the band Celsius’ Golden Twins) and collectors, aim to recreate the Victrola listening experience—the needlerbites deeper into the groove,” says RobertMillis, co-compiler of this seductive homage to both the Victrola and the 78. With Victrola Favorites, Mills and Jeffery Taylor, both musicians (in the band Celsius’ Golden Twins) and collectors, aim to recreate the Victrola listening experience—theneedlebitesdeeper intothegroove,” saysRobertMillis,co-compilerof this seductive homag e

The Young Girl’s Handbook of Good Manners for Use in Educational Establishments
By Pierre Louÿs

A bestselling author in his time, Pierre Louÿs (1870–1925) was a friend of and influence on, André Gide, Paul Valéry, Oscar Wilde and Stéphane Mallarmé among others. He achieved instant notoriety with Aphrodite and The Songs of Bilitis, but it was only after his death that Louÿs’ true legacy was to be discovered: nearly 900 pounds of erotic manuscripts were found in his home, all of them immediately scattered among collectors and many subsequently lost. Since then, it has become clear that Louÿs is the greatest French writer of erotica there ever was. The Young Girl’s Handbook of Good Manners was the first of his erotic manuscripts to see publication, and it also remains his most outrageous—an erotic classic in which humor takes precedence over arousal. By means of shockingly filthy advice—ostensibly offered “for use in educational establishments”—couched in a hilariously paradoxical admonitory tone, Louÿs turns late-nineteenth-century manners round on their head, with avs prominently day wear. Whether offering rules for etiquette in church, school or home, or outlining a girl’s duties toward family neighbor or God, Louÿs manages to mock every institution and leave no taboo unscathed. The Young Girl’s Handbook of Good Manners has only grown more scandalous and subver sive since its first appearance in 1918.

The Young Girl’s Handbook of Good Manners for Use in Educational Establishments
ISBN 978-0-9841155-0-1
Pbk, 4.5 x 7 in. / 88 pgs / 1 b&w.
U.S. $12.95 CDN $16.00
February/literature

Pbk, 4.25 x 6.5 in. / 144 pgs / 125 color / 53 duotone / 2 Audio CDs.
U.S. $49.95 CDN $64.00
Available/Music/Photography

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WAKEFIELD PRESS

D.A.P. is delighted to welcome the new independent publisher, Wakefield Press, to its list. Devoted to literary translation, its program is themed along handbooks—launched with the titles by Balzac and Louÿs below—and “imagining science.” The Wakefield Press list is drawn from both literary giants and authors underrepresented (or unknown) in English; forthcoming authors include Georges Perec, Benjamin Petti, Paul Scheerbart, Charles Cros and Charles Fourier.

The Young Girl’s Handbook of Good Manners for Use in Educational Establishments

Honoré de Balzac’s 1831 The Treatise on Elegant Living was a keynote text on dandyism, preceding Jules Barbey d’Aurevilly’s Anatomy of Dandyism (1845) and Charles Baudelaire’s “The Dandy” (in The Painter of Modern Life, 1868), and marking an important shift from the early dandyism of the British Regency to the intellectual and artistic dandyism of nineteenth-century France. The Treatise is the first true philosophical expression of dandyism, and is full of well-crafted aphorisms: “Elegant living is, in the broad accept ance of the term, the art of animating repose,” runs one classic definition of dandyism, and “One must have studied at least as far as rhetoric to lead an elegant life” asserts the importance of verbal bravour and dexterous quipping to the dandy. Further embellished with anecdotes and historical and personal illustrations, Balzac’s Treatise even features a fictitious encounter with the original dandy himself, Beau Brummell. Never before translated into English, this witty tract makes for an illuminating cornerstone to Balzac’s Human Comedy (which was originally to have included a never-completed four-part philosophical “Pathology of Social Life”). Above all, it represents a decisive moment in the history of dandyism, and an entertaining exposition on the profundities of what lies deepest within all of us: our appearance.

The Treatise on Elegant Living

By Honoré de Balzac

Treatise on Elegant Living
ISBN 978-0-930073-0-7
Pbk, 4.25 x 6.5 in. / 88 pgs / 1 b&w.
U.S. $12.95 CDN $16.00
February/literature

Text by Luc Sante, Jim Linderman, Steven L. Liebetti

Victrola Favorites
Artifacts from Bygone Days

1910, London, traffic noise; circa 1929, Burmese guitars, Chinese opera, Persian folk songs, Fado, “bugs in amber”: Chinese Buddhist nuns chanting circa 1915, Japanese bamboo xylophones circa 1910, London traffic noise circa 1929, Burmese guitars, Chinese opera, Persian folk songs, Fado,hilli and lost stars of jazz and blues such as The Tennessee Ramblers, Slim Lamar’s Orchestra, Jessie May Hill and many, many others. Richly illustrated throughout, Victrola Favorites is an already widely acclaimed exuberant history of ancient objects that dig all the way down into the history of recorded music.

Victrola Favorites
ISBN 978-0-917342-0-0
Cdr, 3.5 x 6.5 in. / 144 pgs / 125 color / 53 duotone / 2 Audio CDs.
U.S. $49.95 CDN $64.00
February/GeneralInterest
Cheers!: Flip Book
Photographs by Santiago Melazzini.
Cheer!
ISBN 978-3-90-889-189-4
Pbk, 4 x 5 in. / 160 pgs / 160 b&w.
U.S. $ 3.99 CDN $ 4.98
February/Popular Culture

Which Came First?: Flip Book
Photographs by Santiago Melazzini.
Which Came First?
ISBN 978-3-90-889-188-7
Pbk, 4 x 5 in. / 160 pgs / 160 b&w.
U.S. $ 3.99 CDN $ 4.98
February/Popular Culture

Magic: Flip Book
Photographs by Santiago Melazzini.
Magic
ISBN 978-3-90-889-187-0
Pbk, 4 x 5 in. / 160 pgs / 160 b&w.
U.S. $ 3.99 CDN $ 4.98
February/Popular Culture

Between the Lines: Volume 2
A Coloring Book of Drawings by Contemporary Artists
If Ed Ruscha, Lawrence Weiner, Sean Landers, Jim Lambie and Raymond Pettibon were to each unleash their inner child and create a new art for a coloring book, what surprising imagery might they come up with? That's just what you'll discover in Between the Lines Volume II. RxArt's follow-up to the first volume of its immensely successful coloring book. Where else would you be invited, even encouraged, to "complete" works by Olaf Breuning, Dan Colen, Tacita Dean, Sam Durant, Marcel Dzama, Robert Gober, Wade Guyton, Ben Jones, Karen Kilimnik, Terence Koh, Jim Lambie, Sean Landers, Louise Lawler, Justin Lieberman, Adam McEwen, Sarah Morris, Matt Mullican, Takashi Murakami, Neckface, Jorge Pardo, Raymond Pettibon, Ed Ruscha, Alison Saar, James Siena, Tom Slaughter, Marc Swanson, Tats Cru, Mary Temple, Erin K. Travisanya, Lawrence Weiner, Kehinde Wiley and many more of today's best-known contemporary artists? Between the Lines invites you to collaborate with them and many others. Fans, enthusiasts and artists of all ages will be delighted to add their own personal touches to the pages of slyly drawings by more than 50 artists, or have fun with the vibrantly colored stickers specially created for the project by Mickalene Thomas and Nate Lowman.

Between the Lines: Volume II
ISBN 978-0-61-530937-8
Pbk, 8 x 10.25 in. / 112 pgs / illustrated throughout.
U.S. $ 12.00 CDN $ 14.00
February/Art/Popular Culture

Soy Cuba: Cuban Cinema Posters 1950–1970
Edited by Deborah Holtz, Juan Carlos Mena. Introduction by Stephen Heller. Text by Carole Goodman, Claudio Setolongo. Soy Cuba presents a selection of the finest film posters produced in Cuba from the 1950s until the early 1970s. Famous around the world for their brash originality and bright, clear graphic sensibility, Cuban cinema posters of the Revolutionary era are here in all their moody and more abstract Polish film posters of the same era. Susan Sontag devoted a good part of her noted 1970 essay, “Posters: Advertisement, Art, Political Artifact, Commodity” to the particularly satisfying paradox they present. “The Cubans make posters to advertise culture in a society that seeks not to treat culture as an ensemble of commodities—events and objects designed, whether consciously or not, for commercial exploitation. Then the very project of cultural advertising becomes somewhat paradoxical, if not grotesque. And indeed, many of these posters do not really fill any practical need. A beautiful poster made for the showing in Havana of, say, a minor movie by Alain Resnais, every performance of which will be sold out anyway (because movies are one of the few entertainments available) is a luxury item, something done in the end for its own sake. More often than not, a poster for ICAIC [Cuban Institute of Cinematographic Arts] by Tony Kebose or Eduardo Bachs amounts to the creation of a new work of art, supplementary to the film, rather than to a commercial advertisement in the familiar sense.” Collected by designer Carole Goodman in collaboration with the ICAIC and other Cuban specialists, this substantial compendium is a visual and intellectual treat.

Soy Cuba: Cuban Cinema Posters 1950–1970
Pbk, 9.5x 13.5in./300 pgs / 150 color.
U.S. $ 32.00 CDN $ 38.00
May /Design & Decorative Arts/Latin American Art & Culture
The Porsche legend: great ideas, smart technology and classic cars are introduced in four new titles from DuMont.

**Porsche Museum: The Cars**
Edited by Dr. H.C.F. Porsche AG.
Smart design solutions, pioneering technology and classic cars are illustrated together at the new Porsche Museum at Stuttgart-Zuffenhausen. Housed in the L-shaped Porsche headquarters, the museum displays the diversity of the Porsche brand to international visitors. The museum guide walks the reader through the Porsche Museum’s chronological design for its exhibition, describing all the vehicles and tracing Porsche’s history from 1900’s legendary Lohner-Porsche—the world’s first hybrid automobile—to the present crop of 911 Turbo Porsches. The Cars traces the evolution of Porsche’s always ambitious design ideals, which revolve around speed, lightness and strength—still the firm’s guiding watchwords. This book illustrates and discusses every vehicle exhibited in the Porsche Museum, combining recent studio images with material from the Porsche Archive to produce a comprehensive survey of Porsche’s most important vehicles.

**Porsche Turbo Stories**
Edited by Dr. H.C.F. Porsche AG.
For 55 years, the Porsche 911 Turbo has been regarded as the archetypical sports car. Its rare combination of precision engineering and sumptuous luxury has seen it mature into a timeless classic with a very special place in the history of the brand. The seven generations of Turbos manufactured to date reflect as no other model does the innovative style of its maker. As a technology carrier with racing genes, the car was responsible for the introduction of numerous technical advances in the field of automobile construction. In the process, it not only remained true to its ideals of unmatched performance, but also corresponded to Ferry Porsche’s aim of combining that performance with low fuel consumption. This book contains comprehensive descriptions of all seven generations of Turbos from 1974 to the present, and includes a fascinating range of technical information, images and advertisements from the holdings of the Porsche Museum.

**Ferry Porsche: 100 Years**
Edited by Dr. H.C.F. Porsche AG.
The success story of the Porsche firm is entwined with the life’s work of Ferry Porsche. Under his leadership, the construction office founded by his father Ferdinand in 1931 became an independent automobile manufacturer that built the first sports cars bearing the Porsche name back in 1948. With the Porsche 356, and later the Porsche 911, Ferry Porsche realized his dream of “driving in its most beautiful form.” As a visionary and entrepreneurial personality, he developed Porsche into an internationally admired sports-car producer. This richly illustrated and elaborately designed biography, produced by the Porsche Museum on the occasion of its subject’s 100th birthday, documents the life of one of the world’s most important automotive pioneers, an individual whose ideas made industrial, design and business history Part of a Collectible series, it includes many unpublished images and documents from the company’s historical archives.

**Ferdinand Porsche and the Volkswagen**
Edited by Dr. H.C.F. Porsche AG.
The development of the Volkswagen Beetle was a central achievement in the early history of the Porsche Company. In January 1949, Ferdinand Porsche wrote an “exposé regarding the construction of a German people’s car” that would have a lasting effect on automotive history. The inexpensive compact automobile would become a symbol and icon of mass motivation. An enduring popular favorite, it was also a leader in terms of production duration and quantity and was discontinued in July 2003 when the last Volkswagen left the assembly line in Mexico. With 21.5 million cars manufactured, the VW Beetle is easily one of the most commonly built automobiles in the world. This book incorporates a comprehensive account of the history of the Beetle’s development, including largely unpublished pictorial and documentary material from the holdings of the Porsche archive, while an up-to-date final chapter discusses the subject of cooperation between Porsche and Volkswagen.

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**Koto Bolofo: Vroom Vroom**
Available /Popular Culture
Koto Bolofo is the first book on Koto Bolofo’s photography work, which has never been published before. Bolofo is a photographer with a strong history and a unique background. Born in 1971 in Buckinghamshire and moved to record his impressions of the work and its rare quality of industrial art. The photographs reproduced in this glorious large-format volume tell the story of the mechanics responsible for restoring the vintage cars and reveal how Dutton Ltd. has helped to keep an era alive.

**Speed, Style, and Beauty**
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**Koto Bolofo: Vroom Vroom**
ISBN 378-851997-6
Hbk, 9.5 x 12 in. / 240 pgs / 196 color / 37 b&w.
U.S. $80.00 CDN $96.00
Available/Photography
**Speed, Style, and Beauty**
Hbk, 9.5 x 12 in. / 240 pgs / 196 color / 37 b&w.
U.S. $160.00 CDN $172.00
Available/Popular Culture

Picasso was one of the most prolific and diverse makers of prints, from etching and engraving to aquatint, drypoint, linocut and lithography.
Julie Mehretu: Grey Area

American artist Julie Mehretu is celebrated for her large-scale paintings and drawings that layer abstract forms with familiar architectural imagery. Inspired by historical photographs, urban-planning grids, modernist structures and graffiti, these semi-abstract works explore the interplay of power, history, dystopia and the built environment, and their impact on identity formation. This volume marks the exhibition of a new series of works commissioned by Deutsche Guggenheim, Berlin. In conjunction with this project, Mehretu established a studio in Berlin where she produced a remarkable suite of paintings that deal with excess and decay. Addressing what it means to be an American artist in Germany during the Iraq and Afghanistan wars under the Bush administration, Mehretu’s canvases meditate on the idea of the modern ruin. In conjunction with this project, Mehretu’s canvases meditate on the idea of the modern ruin.

Guggenheim Museum

Julie Mehretu: Grey Area

Text by Joan Young, Brian Dillon

ISBN 978-3-941100-88-6
Clth, 9.25 x 11 in. / 128 pgs / 106 color.

Mark Bradford: Merchant Posters

This book gathers for the first time an extensive selection of American artist—or “builder and demobilizer,” as he describes himself—Mark Bradford’s gorgeous, searing and heavily buttoned “merchant posters.” The original printed posters, collected by Bradford from around his Central Los Angeles neighborhood, are brightly colored local advertisements that target the area’s vulnerable lower-income residents. For Bradford, they serve as both the formal and conceptual underpinnings of his works on paper, décollages/collages that engage with the pressures of the cyberspace. “The sheer density of advertising creates a psychic, mass, an overlay that can sometimes be very tense or aggressive,” he notes. “If there’s a 20-foot wall with one advertisement for a movie about war, then you have the repetition of the same image over and over—a war, violence, explosions, things being blown apart. As a citizen, you have to partici- pate in that every day. You have to walk by until it’s changed.” Eagerly anticipated, this is the first large-scale publication by a major publisher about the work of this important and increasingly influential artist. Artist and writer Malika Gaines considers Bradford’s playful signs in relation to literary and performative theories of African-American forms; writer and cultural critic Ernest Hardy addresses social issues; in Los Angeles and more broadly raised by Bradford’s source material; and art historian Laura Farkondeh focuses on the artist’s collaborative works with Reza Farkondeh. Also included is a conversation between the artist and scholar Maritime Antic, plus a complete chronology, exhibition list and bibliography, all of which affirm this volume as the definitive resource on the artist.

Mark Bradford: Merchant Posters

Text by Malika Gaines, Ernest Hardy, Philippe Vergne, Heidi Zuckerman Jacobson

ISBN 978-3-941100-88-6
Clth, 9 x 11 in./160 pgs / 100 color.

Ghada Amer

Over the past 20 years, Ghada Amer’s quest to forge an aesthetic language for the oppression of women has established her as one of the most important and widely exhibited contemporary artists. Born in Cairo in 1963, and moving to France at age 11, she is increasingly influenced by the increasing religious conservatism in Egypt, or via the subversive machinations of Western commodity culture. In Amer’s hand-embroidered paintings, delicate abstract tracings of seven thread are counterposed with often quiet but sometimes confrontational erotic imagery. Trawling all manner of materials from fashion magazines, children’s fairy tales, pornography, dictionaries, the Koran and medieval Arabic manuscripts, Amer challenges their authority, highlighting their exclusions and countering with a powerfully asserted female subject. This handsome monograph is the first publication to document the full breadth of her art, with numerous images of and detailed commentary on her paintings, sculptures, drawings, prints, videos, performances and garden works. Art historian Maura Reilly contributes a substantial scholarly text that chronicles the trajectory of Amer’s career and art historian Laurie Farwell focuses on the artist’s collaborative works with Reza Farkondeh. Also included is a conversation between the artist and scholar Maritime Antic, plus a complete chronology, exhibition list and bibliography, all of which affirm this volume as the definitive resource on the artist.

Ghada Amer

Hbk, 9.75 x 11 / 204 pp / 100 color.

Julie Mehretu: CitySitings

Also Available: Julie Mehretu: City Sitings

GREGORY R. MILLER & CO./ASPEN ART PRESS

Mark Bradford: Merchant Posters

Hbk, 9.75 x 11 / 204 pp / 100 color.
U.S. $70.00 CDN $84.00

GREGORY R. MILLER & CO./ASPEN ART PRESS

Mark Bradford: Merchant Posters

Hbk, 9.75 x 11 / 204 pp / 100 color.
U.S. $70.00 CDN $84.00

MarchArt/African American Art & Culture

Exhibition Schedule

Aspen: Aspen Art Museum, 02/10-05/10

Mark Bradford: Merchant Posters

Bridget Riley: Flashback
Text by Michael Bracewell, Bridget Riley, and Hans Ulrich Obrist
 Published by Hayward Publishing in collaboration with Ellsworth Kelly.
Hbk, 8.75 x 10.125 in./144 pgs /126 color /28 b&w.
February

Ellsworth Kelly: Thumbing through the Folder
A Dialogue on Art with Architecture and Hans Ulrich Obrist
In this Dialogue on Art and Architecture, Ellsworth Kelly (born 1923) reminisces with Hans Ulrich Obrist about his early career, his teachers (Max Beckmann, Brancusi, Léger and Variontenengo) and particularly on the relation of his work to architecture: “architects are usually the first people who understand my work.” He tells Obrist here, while describing his many collaborations in this field. Throughout this beautiful publication series a network of connected and overpainted postcards by Kelly dating from 1949 to 1964, which are reproduced here for the first time. These postcards, referred to throughout the dialogue, are unlike any of Kelly’s paintings and sculptures, particularly in their use of body imagery; others are closer to familiar Kelly terrain, as projections of torn colored paper forms onto found landscapes and architecture. This artist’s book makes a wonderfully unusual record of a warm encounter.

Ellsworth Kelly: Thumbing through the Folder
ISBN 978-1-87126-932-0
Hbk, 8.75 x 10.125 in./144 pgs /126 color /28 b&w.
February

Imi Knoebel
Text by Hubertus Butin, Jörg Heister, Friedhelm Mötte, David Moos.
This monograph surveys the diverse oeuvre of the neo-popular German artist Imi Knoebel, whose adventures in the elementary functions of form and color seem more relevant than ever. Opening up new perspectives on selected phases of Knoebel’s career and tracing many lesser-known exponents alongside his classic geometric/minimalistic fiberboard paintings, it examines, in chrono- logical order, the artist’s time at the Darmstadt Künstlerkurse and the Düsseldorf Art Academy, where he studied with Joseph Beuys, and where he met one of the artists with whom he would become most closely associated, Blinky Palermo. Also addressed here is Knoebel’s relationship to American minimalism, and his early explorations of serial light photography and preprintmaking. This volume focuses on those early activities and recent paint- ings from the 1970s to 2009.

Imi Knoebel
ISBN 978-3-7757-2500-2
Hbk, 8.75 x 11.375 in /175 pgs /36 color
February

Terry Winters: Signal to Noise
Text by Enrique Juncosa, David Levi Strauss, Peter Larncomb and Whitewall Press.
Terry Winters (born 1949) belongs to a generation of artists who have taken painting beyond the constraints of Minimalism. His art seems to arise almost as a byproduct of independent natural or mechanical processes, which leave buzzing arrays of knots, grids, wholes, tangles and webs in their wake. Following his investigations of the 1980s, which centered on depictions of botanical and biological processes, Winters now explores the more cerebral imagery of information technology in paintings and drawings that invoke networks and systems of modular forms and structures—themes that, in their hermeneutic openness, make his work particularly valuable for collaboration. Winters has recently worked with Trisha Brown and Jim Kozik. This sleekly designed survey of painting and drawing from the past ten years reproduces major series such as ‘Set Diagram’ (2000), ‘Turbulence’ (2001), (local Group) (2004) and Knotted Graphics (2008).

Terry Winters: Signal to Noise
Hbk, 8.75 x 11.375 in /175 pgs /36 color
February

Rebecca Horn: Fata Morgana
Text by Angela Vettese, Ivo Camartin and interview by Doris von Drathen.
Rebecca Horn is always open to new methods for painting and writing. In recent years she has combined painting and photography to produce “photo-paintings,” in which overpainted photographs are rephotographed, overpainted again, and so on, in a wild dialogue between spon- taneously (paint) and document (photography) that erases or obscures the finality of each suc- cessive gesture. “For me, the process of photo-painting is more about writing in a variety of rhythms, from tiny dots to scat- tered paint that spreads in all directions to smudgy touched marks,” Horn testifies. In Fata Morgana she combines photo-paintings with films, produced for two cinematic-operative works. The Deadly Flower and Fata Morgana. In the latter, Horn’s photo-paint- ings abstractly extrapolate the open screen’s impressionistic narrative as it is replete with bloodshed and turkeys, enacting visual narratives in collaboration with the music. Fata Morgana beautifully records this latest development in Horn’s work.

Rebecca Horn: Fata Morgana
ISBN 978-8-8137-734-7
Hbk, 5 x 12 in. /144 pgs /36 color
February

Rebecca Horn: Fata Morgana
ISBN 978-8-8137-750-7
Hbk, 5 x 12 in. /144 pgs /36 color
February

Rebecca Horn: Fata Morgana
ISBN 978-8-8137-753-8
U.S. $55.00 CDN $66.00
February

Rebecca Horn: Fata Morgana
ISBN 978-8-8137-737-7
U.S. $55.00 CDN $66.00
January

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www.artbook.com | 57

Ellsworth Kelly: Thumbing through the Folder
Hbk, 8.75 x 10.125 in./144 pgs /126 color /28 b&w.
February

Imi Knoebel
Hbk, 8.75 x 10.125 in./144 pgs /74 color /10 b&w.
February

Terry Winters: Signal to Noise
Hbk, 8.75 x 11.375 in /175 pgs /36 color
February

Rebecca Horn: Fata Morgana
Hbk, 5 x 12 in. /144 pgs /36 color
February

Rebecca Horn: Fata Morgana
U.S. $55.00 CDN $66.00
January

Luc Tuymans: Against the Day
Hailed by Peter Schjeldahl as “the most challenging painter in the recent history of art,” Luc Tuymans (born 1958) is an artist whose work has always provoked excitement in the art world. Against the Day is a series of 20 new paintings that focus on the reality TV show phenomenon, and the manipulation of illusions and fantasies. The series ‘title against the Day is taken from Thomas Pynchon’s novel of the same name—reference being an old hand at such themes, which chimed well with Tuymans’ con- viction that original pictures do not exist (he has previously referred to his own paintings as “authentic forgeries”). These newest paint- ings can be seen as the third and last part of a trilogy that began with Luc Vanrensn (on the power of the Jesus) and Forever: The Management of Magic, which explored the Chinney industry.

Luc Tuymans: Against the Day
Hbk, 8 x 12 in. /144 pgs /36 color
U.S. $55.00 CDN $66.00
May

Exhibition Schedule
Birmingham: Museum & Art Gallery, 02/06/10 –05/23/10
Norwich: Castle Museum & Art Gallery, 09/17/10 –12/05/10
Southampton: City Art Gallery, 09/17/10 –12/05/10

Ellsworth Kelly: Thumbing through the Folder
Hbk, 8.75 x 10.125 in./144 pgs /126 color /28 b&w.
February

Imi Knoebel
Hbk, 8.75 x 10.125 in./144 pgs /74 color /10 b&w.
February

Terry Winters: Signal to Noise
Hbk, 8.75 x 11.375 in /175 pgs /36 color
February

Rebecca Horn: Fata Morgana
Hbk, 5 x 12 in. /144 pgs /36 color
February

Rebecca Horn: Fata Morgana
U.S. $55.00 CDN $66.00
January

Luc Tuymans: Against the Day
Hbk, 8 x 12 in. /144 pgs /36 color
U.S. $55.00 CDN $66.00
May

Exhibition Schedule
Malmö, Sweden: Moderna, 12/26/09 –04/25/10

Ellsworth Kelly: Thumbing through the Folder
Hbk, 8.75 x 10.125 in./144 pgs /126 color /28 b&w.
February

Imi Knoebel
Hbk, 8.75 x 10.125 in./144 pgs /74 color /10 b&w.
February

Terry Winters: Signal to Noise
Hbk, 8.75 x 11.375 in /175 pgs /36 color
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Rebecca Horn: Fata Morgana
Hbk, 5 x 12 in. /144 pgs /36 color
February

Rebecca Horn: Fata Morgana
U.S. $55.00 CDN $66.00
January

Luc Tuymans: Against the Day
Hbk, 8 x 12 in. /144 pgs /36 color
U.S. $55.00 CDN $66.00
May

Exhibition Schedule
Malmö, Sweden: Moderna, 12/26/09 –04/25/10
Henry Moore: Ideas for Sculpture

A Project with Zaha Hadid Edited by Gillian Ayres. Text by Anne M. Wagner, Mary Moore, Matthew Collings. Henry Moore: Ideas for Sculpture sheds new light on the work of Henry Moore (1898–1986), recording the much-admired contemporary architect Zaha Hadid’s design of a display environment for the exhibition of Moore’s sculptures and drawings. Hadid and Moore share a predilection for fluid organic form, and for this project Hadid created curvaceous, white room walls and a giant horseshoe-shaped pod. This volume collects the documentation of this adventurous installation, presenting reproductions of sculptures and sketches by Moore alongside Matthew Collings’s account of the project. The volume includes an essay on the exhibition by writer and television presenter Matthew Collings, and a text by art historian Ann Wagner about Moore’s work on paper, much of which was exhibited for the first time here. A richly illustrated publication documenting and commemorating the genesis of this extraordinary and ambitious work of art.

Anish Kapoor: Architectural Projects

Anish Kapoor (born 1954) prefers to work on his architectural projects from the conditions of both sculpture and architecture, underlying indifferences between non-secular and religious space. “They are all about a certain kind of religious space,” he has asserted. Architectural Projects spans over 20 years of such works, and is the first book devoted to them. It features internationally acclaimed structures such as Marsyas at Tate Modern in London and Cloud Gate in Chicago as well as various uncompleted projects and works in progress, including an eagerly awaited series of new subway stations designed for the city of Naples, which Kapoor describes as “very vulva-like,” as a recognition of its subterranean layout. A comprehensive survey of over 40 projects is illustrated with initial sketches, drawings and architectural renderings, providing a rare insight into the inner workings of a fascinating interdisciplinary and collaborative process.

Anish Kapoor: Unconformity and Entropy

Text by Simon Schaffer, Adam Lowe, Anish Kapoor. Throughout his career, Turner Prize-winning sculptor Anish Kapoor has worked extensively with architects and engineers, and built a large body of public works that merge sculpture and architecture. Now in a world designed using CAD programs, Kapoor argues that the next logical step in integrating design with production is to move from virtual models to 3D printed buildings. In Unconformity and Entropy, a number of finished architectural works are fleshted out with preparatory studies and extracts from the artist’s extensive technical research, illustrating his investigations of the fluid and plastic qualities of stone. Central to the project is the concept of the use of a purpose-built machine to generate forms through which Kapoor would explore the interaction of idea and event. Extensively illustrated with original drawings, sketches, and color photographs, and superbly designed, Unconformity and Entropy also includes several illuminating introductory essays.

Eduardo Chillida: Writings

Eduardo Chillida (1924–2002) was among the sculptors who have contributed most directly to the vocabulary of abstract sculpture, and to its material innovations. Through his bold, biomorphic sculptures, Chillida’s work has merged sculpture and architecture. His much-lauded work, which draws upon every element of Nature’s practice, and which was memorably characterized by one reviewer as “Art that grew back into you,” soon gained in popularity to the full range of the artist’s achievements over the past two decades. Published in collaboration with the British publisher Eccles.

Antonio Dias: Anywhere Is My Land

Text by Adriana Pedrosa, Tom Eccles. Brazilian artist Antonio Dias (born 1942) began making multimedia works in the mid-1960s, inspired in part by Gyorgy Kepes’s radicalist subject matter and brash visual style of Pop art, and the wave of Nconcrete art that exploded in Brazil in the late 1960s. He continues to produce a fascinating amalgam of avant-garde Brazilian, conceptual, and defying gravity. Chillida’s writings, published here for the first time, take the reader into the sculptor’s independent-minded musings on the nature of sculpture. These philosophical and occasionally rhetorical musings are characterized by a deep intellectual curiosity, and all three share a concern with interplay between color and perception, which Cruz-Diez has continually pursued in his works. Through paintings using words, tracking Dias’s decades of production through works on paper, sculpture, painting, film and installation, this first English-language monograph on Dias reveals a hidden strand in Brazilian art to a wider public.

Antonio Dias: Anywhere Is My Land

ISBN 978-3-7757-2393-8

PBK, 15 x 19 cm / 480 pp / 54 color / 7 duotone.
U.S. $60.00 CDN $75.00

MayArt/Latin American Art & Culture
Michael Rakowitz: Recent Projects on Baghdad and Montreal
Text by Stephanie Smith, Jean Gay, Nicola Sarti
An inspiring blend of sculpture, politics and gesture, the art of Michael Rakowitz (born 1973) makes a direct engagement with the wider dilemmas of the present, with ecological and social interventions. These include projects such as pamphlet, a series of inflatable plastic homeless shelters, each of which was tailored to fit the occupant’s needs, and which was designed to inflate by latching on to heat-exhaust ducts on the sides of buildings. In the immediate money ought not exist—his most famous project to date—Rakowitz faithfully replicated the objects known to be missing or lost by the Iraqi National Museum during the U.S. invasion, using the cheap paper packaging of Middle Eastern import foods. This handsome volume surveys these and other recent projects.
Michael Rakowitz: Recent Projects on Baghdad and Montreal
ISBN 978-3-7777-1783-3
Paper, 6 x 9 in. / 152 pp / 20 col. / 10 b&w. U.S. $15.00 CDN $18.00
Exhibition Schedule
New York: Dia at the Hispanic Society of America, 09/23/09–04/18/10

Troy Brauntuch
Edited by Lionel Bevior. Text by Johanna Burton, Douglas Eklund. A member of the so-called “Pictures Generation,” Troy Brauntuch (born 1956) makes appropriated works that, by remaking or adding context, can, on one hand, empty out culturally charged icons, and on the other hand, supply seemingly innocuous material with massive charge. Brauntuch’s work 1.2 provides a useful example of the tactics he likes to employ; it consists of screenprints of a set of fairly unremarkable sketches—a tank, a vessel, a staged set—which turn out to have been drawn by one Adolf Hitler. This semiotic standoff between innocuous artwork and not-so-innocuous artist compels the viewer to ponder the constructions of significance so often unthinkingly performed when looking at art—constructions that Brauntuch has consistently subjected throughout his 30-year career. This first survey of Brauntuch’s work includes essays by Johanna Burton and Douglas Eklund, curator of the Metropolitan Museum of Art’s critically acclaimed 2005 Pictures Generation exhibition. Troy Brauntuch
ISBN 978-3-7777-0757-8
Hbk, 8.5 x 11 in. / 192 pgs / 150 color / 20 b&w. U.S. $59.95 CDN $72.00
Also Available:
Rodney Graham: Through the Forest
Text by Grant Arnold, Tacita Dean, Julian Heynen, Sanford Schwartz
A stalwart of Vancouver’s Conceptual scene, artist and musician Rodney Graham has used an array of media to explore appropriated historical sources from literature, philosophy and pop music, and to indicate shifts in the viewer’s perceptions and expectations of these sources. Sigmund Freud, Donald Judd, Edgar Allan Poe and even Graham’s former bandmate Jeff Wall have provided subject matter for the artist’s critical tweaking. Through the Forest collects over 100 works, dating from 1978 to the present, which emphasize Graham’s interpretations in cultural history—in the form of appendices, booklets and exhibition devices—in the style of Donald Judd. This monograph also premiers Graham’s first incursion into painting, his 2005 series Picasso’s Jig. Whether its reverence for Western art theory or its innovation in integrating painting and sculpture, Graham’s work fits within a wondrously designed spiral-bound artist’s book. Rodney Graham repurposes a 1956 “Guest Information” book from the Mark Hopkins Hotel in San Francisco as a backdrop for a selection of photographs and postcards from 1985–1989, culled from his own collection, along with an earlier works such as “My Grand Hotel” and “Between the Scenes” (1995) in this wonderfully designed spiral-bound artist’s book. Rodney Graham reuses portions of his work that are not only beautiful but also contain a wealth of information for art lovers and art lovers alike.
Rodney Graham: Through the Forest
ISBN 978-3-7777-1574-7
Hbk, 9 x 11 in. / 100 color / 25 b&w. U.S. $55.00 CDN $66.00
Exhibition Schedule
New York: JRP|Ringier, 09/26/09–01/03/10

Rodney Ruppersberg: You and Me or the Art of Give and Take
Edited by Constance Lewallen.
You and Me or the Art of Give and Take
ISBN 978-3-86560-786-2
Spiralbound, 8.5 x 11.25 in. / 192 pgs / 105 color / 60 b/w. U.S. $39.00 CDN $47.00
Also Available:
Rodney Graham: Collective Choice
9783931293217
Hbk, U.S. $59.95 CDN $72.00
Allison and Busch

Jack Goldstein
Forerunners by Susanne Gaensheimer. Text by Klaus Göhr, Chrisie Lee, Shepard Steiner. A leading protagonist of the “Pictures Generation,” Jack Goldstein (1945–2010) has long been praised by his colleagues and a specialist audience around the world for his heroic independence of spirit, but his actual work has typically remained inaccessible and unidentifiable to the wider public until now. His oeuvre is in fact characterized by its diversity, encompassing as it does performances, films, albums, paintings, aphorisms, the critique of text and image production by direct appropriation, in the vein of his colleagues Richard Prince and Shirene Levine. “Media is sensation” was a famous aphorism of Goldstein’s—meaning that “technology does everything for us so that we no longer have to function in terms of experience. We function in terms of aesthetics.” This first thoroughgoing catalogue on Goldstein at last does justice to his work and its influence. It contains a wide selection of illustrations, an interview with Goldstein from 1986 by Chris Dorcon and essays by Klaus Göhr, Chrisie Lee Iles and Shepard Steiner.
Jack Goldstein
ISBN 978-3-86560-666-9
Clth, 9 x 10.5 in. / 294 pgs / 150 color / 20 b/w. U.S. $64.00 CDN $77.00
Exhibition Schedule
New York: JRP|Ringier, 09/26/09–01/03/10
We are pleased to welcome DuMont back to our list. DuMont is one of Germany’s most venerable and innovative art publishers. It was founded in 1956 and has since been responsible for many of art publishing’s finest volumes, including Neo Rauch: Neue Rollen, Georg Baselitz: Painting & Sculpture 1960–2008 and Tony Cragg: Natural Born. See p. 163 for DuMont backlist titles.

Jason Rhoades: Collector’s Choice

Text by Eva Meyer-Hermann.


Vo l.9 Jason Rhoades: Collector’s Choice

Like his predecessors, Rhoades included performative elements in unusual settings—diving headlong into a crate, legs flailing, doing push-ups balancing on four tea cups, or simply standing with asparagus stuffed in each nostril. Wurm has also garnered acclaim for his fascinatingly grotesque “fat sculpture” of overweight houses and bulging cars. Wurm’s humor is akin to Roman Signer or Fischli & Weiss in its mischief of impact and its almost childish simplicity now among the most popular artists on the international art circuit. Wurm can transform all manner of objects and occasions into sculpture: physical actions, written or drawn instructions, even thoughts. With essays and plentiful reproductions, this hefty volume makes a definitive statement on Wurm’s transformations of contemporary sculpture.

Erwin Wurm

Text by Helmut Friedel, Franz Schuh, Stephan Berg, et al.

Austrian artist Erwin Wurm has continually found incentive and witty answers to the question “what is sculpture?” Over the course of 25 years, Wurm has built up a multifaceted oeuvre that might be described as a research enterprise into the medium’s expanded possibilities—but which is a lot more pointedly witty than such a description suggests. He became known to a wider audience in the late 1980s, through his abundant one-minute sculptures, in which the artist or other performers (often volunteers solicited through newspaper ads) acted out strange feats in unusual situations—diving headlong into a crate, legs flailing, doing push-ups balancing on four tea cups, or simply standing with asparagus stuffed in each nostril. Wurm has also garnered acclaim for his fascinatingly grotesque “fat sculpture” of overweight houses and bulging cars. Wurm’s humor is akin to Roman Signer or Fischli & Weiss in its mischief of impact and its almost childish simplicity now among the most popular artists on the international art circuit. Wurm can transform all manner of objects and occasions into sculpture: physical actions, written or drawn instructions, even thoughts. With essays and plentiful reproductions, this hefty volume makes a definitive statement on Wurm’s transformations of contemporary sculpture.

Erwin Wurm

ISBN 978-3-7757-2573-6

Pbk, 8.25 x 11.5 in. / 400 color / 16 bw.

U.S. $ 59.95 CDN $ 72.00

February /Art

Exhibition schedule:

Münchner Städtische Galerie in Lembachhaus, 10/7/09–01/07
Bonn: Kunstmuseum Bonn, 03/25/10–06/06/10

Erwin Wurm

Text for Erwin Wurmfot obre by Jens Hoffmann.

Jason Rhoades: Collector’s Choice

of a Tide box, circa 1973. A fine work of art in its own right, it showcases a vast range of works that have influenced McCarty’s career. The personal map of his individual take on art history alongside his unique creative philosophy. This personal map includes works by John Altoon, Gallerie Bruc, Howard Fried, Dan Graham, Man Raynow, Rachel Khodoun, Yves Klein, Tetsuya Kudo, Yoyo Kusuma, Maria Lassnig, Robert Mallary, Gustav Metzger, Yoko Ono, Lil Picard, Jason Rhoades, Dieter Roth, Barbara Smith, Dan Warburton and Andy Warhol. The catalogue also includes an interview with McCarty and an essay on his work by Watts Institute curator Jens Hoffmann.

Paul McCarthy’s Low Life Slow Life

Text by Jens Hoffmann.

Jason Rhoades: Collector’s Choice

Low Life Slow Life—a hefty, 64-page tome covering a two-part exhibition at San Francisco’s CCA Wattis Institute curated by Los Angeles-based artist Paul McCarthy—is packed as an instantly recognizable recreation of a Tide box, circa 1973. A fine work of art in its own right, it showcases a vast range of works that have influenced McCarty’s career. The personal map of his individual take on art history alongside his unique creative philosophy. This personal map includes works by John Altoon, Gallerie Bruc, Howard Fried, Dan Graham, Man Raynow, Rachel Khodoun, Yves Klein, Tetsuya Kudo, Yoyo Kusuma, Maria Lassnig, Robert Mallary, Gustav Metzger, Yoko Ono, Lil Picard, Jason Rhoades, Dieter Roth, Barbara Smith, Dan Warburton and Andy Warhol. The catalogue also includes an interview with McCarty and an essay on his work by Watts Institute curator Jens Hoffmann.

Paul McCarthy’s Low Life Slow Life

ISBN 978-3-7757-2573-6

Pbk, 6.25 x 9.25 in. / 404 pgs / 300 color.

U.S. $ 57.00 CDN $ 69.00

February /Art

Jeff Koons: Popeye Series

Previously Announced

Jeff Koons: Popeye Series

Text by Michael Bracewell.

Gilbert & George: Jack Freak Pictures


Pbk, 8.75 x 10in./88 pgs / 37 color.

U.S. $ 39.95 CDN $ 48.00

ISBN 978-3-86560-673-2

Pbk, 8.75 x 10in./88 pgs / 37 color.

U.S. $ 39.95 CDN $ 48.00

Available/Art

Jack Freak Pictures

Jeff Koons: Popeye Series

Text by Michael Bracewell.

Gilbert & George have been creating extra-ordinary large-scale pic -tures together for more than 40 years, continually breaching such socially loaded topics as religion, sexuality and racial discrimination in their own visually arresting style. With over 50 color illus -trations, this publication documents the artists’ recent series Jack Freak Pictures, their largest sequence to date. The Jack Freak Pictures focus on the British National Gallery and the Union Jack, examining all of its connotations—from national pride and patriotism to Cool Britannia, football and even ecocentric disaffection. Alluring themselves in masterly fashion, the artists paint and cast themselves against London street scenes, maps and the zooming red, white and blue of the Union Jack. Gilbert & George are once again not only the creators, but also the inhabitants of their own brazen visual world. For this viciously designed monograph, novelist and cultural commentator Michael Bracewell supplies an introduction, in which he allies Gilbert & George’s image to independent-minded London visionaries.
Marcel Dzama: Drawings from the Bernardi Collection

Over the past few years Marcel Dzama’s drawings of odd mutant figures have propelled him to being a key artist. Executed with guileless simplicity and infused with a radiant innocence and an idiosyncratic sense of humor far removed from other strategies that have fueled art-making over the past decade, Dzama’s work is part of a new sensibility among artists born in the mid-1980s, that minglestheir influence by Henry Darger, cartoon strips and a dark surrealistic streak. This concise and affordable survey examines the evolution of Dzama’s singular approach to drawing, in which comics and cartoons have been paired with images of specific characters and specific roles in life. Some of these are familiar (poets Allen Ginsberg and Ted Berrigan), others equally strikingly added to Katz’s sense of modern life as a parade or a pageant. An American Way of Seeing surveys work from 1958 onwards, from paintings to collages and multi-panel works. The more recent paintings reproduce(currency donated herein)new hints of lyricism, in their depiction of reflections in culture, and mudeightful scenes.

The Legend of Bud Shark & His Indelible Ink

Since 1976, Bud Shark has been one of America’s most sought-after printmakers. Published by the great Hardy Marks, this monograph which is also the editor of this volume. The works gathered here are the result of close collaborations between artist and printer, with the artists—John Buck, Enrique Chagoya, Carolyn Bronze, Bob Grooms, Dan Ed Hardy, Jane Hammond, Rod Kushner, Hung Liu, Hollis Sigler and Betty Woodman—always working in cooperation with the printer. With Shark, on-the-spot decisions are made at each stage of the collaborative printmaking process—from how a plate can be made to design changes for a given image.

Jon Pylypchuk


Canadian artist Jon Pylypchuk (born 1972) has a unique talent for marrying the absurd and the sublime. In his work, desperation and escalation, ugliness and beauty and comedy are joined in images and words that declare that life is a mess and we are the ones making it so. Like many before him who playfully expose the darker side of existence, Pylypchuk delves into the world of children’s books and characters, where inanimate objects come to life or animals live the lives of people. Endowed with human attributes, the creatures populate his paintings, drawings and sculpture speak powerfully of the pathetic, banality and subliminal—often subtle—wish that define our path through life as a tragicomedy.

Lucy McKenzie: Chéne De Weekend

Born into the semioticseductions of the 1960s, Scottish painter Lucy McKenzie reworks the iconography of that decade to foster associations between the most unlikely sources—East European propaganda posters and Western Renaissance art. In his work, Desperation and dellusion, ugliness and beauty and comedy are joined in images and words that declare that life is a mess and we are the ones making it so. Like many before him who playfully expose the darker side of existence, Pylypchuk delves into the world of children’s books and characters, where inanimate objects come to life or animals live the lives of people. Endowed with human attributes, the creatures populate his paintings, drawings and sculpture speak powerfully of the pathetic, banality and subliminal—often subtle—wish that define our path through life as a tragicomedy. McKenzie’s singular approach to humor far removed from other strategies that have fueled art-making over the past decade. McKenzie’s work is part of a new sensibility among artists born in the mid-1980s, that minglesthe influence of Henry Darger, cartoon strips and a dark surrealistic streak. This concise and affordable survey examines the evolution of McKenzie’s singular approach to drawing, in which comics and cartoons have been paired with images of specific characters and specific roles in life. Some of these are familiar (poets Allen Ginsberg and Ted Berrigan), others equally strikingly added to Katz’s sense of modern life as a parade or a pageant. An American Way of Seeing surveys work from 1958 onwards, from paintings to collages and multi-panel works. The more recent paintings reproduce(currency donated herein)new hints of lyricism, in their depiction of reflections in culture, and mudeightful scenes.

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HATJE CANTZ  

**Georges Seurat: Figure in Space**  

Text by Christoph Becker, Gottfried Boehm, Wilhelm Genzin, Max Hollein.  

As the "origin" by his contemporaries for his very proper disposition, Georges Seurat (1859–1891), was nonetheless a trailblazing artist, who devised memorizing effects in paint, creating what is known as Modern Art, New York director Arthur Brandi described as a "strange, almost breathless" pause. Seurat’s most famous painting, "La Grande Jatte" (1884), exemplifies the anxious suspension of which "Pointillism" (as his style of painting by dabs was named) is uniquely capable, a sensation well suited to evoking in paint the sedate pace of Paris' leisure class. For Seurat, Pointillism was also a way to attain for painting the mathematically explicable harmony of music; "Art is Harmony. Harmony is the analogy of the contrary and of similar elements of tone, of color and of line, considered according to their dominance and under the influence of light, in gay color or sad combinations," he declared in a letter to a friend. "Seurat's style tells us especially well to the portrayal of figures in space; and the endowing of those figures with volume and atmosphere. No other evoking in paint the sedate pace of Paris' new leisure class. For Seurat, Pointillism was new with respectability."  

The illuminated landscapes and still lives of the visionary painter Max Ernst took on the 1950s and 1960s. For Seurat, Pointillism was a part of the social axis around Arishige Go, Willem de Kooning, Philip Guston, Hans Hofmann, Lee Krasner and Jackson Pollock, and order roles as painter, music, critic, and educator (she was the founder of the New York Studio School, and was responsible for its hiring Guston, Alex Katz and Morton Feldman among others).  

Maurice Denis' painting might more usefully be called Abstract Impressionism, since her particular skill was for a form of abstraction drawn from still life, but only just recognizable as such, and often not at all, as her figurations frequently tipped over into an joyously dispersed mark-making. This volume, the first thorough survey of its subject, includes reproductions of Matter's paintings, previously unpublished correspondences from her circle (including letters from Hofmann, Krasner and Pollock), and a lengthy biographical essay by Wall Street Journal columnist Best Stephens. Farewell the Tranquil Mind: The Art of Maxwell Gordon is a landmark biography of one of Maxwell Gordon's contemporaries and his middle years and the hauntingly primitive dream-world of his final decades in Mexico and Israel. Gordon's new book, beginning with the whimsical expressionism of his early years, the social realist of his middle years and the hauntingly primitive dream-world of his final decades in Mexico and Israel. Gordon was the founder of the New York Studio School, and was responsible for its hiring Guston, Alex Katz and Morton Feldman among others).  

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Schwitters in Norway

Emil Nolde: Unpainted Pictures


Schwitters in Norway
Edited by Karin Orchard. Text by Terje Thingvold. Oslo: Akademisk Forlag. 2005. 376 pp. 9 3/4 x 6 3/4 in./240 col. / 100 b&w. U.S. $75.00 CDN $90.00

Angeli ka Hoe rle: The Co me t of Cologne Dada
Edited by binaries Per-Per. Tokyo: Studio Dossin. 2005. 120 pp. 9 1/4 x 7 1/2 in./178 b&w. U.S. $55.00 CDN $65.00

Otto Dix: Art to Read
The Art of Life
By Philipp Gutbrod

Three essays are unit ed by one theme—the persis tence of the no nfigur ative spectate r after its supposed demise in the hands of modernism. Belting addresses perspective in the works of Marcel Duchamp, Hinrich Schwitters and Jeff Wall by Hans Belting.

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Gerhard Richter: Obrist-O’Brist

Gerhard Richter and Hans Ulrich Obrist first met in 1974. Their professional collaborations began seven years later, when the 24-year-old Obrist curated his first Richter exhibition; the following year he published a collection of his writings. Now Gerhard Richter has dedicated an artist’s book to this longstanding relationship. The texts in Obrist-O’Brist have been produced by rearranging Obrist’s interviews, using a random generator, and setting the results in books without discrete passages or paragraphs. The color plates are made up of photographs—both portraits and mementos—of Hans Ulrich Obrist, from the past 15 years, and photos of Richter’s own paintings, which Richter has then painted over using brushes and scissors. Coming with many currents in contemporary writing and bookmaking, Obrist-O’Brist is an adventure from cover to cover. It even has two different sleeves, and can be approached from either end (as frequent updates do page indices).

Ezio Zonca: Coraini

The exhibition curated by Ezio Zonca for the Fondazione Prada in Milan brings together, for the first time, the works of twenty-six contemporary artists whose works are, in one way or another, related to or inspired by the writings of Italian Futurist Filippo Tommaso Marinetti. The exhibition, which runs until November 22, includes works that range from traditional paintings and sculptures to performances, installations, and film. The show is accompanied by a catalogue with essays by Ezio Zonca and other curators, as well as a selection of Marinetti’s writings.
Moby-Dick
Text by Jerzy Hoffmann, Alexander Nemey
Designed as an homage to the classic 1901 Random House edition of Moby-Dick, with its illustrations by Rockwell Kent. This investigation of present-day America through the lens of one of the great modern novel conveys artists and filmmakers who have made works relating to themes of longing and the putting of humankind against the elements. The participations in the exhibition are Kenneth Anger, Matthew Benedict, Mark Beard, Marcel Broodthaers, Angela Bulloch, Tom Bon, Taka Dean, Marcela Dorama, Ellen Gallagher with Edgar Crye, Lisa Gusmatz-Tobin, SylowJahan, John Gutman, Susan Hiller, Evan Hollaway, Peter Hutton, Colter Jacobsen, Brian Jungren, Bauder Keaton, Rockwell Kent, Maio Lopez, Jorge Macchi, Krystal Minor, Henrik Olesen, Patrícia Pinheiro, Paula Okraska, Damien Ortega, Jean Panfilié, Kirsten Pienaar, Eulalio Rivas, Andreas Sillmann, Yuki Sugimoto, Adriel Villar Rojas and Han Wei. The book also boasts foil-stamped clothbound cover, a fold-out map, essays by Jan Hoffmann and Alexander Nemey, and full color illustrations.

Moby-Dick

Edwardo Paolozzi: The Jeat Age Compendium
Paolozzi at Ambit 1967–1980
Text by David Brittain.
From 1967 up until his recent death, the British sculptor and Pop artist Edwardo Paolozzi (1924–2005) used the pages of the innovative British literary magazine Ambit as a space for some of his most experimental creations, collapsing the boundary between text and image with Pop abandon. His ambivalent works—collages, visual essays and fragmented from novels, pop culture images from newspapers, magazines and advertisements—taught such subjects as the war in Vietnam, the acceleration of Japanese technology and the tangle of mass advertising. Housed in a Funky Day-Glo plastic slip cover with silkscreened title, and printed on a variety of paper stocks, The Jeat Age Compendium reprints these works in their entirety for the first time. A 28-page booklet by David Brittain inserted into the slip cover celebrates these works and discusses Paolozzi’s relationship to the artists associated with Ambit such as I. C. Ballandi Edwardo Paolozzi: The Jeat Age Compendium
ISBN 978-1-9545025-8-4
Pbk, 32 x 25 cm / 156 pgs / 80 col.
U.S. $39 CDN $50
February/Literature/Art

Nau Sea Sea Sick

Twin towers by Bowles and.png

Nau Sea Sea Sick

Twin towers by Bowles and.png

Pbk, 8.5 x 11.5 in. / 344 pg / 100 color / 200 b&w
U.S. $59 CDN $72
March/Art/Expressionism

A Stick of Green Candy

Pbk, 8.5 x 11.5 in. / 344 pg / 100 color / 200 b&w
U.S. $59 CDN $72
March/Art/Expressionism

Coffee Coffee
By Avigdor Arikha
Selected Letters on Poetry and Making
Edited by Thomas A. Clark.
Pbk, 8.5 x 11.5 in. / 344 pg / 100 color / 200 b&w
U.S. $59 CDN $72
March/Art/Expressionism

Lee Lozano: Notebooks 1967–70
Text by Yve-Alain Bois and Slavoj Žižek.
Expressionism, Conceptualism and Minimalism, Lee Lozano (1930–1999), alongside Eva Hesse and Hannah Wilke as a radical and influential model for younger generations of female artists. Lozano’s notebooks, which she approached as drawings, which were later dismembered and sold as individual pages, became a part of her artmaking at the height of her fame in the late 1960s. Reproduced here for the first time, as an affordably-priced facsimile reprinted from the notebooks collected here, which were kept between 1967–1970, contain sketches for her paintings, writings about the trajectory of her artistic process and the language she became famous for prior to her withdrawal from the art world. They thus constitute the fullest and richest document on an artist whose relevance and profile have recently seen a resurgence.

Lee Lozano: Notebooks 1967–70
Pbk, 10 x 7.25 in. / 118 pgs.
U.S. $49 CDN $60
March/Art/Expressionism, Conceptualism & Minimalism.
The contemporary art school offers, with great timeliness, the school and its role in society. The exam ines the very basis of the art with John Comos. The Contemporary Art School on new media, inquiring whether research universities—and the departments or schools of major research universities—and the problems, that art schools face as academically marginalized institutions. Rethinking the Contemporary Art School correlates with essays on new media, inquiring whether the contemporary art school offers the right context for this discipline. The anthology includes contributions by Su Baker, Bruce Barber, Mikkel Birk, Jo Carolsen and Bruce Venema, Edward Collie, Jay Coogan, Luc Cruchoe, Arrin Davidson, Lauren Everd, Gary Pearse, Bill Jamerson and Jeremy Delk.

Rethinking the Contemporary Art School

The Artist, the PhD, and the Academy

by Brad Busley, John Conomos.

With great timeliness, Rethinking the Contemporary Art School examines the very basis of the art school and its role in society. The book considers various art-school models—innovative graduate programs, independent stand-alone schools and art schools that are departments or schools of major research universities—and the problems that art schools face as academically marginalized institutions.

Rethinking the Contemporary Art School correlates with essays on new media, inquiring whether the contemporary art school offers the right context for this discipline. The anthology includes contributions by Su Baker, Bruce Barber, Mikkel Birk, Jo Carolsen and Bruce Venema, Edward Collie, Jay Coogan, Luc Cruchoe, Arrin Davidson, Lauren Everd, Gary Pearse, Bill Jamerson and Jeremy Delk.

Rethinking the Contemporary Art School

Curating and the Educational Turn


Text by Daniel Buren, Charles Esche, Lia Gillick, Ute Meta Richter, Koos van Meel, Collective, Irit Rogoff, et al. In recent years, there has been a increased debate on the incorporation of pedagogy into curatorial practice—on what has been termed “the educational turn” (“turn” in the sense of a paradigmatic reorientation, within this art). In this new volume, artists, curators, critics and academics respond to this widely recognized turn in contemporary art. Consisting primarily of newly commissioned texts, from interviews and position statements to performative text and dialogue, Curating and the Educational Turn also includes a number of previously published writings that have proved primary in the debate so far. Compared to the critically acclaimed Curating Subject, this anthology provides an essential question for anyone interested in the cultural politics of production at the intersections of art, teaching and learning. Contributors include David Aguirre, Dave Beech, Comfort & Class, Charles Esche, Lia Gillick, Tom Holert and Emily Pearce.

Curating and the Educational Turn

A Manual For the 21st Century Art Institution

by Shama Sharmacharya. Text by Paul Buhle, Alchemy, Iwona Blazwick, Chris Derom, Maria Fusco. Structured as a room-by-room guide to a notional contemporary art space. A Manual for the 21st Century Art Institution invites 12 writers—artists, academics, curators and gallery and museum directors—to assess the present trajectory of art institutions by explicating various issues, each of which is associated with an imaginary room. Readers journey from the reception to the roof terrace via rooms dedicated to temporary exhibitions, site-specific commissions and collections displays, taking in the bookshop café, auditorium and education spaces along the way. Bruce Altshuler, Iwona Blazwick, Chris Derom, Maria Fusco, Caro Howell, Charles Merewether, Mark Nash, Brian O’Doherty, Nell Rabinov, Sahibah Sandhu, Adam Smycick and Naiya Takashima are our guides to this inviting theater. The result is an indispensable handbook for art professionals, students and anyone curious about the world.

A Manual For the 21st Century Art Institution

Utopics: Systems and Landmarks

Edited by Simon Lamontier. Text by Nicolas Bourriaud, Fabienne Bideau, Philippe Cuendet, Ollier Dupeyré. A superbly selected A-Z glossary of utopian structures, zones and acts in art and beyond. Utopics is a guide to artistically “living otherwise”—whether through imaginative design solutions (Andrea Zittel, Lang & Baumann), artist republics (Ian Hamilton Finlay’s Little Sparta, Robert Filliou’s République Gé niale), temporary utopias (Ateliers Van Lindhout’s L’île-Vie) or extraordinary spaces (Jim Sition’s Roden Crater) and situations (Robert Tissi). Also itemized here are potentially utopian entities such as bees, islands and squats, plus more theoretical forays such as Rudolf Steiner’s educational philosophy and Buckminster Fuller’s utopian proposals. Sporting a wraparound postcard buckle and bound in a glittering night sky cloth, Utopics shows that by acts of creativity both intimate and epic, and by locating the rooms at the perimeters of society, the structures of contemporaneous living can be fruitfully sabotaged.

Utopics: Systems and Landmarks

Now is the Time

Art & Theory in the 21st Century

Edited by Margriet Schoonmaker, Christian de Duve, Jolande van de Laar, Rolf Slutter, Commandeur, Jolle Bouwhuis, Gijs Frielings, Christel Vesters, Ingrid Paul de Bruyne. The twentieth century was brought to a definitive conclusion by the attacks on the World Trade Center in New York. What developments have art undergone since this violent end to an era, and what significance has been attributed to these developments by art history? Now is the Time is a history of the 21st Century and is an anthology of new essays by both established theoreticians and emerging interdisciplinary critics, addressing seven social and artistic themes that seem particularly apt at our present moment. It includes such questions as the impact of 9/11 on our visual culture and the visual arts! What are the consequences of ongoing globalisation for the visual arts? These and other social and/or oriented themes are alternated with topics that are more tradition- ally associated with art, such as the return of Romanticism. Is this the Time? The book builds a bridge between art and theory and between art and society.

Now is the Time

Arts in Society

Being an Artist in the Post-Forstid Times

Edited by Pascal Gisel, Paul de Duve. In an essay included in this volume, the intellectual philosopher Paul de Duve argues that the arts have become a component of what he calls the post-Forstid production process, and have consequently sacrificed what little autonomy from consumerism they may previously had. Exploring this assertion, the authors gathered in arts in Society contest high profile international figures from various artistic disciplines to address the changing landscape in which today’s creative activities meet the world. Recent developments in the art world are based in decadence, among others, artists Michelangelo Pistoniello and Thierry De Conde, choreographers Anne Teresa De Keersmaeker, Sang Ija and Willy Tsao, theater director Pierre Delcroix and electronic musician Matthew Herbert. Arts in Society makes a provocative and realistic portrait of art’s relation with economic, political and ecological realms, constructing a revitalizing narrative of power and influence, cynicism and utopia, nihilism and engagement in the arts.

Arts in Society

Now is the Time

The Murmuring of the Artistic Multitude

Global Art, Memory and Post-Forstid

By Pascal Gisel.

Here, art sociologist Pascal Gisel examines the notion that the global art economy—with its ever-renewable youth quota, its gender imbalance, flexible working hours and short-term contracts (or lack of contracts)—is wholly congruent with the worst aspirations of late capitalism, and is ripe for economic exploitation. Conscious that art also offers real liberties, Gisel also proposes alternative models and argues for a recognition of the values implied by the creative process, rather than by the subtle corruptions of post-Forstid production imperatives to which we are all subject.

The Murmuring of the Artistic Multitude

Utopics: Systems and Landmarks

Edited by Simone Zanini, Kitty Zijlmans, Thomas Crow, Barbara Hooper, Carolyn van Eck. For a medium so potentially “disembodied” and transparent, photography can offer a unique capacity to conceptualize place, especially when used in art installations in which photographs may be assembled from numerous sources and locations. Like Place investigates this particular implementation of photography through various scholarly disci- plines—art history, photography theory, the history of architecture and social geography—and through creative discursive spaces such as installation art, performance architecture and especially multimedia projects. Take Place offers points of departure for the study of photography as it is deployed within other media.

Take Place
These discussions with Obrist, in classics of their genre. Throughout Metzger also participate, this icon as Rem Koolhaas and Gustav personality, and a multifaceted.


The Conversation Series

Across five interview sessions, Obrist quizzes Ono about her art, her life, and her career that is unprecedented in the history of twentieth-century cultureshows. She is a masterful storyteller and an interviewer, and she has a deep understanding of the art of the past few years. For Ono, art is a tool for happiness. “Objective art is something that can make someone happy,” she says. “It can make you laugh, it can make you cry, it can make you think.”

Ono also reflects on her time in New York, her friendship with John Cage, her Fluxus days, the founding of the New State of Nupixa with John Lennon and her ongoing campaigns for world peace and human rights. She also reassures her listeners of the genius of her installations and performances, so many of which have since become classics of their genre. Throughout these discussions with Obrist, in which architects and artists such as Rem Koolhaas and Gustav Metzger also participate, this icon of twentieth-century culture shows herself to be a generous and smart person. She is an extraordinary, multifaceted artist of enormous influence.


Published in 1964 and became a cult classic following its wider distribution after 1970. Matching the satisfyingly compact size of Grapefruit, and beautifully bound in white cloth, The Other Rooms is conceived as a series of rooms that unfold the story of the life of the artist, “the life of a woman seeing through the eyes of her son.” On page after page, or room after room, Obrist walks the reader through her unique expression of motherly utopian pedagogy, providing observations and instruction “pieces” such as the following, for “Balance Piece”:

a) Politicians should wear pink transparent loose robes or pajama-like outfits without the bottoms at all times.

b) A priest should wear a bright red suit with one sleeve and bell-bottom pants with his eyes exposed.

c) The army should wear drag (costly party flair skirts and high-heel shoes with jewelry, earrings, etc.)

Other sequences simply describe imaginary rooms, and invite the reader to inhabit them, or suggest new approaches to tasks such as gardening, or to one’s hometown, all in the serene open style for which Obrist is so famed. The Other Rooms is a joyfully interactive in this same, finding ways “to open doors... where there are no doors.”

Yoko Ono: The Other Rooms


Available /Art/Music/Nonfiction& Criticism

As admired for his writing as for his work in art, photography, and architecture, Dan Graham was one of the first contemporary artists to embrace Punk, Postpunk and No Wave, becoming a figurehead for those movements, and an early supporter of bands such as Glenn Branca and Sonic Youth among many others. Rock/Music Writings collects 13 of Graham’s most influential writings, on bands ranging from The Kinks to Bow Wow Wow; first published in art journals such as Artick, Open Letter and ZC between 1986 and 1988, and in the near one volume Rock My Religion: It includes such landmark essays as “Punk as Propaganda,” which explicates the self-packaging and media critique of The Ramones, DeeTrock and Marky Ramone’s autobiography, and “Punk the Darkest Bicycles and others, “Rock My Religion,” in which Graham traces themes of ecstatic reverie in rock performance (with a focus on John Gottis), through a beautiful composite of quotation, commentary and photography, and “New Wave Rock and the Feminine,” which discuses the on-stage persona of Lydia Lunch, Debbie Harry and Sassy Squier, and the gender politics of female groups such as The Slits, The Raincoats, Rush-Titus and others. Throughout Rock/Music Writings, Graham’s appraisals are clear-eyed, sophisticated and poetically constructed, a genre of his own within artists’ writings.

Dan Graham: Rock/Music Writings


Available /Art/Music/Nonfiction& Criticism

Also Available: Dan Graham: Collector’s Choice

Also Available: Yoko Ono: Touch Me

Yoko Ono: Between: The Sky and My Head

Also Available: Hans Ulrich Obrist & John Baldessari: The Conversation Series Vol. 21

Hans Ulrich Obrist & Cedric Price: The Conversation Series Vol. 18

Hans Ulrich Obrist & Jeff Koons: The Conversation Series Vol. 22

Dan Graham: Collector’s Choice

Also Available: Hans Ulrich Obrist & Yoko Ono: The Other Rooms

Also Available: Hans Ulrich Obrist & John Baldessari: The Conversation Series Vol. 17

Also Available: Hans Ulrich Obrist & Yoko Ono: The Other Rooms
“Go bbledigoo k”video.
16mm filmtaken from the adored world wide, the magical beauty.

Sigmund Ros: Med sud í eyrum vilja plöntum
is a deluxecloth bound
Arcana IV: Musicians on Music
Edited by John Zorn.
Now in its fourth installment, with a fifth in preparation, John Zorn’s acclaimed Arcana series provides insight into the work and methodologies of some of the most creative musical minds of our time. Rather than an attempt to distil or define, John Zorn’s work, Arcana IV: Musicians on Music, directly portrays vision and experience, through the use of the language and thoughts of the practitioners themselves, elucidating through manifestos, scores, interviews, notes and critical papers, composer/performers address composing, improvising, teaching, being and thinking in and through music. Essential for composers, musicians, students, and fans alike, this challenging and original series has now become the source on new music theory and practice in the twenty-first century. Among Arcana’s contributors are the late Derek Bailey, Ornette Coleman, Annette Vidler, Michael Englander, Nasar Shatir, Henry Kaiser, Charles Ives, and Gordon Mumma. Numerous interviews with renowned composers and performers, including Steve Reich, Elliott Carter, John Zorn, and many others. In its scope and intelligence, Arcana IV is a unique survey of the musical mind.

MALCOLM MCLAREN - Musical Paintings
Text by Delia Brown, Graham Donaldson, Helen Miles.
A star of minimalist electronic and sound art, Ryoo Ikeda (born 1960) focuses on the building blocks of sound and aural minutiae, often deploying frequencies at the very edges of human hearing—sound that, as he puts it, “the magician becomes aware of only upon its disappearance.” His albums ’-9 (1997) and Matrix (2000) spread this soundworld of sine waves and ambient glitch to a wider audience; since then, he has exhibited and collaborated (notably with Carsten Nicolai) across the world. A homage to Music Concret pioneers Pierre Schaeffer’s La Table des Oubliés and Oskar Vorderhede’s Radiophonik, in which Ikeda created a highly physical auditory experience based on the idea of binary logic data made audible, “to materialize the invisible domain of totally digital data.” This book and CD includes spreads of graphic scores, codes, symbols and the composition itself reconstituted from the ten segments in which it was originally conceived.

MALCOLM MCLAREN - Musical Paintings
Text by Delia Brown, Graham Donaldson, Helen Miles. ISBN 978-1-939153-51-2 Pbk, 10 x 14 in. / 244 pgs / 15 color / 65 b&w. U.S. $30.00 CDN $40.00 May/April/Music

SOUND IN Z: EXPERIMENTS IN ELECTRONIC MUSIC IN EARLY 20TH-CENTURY RUSSIA
Edited by David Bogrov, Matt Price, Foreword by Jeremy Deller. Text by Andrei Smirnov.
Sound in Z supplies the astounding and long-lost chapter in the early story of electronic music: the Soviet experiment, a chapeter that runs from the 1920s to the late 1950s. Its heroes are Arseny Avraamov, inventor of Graphic Sound (drawing directly onto magnetic tape) and a 48-note scale; Alexei Gaitov, who coined the term “биомеханика” (biomechanics); Leon Theremin, inventor of the world’s first electronic instrument, the Theremin, and others whose dreams for electronic sound were cut short by Stalin’s regime. Analysing work from numerous Moscow archives, this book reconstructs Avraamov’s “Singers of Silence,” an open-air performance for factory children, lighthouses and artillery fire for Stalin’s regime; it explores Graphic Sound and recounts Theremin’s extraordinary career—comprising the first full account of Russian electronic music.

Machine Projects: A Field Guide to the Los Angeles County Museum of Art
Edited by Hal Foster, Joshua Beckman, Jason Brown, Charlotte Cotton, Lisa Cross.
Machine Project is a Los Angeles-based social experiment that investigates art, technology, natural history and poetry through music and performance. "The project’s albums emerged from the conflict between wanderlust and the desire for home: When invited to do a radio piece for Atelier de CréationRadiophonique de France Culture, the sound recordings made in Chalou were combined with recordings of electric guitar, as well as pre-recorded voices including those of artist Robert Smithson and writer Carsten Macfarlan. The current volume attempts to create a filmic sequence of photographs to augment and accompany the recording.

Lea Ranaldo & Leon Shain: Singer Water Days
A book and audio CD. Water Days documents an exchange of pictures, sounds and voices between multimedia artist Leon Singer and Sonic Youth’s Lee Ranaldo. During the year 2007 and 2008 residences at the Centre national de l’estampa de l’art imprime (CNEAI) in Chatou, near Paris, Singer and Ranaldo created a body of printworks as well as field recordings made in the studio, on their houseboat and in the communal gardens. Water Days began as two texts inspired by the very edges of human hearing. Ranaldo and singer’s words sum up the culture: “musical paintings” made from blocks of sound and aural minutiae, often deploying frequencies at the very edges of human hearing—sound that, as he puts it, “the magician becomes aware of only upon its disappearance.” His albums ’-9 (1997) and Matrix (2000) spread this soundworld of sine waves and ambient glitch to a wider audience; since then, he has exhibited and collaborated (notably with Carsten Nicolai) across the world. A homage to Music Concret pioneers Pierre Schaeffer’s La Table des Oubliés and Oskar Vorderhede’s Radiophonik, in which Ikeda created a highly physical auditory experience based on the idea of binary logic data made audible, “to materialize the invisible domain of totally digital data.” This book and CD includes spreads of graphic scores, codes, symbols and the composition itself reconstituted from the ten segments in which it was originally conceived.

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See This Sound Promises in Sound and Vision
Edited by Cosima Rainer, Stella Rollig, Dieter Daniels, Manuela Ammer.
As the status of sound in art and music mutes and fades, it too does sound art find new art forms as described in this history. See This Sound compiles a huge collection of artists, filmmakers, composers and performers, reaching back to the twentieth century and into the present to survey overlaps between not only sound and art but sound and film, and the metaphor of cinema as rhythm or symphony. Proceeding chronologically, the book takes the early cinematic “eye music” of Hans Richter as a starting point, noting parallel works by Walter Ruttmann and Oskar Fischinger, moving into the postwar period, the art/cinema music experiments of Peter Kubelka, Vale Export and Michael Snow are discussed, establishing precedents to similar work by Graham Donaldson, Carsten Nicolai, Jeremy Deller and many others. In its scope and intelligence, See This Sound is a unique survey of this music.
**Chiarra Clemente: Our City Dreams**

Five Artists. Their Dreams. One City.


A prominent figure in Glasgow’s vibrant art scene, Luke Fowler’s cinematic collages break down conventional approaches to biographical and documentary filmmaking. Fowler’s films have often been linked to the British Free Cinema of the 1950s, and Fowler likewise avoids didactic voice-over and narrative continuity in favor of impressionistic sound and editing. However, Fowler moves beyond simply referencing the work of his predecessors. Manually applying the logic, aesthetics and politics of his subjects—who include the composers Musicians Cornelius Cardinale and “Wog,” and the psychologist R.D. Laing—to the film he is making about them, he creates a atmospheric, sampled histories that reverberate with the versatility of the people he studies. This is the first museum exhibition publication on Luke Fowler. It provides a complementary perspective of his artistic production, with color illustrations, an in-depth discussion between Stuart Comer and the artist, and an essay by Will Bradley.

**Luke Fowler**

Edited by Hans Ulrich Obrist. Foreword by Franco Fagiolo.


11/19/09 – 02/07/10

London: Raven Row, 300 color /270 b&w.

ISBN 978-3-86560-587-0

JRP|RINGIER

**Shirin Neshat: Games of Desire**

Text by Eimear Morin, Catherine Morison-Checa, Shirin Neshat. In November 2005, Shirin Neshat received one of the Silver Lion awards at the 2005 Venice Biennale, was invited to partici¬pate in an art project in Xingyang, China. While there, she attended a Buddhist ceremony at the Vat That Luang monastery in which the life of Pha Vet, Buddha’s penultimate reincarnation before enlightenment, is recited by the monks. One evening, on the monastery grounds, Neshat encountered a group of elderly laity, socializing and singing with passionate glee. Neshat learned that, during this ritual, these men and women carried outside the sanctuary, listening to the reading and singing during the course of the courting songs of their youth. Neshat, who has built much of her career on themes of ritual, turned from song to song and decided to make these Ladakhs the subject of her project. It returned in October 2008 to film the singers, costumes them in national colors to focus intensively on the singers themselves, and creating a projection in which male and female singer figures face each other in erotic tension.

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**HAYWARD PUBLISHING**

**Exhibition Schedule**

- **Blackpool: Grundy Art Gallery, 13 b&w.**
  - 07/30/10–09/12/10

- **Cardiff: Chapter Arts Centre, 103 color.**
  - 02/13/10–04/10/10

- **Cardiff: Chapter Arts Centre, 103 color.**
  - 07/30/10–09/12/10

- **Carlisle: Tullie House Museum & Art Gallery, 103 color.**
  - 07/30/10–09/12/10

- **Linz, Austria, in 1979, as a modest exhibition of new media art and in the discourse on technological culture.**

- **Arts & Artists 1979–2009**
  - The First 30 Years
  - Pbk, 8.5x11.5 in./560 pgs /103 color / U.S. $40.00 CDN $48.00

- **Paris: Le Mouvement, 103 color.**
  - 07/15/10–09/19/10

- **Aspen: Aspen Art Museum, 103 color.**
  - 07/24/10–09/19/10

- **Linz: Ars Electronica, 103 color.**
  - 07/30/10–09/12/10

- **London: Pump House Gallery, 103 color.**
  - 07/15/10–09/19/10

- **Berlin: Ausstellung Magna, 103 color.**
  - 07/15/10–09/19/10

- **New York: The Jewish Museum, 103 color.**
  - 07/15/10–09/19/10

- **Paris: Centre Pompidou, 103 color.**
  - 07/15/10–09/19/10

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  - 07/30/10–09/12/10
Bernhard Wilhelm & Jutta Kraus

Text by Mark Wilson, Sue-an van der Zijpp, Ingeborg Harmes, Francesca Granata.

Drawing inspiration directly from the many Purpel stockings, Southern German ledershosen and "Bravevulst culture," the fashion design duo Bernhard Wilhelm (born 1972) and Jutta Kraus (born 1972) make clothing that radically intermixes popular culture and highfashion culture, the expensive and the cheap, tradition and innovation. Wilhelm (who has worked as an assistant to Alexander McQueen, Dirk Bikkembergs, Walter Van Beirendonck and others) and Kraus make a deliberate break with traditional European ideals of beauty producing instead a patchwork of influences and juggling wild patterns, vibrant colors and contrast-rich prints. Other influences include Japanese martial arts, the iconography of the Medieval Dance of Death, contemporary sportswear and the singular stylings of the late Michael Jackson. Wilhelm and Kraus bombard wearers and onlookers alike with an abundance of motifs.

Bernhard Wilhelm & Jutta Kraus

ISBN 978-3-86645-818-3

Faks, € 19.95 / $ 24.95 / £ 20.00 / $ 30.00

$35.00 / CDN $45.00

March/Fashion

Jürgen Teller: Destination Fashion Collection

Jürgen Teller’s knack for blurring the line between his commercial fashion pictures and more autobiographical art photography is perhaps one of the reasons that Daks Innozenz, determined to find an interesting way to fold Fashion into his own contemporary art collection, elected Teller as guest curator for the 2004 exhibition Fashion and Capsule (other guest curators of Joano’s series have included Wim and Helmut Lang). The works that Teller has selected represent five tendencies that he sees emerging in contemporary fashion. Beginning with the anthropological collaborations of individuals such as Björk and Bernhard Willhelm, Teller celebrates the marriage of fashion and art as a commercial strategy, examines the use of celebrity and the illusion of readiness-to-wear and couture for the high street market, and concludes with a look at “the missing heroes of fashion.”

Jürgen Teller: Destination Fashion Collection

ISBN 978-3-86521-039-9

Faks, € 14.95 / $ 19.95 / £ 19.95 / $ 30.00

$35.00 / CDN $45.00

Fashion/Magazine

Another Art Book

Edited by Jefferson Hack.

Another Art Book is the last in a series of three collectable books of material drawn from the archives of Another Magazine one of the world’s most influential fashion journals. The book looks back on some of the ambitious projects commissioned for Another magazine since 2001, gathering work by many of the most exciting names in contemporary art, including Yayo Rosas, Wolfram-Anna Keith-Johnson, Urs Fischer and Damien Hirst. Over the years, the magazine’s unique connection to the art world has continued to evolve: in 2007, it paired artists, including Jeo Koons and Annie Morris, with 15 designers, from Stella McCartney to Dolce & Gabbana, challenging the duo to create one unique design, and in 2009, the magazine launched a series of editions by some of the artists with whom it has developed particularly close relationships. Another Art Book records these and many other projects.

Another Art Book


Faks, € 19.95 / $ 26.95 / £ 20.00 / $ 30.00

$50.00 / CDN $60.00

Fashion/Magazine /Photography /Gay & Lesbian

www.artbook.com | 85
Jean Pigozzi: Catalogue Dérassonne
Photographer, collector, philanthropist and business- man Jean Pigozzi (born 1932) has spent much of the past four decades compiling a frank and humorous taxonomy of the international glitterati with which he surrounds himself. Instead of keeping a written diary, Pigozzi elected to keep a visual journal of his friends, family and social antics, producing a brand of high-society portraiture that conveys his preference for celebrating life in— or next to— the headline, seeking and embracing the company of the rich and famous rather than revealing celebrity secrets. The famous Pigozzi & Co. series that began in the 1970s—a body of work that turned the typical perception of the paparazzo on its head by inserting the photographer among his subjects (as in the now-classic snap of Pigozzi with Mark Sagge and Jerry Hall) has now given way to candid portraiture and the recording of low-key moments. The fourth monograph of his work, Catalogue Dérassonne is part diary, part cultural archive, with a cast of eccentric characters caught off the cuff.

Marina Cicogna: Scritti e Scatti
Text by Marina Cicogna, Calvin Klein, Jeanne Moreau.
Photographer Marina Cicogna is the granddaughter of Count Volpi, who established the first Italian film festival in 1951. Countess Marina grew up surrounded by stars and, in 1965, became a film producer with Indagine su un cittadino al disopra di ogni sospetto and La classe operaia va in paradiso. The success of these two films marked the beginning of a long list of productions including Medea, C’era una volta il West and Lina stencil in giro. This book accompanies an exhibition, designed by Dario Fenelli, which was staged in Rome’s Villa Medici. A play on epilogue and theatricality, Scritti e Scatti is comprised of approximately 80 candid black-and-white portrait shots of international celebrities from the golden days of the Dolce Vita: David Niven, Audrey Hepburn, Maria Callas, Charlie Chaplin, Jeanne Moreau, Cecil Beaton, Henry Fonda, Terence Stamp, Pier Paolo Pasolini, Rex Harrison, Catherine Deneuve, Brigitte Bardot, Scritti Scatti, Ferrétti, which was staged in Rome’s Villa Medici. A play on opulence and theatricality, Scritti e Scatti is comprised of approximately 80 candid black-and-white portrait shots of international celebrities from the golden days of the Dolce Vita: David Niven, Audrey Hepburn, Maria Callas, Charlie Chaplin, Jeanne Moreau, Cecil Beaton, Henry Fonda, Terence Stamp, Pier Paolo Pasolini, Rex Harrison, Catherine Deneuve, Brigitte Bardot, Scritti Scatti, Ferrétti, which was staged in Rome’s Villa Medici. 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Nicholas Nixon: Live, Love, Look, Last

An early associate of the New Topographics movement, Nicholas Nixon (born 1947) achieved fame for his widely exhibited ongoing project The Brown Sisters (begun in 1970), for which he has made one black-and-white portrait per year of four sisters, one of whom is Nixon’s wife. Nixon’s live, love, look last brings together similarly intimate photographs from the past decade. Each of the series presented—Nixon’s family, couples, Boston cityscapes and critically ill patients—originated as a project of its own, but Nixon soon realized that the four independent series collectively articulated his continuing effort to simply render life’s most intimate moments, and so has gathered them here. Nixon’s Praesepe with his own family on each page is a testament to the simplicity of the subject, and the dignity and beauty of its exploration. Nixon’s photographs are further distinguished by a strategic blurring of conventional gender roles, sexual identities and racial categories, and by a refined use of light and shade. Okwui Enwezor contributes an essay analysing Harris’ portraits, situating these works in the context of the artist’s work of the past two decades, as well as in the broader history of the genre. The book also includes a conversation between Harris and artist Chuck Close that took place in 1999, when Harris was beginning the series. With a penetrating foreword by Henry Louis Gates, Jr., Excessive Exposure offers a wealth of superb portraiture and is destined to become a touchstone volume among photo-books.

Robert Bergman: Selected Portraits

With just a handheld 35 mm camera and natural lighting, Robert Bergman explores his subjects with an evident determination to record a connection, even at the expense of surroundings, which Bergman tends to carefully forset as a compositional element. The series documented in this catalogue, produced for Bergman’s exhibition at P.S.1 Contemporary Art Center, charts the evolving character of Americans at the turn of the millennium. Of this series, Tani Morrison has written: “Occasionally there arises an event or a moment that one knows immediately will forever mark a place in the history of artistic endeavor. Robert Bergman’s portraits represent such a moment, such an event. In all its luminous majesty his gallery refuses us unearned solace and by one-by-one each photograph unveils us, assorting a beauty, a kind of rupture, that is as close as can be to a master template of the singularity, the community, the unexinguishable sacredness of the human race.”

Also Available:

Nicholas Nixon: The Brown Sisters
ISBN 9780972970991
PHK, U.S. $49.95 CDN $60.00
The Museum of Modern Art, New York

Lyle Ashton Harris: Blow Up

Also Available:

Lyle Ashton Harris: Immediate Family
ISBN 9780974364876
PHK, U.S. $32.00 CDN $39.00
Gregory R. Miller & Co.

Lyle Ashton Harris: Excessive Exposure
ISBN 978-0-9743648-7-2
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U.S. $75.00 CDN $90.00
March/Photography/African American Art & Culture/Gay & Lesbian

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Also Available:

Lyle Ashton Harris: Selected Portraits
ISBN 9781-09742706-8
Clth, 12 x 15 in. / 88 pgs / 24 color / 6 b&w.
U.S. $34.00 CDN $41.00
February/Photography

Exhibition Schedule

New York: P.S.1 Contemporary Art Center, 10/15/09 – 01/04/10

STEIDL/THEROBERTFRANK illustrated throughout. ISBN 978-3-86521-812-4

STEIDL 90 | D.A.P. | T:800.338.2665 F:800.478.3128
Robert Adams: Tree Line
The Hasselblad Award 2009
This volume commemorates Robert Adams’ receipt of the Hasselblad Foundation International Award in Photography for 2009. Described by the Swedish foundation as “one of the most important and influential photographers of the last 40 years,” Adams joins a very distinguished line of contemporary photographers who have won the award, such as Graceful Schat (2000) and Nan Goldin (2003). The foundation singled out Adams’ ability to consolidate the medium’s history in photography as having altered and fragmented, he has refined and redefined its inherent language, adapting the legacies of nineteenth-century and modernist photography to his own very singular purpose. Precise and unrandam, Adams’ accumulative vision of the West now stands as a formidable document, reflecting broader, global concerns about the environment, while consistently revealing signs of human aspiration and elements of hope, across a particular changing landscape.

Robert Adams: Gone?
Robert Adams began by photographing suburban landscapes along the edge of the Rocky Mountains. His goal was to record the erasure of the American wilderness, while attempting to affirm what remains of it. For Adams, photography at this juncture in history presents a melancholy vocation: “It seems to me that we are now compelled to recognize that we have no place to go but where we’ve gone,” he judges “We’ve got to go look at what we’ve done, which is oftentimes pretty awful, and see if we can’t make of this a place of civilized home.” In Gone!, his most personal work to date, Adams Lives out the implications of these words. In the 1980s, he revisited semirural areas he had known as a boy—lands that were no longer pristine, but which still retained their own particular qualities of light.

Robert Adams: Gone?
ISBN 978-1-934435-25-0
Hbk, U.S. $50.00 CDN $60.00
Also Available:
Tri-tone, this book reproduces 18 of Cooper’s images in tandem with reviews.
Thomas Joshua Cooper & Timothy O’Sullivan: Shoshone Falls
In the summer of 2003, Thomas Joshua Cooper traveled to Shoshone Falls in southern Idaho to photograph where the Snake River had tumbled across a 200-foot precipice, once one of the most sublime landscapes in the American West. Cooper’s images were a response to the work of Timothy O’Sullivan, photographer on the late-nineteenth century geological and geographer surveys led by Clarence King and George M. Wheeler. Traveling to Shoshone Falls in 1868, and again in 1874, O’Sullivan made images that capture both the physical grandeur and emotional resonance of this unique landscape. Cooper’s photographs simultaneously engage the work of his predecessor while expanding his own formal vocabulary in a project that generates a dialogue around history, geography and photographic progress. Printed in large-scale in lush tri-tone, this book reproduces 18 of Cooper’s images in tandem with reviews.

Thomas Ruff: Schwarzwald Landschaft
Text by Joshua Ludwig Christiansen/Cathrin Schmelz. German photographer Thomas Ruff (b. 1958) is closely associated with the city of Düsseldorf, though his studenthip under Bernd and Hilla Becher, but he actually hails from the small town of Zell am Harmersbach, in the Black Forest. Ruff’s interior series, made during his student days (prior to the Bechers) between 1979 and 1983, is located there. Taken in the homes of his family and friends, and photographed in sober black and white, it draws the viewer immediately into the atmosphere of 1960s and 1970s Germany, showing the farmhouse in which Ruff’s mother grew up, along with its barn, toolshed and silo, a young bull and nearby woodland paths. When Ruff undertook his long-term project, imagery of the Black Forest cropped up everywhere. All of Ruff’s Black Forest-related series are collected in this catalogue, along with two other series, and.

Thomas Ruff: Schwarzwald Landschaft
ISBN 978-3-933830-91-7
Hbk, R. 15 x 15 in. / 448 pgs / 125 color.
U.S. $45.00 CDN $55.00
February/Photography

Tim Davis: The New Antiquity
Text by Francine Prose.
During a recent stint in Rome (on a Rome Prize Fellowship), photographer Tim Davis became drawn to the pecuiliar history of ancient places. “You are standing in a field in Italy, looking at a pile of rocks. You’ve seen rocks and these are rocks. But someone else—a friend, a guidebook, a scholar—sees a temple…” Fascinated with the power of meaning making that we bring to bear upon such minimal visual cues, Davis test ed this perceptual shift on suburban ruins—what he calls “a soon-to-be-an-gentler past”—and found that it was possible to make pictures that “look like archaeology,” but might just be the side of the road. The photographs in The New Antiquity trigger in the viewer that wonderful cognitive bafflement of which Davis is a virtuoso: a kind of “seeing as” that allows us to completely reevaluate and see things in totally new ways.

Tim Davis: The New Antiquity
ISBN 978-3-86521-956-5
Hbk, U.S. $45.00 CDN $54.00
ISBN 978-3-941185-51-7
Landschaft
Thomas Ruff: Schwarzwald Landschaft
ISBN 978-1-934435-25-0
Hbk, U.S. $50.00 CDN $60.00
Also Available:
U.S. $45.00 CDN $56.00
April/Photography

Yves Marchand & Romain Meffre: The Ruins of Detroit
Until the 1960s, Detroit was one of America’s most important cities, a hub of industry with a population of almost two million and a skyline to rival that of any U.S. city its buildings were made of brick. Detroit’s recent history in the first half of the twentieth century. At the start of the twenty-first century, those same monuments are now ruins. The United Artists Theater, the Whitney Building, the Farrell Building and the once ravishing Michigan Central Station (unsued since 1989) today look as if a bomb had dropped on Motor City leaving behind the ruins of a once great civilization. In a series of weekly photographic bulletins for Time magazine called “Detroit Beautiful. Horrible Decline,” photographers Yves Marchand and Romain Meffre have been revealing to an astonished America the scale of decay in Detroit. “The state of ruin is essentially a temporary situation that happens at some point, the volatile result of change and the fall of empires,” write Marchand and Meffre. “Photography appeared to us as a mod- est way to keep a little bit of this ephemeral state” As Detroit’s white middle class continues to abandon the city’s center for its dispersed suburbs and its downtown high-rises empty out, this astounding images, which convey both the impenetrable grandeur of the city’s architecture and its grimly shaking decline, this moment that warns us all of the transience of great power.

Yves Marchand & Romain Meffre: The Ruins of Detroit
ISBN 978-3-941185-51-7
Hbk, R. 15 x 15 in. / 448 pgs / 150 color.
U.S. $43.00 CDN $53.00
June/Photography

Dave Anderson: One Block
A New Orleans Neighborhood Rebuilds
Text by Chris Rose.
American photographer Dave Anderson’s One Block follows the reconstruction of a single New Orleans block in the wake of Hurricane Katrina, delivering a powerful portrait of the storm’s ongoing physical and psychological impact on the city and its residents. Using portrait, still life and abstract images, Anderson documents the evolution of both the street and its houses as residents literally rebuild their lives, exploring the very nature of community while testing its resilience. Anderson’s compassionate treatment of the neighborhood’s strained financial circumstances and its courageous reconstruction has drawn comparisons to coverage of the Great Depression by Dorothea Lange, Walker Evans and other Farm Security Administration-funded photographers. Seventy years later, between the devastation left by Katrina and the current housing crisis, the stability and permanence of the American home are once again in jeopardy, pending Anderson’s record a heighten ed, timely perspective. One Block is an extension of Anderson’s optimistic belief that the good within each of us is what unites us, as well as his hope that this community will afford us the grace to both endure and emerge from our current turmoil.

Dave Anderson: One Block
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W. Eugene Smith
Text by Britt Salvesen, Enrica D’A. P.

W. Eugene Smith (1918–1978) revo- lutionized the photo-essay form that he published in his Life magazine between 1948 and 1956. This monograph reproduces images from six classic sequences: Country Doctor, which portrays the selfless and sometimes frus-
tated work of a doctor in rural America; Spanish Village, the most powerful photographic study of 1950s Spain; Honeymoon; which examines the life of a black woman in the American south; A Man of Mercy, which documents Dr. Albert Schweitzer’s humanitar-
ian work in Africa; Pittsburgh, Smith’s first freelance assignment, previously unpublished; and Minamata, a photo-essay recording the effects caused by a mercury spill in a region inhabited by Japanese fishermen. Writings by W. Eugene Smith, clarifying his field techniques and guiding principles, are included here in an English language essay on Spain in the 1950s, the setting for his Spanish Village essay.

W. Eugene Smith
Text by Britt Salvesen, Enrica

Inge Morath: First Color
Like many of her colleagues, Inge

Morath carried on-camera loaded

with black-and-white film and

another loaded with color possibly

influenced by the psychological hos-

tility of Henri Cartier-Bresson (her
mentor) to color photography. Morath’s own ambivalence is

reflected in the contradiction

between the sheer volume of color film that she exposed during

her lifetime and its complete absence from her exhibited and

published works. Following Morath’s death in 2002, more than 10,000 films and uncolored negatives were recovered from storage in Paris, where Morath had been

from 1940 to 1972. The volume demonstrates, Morath’s color vision matured around 1950,

while documenting the Danube River. By the late 1960s and during the 1970s, when she worked extensively in Russia and China, Morath’s color production would at times exceed her work in black and white, and several projects done late in her life were made exclusively in color.

Inge Morath: First Color
ISBN 978-8492498-10-6
HB, 9 x 9.5 in. / 272 pg. / 393 color / 9 bw.
U.S. $49.95 CDN $60.00
February/Photography

Mike Mandel & Chantal Zakari: The State of Ata
The Contested Imagery of Power in Turkey
The State of Ata addresses the social themes that define con-
temporary Turkey. Specifically examining the imagery of Mustafa Kemal Atatürk, the coun-
try’s revolutionary leader after World War I, the volume inter-
weaves photographs, interviews, artist interventions and archival imagery. The result is a complex visual exploration of the uses of Atatürk’s imagery and the way in which it functions in contempo-
rary Turkish society as a. The book’s critical link to Western culture, and as a symbol in opposition to the rise of the Islamist political movement. Mike Mandel and Chantal Zakari conceived The State of Ata as a collection of books within a book—a photographic album, a volume of military portraits, a diary—and the result is a unique project that will appeal not only to those fascinated by Turkish culture, but also to anyone inter-
ested in the popular representations of cultural figures.

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The Contested Imagery of Power in Turkey
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February/Photography

Alvaro Ybarra Zavala: Apocalipsis
Apocalipsis

Mike Mandel & Chantal Zakari: The State of Ata
The Contested Imagery of Power in Turkey
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February/Photography

Outdoor Writing Question: What effect does the use of color have on the overall tone and mood of a photograph? Do certain colors evoke specific emotions or themes? How can the photographer use color to convey their message or narrative? Provide examples from the photographs discussed in this section to support your analysis.

Outdoor Writing Question: What role does the use of black-and-white film play in the history of photography? How has the transition from black-and-white to color film affected the art and practice of photography? Discuss the advantages and limitations of each medium.

Outdoor Writing Question: In the context of the images and sequences discussed, how do the photographers explore themes of identity, culture, and politics? What can we learn about the historical and social contexts of the places and subjects they capture? Examine the role of the photographer in shaping public perception and understanding.

Outdoor Writing Question: How do the photographs and narratives presented in this section challenge or reflect broader societal issues such as war, conflict, social justice, and human rights? Discuss the ethical considerations involved in depicting such topics and the responsibility of photographers in their representation.

Outdoor Writing Question: Consider the impact of technological advancements in photography, such as the transition from film to digital, on the art and craft of photojournalism. How have these changes altered the ways in which photographers capture and convey stories, and what new opportunities and challenges do they present?
Duane Michals: Photographs from the Floating World
In the late nineteenth-century artists such as Degas, Whistler and Toulouse-Lautrec made interpretations of Ukiyo-e, the Japanese woodblock genre that arose during the Edo—or “Floating World”—era (1615–1868). More than a century later, Duane Michals presents a modern variant on the tradition. Inspired particularly by the Lin-yu-e-influenced work of Bonnard and Vuillard, and the much Earlier but sympathetic painting of Vermeer, Michals’ color shots fuse Eastern and Western modes of sentiment and reverse, constructing little fictions that embrace what one might call life’s more “Japanesemoments.” While embracing what one might call life’s work of Bonnard and Vuillard, and the much earlier but sympathetic work of Magritte—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1867).—W orld—period (c.1620–1667).
Caleb Cain Marcus: The Silent Aftermath of Space

Foreword by Robert Frank. For three years, Caleb Cain Marcus has been photographing what Robert Frank calls, in his haku-eque preface to this volume, ‘the light of night.’ The black-and-white photographs collected in <em>The Silent Aftermath of Space</em> explore the silent and haunting experience of walking alone after dark on the streets of New York City. Caleb Cain Marcus savors the strange solitude that follows the familiar crowded confinement of the city’s daylight life, amid vacant construction sites, empty pews in churches, parking lots, basketball courts and subway tunnels, an eerily placid beauty resonant, consuming spaces that were once filled with bustling life and chaos. As each shot marks the passing of another night, the collection accumulates a quiet, consistent resonance. Cain Marcus’ work urges the viewer to slow down, to look and breathe in the mute magic of night-time New York. The Silent Aftermath of Space is presented in spectacular large format picturesthat bring out the dramatic stark black-and-white contrast to create an effect of extreme formal reduction and breathtaking scale. In his well-known portraits of the Aps, for example, he elicits both delicate detail and epic monumentality from the mountainscape, projecting an atmosphere of forceful silence and enraging the drama with painterly effects. For the viewer, Burkhard’s images provoke a sensation of both personal and collective memories fading into oblivion. A book of Human Decisions presents a new body of work as sharp as his previous photographic explorations, onelayered upon another with a wholenewapproach to similarly dramaticsensations, one layering upon another. We move constantly between the artist and Ian Berry. How does one photograph India without seeming clichéd, tourist-friendly images and the real life that falls so short of it. In working this interplay, Wendes produces images that at once baffle the eye and bind it into a single light gl会议精神sand renderings onvacant, somewhat lessomespaced, both private and industrial, and outside, intimate and alienating, concrete the commonality of what surrounds us. Jacobson explains, the title “refers to the idea that we live in a highly constructed world. The world is just that, a series of human decisions, one layered upon another over time. We move continuously from one fabricated arena to another.” Balthasar Burkhard: Scent of Desire

isbn 978-0-939734-68-5 / slip. 2 vol., 8 x 10 in. / 144 pp / 25 color / 20 duotone. U.S. $56.00 CDN $68.00 March/Photography

Thomas Wrede: Manhattan Pictures World

isbn 978-0-9793373-4-5 / slip. 2 vol., 8 x 10 in. / 144 pp / 63 color. U.S. $50.00 CDN $60.00 February/Photography

David Bailey: Delhi Dilemma

isbn 978-3-86521-991-6 / hb. 10 x 13 in. / 192 pp / 240 color. U.S. $55.00 CDN $69.00 March/Photography

Dayanita Singh: Dream Villa

isbn 978-3-86521-454-6 / slip. 2 vol., 8 x 10 in. / 144 pp / 25 color / 20 duotone. U.S. $56.00 CDN $68.00 March/Photography

Also Available: Dayanita Singh: Sent a Letter

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David Bailey: Havana

isbn 978-3-86521-456-8 / slip. 2 vol., 8 x 10 in. / 144 pp / 25 color. U.S. $56.00 CDN $68.00 March/Photography

Also Available: David Bailey: Havana

isbn 978-3-86521-270-4 / hb. 10 x 13 in. / 192 pp / 240 color. U.S. $39.95 CDN $48.00 May/Photography

SPRING HIGHLIGHTS PHOTOGRAPHY

Dayanita Singh: Dream Villa

Known for her photographs of lesser-known elements of Indian society, artist Dayanita Singh makes images that might depict anything from the life of a Delhi eunuch to those of upper-middle-class families. Her books, often published without text, allow her to experiment with different styles of sequencing and composing such photographs. In <em>Dream Villa</em>, Singh explores the ways in which the night transforms what seems ordinary by day into something disquieting and enigmatic, the series of color photographs illustrated in this book presents a landscape that exists as much in the artist’s imagination as it does in the real world. In these mysterious nocurnal effects, Singh travels to many cities across India, never knowing where her “Dream Villa” or its shadowy inhabitants will present themselves.

Lynn Stern: Frozen Mystery

isbn 978-8-29082-0-2 / hb. 10 x 13 in. / 192 pp / 240 color. U.S. $50.00 CDN $60.00 February/Photography/Popular Culture

Caleb Jacobson: A Series of Human Decisions

isbn 978-0-939734-45-1 / slip. 2 vol., 8 x 10 in. / 144 pp / 63 color. U.S. $50.00 CDN $60.00 March/Photography

Thomas Wrede: Manhattan Pictures World

isbn 978-0-9793373-4-5 / slip. 2 vol., 8 x 10 in. / 144 pp / 63 color. U.S. $50.00 CDN $60.00 March/Photography
NL PUBLISHERS

Architecture of Consequence

Dutch Designs on the Future

Text by Ole Bouman, Anneke Abhelakh, Martine Zweeteman, Mieke Dings.

Architecture of Consequence began life at the Dutch presentation at the São Paolo Architecture Biennale in 2009. "Shape our country!" was the call that the Netherlands Architecture Institute (NAl) made to its public over a six-month period. The result was a deluge of proposals, as people of the Netherlands rose to the challenge of naming their needs; new guidelines for food production, alternative energy sources, solutions for space shortage, social cohesion, a healthy living environment and the recalibration of economic value. Formulating responses to such fundamental questions of our time is, it seems, everyone's business. All of the above issues converge at spatial planning and design, where real opportunities for social innovation still await. For this project, the Netherlands Architecture Institute selected 22 Dutch architecture firms with genuinely innovative ideas on these seven imperatives and the will to do something about them. The result is an agenda for the future of our living environment and a proof that designers have the creative power to make it happen. Architecture of Consequence proves that any notion that architecture should be an 'expression of its time,' or should do no more than express the vanity of its commissioners, pales into insignificance when compared to its tremendous potential for resolving urgent societal problems.

Architecture of Consequence

U.S. $45.00 CDN $54.00


March /Design & Decorative Arts

Dutch Design Yearbook 2009

Edited by Timo de Rijk, Vincent van Baar, Bert van Meegelen.

Whether in industrial design, fashion, graphic design or architecture, Dutch design has won international acclaim in recent years. This first edition of the Dutch Design Yearbook, which comes in four different-colored covers, presents an overview of the best designs and concepts produced in the Netherlands in 2008 and 2009. The editorial team, composed of Timo de Rijk, Bert van Meegelen and Vincent van Baar has selected more than 60 outstanding items in the fields of interior design, product design and graphic design in all their guises, for which the U.S. $45.00 CDN $54.00


March /Architecture & Urban Studies

The why Factory, a global urban-studies thinktank operated in part by the Delft University of Technology. The authors demonstrate how the creative potential of architecture, landscape architecture and urban design is essential to the effective flow of infrastructural networks.

The Landscape of Contemporary Infrastructure

Text by Kelly Shannon, Marcel Smets.

The design of infrastructural networks—that is, roads, railways and any system that enables flow within a structure such as a city—is among urban design's foremost tasks. Around the globe, the awareness of enhanced infrastructure fluidly as a catalyst for economic development is rising. The Landscape of Contemporary Infrastructure investigates how infrastructure design determines the organization and flow of the rehabilitated landscapes as an agency of enhanced mobility, as a design feature contributing to the character of a city and as a sound theoretical approach to a positive experience of collective space. These issues are explored in four chapters that catalogue these approaches, each chapter buttressed with key projects from the world's most important designers in this field, including Arata Isozaki, Paul Andreu, Xavier de Geyter, Jean Nouvel and Ricardo Bofill. The authors demonstrate the design's foremost tasks. Around the globe, the awareness of enhanced infrastructure fluidly as a catalyst for economic development is rising. The Landscape of Contemporary Infrastructure investigates how infrastructure design determines the organization and flow of the rehabilitated landscapes as an agency of enhanced mobility, as a design feature contributing to the character of a city and as a sound theoretical approach to a positive experience of collective space. These issues are explored in four chapters that catalogue these approaches, each chapter buttressed with key projects from the world's most important designers in this field, including Arata Isozaki, Paul Andreu, Xavier de Geyter, Jean Nouvel and Ricardo Bofill. The authors demonstrate how the creative potential of architecture, landscape architecture and urban design is essential to the effective flow of infrastructural networks.

The Landscape of Contemporary Infrastructure


March /Architecture & Urban Studies

Visionary Cities

Edited and with text by Winy Maas and The Why Factory.

Recognizing that our civic responsibilities towards our environments have drastically increased, Visionary Cities ambitiously sets the agenda for the city of the future. Amid crumbling bureaucracies and economic crises, present-day thinking on city design remains woefully inadequate, and this first publication in NAI's Future Cities series announces 12 civic issues that are in need of transformation through the researches of The Why Factory, a global urban-studies thinktank operated in part by the Delft University of Technology. These issues include: "The Solitary (Our Dreams are Undermining the City)", "The Iconic (Our Idols Have Been Compromised)", "The Fun (We Are Having Too Much Fun)", "The Cautious (Being Careful Is Killing Us)", "The Poor (Slums Are Growing Bigger Than The Cities They Are Part Of)", and "The Future (Our Future Is Being Imagined Without Us)". A howl against civic incompetence and the apathy of citizens in the face of incompetence and decay, Visionary Cities makes a manifesto of these and other topics to boldly demand large-scale change on a collective rather than individual level. In an afterward, Winy Maas, of the innovative Dutch architecture firm MVRDV, argues that architecture possesses a visionary dimension waiting to be applied to the cities of the future.

Visionary Cities


March /Architecture & Urban Studies

SPRING HIGHLIGHTS ARCHITECTURE, URBANISM & DESIGN
For centuries, certain cities in Europe were affected by the shift from heavy industry to lower-wage countries. The textile industry, which thrived in cities like Amsterdam, Antwerp, and Manchester, began to decline as factories were relocated to lower-wage countries. This left many cities in Europe, such as the Netherlands, Belgium, Germany, and England, with abandoned factories and neglected urban areas. The socialist ideals of the early 20th century aimed to redistribute the benefits of industrialization to the working class, promoting equality and social justice. However, the post-war period saw the rise of modernist architecture, which focused on function and form, often at the expense of sociocultural considerations. This led to a disconnect between architecture and the communities it was meant to serve.

The The Post Socialist City: Continuity and Change in Urban Space and Imagery edited by Marina Dimitrieva and Antje Högsbro. This book explores the transformation of cities in Eastern Europe following the fall of communism, examining how modernist ideals have shaped urban planning and development. It presents case studies of cities such as Berlin, Prague, and Budapest, highlighting the varied approaches to post-war reconstruction. The book also considers the role of international architects in shaping these cities, including the work of Rem Koolhaas and Zaha Hadid. The Post Socialist City offers insights into the complexities of post-communist urban development and the challenges of reconciling modernity with legacy.

Caribbean Modernist Architecture: Archives of Architecture Antilles/AZVA by Gustavo Lázaro, Semaña, and Margot N. Bergold. This book is a comprehensive study of modernist architecture in the Caribbean, focusing on the period from the 1920s to the 1970s. It examines the work of architects such as Louis Bens and Josephine Hulme, and explores the influence of European modernism on Caribbean design. The book highlights the unique characteristics of Caribbean modernism, which reflects the region’s rich cultural heritage and history of colonialism.

Nortopia: Norwegian Modern Architecture and Postwar Germany edited by Carole Spillan. This book explores the connections between Norwegian and German modernist architecture, examining how ideas and styles were exchanged between the two countries. It considers the work of architects such as Arne Korsmo and Ove Wulff, and examines the influence of international movements like De Stijl and the International Style on Norwegian design. The book offers a fresh perspective on the relationship between these two countries, and on the role of architecture in shaping national identity.

Comeback Cities: Transformation Strategies for Former Industrial Cities by Nienke van Boom. This book examines the strategies used by cities in Europe to transform their urban environments following the decline of heavy industry. It considers the role of government, private investment, and community involvement in urban regeneration projects. The book offers a range of case studies, including the transformation of the industrial heartland of Belgium, the revitalization of Sheffield, and the reimagining of the former coal mining town of Hambach in Germany. The book argues for a more inclusive and participatory approach to urban development, one that empowers local communities and embraces the legacy of the cities’ industrial past.

The Museum of Modern Art, New York by Joseph Rykwert. This book offers a critical analysis of the role of museums in contemporary urban development. It considers the relationship between museums and their surrounding neighborhoods, and the ways in which museums can contribute to the economic and cultural revitalization of urban areas. The book includes case studies of museums such as the Museum of Modern Art in New York, and the role of the museum in shaping the city’s cultural landscape.

Neues Museum, Berlin by David Chipperfield Architects. This book presents the design and construction of the Neues Museum in Berlin, which was restored by the Palestinian-born architect Steven Holl in 2009. The book offers insights into the design process, highlighting the use of natural light and the integration of the museum with its surroundings. It also considers the role of museums in contemporary urban development, and the ways in which they can contribute to the cultural and economic revitalization of cities.

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The Museum of Modern Art, New York
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Neues Museum, Berlin
by David Chipperfield Architects
The Bauhaus at the Newsstand
Die Neue Linie 1929–1943
Text by Patrick Rössler.
The Bauhaus at the Newsstand illustrates the turbulent times in which the magazine appeared, reproducing spreads, statements, articles, a visual checklist of key buildings, and a detailed account of the magazine’s delicate balancing act between modernism and conformism.
Published as an abridged, revised and bilingual edition of the bestselling edition of 2007.

ECAL: Typeface as Program
Edited by François Rappaport, Text by Peter Blak, Jürg Lehni, Erik Spiekermann.
This publication continues the ECAL design series that was inaugurated with ECAL Graphic Design and ECAL Typography. Asking whether a computer program could be programmed to achieve the usual tasks of letter design, and whether novel forms might evolve through the manipulation of fonts’ algorithmic data, the book details the results of several workshops aimed at extending the scope of the typographic game.

Graphic Europe
Edited by Carlos Cordero to 31 European Cities
Edited by Digan Hanauer.
Graphic Europe is a guidebook to 31 cities in 31 different European countries, written and illustrated by graphic designers living in those cities. Offering a fresh twist on the conventional guidebook format, it lists places to stay, restaurants, bars, cultural hotspots and architectural highlights, but emphasizes the hip examples that only an insider would know.

500 Pre-Columbian Designs from Argentina
Edited by Alejandro Fiadone.
At once an anthropology of Pre-Columbian cultures and a design sourcebook, 500 Pre-Columbian Designs from Argentina is Alejandro Eduardo Fiadone’s compilation of the complex geometries of this region. A DVD containing full-color images of the 500 designs makes this book an essential anthropology of artisans and art lovers in general.

A Postcard Album
Edited by Carlos Cordero.
From the end of the nineteenth century through to the 1930s, the postcard was a hugely popular format for the mass consumption, and far transcendent communication in particular. It was in part through its picture postcard imagery that Argentina captured the imagination of the world beyond its own shores. As this enchanting volume alludes to, the format conveys the ambivalences of these humble cards. Argentina not only began to announce itself to the world but also to define its self-image.

Joseph Maria Olbrich
Art Et Heur Series
Edited by Regina Steiner, Ralf Boel.
Joseph Maria Olbrich (1867–1908) is famed for his Vienna Secession building (1898) and the Hochzeitsturm, or Wedding Tower, in Darmstadt (1908). An advocate of the Gesamtkunstwerk, his designs covered interiors, gardens, a cornucopia of practical and decorative objects, prints and complete architectural exhibitions. This audio-guide presents highlights of Olbrich’s oeuvre.

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Entre Deux Actes, Loge de Comédienne
Foreword by Karola Kraus, Text by Yves Badetaz, Nairy Baghramian, Vivian Beerberg, David Riedel.
For more than 30 years Janette Laveniere has made furniture as art; the starting point for this book is the wardrobe she designed for an actress in 1931. Using photographs of the work and installations, this catalogue documents room installations of the artist’s work, which has been steeped in the discourses of design over the last few decades.

Furniture as Trophy
Edited by Peter Noever. Text by Sebastian Hackenschmidt, August Ruhs, Petra Lange-Berndt, Barbara Plankenstein, Peter Noever.
A gloriously bizarre showcase of indoor eccentricities and objets d’art that survey the mid-twentieth-century tradition of ‘art furniture,’ which incorporates antiques into the design of chairs, stools, and even fans and chandeliers.

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Mangiariotti
Edited by Diego Finizio. Text by Toyo Ito, Marco Meneguzzo.
The winner of numerous prizes including a Compasso d’Oro, Angelo Mangiarotti (born 1921) also taught in several universities in Italy and abroad. In this book, more than 100 of Mangiarotti’s projects, conceived over 50 years of professional activity are presented through original documents from the Archivio Studio Mangiarotti in Milan.

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Reflecting the importance of recognizing the age of globalization.

Unpacking the Collection

Selections from the Museum of Contemporary Craft

February

Exhibition chronology. The book presents a selection of new works from the collection of the Museum of World Cultures, Frankfurt am Main.

Being Object, Being Art

Masterpieces from the Collections of the Museum of World Cultures, Frankfurt am Main
Edited by Achim Sibth. Photographs by Stephan Becker.

Undermining the anthropological designation of "ethnic artifacts" and "ethnographic" this survey of the museum's finest objects seldom displayed to celebrate the research and development of indigenous architecture.

Dash 02: The Luxury City

Apartment
Edited by Dick van Gameren, Dirk van den Heuvel, Olaf Klijn, Harald Mooij, Pietijn van der Putt.

The second issue of Dash focuses on the emergence of the luxury city apartment. Artworks range from historical explorations of luxury apartments in Paris and London to the late nineties respond to the emergence of centrist-located enclaves for the wealthy.


A Non-Dogmatic Accumulation of Formal Knowledge

Text by Guy Châtel, Kersten Geers, Amanda Lawrence, Patrick Lynch, Vittorio Pizziogno. Oase No. 79 is devoted to British architect James Stirling, who played a prominent role in architectural discourses from the 1960s onwards. Emblematic of "New Brutalism" and emergent postmodernism, Stirling’s architecture has garnered renewed interest.

Tribute to James Stirling

Architects and architectural students from across the North American continent—from the eastern and southern Woodlands to the Northwest Coast with a particular emphasis on the Southwest—this latest volume in the Oase series highlights some of the finest architects of the 20th century.

Foreign bodies in the West and elsewhere are increasingly encroached upon by urban expansion, this issue of Oase explores the potential significance of architectural design for the overgrowth of this process. From local to national governments, from environmental factions to the road-user’s lobby, everybody has something to say about this process, which tends to divide debate between ecology and mobility.

Hunch 13: Consensus

Designing the Built Environment

Necessitates Intention and Choice

Edited by Salman Freiwald, Text by Teddy Cruz, Pi de Bruijn, Gramazio & Kocher, Thomas A.P. van Leeuwen.

The planning of built environments necessitates collaboration, but the full possibilities of collective decision-making are rarely carried out. In this issue of Hunch, contributors discuss aspects of collaboration in architecture.

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Photographs at Yale University Art Gallery, interviews photographer Robert Pbk, 9.5x11.25in./88 pgs/illustrated throughout.


Aperture 197: Winter 2009

Available /Journals/Photography

Summer Nights features an overview of contemporary photography from Iran by Anthony Downey, who suggests that three decades after the revolution, a new generation of photographers, including from Robert Capa to Slim Aarons. Other features include a conversation between two classic photographers, Marc Riboud and Elliott Erwitt; and Jan Tumlir, curator and professor at the Art Center College of Design and University of Southern California, discusses Zoe Crosher’s project, “The Reconsidered Archive of Michelle Dubois.” Exhibition reviews include Geoffrey Batchen on “The Pictures Collection,” Aaron Schuman on Ishimoto Yasuhiro, Giuseppe Marletto on Santiago Sierra, Shelley Rice on Darkside II, James Young on Barbara Crane, Tim Davis on “New New Topographics” and Brian Sholis on Dance with Camera.

Aperture 198: Spring 2010


The new Spanish photography magazine Fantom offers its readers the excitement of encountering new photography in splendid large format, with impressive high-quality spreads from great photographers, and serious commentary and writings from the best international photographers. Critics working today available for the first time in the U.S. Matador makes Barcelona the subject of its latest issue. Barcelona in many ways has come to symbolize the massive cultural transformations Spain has undergone in the past 30 years, developing into a major tourist destination; a leading European center for the arts and becoming famed worldwide for its diverse architectures. Here, proponents of the city’s cultural life, such as publisher Jorge Tirado, editor Eduardo Mendoza, photographer Frances Cala-Roca, architect Oscar Tusquets and many others present their perspectives on this extraordinary city.

Matador M

ISBN 978-84-92841-09-7

Pbk, 11.75x15.75in./218 pgs/illustrated throughout. U.S. $85.00 CDN $102.00

American Photography 25 celebrates its quarter-century anniversary with this selection of the best pictures from 2000, chosen by a distinguished jury headed by Kathy Ryan, Photography Director at The New York Times Magazine. From over 6,000 images submitted by 1,200 photographers, agencies and publishers, 40 were selected to appear in the book. Panzer revisits the heyday of Magnum, whose members discuss the talentsthey represent, the excitement of encounter -ing the best international photographers, and serious com-mentary and writings from the best international photographers. Critics working today available for the first time in the U.S. Matador makes Barcelona the subject of its latest issue. Barcelona in many ways has come to symbolize the massive cultural transformations Spain has undergone in the past 30 years, developing into a major tourist destination; a leading European center for the arts and becoming famed worldwide for its diverse architectures. Here, proponents of the city’s cultural life, such as publisher Jorge Tirado, editor Eduardo Mendoza, photographer Frances Cala-Roca, architect Oscar Tusquets and many others present their perspectives on this extraordinary city.

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American Photography 25 celebrates its quarter-century anniversary with this selection of the best pictures from 2000, chosen by a distinguished jury headed by Kathy Ryan, Photography Director at The New York Times Magazine. From over 6,000 images submitted by 1,200 photographers, agencies and publishers, 40 were selected to appear in the book. Panzer revisits the heyday of Magnum, whose members discuss the talentsthey represent, the excitement of encounter -ing the best international photographers, and serious com-mentary and writings from the best international photographers. Critics working today available for the first time in the U.S. Matador makes Barcelona the subject of its latest issue. Barcelona in many ways has come to symbolize the massive cultural transformations Spain has undergone in the past 30 years, developing into a major tourist destination; a leading European center for the arts and becoming famed worldwide for its diverse architectures. Here, proponents of the city’s cultural life, such as publisher Jorge Tirado, editor Eduardo Mendoza, photographer Frances Cala-Roca, architect Oscar Tusquets and many others present their perspectives on this extraordinary city.

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The Sienece Shredder: Issue 4
Edited by Brion Gysin


Conjunctions: 54, Shadow Selves
Edited by Bradford Morrow.

This issue of Conjunctions, the very idea of self is tackled in fiction and poetry that investigates everything from innocent misperception to radicalization, delusion to fraud, crazed misunderstandings. Shadow Selves offers a spectrum of permutations on these themes, with acclaimed and upcoming writers such as Elizabeth Hand, J.W. McCormack, Jonathan Carroll, and Dan Fox, each distilling one of the many transcriptions and panels with discussions in art, poetry, and fiction. Featuring texts by essays by Frieze Projects curator Rosalind Nashashibi and Frieze Projects' curator Jennifer Higson and Dan Fox.

Frieze Projects & Frieze Talks 2006–2008
Edited by Brad Morris.

The mirror is humankind's most precious tool. When we look into it, we see ourselves or an other? If we see an other, is that other a life or some conformation of a truth we don't quite grasp? And when we set down the mirror and imagine ourselves to be others or other combinations of both, who have we become? This special issue is focused on Conjunctions, the very issue of self is tackled in fiction and poetry that investigates everything from innocent misperception to radicalization, delusion to fraud, crazed misunderstandings. Shadow Selves offers a spectrum of permutations on these themes, with acclaimed and upcoming writers such as Elizabeth Hand, J.W. McCormack, Jonathan Carroll, and Dan Fox, each distilling one of the many transcriptions and panels with discussions in art, poetry, and fiction. Featuring texts by essays by Frieze Projects curator Rosalind Nashashibi and Frieze Projects' curator Jennifer Higson and Dan Fox.

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Joel Meyerowitz: Legacy Box Set
Aperitif is pleased to offer a very special limited-edition print and book box set, featuring three unique components created as part of Meyerowitz’s most recent project—a compelling body of work resulting from a commission he received from the New York City Department of Parks & Recreation to document the city’s parks. Each custom-designed clamshell box contains a copy of the book Legacy: The Preservation of Wilderness in New York City Parks (with a special-edition bellyband), as well as The Halft, a limited-edition book featuring one of the artist’s favorite spots—the Halfttet Nature Sanctuary in Manhattan. The Halfttet was designed and printed exclusively for this edition using an HP Indigo Digital Press. Also included is a 10 x 12 inch HP archival pigment print, made personally by the artist. Each book and print is signed and numbered by Meyerowitz.

Chris Ofili: Afro Margin
Text by Cameron Shaw, Inua Ellams. Published on the occasion of Chris Ofili’s exhibition at David Zwirner in New York, this limited-edition catalogue documents a new body of work titled Afro Margin, and is produced in an edition of 500 copies numbered and signed by the artist. Known primarily for his large-scale paintings, in this exquisite suite of eight pencil drawings, made from 2004 to 2007, Ofili reveals a master draughtsman.

Unica Zürn: Alben
The German artist and writer Unica Zürn (1916–1970) joined the ranks of Surrealism in the 1920s, taking up residence with Hans Bellmer and adopting Surrealism’s esop dulls of automatic drawing and writing in drawings and paintings that are labyrinthine in detail, as one form spirals out of another. This lovely limited-edition survey reproduces drawings done between 1954 and 1967.

Dirty Baby: Ed Ruscha, Nels Cline & David Breskin
Dirty Baby presents a provocative dialogue between the paintings of Ed Ruscha, the music of Nels Cline and the poetry of David Breskin. The title refers to the fact that when different art forms mate, the result is never pure-bred, but rather a gloriously dirty offspring. The 66 Ruscha pictures in this book are drawn from two bodies of work, the Silhouettes and the Cityscapes. In these works, Ruscha uses colorless strips in place of the words or phrases that characteristically occupy such a prominent place in his pictures. Their very obfuscation gives the missing words a powerfully subversive presence: language is emphasized even as it is obscured. Breskin has divided the book into two “sides” in the manner of a vinyl record. “Side A” presents a kind of “time-lapse” history of Western civilization. “Side B” returns to the cradle of that civilization, charting the American misadventure in Iraq. For his poetic form, Breskin uses the ancient Arabic ghazal, a perfect foil and fencing partner for Ruscha’s language-sensitivities strategies. To this mix, Cline adds music for a large ensemble: at once lyrical and edgy, heartfelt and raucous, his music ranges from acoustic impressionism to dense, dark electronica. House in a regeneratted leather slip-case, Dirty Baby also contains four CDs, two with Cline’s music, and two containing Breskin’s readings of his ghazals.

Anselm Reyle: The ART of Anselm Reyle
Edited by Uta Grosenick. Text by Jens Asthoff, Laura Hopmans. Anselm Reyle (born 1970) uses materials such as PVC film, acrylics, mirrors, concrete and auto paint to produce wild abstractions in paint and sculpture that drip with infectious energy. This massive and luxuriant volume is printed on a variety of paper stocks in 10 colors; and is the first large-scale survey of his work.

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Ed Ruscha: Jack Kerouac On The Road
In 1951, Jack Kerouac wrote On the Road as his typewritten as a continuous 120-foot scroll, feverishly recording in 20 days his road trips across the United States and Mexico. On the Road was finally published in 1957 and Kerouac was immediately acknowledged as the voice of the Beat Generation.

Located in New York, Museum of the City of New York, 12205/29/12207

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Previously Announced  
Lisi Raskin: Mobile Observation  
Text by Julia Bryan-Wilson, Maria Lind, Gabi Scardi.  
Lisi Raskin's handcrafted reconstructions of military command centers conjure the Cold War-era's preoccupation with militarization. This volume documents her most recent installations which have surfaced in several locations, beginning with the Center for Curatorial Studies, Bard College. Each episode contained herein is part of an ongoing project entitled Mobile Observation.  
Lisi Raskin: Mobile Observation  ISBN 978-0-691-15956-7  Pbk, 6.5 x 9 in. / 182 pgs / 10 color / 1 no. duotone.  U.S. $35.00 CDN $42.00  February/Art
Yang Shaobin

Edited by Tien-yien, Alexander Ochs. Yang Shaobin (born 1961) is one of the most prominent Chinese artists of his generation. His paintings are characterized by observations of his contemporary, whom he captures with often drastically exaggerated expressions. This book contains a selection of his most important paintings from 1996 to 2009.

ISBN 978-7-796-41045-5
Hbk, 23.7 x 16.5 cm / 460 pgs / 72 color.
U.S. $45 CDN $56.00
February/Art/Asian Art & Culture

Zhu Wei’s Album of Ink Paintings

Zhu Wei (born 1966) is world-renowned as one of China’s most prominent artists post-Tiananmen, and as the leading exponent of the Chinese ink painting tradition (though he also works in sculpture and printmaking), using it to depict contemporary scenes of everyday life in Beijing with a quietly spiritual political reflection and an extraordinary lightness of touch.

Zhu Wei’s Album of Ink Paintings
Pbk, 6.2 x 9 in. / 270 pgs / 444 color / 175 B&W.
U.S. $54.00 CDN $68.00
March/Art/Asian Art & Culture

Dragon & Rose Garden

Text by Suai Van Elzen.


Text by Jason C. Kuo.

The Wild, Wild East: An American Art Critic’s Adventures in China

Chinese Ink Painting Now

Text by Anke Hahmann. This lively and copiously illustrated survey through China’s contemporary art scene, Wild, Wild East is based on first-hand encounters with the artists, dealers, curators and auction specialists who have made Chinese contemporary art the fastest growing sector of the international art market. This is the first book to take stock of China’s commercial art boom, the rapid development of its institutions and the biographies of its major players. Everything from the current gold-rush atmosphere, but also explores the pitfalls of the scene: corruption, government censorship and conflicts of interest. It includes Barbara Pollack, an experienced journalist and art critic who has been reporting on China’s developing art scene since 1993. With unparalleled access to the major figures both in the country and elsewhere, she is unabashed to ask, “Is this the emperor’s new clothes?” of this country once ruled by emperors, now dominated by post-Xia millenniums.

The Wild, Wild East: An American Art Critic’s Adventures in China
Pbk, 6 x 9 in. / 240 pgs / 13 color / 10 B&W.
U.S. $24 CDN $30.00
March/Nonfiction & Criticism/Asian Art & Culture

The Quiet in the Land: Luang Prabang, Laos
ISBN 978-9-886-8470-4-1
Cdn, 8.2 x 11.5 in. / 220 pgs / 120 color / 22 B/W.
U.S. $34.00 CDN $43.00
February/Art/Asian Art & Culture

Weijia: 2004–2008

Much admired by the younger art audience in China, Weijia (born 1975) makes thickly textured paintings of what he describes as “radiant sanguine” themes, generally of a personal and somewhat bitter-sweet nature, and often allegorical (a young man holding a bouquet in one hand, and scattering petals with the other), strongly individualistic, yet project both melancholy and wonder.

Hbk, 23.1 x 16.5 cm / 270 pgs / 24 color / 20 B/W.
U.S. $35.00 CDN $44.00
March/Art/Asian Art & Culture
Dieter Roth: The Rings of Dieter Roth
Text by Jean-Christophe Ammann.
In 1954 Dieter Roth met the Swiss goldsmith Hans Langenbach, and the two soon agreed to collaborate. Roth came up with the idea of devising rings with exchangeable parts. This book reproduces Roth’s rings including sketches, photos, and an interview with Langenbach.

Dieter Roth: The Rings of Dieter Roth
Phbk, 5.5 x 8 in. / 144 pgs / 44 color / 20 b&w. U.S. $19.00 CDN $23.00.
March/April

Birgit Jürgenssen
Edited by Christiane Scholz. Text by Abigail Solomon-Godeau, Elisabeth Bronfen, Sigrid Schade.
The Austrian artist Birgit Jürgenssen (1949–2005) was an outstanding heroine of the feminist avant garde. From the late 1970s she made the female body the focus of her work, through drawing, collage, painting and photography. With many previously unseen works from the artist’s estate, this volume surveys Jürgenssen’s career.

Birgit Jürgenssen
ISBN 978-3-7757-1416-0.
Hbk, 9.5 x 12.5 in. / 160 pgs / 150 color. U.S. $60.00 CDN $72.00.
February/April

James Surls: From the Heartland
Edited by Judy Diadel. Foreword by Frances Carraro. Text by Patricia Simos, Susie Kall, Hiram Butler, Susan Seltzer, J. Peltman McGehee.
For over 40 years, American artist James Surls (born 1943) has used sculpture and drawing as a personal language to document his life journey. This award-winning oversize monograph, designed by Don Day, includes and marks an exhibition at The Grace Museum in Texas, documents Surls’s 2009 solo work, created in response to his move from Texas to Colorado.

James Surls: From the Heartland
Pbk, 9 x 11 in. / 190 pgs / 55 color / 55 bw. U.S. $29.95 CDN $36.00.
February

Mercy, Patience and Destiny: The Women of Whitfield Lovell’s Tableaux
For over a decade, Whitfield Lovell has created assemblages that evoke African American heritage. Lovell’s work uses early studio-portrait photographs in tableaux that give insight into the twentieth-century African American experience.

Mercy, Patience and Destiny: The Women of Whitfield Lovell’s Tableaux
Phbk, 8 x 9 in. / 168 pgs / illustrate throughout. U.S. $14.95 CDN $18.00.
February

Michael Buthe: The Angel & His Shadow
Text by Karsten Müller.
A fitting personality on the 1950s art scene, Michael Buthe (1944–1993) plundered the world’s cultures to make his brightly chaotic drawings, paintings, assemblages and installations (Buthe was among the earliest artists to present room-size installations as works of art). Achieving a balance between delirious and kitsch, Buthe’s work resembles a bizarre amalgam of Jack Smith and Richard Telford. This first substantial monograph is a revelation and a delight.

Michael Buthe: The Angel & His Shadow
Hbk, 4 x 6 in. / 144 pgs / 50 color / 40 b&w. U.S. $55.00 CDN $68.00.
March/April

Dieter Roth: Announcements 1971–1972
Text by Dieter Roth, Barbara Wien.
During the 1970s, Dieter Roth published a series of ads twice-weekly in a Swiss newspaper called the Luzerner Stadtanzeiger — ads consisting of such aphorisms as “A good beginning is an evil end” and “Two tears are better than five stones.” This is the first complete publication of Roth’s ads, previously only published as artist’s books.

Dieter Roth: Announcements 1971–1972
Phbk, 4.25 x 6 in. / 280 pgs / illustrate throughout. U.S. $19.00 CDN $23.00.
March/April

Urs Lüthi: Artisthe BetterLife

Urs Lüthi: Artisthe BetterLife
Hbk, 9 x 12.25 in. / 296 pgs / 350 color.
March

Michael Buthe: The Angel & His Shadow
Edited by Mark Sloan. Text by Mark Sloan, Rosamund Purcell. The reclusive American artist Aldwyth (born 1935) has labored at some distance from the mainstream art world to produce astonishingly complex and dense collage and assemblage works that recall the fantastical intricacies of Jess, Ed Kienholz Bruce Conner or even Hieronymus Bosch in their diagrammatic, ordered mayhem. In an accompanying essay, Rosamund Purcell describes Aldwyth’s work this way: “packed with intricately fashioned episodes, they seem like worlds that lie outside of our world, and infinitely worth exploring.” As records of other worlds, these works manage to simultaneously suggest maps, instruments and ruins. This catalogue, coinciding with the first major retrospective of this under-recognized artist, brings Aldwyth’s work to a wider public for the first time.

Michael Buthe: The Angel & His Shadow
Phbk, 8 x 10 in. / 192 pgs / 101 color / 1 b&w. U.S. $25.00 CDN $30.00.
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February

Pbk, 8 x 10 in. / 192 pgs / 101 color / 1 b&w. U.S. $25.00 CDN $30.00.
February
Mike Nelson: A Psychic Vacuum

In 2001, artist Mike Nelson transformed the disused interior of the Essex Street Market in New York’s Lower East Side into a yurt through his installation “A Psychic Vacuum,” a series of reconstructed rooms and passages filled with enigmatic props, clues and assemblies. Over the next two years, the artist meticulously recorded that journey in this superbly designed and fully illustrated artist’s book.

Mike Nelson: A Psychic Vacuum
ISBN 978-1-928570-11-0
Clth, 6.5x 9 in. / 196 pgs / 200 color.
U.S. $39.95 CDN $48.00

Issued in conjunction with the exhibition Mike Nelson: A Psychic Vacuum at Theaster Gates’s Home, Chicago, in 2001, this monograph offers a comprehensive look at Nelson’s output in the form of a reconstruction of the yurt.” A Psychic Vacuum.”

Richard Artschwager: Objects as Images of Objects

Edited by Peter Eleey, Nato Thompson.

Text by Alexi Worth.

Richard Artschwager: Objects as Images of Objects
ISBN 978-0-9771714-4-6
Clth, 8.25x 10.25in./128 pgs /60 color /2 b&w.
U.S. $55.00 CDN $66.00

February /Art

Richard Artschwager: Black White Gray Cyan Magenta Yellow

Text by Lars Bang Larsen.

Here, Danish artist Simon Dybøe Møller (born 1976) printed blown-up black-and-white photographs on an inkjet printer and papier machéed sheets on the walls of his installation. The color particles of the inks dissolved, superimposing a layer of stains upon the image’s grayscale.

Simon Dybøe Møller: Black White Gray Cyan Magenta Yellow
ISBN 978-3-86678-324-9
Hbk, 6.5 x 9.5 in. / 66 pgs / 19 color / 14 b&w. U.S. $45.00 CDN $56.00

Kerber

Candice Breitz: Same Same

Text by Gregory Rustin, Claire Gilman, Jon Davies.

In her multichannel video work, Candice Breitz (born 1963) investigates how both our senses of self and our relations with others are shaped by media culture. Same Same features projects from 2000–2009, and premieres “Factum” (2009), a series of video portraits of seven sets of identical twins, and one set of identical triplets, as well as illustrations of key works from Breitz’s oeuvre.

Candice Breitz: Same Same
ISBN 978-3-86890-26-5
Pbk, 8 x 11 in. / 170 pgs / 98 color.
U.S. $49.00 CDN $59.00

January /Art/ Film & Video

Jorge Pardo

Test by Christina Veiga, Alex Cole, Doris Krystof, Barbara Steiner.

In his traversing of sculpture, furniture, painting, design and architecture, Jorge Pardo gives a practical vitality to the fusion of art and life. His pleasure in animating massive spaces can be seen in his spectacular designs for the historical turbine hall at Düsseldorf’s Department of Works, the former Daimler building in New York and at German Bundestag’s House of Representatives in Berlin. This survey illustrates these and other works of the past 15 years.

Jorge Pardo
ISBN 978-3-03764-029-6
Pbk, 8 x 11in./130 pgs /98 color.
U.S. $27.95 CDN $34.00

February /Art

March /Art

Mark Tribe: The Port Huron Project

Reenactments of New Left Protest Speeches

Text by Nate Thompson, Rebecca Schneider, Mark Tribe.

The Port Huron Project is a series of reenactments of Vietnam-era protest speeches staged between 2006 and 2008 by artist Mark Tribe. The original speeches were given by Angela Davis, César Chávez, Stokely Carmichael, Paul Potter, Howard Zinn and Coretta Scott King.

Mark Tribe: The Port Huron Project
ISBN 978-88-8564-30-4
Pbk, 6.5 x 9.5 in. / 100 pgs / 78 color / 14 b&w. U.S. $35.00 CDN $42.00

March /Art

Charles Ray: Log

Charles Ray writes, “Ten years ago while driving up the central coast of California, I spotted a fallen pine tree in a meadow just off the highway. I was instantly drawn to it... [and] was inspired to make a sculpture.” In Ray: Describes the making of this sculpture, a work that saw him collaborate with Japanese master woodworker Yukio Morikawa in an effort to capture the life of wood, and to make an object that would “breath[e] life into the world that surrounds it.” Ray: ‘s sculpture is now on view at the Art Institute of Chicago.

Charles Ray: Log
ISBN 978-88-8564-30-4
Pbk, 6.5 x 9.5 in. / 76 pgs /15 color. U.S. $15.00 CDN $18.00
February /Art

Latin American Art & Culture

Candice Breitz: Seven Pictures of Nothing Repeated Four Times, in Gratitude

Text by Susanna Titiz.

As a companion piece to Breitz’s exhibition at Museum Alteburg, Mönchengladbach, this artist’s book features two related projects: an exhibition of remade Rokthos from the Pansa Collection—uncannily replicated and reconfigured four times—and a special re-hanging of works from the Museum’s permanent collection, in the manner of Jacob’s Album series.

Candice Breitz: Seven Pictures of Nothing Repeated Four Times, in Gratitude
Pbk, 6.5 x 9.5 in. / 100 pgs / 78 color / 14 b&w.
U.S. $27.95 CDN $34.00

February /Art

Simon Dybøe Møller

Collecting formations

Text by Christine Heidemann.

Berlin artist Simon Dybøe Møller collects photographs on specific themes, taking them from personal and public archives and the Internet as well as producing her own. Modifying these images via cropping, reflection and folding, she uses the results to construct delicate photographic paper objects, which in turn become installations, accumulating fresh and unusual dimensionality.

Simon Dybøe Møller: Collecting formations
ISBN 978-3-86678-304-9
Pbk, 6.5 x 9.5 in. / 66 pgs / 19 color / 14 b&w.
U.S. $35.00 CDN $42.00

Kerber

View this page in its entirety here.
Lothar Baumgarten: Seven Sounds, Seven Circles
This artist’s book houses seven CDs that were the audio accompaniment to German conceptual artist Lothar Baumgarten’s 2009 exhibition at the Kunsthalle Bregenz in Austria. Each disc contains an hour of audio recorded on a remote peninsula in the Hudson River, the tracing and crossing of native fauna broken by the occasional Ambacht train. The book opens with photographs and an essay by the artist.
Lothar Baumgarten: Seven Sounds, Seven Circles ISBN 978-3-86540-538-2 CD-Audio, 5.75 x 5 in. / 48 pgs / 11 b&w / 7 Audio CDs, U.S. $19.00 CDN $24.00 March/Audio/CD

Jake & Dinos Chapman: From Hell to Hell
Original Recordings
Edited by Robert Elkmeyer.
When the Chapman Brothers’ infamous “Hell” sculpture—which featured 5,000 miniature model Nazi soldiers performing atrocities—was destroyed in a London warehouse fire in 2004, they began a modified version called “Fucking Hell.” This audio CD accompanies “Fucking Hell,” and is compiled from live recordings made in 2008.
Jake & Dinos Chapman: From Hell to Hell ISBN 978-3-86540-45-6 CD-Audio, 5.5 x 5 in. U.S. $15.00 CDN $19.00 February/Audio/CD

Albert Oehlen: Abstract Reality
Text by Anne Montfort.
From Here to Here is a new book by artist Albert Oehlen, now reaching its fourth edition. Albert Oehlen’s bestselling ‘Voyeur’ travels the image wreckage of our consumer-driven culture, making excruciating or sinister juxtapositions (shots of nude women next to aircraft crashes) and cataloging the blandness of media bombardment to render its toxic assault visible to us, its near-helpless voyeurs.
Albert Oehlen: Abstract Reality ISBN 978-3-86540-327-0 Pbk, 3.75 x 5.5 in. / 152 pgs / 36 color. U.S. $19.95 CDN $25.00 March/Photography

Hans-Peter Feldmann: Voyeur
Now reaching its fourth edition, Hans-Peter Feldmann’s bestselling Voyeur travels the image wreckage of our consumer-driven culture, making excruciating or sinister juxtapositions (shots of nude women next to aircraft crashes) and cataloging the blandness of media bombardment to render its toxic assault visible to us, its near-helpless voyeurs.
Hans-Peter Feldmann: Voyeur ISBN 978-3-86540-618-5 Hbk, 4.25 x 6.5 in. / 275 pgs / 173 b&w. U.S. $49.95 CDN $60.00 March/Photography/Nonfiction & Criticism
Skulls and Shit

Donald Baechler & Wes Lang

Introduction by Ernest Loesser

The artists Donald Baechler and Wes Lang have introduced their work. The contrast in their work is apparent, but distinct minds separated by a generation.

Misaki Kawai: Blueberry Express

An enchanting scrapbook-esque compilation of paintings, installations and snapshots by New York-based Japanese artist Misaki Kawai. Her visually arresting and intelligent oeuvre is the only comprehensive book available addressing similar themes into O’Doherty’s volume. Sérandour’s détournements raise the stakes for the art of appropriation.

Sigismund de Vajay: Nouveaux Desastres

Editions Polar

The watercolors and drawings of French artist Sigismund de Vajay (born 1971) address globalization and power structures with what critic Pedro Domonos describes as “a healthy sarcasm that goes beyond the pessimistic campaign of fear orchestrated by the media. These Nouveaux Desastres show the symphonic beauty of the destruction of all things, without forgetting the unavoidable environmental impact caused by men and their big toys.”

Kata Eczawa: Odessa Staircase Redux

Edited by Kathy Slade.

The work of German-Japanese artist Kata Eczawa depicts iconic moments from art history, film, photography and popular culture, re-imagining them as animated videos, slide projections, light boxes and prints. Odessa Staircase Redux is a kind of flipbook that revisits the famous sequence from Eisenstein’s Battleship Potemkin. The first frame of every cut is hand-drawn in ink, and the resultant series of images is arranged to form a typology of camera angles.

Kay Rosen: AKAK

Published in two works between 1969 and 2009, Kay Rosen’s category Kay Rosen exhibits four scenes from art history film, photography and popular culture, re-imagining them as animated videos, slide projections, light boxes and prints. Odessa Staircase Redux is a kind of flipbook that revisits the famous sequence from Eisenstein’s Battleship Potemkin.

Pietro Sanguineti

Pietro Sanguineti’s language-oriented work evokes the holds of language but also incorporates a variety of historical and contemporary artistic references, from René Magritte to Ken Lum. Using words as visual motifs, Sanguineti explores the identities between these almost polar approaches. This monograph surveys Sanguineti’s work in installation, video and sculpture, in addition to his trademark verbal images.

Alexander Kosolapov: Sots Art

Ulrich Meister:
Over the Under the Over
Text by Francesco Bonami.
OvertheUndertheOver
Hbk,9.75x12.5in./48 pgs/6 color.
U.S.$40.00 CDN$48.00
February/Ant

Francis Baudevin:
Miscellaneous Abstract
Text by Bob Nickas, Christopher Chrish, Ray Schulte.
Francis Baudevin (born 1964) makes paintings from graphics designed for various products, primarily pharmaceuticals and album covers. He removes the type, leaving only the graphics, and enlarges the results onto canvases and walls, thereby retrieving geometric abstraction from its influence on commercial design.
Francis Baudevin: Miscellaneous Abstract
ISBN 978-3-86678-296-9
Hbk,9x12in./160 pgs/120 color.
U.S.$55.00 CDN$66.00
February/Ant

DANAMISEN

Helmut Middendorf:
Over the Under the Over
Text by Francesco Bonami.
OvertheUndertheOver
Hbk,8.25x10.25in./48 pgs/6color.
U.S.$100.00 CDN$120.00
Hbk,9.5x12.5in./400 pgs/389 color.
ISBN 978-3-8321-9203-7

June Leaf:
Record 1974, 1975
Mabou Coal Mines
Record is a facsimile of June leaf’s sketchbook from the winters of 1974 and 1975, spent in Mabou Coal Mines, Nova Scotia, where she has lived since 1969 with her husband, Robert Frank. Leaf’s sketches are exploratory: she refines a motif as simple as a, say, a knot, over days and weeks, until it becomes one detail in a more complex picture. Record candidly expresses the frustrations of the creative process.
June Leaf: Record 1974, 1975
Mabou Coal Mines
ISBN 978-3-88584-055-7
Hbk,5.75x8.75 in./168 pgs/illustrated throughout.
U.S.$55.95 CDN$68.00
May/Art

Rainer Fetting:
The Art and Life of Chaz Bojorquez
Text by François Castaët, Greg Escalante, Ugo Steck.
This monograph charts the life and career of Chaz Bojorquez, known as “Chaz,” a Los Angeles–born Mexican–American artist who began in the “Chola” (gang graffiti tradition) but quickly arrived at his own groundbreaking style. This book includes previously unreleased photographs and traces the artist’s story in fascinating detail.
The Art and Life of Chaz Bojorquez
ISBN 978-3-88584-125-4
Hbk,9.5x14in./160 pgs/illustrated throughout.
U.S.$50.00 CDN$60.00
March/Art/Popular Culture/Latin American Art & Culture

Sidney Goodman: Man in the Mirror
Since the 1960s, Sidney Goodman has helped to maintain the vitality of American figurative art. Making the figure in the modern urban landscape his ongoing subject, Goodman collages images into compositions that are both clear and disquieting. Man in the Mirror documents the first major exhibition of Goodman’s works on paper.
Sidney Goodman: Man in the Mirror
ISBN 978-3-95698-123-9
Hbk,9.5x12.5in./150 pgs/6 color/6 bw.
U.S.$64.95 CDN$79.00
February/Ant

Arnulf Rainer: The Beginning is Always the Hardest
Early Works 1949–1961
Arnulf Rainer (born 1929) attained international recognition by painting over his own works and those of others, the first artist to affirm this practice as a form. Published on the occasion of the opening of the Arnulf Rainer Museum in Baden, this monograph is the first volume to cast light on Rainer’s influential early work.
Arnulf Rainer: The Beginning is Always the Hardest
ISBN 978-3-95698-194-1
Hbk,9.5x12.5in./212 pgs/63 color/9 bw.
U.S.$79.95 CDN$92.00
February/Ant
as river sand, lime, carbon and pigments, site-specificness—and its materials, such coes lies in theirevocation of these materials, and theirearthiness.

its inherent properties— exposure to theele-
tion of fresco painting, Giusep pe Caccavale Pbk, 6 x 9.25 in. /96 pgs /33 color. ISBN 978-88-8158-754-4

HavingsteepedhimselfinItaly'sfamous tradi-
tions. Reflecting both the melancholy of a child-
made of sculptures, collages, films andpaint-
ing. Reflecting both the melancholy of a child-
made of sculptures, collages, films andpaint-
 Franz Herzog: Back to Art History

Text by Thomas Dong-Durach, Andrea Edel. This catalogue presents new groups of work by Frank Herzog, primarily the Traunl portraits (painting) and sees." "Franz,” a toy spaniel, is     the key motif here; over the centuries, this dog has been a recurrent figure in the history of art, often an attribute in portraits but almost never the main subject. Here, Herzog turns this around, and Fräulein plays the leading role.

Frank Herzog: Back to Art History
Pbk, 6.75 x 9.75 in. /88 pgs /1 color /1 b&w
U.S. $ 15.00 CDN $ 18.00 March/Art
Robert Mangold: X, Plus and Frame Paintings
Works from the 1980s
Edited by Ziba de Weck Ardalan, Dierk Schwarz. Foreword by Ziba de Weck Ardalan.
This volume explores three groups of paintings created between 1980 and 1986, the X, Plus and Frame paintings. The outcome of Mangold’s experiments with rectangles and squares these works are painted in vivid color combinations, with just-visible brushwork, and are reproduced with fantastic clarity.

Hbk, 7 x 10.5 in. / 136 pgs / 500 color.
U.S. $55.00 CDN $66.00
March/Art

Johannes Wohnseifer: 10 Years of Painting
This first overview of Johannes Wohnseifer’s paintings from the past ten years begins with works produced for the 1993 exhibition German Open at the Kunstmuseum Wolfsburg, the delib¬erately “unfinished” Primer Picture, the perforated, monochrome aluminum lightweight Paintings, and the newest series, Private Collection, pro¬duced for a 2009 exhibition in Ośa.

Johannes Wohnseifer: 10 Years of Painting ISBN 978-3-86560-625-9
Hbk, 5 3/4 x 8.5 in. / 80 pgs / 100 color / 15 b&w.
U.S. $59.95 CDN $68.00
February/Art

Suzanne McClelland: Rock and Shift
Text by Barry Schwabsky, Carol Kino. Introduction by Sue Scott.
In the paintings that constitute the heart of this book, Suzanne McClelland uses colorful sprays and collage elements to evoke portraits of women known for their words and actions (rather than their appearance): Oprah Winfrey, Hillary Clinton, Martha Stewart, Cordelia Drexel, Mary Chitt, Margaret Cho, Roseanne Barr and Mary Kiley.

Suzanne McClelland: Rock and Shift ISBN 978-3-86560-630-9
Hbk, 10 x 14.5 in. / 80 pgs / 100 color / 15 b&w.
U.S. $59.95 CDN $68.00
February/Art

Paolo Chiasera: First Second Patience
Text by Katja Lentz, Benedetta Menni, Cyril Bernet, Vladimir Dubossarsky.
This book tells the biblical story behind “Isaac’s Daughter,” a video installation by Italian artist Paolo Chiasera, which was displayed during the 53rd Venice Biennale. With original music by Paolo Conte, the video is made up of a series of 578 images created using oil pastels and fresco technique on fine-lined parcell paper.

Paolo Chiasera: First Second Patience ISBN 978-3-86678-246-4
Hbk, 7 x 5.5 in. / 156 pgs / 50 color.
U.S. $55.00 CDN $64.00
February/Art

Giacomo Santiago Rogado: First Second Patience
Text by Katja Lentz, Benedetta Menni, Cyril Bernet, Vladimir Dubossarsky.
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Valerio Berruti: Isaac’s Daughter
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Valerio Berruti: Isaac’s Daughter ISBN 978-3-86678-246-4
Hbk, 7 x 5.5 in. / 156 pgs / 50 color.
U.S. $55.00 CDN $64.00
February/Art

Vladimir Dubossarsky & Alexander Vinogradov
Works 1994–2008
Text by Viktor Misiano.
Vladimir Dubossarsky & Alexander Vinogradov employ the state-sanctioned style of Socialist Realism in their paintings of cherubic pop culture fantasy worlds in which celebrities appear alongside happy families drawn from magazine advertisements, comic-book heroes, children’s toys and flying cherubim.

Vladimir Dubossarsky & Alexander Vinogradov ISBN 978-0-9787206-8-0
Hbk, 9.75 x 12.5 in. / 704 pgs / 300 color.
U.S. $150.00 CDN $180.00
March/Art

Piia Fries: Merian’s Surinam
Text by Christine Buci-Glucksmann, Camille Morineau.
For the 324th anniversary of the Compilation sur la Merianii, Swiss painter Piia Fries (born 1955) uses reproductions by the painter and botanical illustrator Maria Sybilla Merian (1647–1717) to employee the state-sanctioned style of Socialist Realism in their paintings of cherubic pop culture fantasy worlds in which celebrities appear alongside happy families drawn from magazine advertisements, comic-book heroes, children’s toys and flying cherubim.

Piia Fries: Merian’s Surinam ISBN 978-3-86678-235-8
Clth, 7 x 9.75 in. / 100 pgs / 25 color.
U.S. $39.00 CDN $48.00
March/Art
Michael Laube: In Between
Text by Ulrich Leckie, Introduction by Marco Tagliabue
The acrylic glass objects and installations of Berlin artist Michael Laube (born 1951) extract and reduce architectural elements from their real-world context, focusing our attention on the viewer and the everyday material world of which they are composed as balconies or plastic wrap, all of which are radically transformed from their original function. Based in London, Kiecolt regards the spirit of his work as ‘seriously A-Flat!’
Gereon Krebber: Surprisingly Ordinary
Edited by Uta Grosenick, Daniel Marzona
German artist HUBERT KIECOLL SEPARATE PUBLIC
Berlin artist Michael Laube (born 1955) recedes into the world. Acting prismatically upon the viewer, the artwork appears to have labored its way, with the image emerging from the material. The paintings, drawings, and large installations by the Italian artist MICHELE CIACCIOFREA THEMES OF VIOLENT ARE VIOLENT AND TERROR ARE RENDERED SO VIOLATED DEMOCRACY AND TORTURE ARE RENDERED SO.

Gianpaolo Pagni: Double Face
Double Face offers readers all ages a seemingly endless series of stylized variations on the human face, each of which is a “double” that can be viewed without a top or a bottom, without a start or an end. By simply turning the book upside-down, the reader/viewer can enter a variety of funny and unexpected and delightfully twisting realities.

Michele Ciacciofrea: Silence!
Text by Beth Mitchell, Fritz Neumeyer
Hubert Kiecol SEPARATE PUBLIC
This first monograph on emerging Berlin-based Romanian artist Daniel Knorr takes its design inspiration partially from Japanese Manga comics. An independent project produced alongside Knorr’s comprehensive 2010 survey at Kunsthalle Basel, this will be an important source publication for years to come.

DARIO AMATI, LUCIANO VALDANO, MARCO TAGLIABUE
This new monograph collects all 100 of his veer deftly between the material application and figure/ground, in scattered blips, strokes and splatters, so that the image appears to have labored its way, with a physical effort, onto the surface of the canvas. The book presents 99 of De Keyser’s watercolors, made between 2000 and 2008.

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Jim Campbell has been transforming the visual lexicon of new media, a longstanding virtuoso of new media, Jim Richard Gruen.

Hbk, 9.75 x 11.75 in. / 160 pgs / 120 color.
ISBN 978-3-7757-2542-2

Keith Tyson: Cloud Choreography and Other Emergent Systems

Text by John G. Hanhardt, Richard Shiff, Jim Campbell

ISBN 978-3-7757-2542-2

Keith Tyson: Cloud Choreography and Other Emergent Systems

Text by Ziba Ardalan de Weck, Pedro Ferreira, Jorge Otero-Pailos

ISBN 978-3-86560-655-6

Jorge Otero-Pailos: The Ethics of Dust

Edited by Lionel Buerk, Andrea Caratsch

ISBN 978-3-03764-062-3

Milan Kunc: Sculpture

Edited by Manfred Pernice, Que-Sah Dorfles

ISBN 978-3-940748-53-9

Thomas Puckett: Light: Jennifer Baichwal, Ian Berry


Mauro Staccioli: Sites of Experience

Text by Gregory Burke, Robert Linsley, Caroline Busta, Scott Lyall

ISBN 978-1-934171-12-7

Jorinde Voigt: Matrix & Lenticular

Text by Andrew Cannon, Oliver Tepel

ISBN 978-8-65802-189-3

Jaime Hyder: Manfred Pernice: Que-Sah


Peter Alexander: Resin Work 1965–2009

ISBN 978-1-934171-12-7

THE POWER PLANT

James Hyde: Manfred Pernice: Que-Sah


THE POWER PLANT

Jaime Hyder: Manfred Pernice: Que-Sah


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THE POWER PLANT

Jaime Hyder: Manfred Pernice: Que-Sah


THE POWER PLANT
Thesculpturallandscapes of Düsseldorf-based artist Stefan Löffelhardt (born 1959) have been that reflect upon the relationship between cerebral processes as in their material facture.

Stefan Löffelhardt: Tal Grund, The Valley Floor

Text by Beate Ermacora, Nin a Gülcher.

For his installation “Tal Grund: The Valley Floor,” Löffelhardt produced a multiperspectival work embracing mirroring, strategy, transformation and time.

Kalliopi Lemos: Crossings

Lemos is a writer. Her prose is an artistic memoir to a repressed history of modern Europe, which in recent years has become a fortress, sealing itself off against thousands of asylum seekers from Africa, the Near East and Middle East. Between 2006 and 2009, Lemos produced these sculptures in Athens, Istanbul and Berlin, using refugees’ boats as her material.

Silent Steps

A monograph documenting three works by the Italian artist Luisa Rabbia: “Traveling with Isabella,” a diary made of drawings, video footage inspired by the photographs of an American artist; “and the same Sky,” a photo series that addresses the convergence of Italian, Moorish and Muslim cultures in Tunisia; and a film. The catalogue is a useful tool to understand the work.

Marine Hugonnier: The Political Imaginary

Tania Bruguera: On The Political Imaginary

Tania Bruguera is an interdisciplinary artist who explores and survival. Bruguera recently developed a form she calls “arte de conducta,” or behavior art, in which she constructs situations that compel audience response.

Pedro Cabrita Reis: One After Another, A Few Silent Steps

Since the early 1990s, the work of Pedro Cabrita Reis (born 1962) has revolved around the subjects of home and territory, in works based on tables and chairs, doors and windows. The “homeless” movement is a constant of Cabrita’s concerns.

Dara Birnbaum: Dark Matter of Media Light

The first publication on the artist since 1995, Dark Matter of Media Light surveys 20 years of work by Dara Birnbaum, a grand dame of video art, orienting her work against the backdrop of late 1970s New York and elucidating her views on feminism, urbanism and hippos. For this volume, Birnbaum has opened up her archive, to supply documentary material and film stills not previously seen, making it the essential book on her work.

Kalliopi Lemos's sculptures are an artistic memoir to a repressed history of modern Europe, which in recent years has become a fortress, sealing itself off against thousands of asylum seekers from Africa, the Near East and Middle East. Between 2006 and 2009, Lemos produced these sculptures in Athens, Istanbul and Berlin, using refugees’ boats as her material.
Kiosk: Modes of Multiplication
Edited by Christopher Ber. Text by Michael Lillich, Anita Kühnel, Daniel Baumann.
Kiosk, Christoph Keller’s famous art publications archive, contains more than 3,000 publications by approximately 500 independent art publishing projects from magazines, fanzines, newspapers, journals, audio and video labels to institutional publishing, covering the entire bandwidth of publishing possibilities. An overview of independent art publishing activities today, this book surveys the Kiosk project.

Kiosk: Modes of Multiplication
ISBN 978-3-03764-075-3
Pbk, 8.25 x 11 in. / 522 pgs / 240 color / 60 b&w.
U.S. $39.95 CDN $48.00
February / Art

JET: It’s Not a Plane, It’s Not a Girl’s Name, It’s a Book About Art
Wille de Witte Junior Editorial Team (JET) here gauge the art world climate through projects and interviews with Marc Bijl, Edith Devyart, Tascha Aurbach, Geoffrey Farmer, Ryan Gander, Lawrence Weiner and others.

JET: It’s Not a Plane, It’s Not a Girl’s Name, It’s a Book About Art
ISBN 978-3-941185-74-6
Pbk, 4.25 x 5.75 in. / 600 pgs / 600 color / 135 b&w.
U.S. $39.95 CDN $48.00
February / Art

Reconstructing Swiss Video Art from the 1970s & 1980s

Reconstructing Swiss Video Art from the 1970s & 1980s
Hbk, 6.75 x 8.5 in. / 152 pgs / 68 color / 68 b&w.
U.S. $60.00 CDN $72.00
February / Art

Modernism as a Ruin
An Exhibition Made in America
Edited by Sabine Folie. Text by Philip Unrigh, Julian Carson, Kai Vicker, Sebast Bucmann, Sabine Folie, Ysle Later, Lisa Lee, Doris Leutgeb.
Reflecting on the decline of modernism utopianism, this volume surveys three artists who have explored and embraced its decay: Vana Fredman, Giuseppe Gabrielone, Epyen Garff, Ida Genden, Dan Graham, Gordon Matta-Clark, Florian Pumhösl, Jeroen de Rijke & Wim de Rooy, Robert Smithson, Rob Voemen and Stephen Willats.

Modernism as a Ruin
ISBN 978-3-89418-881-4
Pbk, 8.25 x 11 in. / 296 pgs / 4 color.
U.S. $60.00 CDN $72.00
February / Art

Instant Book: ItalianArtists-New York
Edited by Raquel Maccione.
This “instant survey” is a snapshot of a dynamic scene that is constantly mutating itself: New York’s Italian contemporary art community. Intended as a platform for artists born after 1990, Instant Book features among many others Paolo Capurro, Alessandro Calabro, Cristina Cortensi, Eliseo D’Amore, Mario Filippo, Francesca Giordano, Marco Imbò, Yuri Kiliçaslan, Karin LinkLang, Davide Bruno, Luigi Molteni, Carola Muzzi, Max Matteo Pozzi, Sabina Ricci, Yana Smirnova, Sara Tosti, Anna Vitale, etc.

Instant Book: ItalianArtists-New York
Hbk, 8.25 x 11 in. / 170 color.
U.S. $60.00 CDN $72.00
February / Art

Carnival Within
An Exhibition Made in America
Edited and text by Sabine Rus, Gregory Volk. As a medium of analysis, can art reflect America’s present situation? This volume features sculptures, installations, paintings, photography and videos that address the U.S. scene. Artists include Janine Antoni, Joe Amrhein, Spencer Finch, David Herbert, Ioan Jenks, Nars Keshishyanarian, Karyn Olivier, Joyce Pensetti William Pope and others.

Carnival Within
ISBN 978-9-16947-114-
Pbk, 8.25 x 11 in. / 286 pgs / 40 color / 93 b&w.
U.S. $42.00 CDN $52.00
February / Art

Neighbourhood Secrets
Art as Urban Experience
In 2008, residents of Slavanger, Norway voted on the eight most meaningful locations in the city, then commissioned international artists—including Lars Ramberg, Alfredo Jaar, Raaq Media Collective—to develop site-specific works. This volume documents the project, with essays by Nicholas Bourriaud, Paul O’Neill and Rana Dagosta, among others.

Neighbourhood Secrets
ISBN 978-9-16947-494-
Flexible, 8.25 x 11 in. / 384 pgs / illust. throughout.
U.S. $60.00 CDN $72.00
March / Art
Achmann, Kai-Uwe Holze, Simon Schimpf.

Richard Paul Lohse—plus works by Bridget Riley.

This survey of about 200 works from the Teufel collection presents illustrates the numerous facets of the Dresden collection, and the various historic buildings in which it is housed.

Achmann, Kai-Uwe Holze, Simon Schimpf.

Kunsthaus Zürich, The Masterpieces

Edited by Christian Klemm.

This opulent volume features masterpieces from the Kunsthaus Zürich, whose highlights include paintings from the late Gothic period, the Golden Age of the Netherlands, the Italian Baroque and the Venetian Settecento, plus masterpieces by Füssli, Monet, Munich, Picasso, Matisse and Giacometti, plus postwar works by Twombly, Bosco, Bacon, Baselitz and Weiss.

Kunsthaus Zürich, The Masterpieces

ISBN 978-3-7757-3194-0

Hbk, 8.25 x 11.5 in. / 448 pgs / 200 color / 148 b&w.

U.S. $70.00 CDN $81.00

March/Art

The Teufel collection presents works that are directly observable in the gallery with color plates of individual artworks and archival installation views.

Kunsthaus Zürich, The Masterpieces

ISBN 978-3-7757-2241-9

Hbk, 9 x 11.75 in. / 228 pgs / 184 color / 27 b&w.

U.S. $35.95 CDN $43.00

March/Art

The reasons why people collect art are no doubt as simple and as complex as the reasons why people fall in love. The New York collector Joe Cohen has been quietly amassing a stunning collection of contemporary art for four decades, excluding no medium or subject, for the love of art, and its acquisition. The Cohen Family Collection is vast, but also very personal, often with a tale behind each work. Among the highlights of this collection are paintings by Tepolski, Deigas, Matisoe, Picasso, Chagall, Baltus, Elsworth Kelly, Frank Stella, Joan Mitchell and David Hockney, and photographs by Aliget, Dorothea Lange, Irving Penn, Awedon, Sugimoto and Chuck Close. Edited by Ray Merrell, this massive celebration of the collection illustrates many of the works in situ, and, through informative and entertaining commentary, casts light on their diversity and significance.

20/21: MAK Collection of Contemporary Art

Edited by Peter Novak. Text by Sebastian Hackerndorf, Andreas Kroll, Gabriell Ramin Schier, Peter Novak, Paul Virilio.

The MAK Collection of Contemporary Art in Vienna has kept close ties with the artists it exhibits and collects, particularly under the stewardship of Peter Novak, who since 1986 has pushed the institution further in this direction. 20/21 constitutes an illustrated glossary of artists associated with The MAK Collection, and celebrates Novak’s achievement.

20/21: MAK Collection of Contemporary Art

ISBN 978-3-86678-243-3

Hbk, 8.75 x 12.25 in./334 pgs /4 color.

U.S. $60.00 CDN $72.00

March/Art

The World is Yours

Contemporary Art

Edited by Nile Nguer Hansen, Bill Arning.

The World’s most prominent art collectors are interviewed about their art collections and the reasons why they collect. The book features many of the world’s most famous collectors and provides a unique insight into what they love and why.

The World is Yours

Contemporary Art

ISBN 978-3-86678-569-3

Hbk, 9.25 x 12.25 in./334 pgs /4 color.

U.S. $60.00 CDN $72.00

March/Art

On Paper: From Raphael to Beuys, from Rembrandt to Trockel

On Paper presents 365 drawings from the Museum Kunst Palast, spanning the period from the fifteenth to the twentieth centuries.

On Paper: From Raphael to Beuys, from Rembrandt to Trockel

ISBN 978-3-86678-569-3

Hbk, 9.25 x 12.25 in./334 pgs /4 color.

U.S. $60.00 CDN $72.00

March/Art

Zwirner & Wirth: 10 Years

In 2000, David Zwirner and Ivan Wirth opened their gallery on Manhattan’s Upper East Side. The beginning of a ten-year collaboration yielded acclaimed exhibitions such as Glenn Brown, Richard Prince and David Flavin. Zwirner & Wirth Ten Years documents the history of the gallery with color plates of individual artworks and archival installation views.

Zwirner & Wirth: 10 Years

ISBN 978-3-88503-011-3

Hbk, 10 x 1 x 12.25 in. /228 pgs /144 color /17 b&w.

U.S. $30.00 CDN $36.00

March/Art

The World Is Yours

Contemporary Art

Edited by Thomas Zinn, Sarah Greenough, Daniel R. Ward Bissell, Sarah Greenough.

The World’s most prominent art collectors are interviewed about their art collections and the reasons why they collect. The book features many of the world’s most famous collectors and provides a unique insight into what they love and why.

The World Is Yours

Contemporary Art

ISBN 978-3-86678-569-3

Hbk, 9.25 x 12.25 in./334 pgs /4 color.

U.S. $60.00 CDN $72.00

March/Art

The Fairest of Them All

The Dresden State Art Collections

Edited by Simon Schimpf. Text by Marion Konkret.

Alongside these are the “Swiss greats”—Max Bill, Antonio Calderara and Aurélie Nemours.

The Dresden State Art Collections

U.S. $60.00 CDN $72.00

SDN R30

Hbk, 9.75 x 11.75 in./224 pgs /315 color /45 b&w.

ISBN 978-3-7757-2145-6

Hbk, 9 x 11 in./384 pgs /365 color.


Hbk, 8.375 x 11.875 in./392 pgs /350 color /110 b&w.

ISBN 978-87-91607-73-8

Hbk, 9.375 x 12.375 in./310 pgs /275 color /80 b&w.

ISBN 978-87-91607-73-8

Hbk, 9 x 11 in./324 pgs /278 color /72 b&w.

ISBN 978-3-86678-243-3

Hbk, 9.75 x 11.75 in./228 pgs /184 color /27 b&w.

ISBN 978-3-86678-243-3
Tomás Casademunt: Maya Puuc Text by Alfonso Morales, Tomás Casademunt. From the photographer of Death on the Altar and Million comes this record of Tomás Casademunt’s journey along the Ruta Puuc on the Yucatán peninsula. Casademunt presents here 28 black and white photographs of the great Mayan palaces by moonlight: Oxkintok, Uxmal, Kabah, Sayil, Chichen Itzá, Kichí-Moú and Xlapak. These photographs alternate with Casademunt’s travel diary.

Juan Rufino: Oaxaca Text by Andrew Deyoe. Victor Jiménez, Rufino has exhibited a keen fascination on Mexican photographer and writer Juan Rufino, since he first visited the state in the 1940s. In addition to the writings he undertook there, Rufino also made some 500 photographs, placing an emphasis on architecture, landscape and the native population. These have been edited down to 50 photos for this beautifully designed homage.

Labyrinth of Views Documentary Photography in Latin America Photography edited by Claudia Carreras. Photography has often functioned as a means of resistance in the defense of human rights. Latin America’s troubled history and its tangle of cultures have led many image-makers to examine critically their own identity as well as their political and physical environment. This publication gathers powerful work by both established and emerging photographers.

Mauro D’Agati: Alamar In the early 90s, the workers at a steel smelting factory east of Havana were told to Fidel Castro describing their housing needs. Out of this exchange a new city called Alamar was born, conceived by the same workers who would build it and live there. Today it is abandoned; Mauro D’Agati’s photographs examine its eccentric spaces.

Lichtenstein: Views Documentory Photography in Latin America Photography edited by Los Pardos. This second in a series of four books that will examine the documentary photography of Latin America is the result of an exhibition Ruta Puuc: World of Maya Lost. The exhibition was conceived and designed by los Pardos and took place at the XXIV Bienal de Artes Visuales de la Habana, Cuba in 2013.

Giovanni Marrozzini: Eche-Emigranti Marchigiani in Argentina Text by Giovanni Calvenzi. Photographer Giovanni Marrozzini explores the communities of Italian immigrants in Argentina, in the course of a 30,000-mile journey. Marrozzini’s Italians are portrayed in all their economic hardships and daily toil.

José A. Figueroa: A Cuban Self-Portrait Edited by Cristina Vives, Danny Monses de Osa Maredo. For over four decades, Cuban photographer José A. Figueroa (born 1936) has chronicled his nation’s trials. Too young to have seen the Revolution, Figueroa belongs to a generation that was nonetheless old enough to witness this seismic shift in his nation’s infrastructure. A Cuban Self-Portrait describes Cuba’s singular character.

Body Politics Politics of the Body in Latin American Photography Edited by Marcelo Bruscal, Julio Pantajo. Body Politics examines the particularly close relationship between photography and politically oriented performance art in Latin America. Among the artists included in its abundant illustrations are Julio Pantajo, Mario Cravo Neto, Gustavo di Mario, los Pardos, Geza Korabi, Osvaldo Salerno, Gerardo Suter and Helman Zolt.

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Boris Mikhailov: Braunschweig

Ukrainian photographer Boris Mikhailov has become famous for using the social documentarystyle to reveal the plight of marginalized communities, particularly as they have been dispossessed in the wake of the dissolution of the Soviet Union in 1991. Cauerick, in Ukraine, Mikhailov brokers entirely new territory with this substantial volume, a dynamic portrait of a group of actors and non-actors in the German city of Braunschweig (Braunschweig), all of whom were auditioning for roles in the Assassins play. The Persians. The play was produced as an allegory of a war and a young democracy, with members of the public taking the role of the chorus, creating a contemporary resonance that Mikhailov was immediately drawn to. The photograph became part of the production process, and his record of the occasion is divided across three chapters: “Shooting,” “Bus Stop,” and “Home Theater.” He writes of his process: “My former slapdash Soviet methodologies unit ed with German reality have helped me, I believe, to manifest something new. Perhaps something very small and simple... but in some way very pure.” Beyond this record of a social collaboration and a visual community, Mikhailov has made a moving portrait that addresses the future of Germany.
In The Dark Book, Omar Gámez trespasses into the spaces designed for casual encounters between gay men in Mexico City photographing nocturnal trysts with a photographic strategy that permits both anonymity and ambiguity. This compact volume contains 38 black-and-white photographs.

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This compact volume contains 28 black-and-white photographs.

In_beton Moare. Text by Matthias Fligge. Arno Fischer (born 1927) worked in East Berlin during the 1950s, later producing fashion photographs for the legendary magazine Djagé, as well as portraits of figures such as Marlene Dietrich, and travelsogue made in Poland, India, New York and Africa. This impressive monograph surveys all of the photographer’s important series.

The Dark Book, Omar Gámez trespasses into German photographer Urs Marty, which ranges from travel impressions and conceptually structured serial work, to forays into red-light districts. Marty is never the distanced voyeur, rather an accomplice or confidant of his subjects, whom in his later body close-ups he depicts as disenchantered yet dignified figures.

24h Berlin

This video documents 24 hours in Berlin, from six o’clock one morning to six o’clock the next, during which time a group of photographers accompanied five Berliners, assembling a compositional portrait of the city through their exploits.

From the Bundestag to drivers in seeder parts of town, from the Holocaust Memorial to a high society soiree, they followed the town’s people—a rapper, a junk dealer, a jailbird, and a rabbi—through their daily routines.

Martin Roemers: Relics of the Cold War

Edited and with Preface by Nadine Barth. Text by H.L.A. Holland. The Cold War is over, but its traces linger. Dutch documentary photographer Martin Roemers (born 1952) traveled through formerly hostile countries on both sides of the line, descending into underground tunnels and abandoned control centers, making images that remind us that this past remains vividly present.


Manfred Paul’s still life photography was produced in the German Democratic Republic back when that unfortunate political entity still existed; transformed into objects, it was a form of resistance, and played a role in the fall of the Berlin Wall. For this new series Casa Mare, he asked residents of several Eastern European cities—from Hungary to Serbia and Romania—to pose in their homes, surrounded by the household props that speak of their aspirations and social status, finally revealing how cultural traditions are being slowly ended by the expansion of the European Union.

Frank Gauditz: Casa Mare

Text by Matthias Flogge, Karl-Markus Gauditz. Frank Gauditz (born 1957) broke out with Waiting for Europe, a photographic portrait series made on a trip down the Danube. For this new series Casa Mare, he asked residents of several Eastern European cities—from Hungary to Serbia and Romania—to pose in their homes, surrounded by the household props that speak of their aspirations and social status, finally revealing how cultural traditions are being slowly ended by the expansion of the European Union.

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In Frösakull, a house that Mathsson both
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and packed. Koto Bollofo records this process at
May /Photography

Mikael Olsson: SoedrakullFroesakull
The Swedish artist Mikael Olsson (born 1969)
U.S. $ 59.95 CDN $ 72.00
ISBN 978-3-86930-059-7

Koto Bollofo: I Spy With My Little Eye, Something
Beginning With S
Koto Bollofo was commissioned to photograph
a publishing house built by Gerhard Steidl. The first
documentation of the press, it records Gerhard Grass
refining the typography of his book Die Box, Gerhard Steidl de- phoring the arabesque faves of Karl Lagerfeld plus interviews with and texts by Robert Frank, Jim Dine, David Bailey. Roni Horn, Tacita Dean and Joel Sternfeld.
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Concentric Circles chronicles five busy months at
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Under Water Above Water
Followed by 80 photos from 2010, this first image
Text by Viola Veigel, Natascha Adamowwky, Steph‡n E. Haue. The aquarium was invented in 1850, just as Impressionism was beginning to gather steam, a curious indoor counterpart to that movement’s espousal of “ plein air” painting. Under Water is a historical overview of art that has drawn on the model or form of the aquarium. It begins
with prints from around 1900, and closes with con-
temporary photography and video works.

Giuseppe Ripa: Moondance
Text by Enrico Michel, Giuseppe Ripa. Giuseppe Ripa’s Moondance is a kind of photo-
graphic sci-fi fantasy that yo-yos between earth and sky from aerial views to futuristic urban architectures in cities such as New York, London and Milan. Ripa’s portrayal of these environ-
ments implicitly opposes the more regimented aspects of contemporary society.

Santiago Torralba: Geometrias
Bringing a new perspective to the photographic genre of typologies first established by the Bechers, Spanish photographer Santiago Torralba (born 1971) solicits recurrent geometric patterns from all kinds of architectures, in deserted or dilapidated Spanish landscapes. Against throbbing blue skies, Torralba elicits tri-
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Koto Bollofo: Grande Complication
Paper isa delicate ma- terial, and has much to
suddenly, “like a powerful 12-cylinder engine in
top gear,” prompting Bollofo’s response: “I spy with my little eye something beginning with S.”
Koto Bollofo: I Spy With My Little Eye, Something
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Francois-Marie Banier: Grandes Chaleurs
Edited and text by Karen Hansgen, Rüdiger Horn, Tacita Dean and Joel Sternfeld.

Schmatz: Lunches at Steidl
Edited by Elke Falat. Text by Elke Falat, Goe sta Horn, Thomas Bechers, Spanish photographer Santiago Torralba (born 1971) solicits recurrent geometric patterns from all kinds of architectures, in deserted or dilapidated Spanish landscapes. Against throbbing blue skies, Torralba elicits tri-
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Keto Bolofo: Grande Complication
Paper is a delicate material, and has much to
endure when it enters a bookbindery and is cut, folded, woven bands, knocked into shape, piled
and packed. Koto Bollofo records this process at
three branches of the Offizin Andersen in Berlin—Neukölln, Zwenkau and Tunisia—each of which has a different approach to binding. Bollofo’s photographs reveal the fascinating and fraught journey from paper to book.

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Francois-Marie Banier: Grandes Chaleurs
Text by Abdellia Taia. Paris-based photographer Francois-Marie Banier is one of the most important photographers of his generation. His works are characterized by their sexuality, playfulness and non-chalance. He is known for his dynamic portraits of everyday people and celebrities. In this monograph, the artist looks beyond the veil of exoticism that has long obscured this North African country, transcending the colonialist cliches and portraying his subjects with psychological depth.

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Conversations with Photographers 2009
Published annually since 2006, in collaboration with Fundación Telefónica, La Fábrica's Conversations with Photographers series puts up leading lights in contemporary photography and the visual arts with international curators and fellow artists. Each interview is printed as an individual pocket-size book, with illustrations and notes, and is housed in a slipcase. For this third volume in the series, Californian photoconceptualist John Baldessari speaks with L.A. artist Anaïs Sabet; British artist Hannah Colman speaks with curator Ingrid Swenson; German photographer Wolfgang Tillmans speaks with Hans-Ulrich Obrist; Spanish artist Gonzalo Puch speaks with PhotoEspaña director Horacio Ortiz Echagüe; and artist Alex Hütte speaks with curator Miguel Fernández Cid.

Alberto García Alix: Conversations with Photographers, Pbk, U.S.$ 49.50 CDN $ 59.00 978-84-95471-99-4

José Ramón Bas: Conversations with Photographers, Pbk, U.S.$ 55.00 CDN $ 66.00 978-84-94489-87-7

Alberto Schommer: Conversations with Photographers, Pbk, U.S.$ 55.00 CDN $ 66.00 978-84-94489-86-0

Andres Serrano: El Dedo en la Llaga, Pbk, U.S.$ 44.95 CDN $ 54.00 978-3-8321-7720-1

Jesús Mateo: The Ninth Day of Creation, Pbk, U.S.$ 45.00 CDN $ 55.00 978-84-94466-05-0

Eddie Williams: Bike Messengers Life, Pbk, U.S.$ 59.00 CDN $ 72.00 978-84-94466-49-2

Cristóbal Hara: Conversations, Pbk, U.S.$ 55.00 CDN $ 66.00 978-84-94466-33-3

Antoni Muntadas: On Translation: Stand By Books, Pbk, U.S.$ 42.00 CDN $ 50.00 978-84-94466-46-9

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Jean Fouchtrapa: Conversations with Photographers, Pbk, U.S.$ 55.00 CDN $ 66.00 978-84-94466-47-6

Julio Larraz: Conversations with Photographers, Pbk, U.S.$ 55.00 CDN $ 66.00 978-84-94466-48-3

John Maats to Cristóbal Hara, with superb reproductions of the photographers' best works.

Joanne Tatham & Tom O’Sullivan: Messengers Life, Pbk, U.S.$ 59.95 CDN $ 72.00 978-84-94466-49-0

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