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SPRING 2012
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ISBN 978-1-935202-83-7 $3.50
GENERAL INTEREST

Spring Highlights

Photography 60
Art 76
Art History 112
Writings & Group Exhibitions 114
Architecture & Design 118
Journals & Annuals 130

More New Books on Art & Culture

Art 136
Photography 166

Backlist Highlights 175
Index 179
THE MUSEUM OF MODERN ART, NEW YORK

Cindy Sherman
By Eva Respini. Text by Johanna Burton. Interview by John Waters.

Published to accompany the first major survey of Cindy Sherman’s work in the United States in nearly 15 years, this publication presents a stunning range of work from the groundbreaking artist’s 35-year career. Showcasing approximately 100 photographs from the mid-1970s to the present, including new works made for the exhibition and never before published, the volume is a vivid exploration of Sherman’s sustained investigation into the construction of contemporary identity and the nature of representation. The book highlights major bodies of work including her seminal Untitled Film Stills (1977–80); centerfolds (1981); history portraits (1989–90); head shots (2001–2002); and two recent series on the experience and representation of aging in the context of contemporary obsessions with youth and status. An essay by curator Eva Respini provides an overview of Sherman’s career, weaving together art historical analysis and discussions of the artist’s working methods, and a contribution by art historian Johanna Burton offers a critical re-examination of Sherman’s work in light of her recent series. A conversation between Cindy Sherman and filmmaker John Waters provides an enlightening view into the creative process.

Cindy Sherman (born 1954) is widely recognized as one of the most important and influential artists in contemporary art. To create her photographs, she assumes multiple roles of photographer, model, makeup artist, hairdresser and stylist. With an arsenal of wigs, costumes, makeup, prosthetics and props, the artist has altered her physique and surroundings to create myriad tableaux, from screen siren to clown to aging socialite. Over the past 35 years, Sherman has sustained a provocative investigation into the nature of identity drawn from movies, television, magazines, the Internet and art history. Sherman lives and works in New York City.

Cindy Sherman
ISBN 978-0-87070-812-1
Clth, 9.5 x 12 in. / 264 pgs / 153 color / 102 b&w.
U.S. $60.00 CDN $60.00
February/Photography

Exhibition Schedule
New York: The Museum of Modern Art, 02/26/12–06/11/12
San Francisco, CA: San Francisco Museum of Modern Art, 07/14/12–10/07/12
Minneapolis, MN: Walker Art Center, 11/10/12–02/17/13
Dallas, TX: Dallas Museum of Art, 03/17/13–06/09/13

The most comprehensive monograph on one of the most important and influential artists of our time, this volume accompanies the first major Cindy Sherman exhibition in the U.S. in nearly 15 years and features works that were created especially for the exhibition and are previously unpublished.
Acclaimed for her *Beach Portraits* series, Rineke Dijkstra is at last the subject of a definitive monograph. This volume accompanies Dijkstra’s midcareer survey at the San Francisco Museum of Modern Art and the Guggenheim Museum.

**GUGGENHEIM MUSEUM**

**Rineke Dijkstra: A Retrospective**

Text by Jennifer Blessing, Sandra S. Phillips. Interview by Jan van Adrichem.

This volume is the first comprehensive monograph on Rineke Dijkstra to be published in the United States. The catalogue accompanies the first U.S. midcareer survey of this important Dutch artist’s work in photography and video; it features the *Beach Portraits* and other early works such as the photographs of new mothers and bullfighters, together with selections from Dijkstra’s later work including her most recent video installations. Also included are series that she has been working on continuously for years, such as *Almerisa* (1994–present), which documents a young immigrant girl as she grows up and adapts to her new environment. The catalogue features essays by exhibition curators Jennifer Blessing (Senior Curator of Photography at the Guggenheim) and Sandra S. Phillips (Senior Curator of Photography at the San Francisco Museum of Modern Art); an interview with the artist by Jan van Adrichem; interviews with the artist’s subjects by Sophie Derkzer; short texts on the artist’s series by Chelsea Spengemann; and the most comprehensive exhibition history and bibliography to date.

Rineke Dijkstra came to prominence in the 1990s with her celebrated *Beach Portraits* series, large-scale color photographs of children on the verge of adolescence posed on beaches around the world, from South Carolina to the Ukraine. From that point on, her sensitive and visually riveting portraits have documented individuals caught in transitional states, sometimes due to physical exertion, for example after giving birth or dancing, or charted over time through series. Along with other Western European photographers such as Thomas Struth and Thomas Ruff, Dijkstra has been a leading innovator in the production of large-scale color images, which came to define contemporary photography in the 1990s and have transformed it ever since.

**Rineke Dijkstra: A Retrospective**


Hbk, 9 x 12 in. / 264 pgs / 170 color.

U.S. $55.00 CDN $55.00

March/Photography

**Exhibition Schedule**

San Francisco, CA: San Francisco Museum of Modern Art, 02/18/12–05/20/12

New York: Guggenheim Museum, 06/29/12–10/03/12

**APERTURE**

**Richard Misrach: Golden Gate**

This deluxe album, a selection of the finest photographs from Richard Misrach’s acclaimed Golden Gate series (previously published in a smaller trim size, now out of print), has been assembled for publication on the historic occasion of the seventy-fifth anniversary of the iconic Golden Gate bridge. In 1997 Misrach began a three-year project photographing the bridge at all times of day and night, in every season, from a single vantage point on his front porch. Within this simple framework, in which the subject and its framing remain fixed in every photograph, an alchemy occurs. An astonishing range of atmosphere, light, and color unfolds, bringing fresh revelation and interpretation to a familiar view—a unique and beautiful photographic meditation on place and time. This special album commemorates one of the most iconic and lasting symbols of American progress and ingenuity.

**Richard Misrach** (born 1949) is credited with helping pioneer the renaissance of color photography and large-scale presentation in the 1970s. He has exhibited extensively, and his work is held in the permanent collections of prestigious institutions such as The Museum of Modern Art, Whitney Museum of American Art and The Metropolitan Museum of Art, in New York; National Gallery of Art, Washington, DC; The Museum of Fine Arts, Houston; and The Art Institute of Chicago. He is a recipient of numerous awards, including the Guggenheim Fellowship and four fellowships from the National Endowment for the Arts. In 2011, Misrach’s series *Destroy This Memory* was installed in its entirety at the San Francisco Museum of Modern Art along with simultaneous exhibitions of his work at the Berkeley Art Museum and Pacific Film Archive and the Oakland Museum of California. Misrach is represented by Fraenkel Gallery, San Francisco; Pace/MacGill Gallery, New York; and Marc Selwyn Fine Art, Los Angeles. He lives in Berkeley, California.

**Richard Misrach: Golden Gate**


Hbk, 20 x 16 in. / 84 pgs / 40 color.

U.S. $125.00 CDN $125.00

May/Photography

**On the occasion of the seventy-fifth anniversary of the Golden Gate bridge, this deluxe oversize album presents a selection of 50 of Richard Misrach’s finest photographs from his acclaimed Golden Gate series.**
A beautiful testimony to one company’s colossal impact on our everyday lives, this volume tracks Apple’s design vision of the past 15 years, from the Powerbooks and iMacs of the late 1990s to the iPods and MacBooks of today.
ADELITA

Tommy Roberts: Mr. Freedom

Text by Paul Gorman.

At the apex of 1960s British fashion, Tommy Roberts was one of the premier designers to the rock royalty and stars of the era. Jimi Hendrix's famous frilly shirts were bought from Roberts' first boutique Kleptomania, on Carnaby Street; when Elizabeth Taylor and Richard Burton went public as a couple, they commissioned Roberts to create matching T-shirts; the iconic Zodiac cape worn by Mick Jagger at Altamont was a Roberts creation; Elton John's outfit for his first *Rolling Stone* cover in 1971 came from Roberts' legendary Mr Freedom boutique; Roberts' City Lights Studio provided David Bowie with the suit he wore on the rear cover of his 1973 album *Pin-Ups*. “He did it first, time after time,” Sir Paul Smith says of Roberts, who was indeed the first designer to incorporate Walt Disney cartoons and Pop art into fashion; the first to open a boutique in Covent Garden; and the first to overtly blur the professional distinctions between fashion and music by managing Ian Dury’s art-rock band Kilburn & The High Roads (thus providing the precedent for Malcolm McLaren’s transi- tion from fashion into music, with his management of the Sex Pistols). Roberts’ influence continued into the 1980s with cutting-edge home-ware and furniture design store Practical Styling, in the 1990s with Tom-Tom and in the 2000s with Two Columbia Road, selling furniture and artifacts.

Electrical Banana: Masters of Psychedelic Art

By Norman Hathaway and Dan Nadel.

International in its scope, thorough in its research and pioneering in its scale, *Electrical Banana* sizzles and pops on every page with images of wild psychedelic brilliance.

With an impressive array of images, a stellar cast of contributors and unlimited access to its subject, *Mr. Freedom* traces the career of a pioneer of 1960s and 70s fashion.

Electrical Banana: Masters of Psychedelic Art

ISBN 978-88-6208-204-4

Pbk, 9.5 x 10.25 in. / 208 pgs / illustrated throughout.

U.S. $39.95 CDN $39.95

February/Art/Music

Also Available:

David Bowie: Any Day Now

Pbk, U.S. $45.00 CDN $45.00 9780955201776

Adelita
Yayoi Kusama
Edited by Frances Morris. Text by Jo Applin, Juliet Mitchell, Mignon Nixon, Rachel Taylor, Midori Yamamura.

Yayoi Kusama is one of Japan’s most famous living artists. Her originality, innovation and sheer drive to make art have propelled her through a career that has spanned six decades, encompassing painting, sculpture, printmaking, photography, collage, film and video, performance, installation and even product design. From the late 1950s to the early 1970s Kusama lived in New York, and was at the forefront of many artistic innovations in the city, becoming close with artists such as Donald Judd, Andy Warhol, Joseph Cornell and Claes Oldenburg, and influencing many others along the way. It was in these years that Kusama was dubbed “the Polka Dot Princess,” for her obsessive use of polka dots in installations and happenings. Returning to Japan in her forties, she rebuilt her career, waiting years for the international recognition that she has recently achieved. Now in her ninth decade, Kusama’s imagination remains fertile and productive, as she continues to devise dazzling installations and relentlessly handpaints her ongoing series of minutely detailed figurative fantasy paintings. Accompanying the first major retrospective exhibition of the artist’s work in the U.S., this volume features a wealth of works from all periods in Kusama’s career, as well as essays by various international curators and critics, discussing Kusama’s years in New York, her career after her return to Japan, her installation works and the psychoanalytic import of her art.

Yayoi Kusama
Born in Matsumoto, Japan, in 1929, she left Japan for New York at the age of 28, following a correspondence with Georgia O’Keeffe, and was soon participating in the city’s polka dot wave of happenings and avant-garde activities. In 1970, Kusama returned to Japan and began writing surrealist novels and poetry. On November 12, 2008, Christie’s New York sold a work by her for $5.1 million, a record for a living female artist.
This chunky monograph boasts more than 200 color reproductions of Ed Kienholz's visceral, morally charged, assemblage tableaux.
This definitive two-volume set comprises Louise Bourgeois’ previously unpublished psychoanalytic writings and a complete overview that includes works made up to the artist’s death in 2010.

**Louise Bourgeois: The Return of the Repressed**

*Psychoanalytic Writings*

Edited by Philip Larratt-Smith. Text by Louise Bourgeois, Elisabeth Bronfen, Donald Kuspit, Juliet Mitchell, Mignon Nixon, Paul Verhaeghe with Julie de Ganck, Meg Harris Williams.

Louise Bourgeois (1911–2010) invented a new kind of language for sculpture—a language that was essentially psychoanalytic, uniquely capable of expressing oedipal struggle, ominous forces of repression, sexual symbolism and material uncanniness. Famed for some of the twentieth century’s most enduring works, such as “The Destruction of the Father” (1974), “Arch of Hysteria” (1993) and “Maman” (1999), Bourgeois’ work and life immeasurably. They enriched and augmented our understanding of the enduring presence of psychoanalysis as a motivational force and a site of exploration in the artist’s life and work. Selected and edited by Philip Larratt-Smith (Bourgeois’ literary archivist), and contextualized with eight extensive scholarly essays, this collection of approximately 80 previously unpublished writings spans some six decades of the artist’s production. The second volume in this gorgeous slipcased set comprises the most complete portrait of the life, work and thought of Louise Bourgeois (1911–2010) invented a new kind of language for sculpture—a language that was essentially psychoanalytic, uniquely capable of expressing oedipal struggle, ominous forces of repression, sexual symbolism and material uncanniness. Famed for some of the twentieth century’s most enduring works, such as “The Destruction of the Father” (1974), “Arch of Hysteria” (1993) and “Maman” (1999), Bourgeois’ work and life immeasurably. They enriched and augmented our understanding of the enduring presence of psychoanalysis as a motivational force and a site of exploration in the artist’s life and work. Selected and edited by Philip Larratt-Smith (Bourgeois’ literary archivist), and contextualized with eight extensive scholarly essays, this collection of approximately 80 previously unpublished writings spans some six decades of the artist’s production. The second volume in this gorgeous slipcased set comprises the most complete portrait of the life, work and thought of Louise Bourgeois (1911–2010).

**Exhibition Schedule**


Alina Szapocznikow’s brilliant career spanned less than two decades, but the influence of her extraordinary sculptures continues to permeate contemporary art. This is the most comprehensive survey of her work yet published in English.

**VIOLETTE EDITIONS**

**Louise Bourgeois: The Return of the Repressed**

*Psychoanalytic Writings*


Sjd, Hb, 2 vols, 7.5 x 10 in. / 500 pgs / 113 color.

U.S. $75.00 CDN $75.00

Slip, Hbk, 2 vols., 7.5 x 10 in. / 500 pgs / 113 color.

U.S. $75.00 CDN $75.00

April/April

**Exhibition Schedule**


Edited by Elena Filipovic, Joanna Mytkowska. Text by Cornelia Butler, Jula Golia, Allerga Pesenti.

A sculptor who began working during the postwar period in a classical figurative style, Alina Szapocznikow radically recontextualized sculpture as an imprint not only of memory but of her own body. Though her career effectively spanned less than two decades (just short by the artist’s premature death in 1973 at age 47), Szapocznikow left behind a legacy of provocative objects that redefine Surrealism, Nouveau Réalisme and Pop art.

Her tinted polyester casts of body parts, objects like lamps or ashtrays, her poured polyurethane forms, and her elaborately constructed sculptures, which at times incorporated photographs, clothing or car parts, all remain as wonderfully idiosyncratic and culturally resonant today as when they were first made. Well-known in Poland, where her work has been highly influential since early in her career, Szapocznikow’s compelling oeuvre is ripe for art-historical reexamination. Alina Szapocznikow: Sculpture Undone, 1955–1972 offers a comprehensive overview of this important artist’s work at a moment when international interest is blossoming. Richly illustrated with over 150 color plates, the catalogue features essays that touch on key aspects of her practice and historical reception, as well as an extensive annotated chronology that provides an in-depth exploration of the intersection of her life and art. Working in one of the most rich and complex periods of the twentieth century, Szapocznikow responded to many of the ideological and artistic developments of her time through artwork that is at once fragmented and transformative, sensual and reflective, playfully realized and politically charged.

Alina Szapocznikow was born in Poland in 1926, and gained critical attention for her early sculpture in the 1950s. She re-settled permanently in France in 1963, where her continued exploration of new materials such as polyester and polyurethane brought her into dialogue with the contemporary art scene of her time. She continued to push the boundaries of sculptural form and subject matter up until her premature death in 1973.


ISBN 978-0-87070-824-4

flex, 9 x 10 in. / 216 pgs / illustrated throughout.

U.S. $45.00 CDN $45.00

January/Art

**Exhibition Schedule**

Brussels, Belgium: WIELS Contemporary Art Centre, 09/10/11–01/08/12

Los Angeles, CA: Hammer Museum, 05/01/12–04/29/12

Columbus, OH: Wexner Center for the Arts, 05/19/12–08/05/12

New York: The Museum of Modern Art, 10/07/12–01/28/13
This first volume in Hatje Cantz’s Gerhard Richter catalogue raisonné boasts nearly 400 Richter works, many of which have never before been published. A total of five volumes is projected, spanning both painting and sculpture from 1962 to the present.
Odd Nerdrum: Self Portraits
Edited by Bengt Tornwall. Text by Allis Helland.
For a painter who took his earliest bearings from Rembrandt, and who has defiantly espoused the values of old master painting, the self-portrait is a natural enough genre to pursue. For Odd Nerdrum, the attractions of self-portraiture run much deeper, however. Nerdrum has frequently alluded to the “conflicted preoccupation with origins and personal identity” that his paintings express, and traces this preoccupation to his discovery that his father was not the father he had known growing up, but a previous lover of his mother’s. Also abandoned by his mother at an early age, he recounts of his early years: “I was a beggar in a world ruled by others. The person I found in the mirror was myself; I saw myself reflected in my own eyes, not those of others.” Nerdrum’s difficult childhood and the isolation he has endured as a painter have greatly intensified the relevance of the self-portrait, a genre at which he has excelled, and for which he has become particularly well known. This volume collects Nerdrum’s self-portraits for the first time, with more than 100 color reproductions.
This concise monograph provides a new standard overview of the Italian Renaissance's greatest painter and most brilliant mind.

STELLAIRE EDITORIALE

Leonardo da Vinci: Painter
The Complete Works
Text by Giovanni Villa.

More iconic images accrue to the name of Leonardo da Vinci than to any other artist. The “Mona Lisa” stands as a sort of primary visual signifier for “Art” itself, just as his drawing of Vitruvian Man stands as a primary visual signifier for “Man.” This new da Vinci monograph presents this ultimate Renaissance man’s complete corpus, from the most renowned oil paintings such as “Lady with an Ermine,” “Virgin of the Rocks” and “Mona Lisa” to frescoes such as “The Last Supper” in Santa Maria delle Grazie Church and the ceiling frescoes of the Sala delle Asse in Castello Sforzesco in Milan. All works are reproduced in full-color plates, many of them augmented with detail plates that reveal the extraordinary care lavished by the artist upon his canvases. Also included are da Vinci’s preparatory drawings and cartoons; works no longer extant, such as “The Battle of Anghiari,” are enumerated as part of the da Vinci corpus. Affordably priced and superbly produced, this volume offers a basic da Vinci monograph for all.

Leonardo da Vinci
Hbk, 9.5 x 11 in. / 240 pgs / 80 color.
U.S. $60.00 CDN $60.00
February/Art
Compiling Lewis Hine’s best known photographic series alongside newly discovered works and ephemera, this volume offers a definitive assessment of one of America’s first social documentarians.

**Lewis Hine**

Text by Alison Nordstrom, Elizabeth McCausland.

In 1905, a young sociologist named Lewis Hine decided to pursue photography as the medium with which to denounce injustice and poverty. Hine was one of the first photographers to document the wave of mass immigration from an impoverished Europe to an economically booming America, and his portraits of immigrants at Ellis Island offered a more positive image of this influx. Later, while working with the National Child Labor Committee, Hine compiled a vast corpus of images that showed how American industry was making use of child labor, helping to bring about changes. In U.S. child labor laws. But as he worried of photographing poverty, Hine developed an idealized vision of the worker that emphasized the dignity of labor—a vision that culminated in his legendary "American photojournalist W. Eugene Smith revolutionized the photo-essay form W. Eugene Smith

New English-Only Edition!

**W. Eugene Smith**

The American photojournalist W. Eugene Smith revolutionized the photo-essay form with the works he published in *Life* magazine between 1948 and 1956. This monograph reproduces images from six classic sequences of this era: *Country Doctor* (1948), which portrays the selfless and sometimes frustrating work of a doctor in rural America; *Minamata* (1950), perhaps the most powerful photographic study of 1950s Spain; *The American Midwife* (1951), which examines the life of a black woman in the American south; *Village* (1955), Smith’s first freelance assignment, previously unpublished; and *Pittsburgh* (1954), which documents Dr. Albert Schweitzer’s humanitarian work in Africa; and, in post-Haussmann Paris, architectural details, private courtyards, shop windows, curious buildings and streets, and the city’s various denizens. Alget died almost unknown in 1927 although groups of his prints were included in various Paris archives. In 1925 Berenice Abbott discovered his work, and after his death she arranged to buy his archives with the help of art dealer Julien Levy. In 1964 that collection was purchased by The Museum of Modern Art. Originally published in 2000 and long unavailable, this classic, superbly produced volume surveys the collection through 100 carefully selected photographs. John Szarkowski, head of MoMA’s Department of Photography from 1962 to 1991, explores the unique sensibilities that made Alget one of the greatest artists of the twentieth century and a vital influence on the development of modern and contemporary photography. An introductory text and commentaries on Alget’s photographs form an extended essay on the remarkable visual intelligence displayed in these subtle, sometimes enigmatic photographs.
Richard Misrach and Kate Orff’s sobering portrait of the stretch of the Mississippi River known as “Cancer Alley” is a shocking record of environmental destruction and corporate neglect.

**APERTURE**

**Richard Misrach & Kate Orff: Petrochemical America**

Petrochemical America offers an in-depth analysis of the causes of sustained environmental abuse along the largest river system in North America. It combines Richard Misrach’s haunting photographs of Louisiana’s “Chemical Corridor” with landscape architect Kate Orff’s “Ecological Atlas”—a series of speculative drawings developed through intensive research and mapping of data from the region. Misrach and Orff’s joint effort depicts and unpacks the complex cultural, physical and economic ecologies of a particular region along 150 miles of the Mississippi River from Baton Rouge to New Orleans—an area of intense chemical production that became known as “Cancer Alley” when unusually high occurrences of the disease were discovered in the region. This revelatory collaboration has resulted in a complex document and an extensively researched guidebook to the ways in which the petrochemical industry has permeated every facet of contemporary life. However complicated by the region’s own histories and particularities, “Cancer Alley” may well be an apt metaphor for the global impact of petrochemicals on the human landscape as a whole.

Richard Misrach (born 1949) has a longstanding association with the American south. His previous monograph, Destroy This Memory, offered a record of hurricane-inspired graffiti left on houses and cars in New Orleans in the wake of Katrina. On the Beach and Violent Legacies address contamination of desert and beach areas.

Kate Orff (born 1971) is an assistant professor at Columbia University and founder of SCAPE, a landscape architecture studio in Manhattan. Her work weaves together sustainable development, design for biodiversity and community process and an ecologically revitalized New York harbor.

Richard Misrach & Kate Orff: Petrochemical America


Hbk, U.S. $65.00 CDN $65.00

9780929411638

Aperture

Infra: Photographs by Richard Mosse

Text by Adam Hochschild.

Infra: Richard Mosse’s first book, offers a radical rethinking of how to depict a conflict as complex and intractable as that of the ongoing war in the Democratic Republic of Congo. Mosse photographs both the rich topography involved with the traces of conflicting interests, as well as rebel groups of constantly shifting allegiances at war with the Congolese national army (itself a patchwork of recently integrated warlords and their militias). For centuries, the Congo has repeatedly compiled and defied the western imagination. Mosse brings to this subject the use of a discontinued aerial surveillance film, a type of color infrared film called Kodak Aerochrome. The film, originally developed for military reconnaissance, registers an invisible spectrum of infrared light, rendering the green landscape in vivid hues of lavender, crimson and hot pink. The results offer a fevered inflation of the traditional reportage document, underscoring the growing tension between art, fiction and photojournalism. Mosse’s work highlights the inefable nature of current events in today’s Congo. Infra initiates a dialogue with photography that begins as an intoxicating meditation on a broken genre, but ends as a haunting elegy for a vividly beautiful land touched by unspeakable tragedy.

Following studies at the London Consortium and Goldsmiths College in London, Richard Mosse (born 1980) graduated from the Yale School of Art. He was awarded the Leonore Annenberg Fellowship in 2008 and the Guggenheim Fellowship in 2011.

His work has been featured on the pages of Aperture, Artforum, Art in America, Frieze, and Modern Painters.

**Infra: Photographs by Richard Mosse**


Hbk, 9 x 12 in. / 124 pp. / 75 color.

U.S. $50.00 CDN 55.00

February/Photography

Exhibition Schedule

Greensboro, NC: Weatherspoon Art Museum, 01/12–03/12

Infra: Photographs by Richard Mosse

Richard Mosse has won international acclaim for his photographs of conflict zones, whose aftermath he renders bizarre and alien through the use of infrared film. *Infra* is a stunning exploration of the tension between fiction and traditional photojournalism in contemporary photography.
With great timeliness, *Foreclosed* addresses the extremely urgent issue of home foreclosure and documents The Museum of Modern Art’s call for inventive solutions for urban housing.

**THE LOCATIONS AND TEAMS:**
- Salem-Keizer, OR (Pacific Northwest): Amale Andraos and Dan Wood of WORK Architecture Company and team.
- Temple Terrace, FL (Northeast): Hilary Sample and Michael Meredith of MOS and team.
- Cicero, IL (Midwest): Jeanne Gang of Studio Gang and team.
- The Oranges, NJ (Southeast): Michael Bell of Visible Weather and team.
- Rialto, CA (Southern California): Andrew Zago of Zago Architecture and team.

**THE MUSEUM OF MODERN ART, NEW YORK**

*Foreclosed: Rehousing the American Dream*
Edited and with text by Barry Bergdoll, Reinhold Martin.

Foreclosed: Rehousing the American Dream is an exploration of new architectural possibilities for American cities and suburbs in the aftermath of the recent foreclosure crisis in the United States. During the summer of 2011, five interdisciplinary teams of architects, urban planners, ecologists, engineers and landscape designers were enlisted by The Museum of Modern Art, New York, and MoMA PS1 to envision new housing infrastructure that could catalyze urban transformation, particularly in the country’s suburbs. Drawing on ideas proposed in The Buell Hypothesis, a research publication prepared by the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, each team focused on a specific location within a “megaregion” to come up with inventive solutions for the future of housing and cities. This publication presents each of these proposals (exhibited at MoMA in Spring 2012) in detail, through photographs, drawings and renderings as well as interviews with the team leaders. Written by Barry Bergdoll, MoMA’s Chief Curator of Architecture and Design, Henry N. Cobb, a founding partner of Pei Cobb Freed & Partners and Reinhold Martin, Curator of Architecture and Design, *Foreclosed* explores the relationship between land, infrastructure and urban form, exploring potential futures for America’s extended metropolises.

**THE VERTICAL VILLAGE**

*The Vertical Village*
Edited and with text by Barry Bergdoll, Reinhold Martin.

Addressing East Asia’s rapid urban transformation, *The Vertical Village* looks at radical alternatives to the familiar standardized block architecture that has eroded low-rise, “lighter” varieties of architecture, such as the Hutong in Beijing, Tokyo’s wooden house and the villages of Singapore. These “urban villages” have fostered a connected community living instead of isolating citizens in tower blocks. This volume, the latest publication from The Why Factory, attempts to reconcile the two models, proposing a contemporary “vertical village” that restores neighborhood life to East Asian—and perhaps western—cities. It features innovative designs for high-rise structures, detailed case studies for Tokyo, Beijing, Shanghai, Taipei, Djakarta, Seoul and Bangkok, plus interviews with Winy Maas, Alfredo Brillembourg, and Michael DeCauter, Peter Trummer and families living in Taipei (where the originating Why Factory exhibition was held).

**TESTIFY! THE CONSEQUENCES OF ARCHITECTURE**

*Testify! The Consequences of Architecture*
Edited by Lukas Feireiss. Introduction by Ole Bouman.

A skateboarding school in Kabul, a children’s community center in southwest Chicago, the latest publication from The Why Factory, attempts to reconcile the two models, proposing a contemporary “vertical village” that restores neighborhood life to East Asian—and perhaps western—cities. This publication presents each of these proposals (exhibited at MoMA in Spring 2012) in detail, through photographs, drawings and renderings as well as interviews with the team leaders. Written by Barry Bergdoll, MoMA’s Chief Curator of Architecture and Design, Henry N. Cobb, a founding partner of Pei Cobb Freed & Partners and Reinhold Martin, Curator of Architecture and Design, *Testify! The Consequences of Architecture* examines radical alternatives to the familiar standardized block architecture that has eroded low-rise, “lighter” varieties of architecture, such as the Hutong in Beijing, Tokyo’s wooden house and the villages of Singapore. These “urban villages” have fostered a connected community living instead of isolating citizens in tower blocks. This volume, the latest publication from The Why Factory, attempts to reconcile the two models, proposing a contemporary “vertical village” that restores neighborhood life to East Asian—and perhaps western—cities. It features innovative designs for high-rise structures, detailed case studies for Tokyo, Beijing, Shanghai, Taipei, Djakarta, Seoul and Bangkok, plus interviews with Winy Maas, Alfredo Brillembourg, and Michael DeCauter, Peter Trummer and families living in Taipei (where the originating Why Factory exhibition was held).

**How can architecture contribute to a sustainable society?**

*Testify! The Consequences of Architecture* presents inspiring projects by international architects who have taken up this challenge.
A simple and attractively designed pocket guide to the basics of bicycle repair for cycling enthusiasts of all stripes.

**The Bike Owner's Handbook**
*By Peter Drinkell, Illustrated by Phillip Smith.*

Two wheels, two pedals, a seat and a set of handlebars: the bicycle is a beautifully simple means of transport, and its recently renewed popularity continues to soar in urban areas worldwide, with millions of people rediscovering its efficiency and portability. Culture makers such as Talking Heads frontman and artist David Byrne and the satirical blogger Bike Snob have popularized cycling as a lifestyle, and as major cities like Los Angeles and New York embark on major bike-lane construction projects, retailers are also stepping forward with a wide variety of clothing and accessories to accommodate the cyclist's every conceivable need. *The Bike Owner's Handbook* is an attractively designed guide for the millions of bicycle commuters who want to know the basics of repairing and maintaining their bikes without having to immerse themselves in a vast and complicated technical manual, and is small enough to be carried and consulted on the go. The topics covered include bicycle anatomy, changing a tire, adjusting brakes and gears, and cleaning the bike. Step-by-step explanations for each task are illustrated with simple, clear drawings and black-and-white photographs taken by Peter Drinkell, the photographer behind cycling clothier Rapha's sumptuous cycle guides to Europe. At the conclusion of each chapter is a QR code that, when scanned with a smartphone, will link the reader to a short film demonstrating the tasks described. An appendix provides cycling inspiration and tips from some of the big names in the field: Small, sturdy and tactile, *The Bike Owner's Handbook* will find a home in the back pockets of countless cycling enthusiasts and casual users.

**The Bike Owner's Handbook**
ISBN 978-0-9562053-8-4
Flexi, 5.25 x 6.75 in. / 96 pgs / 130 b&w.
U.S. $17.95 CDN $17.95
May/Sports

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**CICADA**

**Draw Me a House**
Architectural Ideas, Inspiration and Coloring In

Drawings by Thibaud Herem.

*Draw Me a House* is a playbook for budding architects and anyone interested in the built environment. Illustrated by Thibaud Herem, it celebrates the primary delights of architecture, inviting people of all ages to color in, think about, doodle and engage with basic architectural elements. Both educational and entertaining, *Draw Me a House* takes the reader on a journey through architectural styles from Gothic church spires to contemporary eco-design, and out the other side to the world of outright fantasy. From completing the columns on the Parthenon to thinking up an alternative top to the Chrysler Building; from drawing a deluxe doghouse to designing a transport system for the year 2040, this book will serve as a springboard for the imagination—a fresh and playful source of stimulation and inspiration. Thibaud Herem's beautiful drawings have a warmth and a humor that jumps off the page, and the ideas have an equal lightness of touch. Printed on a heavy, creamy uncoated paper that begs to be doodled upon and colored in, and sporting a laser-cut cover that highlights its tactile appeal, *Draw Me a House* is a book that will delight children and adults alike.

**Draw Me a House**
ISBN 978-0-9562053-7-7
Hbk, 7.5 x 10 in. / 240 pgs / 1 color / 300 b&w.
U.S. $20.00 CDN $20.00
May/Architecture/Popular Culture
Alexander Girard: 100 Objects
From the Collection of Bright Lyons
Text by Paul Bright, Kiera Coffee.

Alexander Girard was one of the decisive figures of design in postwar America, alongside his close friends George Nelson and Charles and Ray Eames. As head of the Herman Miller Company’s textiles division, Girard designed a multitude of textiles that reflect his love of festive colors and abstract, geometric patterns; his upholstery fabrics remain as popular as ever, and many of them are still in production today. Over the course of his lengthy career Girard also made a name for himself in the fields of furniture, exhibition and interior design, as well as in the graphic arts. Produced in collaboration with Girard’s estate, and taken from the collection of the Brooklyn boutique Bright Lyons, this affordable volume—the only inexpensive guide to the designer’s oeuvre—presents 100 of his finest works. It includes everything from matchbooks to fabrics to tables to posters for the likes of Herman Miller, Braniff and John Deere, and is accompanied by commentary from his family and design experts. Each of the 100 representative works has been newly photographed for this volume, and the entire book is styled to provide an immersive, fun experience of Girard’s colorful world.

Alexander Girard
(1907–1993) was born in New York City and raised in Florence, Italy. He joined the textiles division of Herman Miller in 1952, working with George Nelson and Charles and Ray Eames to form a design team that has influenced design throughout the world. By the mid-1960s, he had established the Girard Foundation to house his massive collection of folk art.

Home-Made Europe
Contemporary Folk Artifacts
By Vladimir Arkhipov. Edited by Damon Murray, Stephen Sorrell. Foreword by Jeremy Deller.

For this enchanting sequel to the critically acclaimed Home-Made: Contemporary Russian Folk Artifacts (2006), Russian artist Vladimir Arkhipov has travelled across Europe to further his collection. The objects he has found are made by everyday people inspired to create something themselves, rather than buying manufactured goods. Many have been made in pursuit of a hobby or because the maker had the time and inclination to construct something personal. In other cases, the objects are more vital to the maker’s livelihood. Arkhipov’s archive includes hundreds of objects created with idiosyncratic functional qualities: an Austrian ski-bob made using an old bicycle frame; a metal strip full of spikes used to deter pigeons from landing on window ledges; a beautifully painted rocking-motorbike for children; and a device from Germany that enables a musician to play three brass tubas at once. This volume features 230 individual artifacts from Albania, Austria, Czech Republic, England, France, Germany, Ireland, Italy, Russia, Spain, Switzerland, Ukraine and Wales, each of which is accompanied by a photograph of the creator, their story of how the object came about, its function and the materials used to create it. With a foreword by Turner Prize-winning artist Jeremy Deller, Home-Made Europe is an essential companion to the first volume, expanding its theme with more recent objects that suggest that the charm of the home-made utilitarian object transcends even the dictates of necessity.

Home-Made Europe
ISBN 978-0-9568962-3-0
Hbk, 5 x 8.25 in. / 272 pgs / 200 color.
U.S. $34.95 CDN $34.95
May/Design & Decorative Arts

From improvised pineapple slicers to ski-bobs converted from old bike frames, Home-Made Europe records a wealth of lo-fi creativity in everyday utilitarian objects from across Europe.
Soy Cuba: Cuban Cinema Posters From After the Revolution
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 held in as high esteem as the moodier 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 gratuitous. 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 Jessura, 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 Reboiro or Eduardo Bachs amounts to the creation of a new work of art, supplementary to the film, rather than to a cultural 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.

Juan Gatti: Photographics
Exuding bold sexuality and brain Pop color, the posters and photographs of Juan Gatti have defined the graphic face of contemporary Spanish cinema for more than 30 years. Gatti’s design work is closely identified with the films of Pedro Almodóvar, with whom Gatti has closely collaborated since Almodóvar’s breakthrough movie, Women on the Verge of a Nervous Breakdown (1988). As a boy growing up in Argentina, Gatti was steeped in the iconography of Catholicism, fashion magazine photography and comics. During his student years, anticipating a career in art, he found himself especially impressed by the graphic dazzle of psychedelia. “I was intrigued by the psychedelic graphics that were emerging from the west coast, such as those by Victor Moscoso and those that came out of Haight Ashbury.” In 1980 Gatti relocated to Madrid, and soon made a name for himself as a designer of splashy, sexy film posters, working with directors such as Álex de la Iglesia, Fernando Trueba, Gerardo Versa, Manuel Gómez Pereira and Gonzalo Suarez. But it was through his work for Almodóvar—not only as a poster designer, but also as a credits designer and a photographer—that Gatti would become famous. This sumptuous celebration of Juan Gatti appraises his work across two volumes: the first gathers his film posters, magazine spreads and other design work, and the second his photographs of Almodóvar superstars such as Penélope Cruz. Packed with visual delights for design connoisseurs and cinema fans on every page, this volume is a thrilling survey of one of Spain’s greatest graphic designers.
Hedi Slimane: Anthology of a Decade, Europa
Edited by Lionel Bovier.
This volume collects black-and-white photographs taken in France between 2000 and 2009, including photographs taken at White Stripes, Babyshambles, Franz Ferdinand, Beck and David Bowie gigs, as well as still lifes and portraits of Gus Van Sant, Courtney Love, Pete Doherty and models from casting sessions during Slimane's tenures at Christian Dior and Yves Saint Laurent. Of the volume, Douglas Brundage of the Francophile fashion-freak, FR, is where one can find the majority of Hedi’s haute couture work with Yves Saint Laurent and Dior as well as the requisite documentation of his historical launch of Dior Homme into the fashion stratosphere. Infused with Slimane’s trademark androgynous, glamorous and sleek sex-fasted aesthetic, Anthology of a Decade is revelatory as a hitherto little-known instance of Slimane’s many talents, and as an elucidation of his work in fashion.

Hedi Slimane: Anthology of a Decade, France
Edited by Lionel Bovier. This volume collects black-and-white photographs taken in France between 2010 and 2019. It includes photographs of fans at gigs, images from Slimane’s British Youth series, portraits of James Jagger, Pete Doherty, Amy Winehouse, Kate Moss, Elize Kline, Arctic Monkeys, Tilda Kich, The Paddingtons, The Libertines, These New Puritans, The Kills, Keith Richard’s guitar collection and the gravestone of William Blake. In the March, 2011 issue of W magazine, Karin Nelson wrote, “As creative director of Dior Homme from 2000 to 2013, Hedi Slimane pioneered a lean, mean, louche aesthetic that much like his designs, his photos—which range from action stills of kids at rock concerts to close-ups of his Rolls-Royces—reveal an entirely original vision.”

Hedi Slimane: Anthology of a Decade, USA
Edited by Lionel Bovier. This volume of the Hedi Slimane series collects Slimane’s black-and-white photos taken in the US between 2007 and 2011, Slimane’s black and white images capture celebrities—including Vidal, Kenneth Anger, Ed Ruscha, Courtesy Jane, Joe Dallesandro, Johnny Kotzen, Brice Marden, and Brian Willmon—all alongside portraits of beautiful young boys and girls (some of them models, some of them skaters, surfers or street kids), landscapes, street scenes and still lifes.

With 3-D artworks on the theme of Rio de Janeiro, Brazil’s glamorous capital pops out of the frame in this new stereotype issue of Visionaire!

Visionaire No. 62: Rio
Beatriz Milhazes Case/Campana Brothers Case
Some years ago, an antique stereoscope was presented at one of Visionaire’s weekly brainstorm sessions, inspiring a manifesto of ideas among the magazine’s editors. When the opportunity to focus an issue on Rio de Janeiro came along, Visionaire realized that stereoscopy provided the perfect format for the theme. A stereoscope allows the viewer to look at a slide made up of a simultaneous double-image of the same picture, creating a 3-D illusion of depth. In the nineteenth century, stereoscopes provided a primary source of imagery and news from faraway lands, and here, Visionaire No. 62 takes a decidedly analogue approach to achieve the same mesmerizing effect, with a series of images by artists that interpret the city of Rio de Janeiro for 3-D viewing. The artists include Barrara, Miguel Rio Branco, Mauricio Catelan and Pierpaolo Ferrari, Marcello Mariani, Vik Muniz, Elidir Sá and Adriana Varejão.

The issue comes with a stereoscope designed by Visionaire in collaboration with the product design company Aculand, which is packaged together with the slides inside a lenticular case. The issue comes in two different cases, designed by two of Brazil’s most famous artists—a 3-D lenticular case by Fernando and Humberto Campana (Campana Brothers) and a mobile lenticular case by Beatriz Milhazes.

Visionaire No. 61: Rio
Beatriz Milhazes Case
Also Available:
Visionaire No. 61: Larger Than Life
Visionaire No. 60: ArtBeat
Visionaire No. 59: Larger Than Life
Visionaire No. 58: In Search of Luminous Matter
Visionaire No. 57: In Search of Luminous Matter
Visionaire No. 56: Larger Than Life
Visionaire No. 55: Larger Than Life
Visionaire No. 54: In Search of Luminous Matter
Visionaire No. 53: Larger Than Life
Visionaire No. 52: In Search of Luminous Matter
Visionaire No. 51: Larger Than Life
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Visionaire No. 10: In Search of Luminous Matter
Visionaire No. 9: Larger Than Life
Visionaire No. 8: In Search of Luminous Matter
Visionaire No. 7: Larger Than Life
Visionaire No. 6: In Search of Luminous Matter
Visionaire No. 5: Larger Than Life
Visionaire No. 4: In Search of Luminous Matter
Visionaire No. 3: Larger Than Life
Visionaire No. 2: In Search of Luminous Matter
Visionaire No. 1: Larger Than Life
Clothes that compose our conceptions of beauty, fashion photography documents the ephemeral postures, gestures, facial expressions and objets d’art; the volume places particular emphasis on Van Cleef & Arpels’ Chinese inspirations. Among the many milestones of jewelry they have produced is the first watch with a leather strap (1923), the famous “Mystery Setting” technique, a paneled structure that uses no visible claws to contain the stone, the Zip necklace, which opens and closes like a zip (1950); and more recently, the Lotus “Between-the-Finger” ring (2011). Van Cleef & Arpels’ highly demanding gemmologists select only the most exceptional stones for the firm’s magnificent creations. With 280 full-color reproductions, The Art of Beauty celebrates Van Cleef & Arpels’ unrivalled excellence and its quest for perfect beauty.

Also Available:
Set in Style: Jewelry Van Cleef & Arpels
Hbk, U.S. $50.00 CDN $50.00 9780847830535 Cooper-Hewitt, National Design Museum, Smithsonian Institution

EXHIBITION SCHEDULE

VIENNA, AUSTRIA: KUNSTHALLE WIEN, 05/20/12–07/14/12

Van Cleef & Arpels: Framed
For L.A. Eyeworks
Text by Ingrid Sischy, David Fahey, Greg Gorman, Rose Apodaca, Barbara McKeown, Gary Johns, Jeff Gorman.

In 1982 Greg Gorman was just beginning his career as a photographer, creating campaigns and publicity shoots for such films as 'Tootsie,' 'The Big Chill,' and 'Scarface,' with stars from the worlds of film, television and music gracing his studio on a daily basis. It was also at this time that Jeff Gorman and Gary Johns created a campaign for the famous Los Angeles-based eyewear company, L.A. Eyeworks, for which they hired Gorman as house photographer. The ads were published as full-page bleeds in Andy Warhol’s interview magazine, and the campaign, one of the very first celebrity-endorsed “advertorials” of its kind, has endured over 30 years, making it one of the longest running photo-campaigns ever. Gorman was able to recruit stars for the campaign from his film-studio work, and Warhol—who personally called the photographer and requested to do an L.A. Eyeworks short, which led to the series’ most famous portrait—also gathered famous faces for the company. Alongside Warhol, the many celebrities photographed by Gorman in their L.A. Eyeworks frames include: Boy George, Philip Glass, Meryl Streep, Jude Fostet, Imran, Lynn Sahara, Bryan Ferry, Grace Jones, Quentin Crisp, John Waters, Johnny Rottet, Bob Lowe, Whoopi Goldberg, Mickey Rourke, Frank Zappa, Ron John, Divine, Pousse Brocard, David Hockney, Debbie Harry and Poo Wee Herman. Gorman’s laicous, era-defining, black-and-white photographs are gathered here for the first time.

Also Available:
Greg Gorman: In Their Youth
Hbk, U.S. $50.00 CDN $50.00 9788862080972 Damiani

MODERNE KUNST NÜRNBERG

Vanity
Fashion Photography from the F.C. Gundlach Collection

Fashion Photography from the F.C. Gundlach Collection

MODERNE KUNST NÜRNBERG

Vanity
Fashion Photography from the F.C. Gundlach Collection

Fashion Photography from the F.C. Gundlach Collection
Frédéric Malle: On Perfume Making
Text by Frédéric Malle. Foreword by Catherine Deneuve. Illustrations by Konstantin Kakanias.

Perfumer Frédéric Malle was born into the world of fragrances: his grandfather was Serge Heftler, founder of Dior Parfums. However, Malle describes his own role as that of a publisher, likening his label Editions de Parfums Frédéric Malle, founded in 2000, to the great French publisher Gallimard: “Not only did Gallimard publish the best authors in its time, but its books also look like nothing else,” Malle explains. “I said to myself, ‘I’ll do an Editions de Parfums like Editions Gallimard.’” The packaging of Editions de Parfums Frédéric Malle is modeled on Gallimard’s simple red and cream cover design, declaring the modest, unostentatious sensibility of its founder. Malle also functions as something of a curator: when developing a fragrance, he invites the best contemporary perfumers and gives them absolute creative freedom, supplying them with both an unlimited selection of ingredients and as much time as needed to compose the best possible scent. Pierre Bourdon, Jean-Claude Ellena, Edouard Fléchier, Olivia Giacobetti, Dominique Ropion, Maurice Roucel, Edmond Roudnitska, Michel Roudnitska and Ralf Schwieger are among the many perfumers who have collaborated with Malle. In this beautifully produced luxury volume, Malle describes the process of creating a fragrance and collaborating with these great perfumers. With a foreword by Catherine Deneuve, On Perfume Making offers a rare glimpse into the refined world of contemporary perfume.

Frédéric Malle: On Perfume Making
ISBN 978-3-943287-01-1
Clth, 12 x 15.75 in. / 112 pgs / 19 color / 10 b&w.
U.S. $150.00 CDN $150.00

Anna Bauer: Backstage
Designed by Fabien Baron. Introduction by Tim Blanks.

Anna Bauer’s Backstage is a comprehensive portrait of the protagonists of fashion in the twenty-first century’s first decade: not just the designers but the entire cast of PR agents, photographers, make-up artists, art directors, editors and, of course, the models. Photographing at shows in Paris, Milan, London and New York, using a large-format camera and black-and-white Polaroid, Bauer decided to portray the diversity of the talent at work behind the scenes. “I got totally addicted to the backstage,” Bauer says in the preface to this volume. “I wanted to show how much is involved.” Elegantly designed by Fabien Baron, Backstage is divided into eight themed sections: “The Designers,” which includes portraits of Alber Elbaz, Alexander McQueen, Christopher Bailey, Diane von Furstenberg, Dries Van Noten, Francisco Costa, Haider Ackermann, Jean Paul Gaultier, Joseph Altuzarra, Lazare Hernandez and Jack McCollough, Phoebe Philo, Riccardo Tisci, Rick Owens, Stella McCartney, Tom Ford and Zac Posen; “The Girls,” which includes models such as Agyness Deyn, Kate Moss, Lily Cole and Alexander McQueen; “The Press,” with art directors, editors and publishers such as Anna Wintour, Jefferson Hack, Dennis Freedman and Glenn O’Brien; “The Front Row,” which features celebrities Kanye West, Millainovich, Lily Allen, The Kills, Juliette Lewis, Marilyn Minter and Cate Blanchett; “The Beauty Squad,” with make-up artists, stylists and casting directors such as Dick Page, François Nars, Guido Palau, James Kaliardos, Martin Shields, and Niki Brantmark; “The Money,” which includes CEOs Giancarlo Giammetti, Michael Burke, Sidney Toledano; “Behind the Scenes,” with publicists and producers such as Alexandre de Betak, Carlos Falchi and Glenn O’Brien; “The Photographers,” which includes portraits of Patrick Demarchelier, Mario Testino, Juergen Teller, Martin Parr and Patrick Demarchelier among others.

Anna Bauer: Backstage
ISBN 978-3-943287-00-4
Hbk, 10.5 x 8 in. / 304 pgs / 234 quadratone.
U.S. $150.00 CDN $150.00

“My plan was simple: Go back to the roots of perfume making to give us the means to create the classic fragrances of tomorrow. Focus on perfume rather than its image, and most of all let perfumers take the initiative by giving them total creative freedom.” —Frédéric Malle

Anna Bauer: Backstage
The leading designers, models, photographers, stylists, fashion CEOs and publicists of twenty-first century fashion are portrayed in Anna Bauer’s elegant backstage Polaroid photographs.

ANGELIKA BOOKS

We are happy to welcome Angelika Taschen’s new imprint Angelika Books to the Artbook | D.A.P. list. Angelika Books focuses on art, architecture, photography, design, fashion and lifestyle books; only a few titles are published per year, as limited editions or in small print runs.
Baroque, erotic, surreal and sculptural, Dzine’s nail art is part of a massive international kustom nail culture. *Nailed* contextualizes his works within this global phenomenon.

**DAMIANI/STANDARD PRESS**

**Dzine: Nailed**


Dzine’s fusion of commerce, kustom culture and high art has made him an international sensation in locations as various as the Venice Biennale—where he famously customized an 18-foot boat into a blinged-out multimedia installation—and Chicago, where he first made a name for himself as a teenage graffiti artist. In September 2011, Dzine launched two kustom nail art salons in New York: one in the lobby window of the New Museum, at which various local nail artists offered free nail designs to visitors; and the other at Salon 94 Freemans gallery, where a kustom chandelier, four jewel-encrusted paintings, a gold-leaf hutch and flamboyant, wearable nail sculptures were exhibited alongside a nail salon with a part-time manicurist. These two events were huge hits, coinciding as they did with kustom nail art’s massive international popularity, and led to the publication of this luxurious volume, which celebrates and contextualizes the kustom nail movement.

*Nailed* looks at the history of nail design and adornment across cultures, documenting contemporary nail art with specially commissioned photography of the phenomenon from across the globe. With an introduction by Paper co-founder Kim Hastreiter and contributions by Luis Gispert, Yone, Jamel Shabazz and Fab 5 Freddy, *Nailed* includes overviews of Dzine’s *Get Nailed at the New Museum* and *Imperial Nail Salon* projects.

Chicago-based artist Carlos Rolon (born 1970), aka Dzine, is a recipient of the Joan Mitchell Foundation award for Painting and Sculpture. His work has been included in exhibitions and is in the collections of the Brooklyn Museum of Art, New York; the Museo del Barrio, New York; the Museum of Contemporary Art, Chicago; and the Bass Museum of Art, Miami.

**Dzine: Nailed**

ISBN 978-88-6208-205-1

Hbk, 9.75 x 11.5 in. / 216 pgs / 290 color.

U.S. $45.00 CDN $45.00

February/Fashion/Art

**FREEDMAN/DAMIANI**

**Bob Recine: Alchemy of Beauty**

Text by René Ricard. Photographs by Mario Sorrenti, Robbie Fimmano, Bob Recine.

Hairstylist Bob Recine approaches the head as an armature for sculpture. The man behind some of the most avant-garde hairdos and head dresses worn by Lady Gaga, Recine has taken hair styling to incredibly creative heights—often literally, as he propels the braids and locks of his subjects into gravity-defying contours, augmenting them with sculptural gestures such as clumps of headphones or sunglasses, tendrils of Play-Doh and complex meshes of wire or cellophane. Starting out as an artist, Recine secured a project creating hairstyles and head ornaments for the windows of Henri Bendel. His designs caught the eye of world-renowned hair stylist Jean Louis David, who offered him the opportunity to travel to Paris and hone his craft; four years later, Recine returned to New York, armed with a portfolio of innovative stylings for top photographers and magazines. Today Recine is a legend among A-list salons, having worked with Grayson Perry, Charlene Theron, Naomi Watts, Angelina Jolie; Catherine Zeta-Jones, Kate Hudson, Renee Zellweger, Uma Thurman, Nicole Kidman and Tilda Swinton. His talents have even returned him circuitously to the world of fine art, for his extensive collaborations with Vanessa Beecroft. Alchemy of Beauty gathers original artwork by Recine, from sketches, collages and paintings to previously published and unpublished images of his extraordinary sculpture and headresses. Art direction for the volume is by Tahm Barn.

**Bob Recine: Alchemy of Beauty**


Clth, 9.5 x 12.5 in. / 164 pgs / illustrated throughout.

U.S. $65.00 CDN $65.00

April/Fashion
David Shrigley: Brain Activity
Text by Cliff Lauson, Martin Herbert, Jonathan Monk.
Interview by Dave Eggers.

Best known for his wry and witty drawings, British artist David Shrigley has built up an artistic practice that, over the past two decades, has expanded well beyond drawing to include photography, sculpture, neon signs, animation, painting, printmaking, publishing and music. Shrigley finds humor in flat depictions of the inconsequential and the bizarre, qualities that he heightens through a deliberately limited technique. In this unusually complete look at the much-loved artist’s diverse approaches, Shrigley is revealed as a master of many media and many kinds of humor, from the black humor for which he is famed to caricature and more slapstick situations. With an immediate and accessible appeal to diverse audiences, Shrigley’s work offers an insightful commentary on the absurdities of human relationships. Published on the occasion of the artist’s first major survey show, at London’s Hayward Gallery, this beautifully produced volume includes a 7” vinyl picture-disc, featuring an exclusive recording by the artist.

David Shrigley was born in Macclesfield, England, in 1968, and studied Environmental Art at the Glasgow School of Art from 1988–1991. As well as authoring numerous books, he directed the video for Blur’s “Good Song” and for Bonnie “Prince” Billy’s “Agnes, Queen of Sorrow.” Between 2005 and 2009, he contributed a cartoon for the U.K. Guardian Weekend magazine every Saturday.

David Shrigley: Brain Activity
Hbk, 7.75 x 11.25 in. / 188 pgs / 180 color / 7-inch vinyl record.
U.S. $40.00 CDN $40.00
April/Art

Published as Maurizio Cattelan officially retires from his 20-year art career, this volume compiles images from the Italian provocateur’s new magazine, Toilet Paper, re-edited by Dennis Freedman and with a wealth of new photographs.

Maurizio Cattelan: Toilet Paper
Edited by Dennis Freedman. Photographs by Pierpaolo Ferrari.

On the occasion of this sensational retrospective at the Guggenheim Museum in New York, Italian provocateur Maurizio Cattelan announced that he was retiring from art. In fact, his new career had already begun in 2010 with Toilet Paper, a magazine-cum-artist’s book containing no text, only full spreads of color photographs that appropriate the slick production values of commercial photography to deliver dream-like (or nightmarish) images. This deluxe volume gathers all of the images published in these five issues, re-edited by Dennis Freedman in collaboration with Cattelan; it also includes a significant portion of previously unpublished images. The photographs vary in style and reference, from nineteenth-century crime scene to French New Wave film still, from optical illusions and games to word play. Among its more notorious images are a man dressed as a nun shooting up in a tweedy bedroom and a dirty ear floating in a bowl of yellow soup. In an interview with Vogue Italia, Ferrari said that “the project emerged from a passion/obsession that Maurizio and I have in common. Each picture springs from an idea, even a simple one, and then becomes a complex orchestration of people who build tableaux vivants. This project is also a sort of mental outburst.” This clothbound volume is as appropriate for the coffee table as it is for the toilet.

Maurizio Cattelan: Toilet Paper
Clth 13.75 x 9.5 in. / 220 pgs / illustrated throughout.
U.S. $65.00 CDN $65.00
April/Artists’ Books

DESTE FOUNDATION FOR CONTEMPORARY ART
Previously Announced
Toilet Paper: Issue 4
Edited by Maurizio Cattelan, Pierpaolo Ferrari.
ISBN 978–1-935202-78-3
Pbk, 8.25 x 11.75 in. / 40 pgs / illust. throughout.
U.S. $12.00 CDN $12.00
Available/Journals/Photography

David Shrigley’s existential-comic sensibility takes form across many media, from photography and sculpture to animation and drawings. This volume offers the first thorough overview of his works in all media.
The indie rap collective Odd Future is one of the hottest new acts in American music. This volume compiles photographs taken by all members of the crew, in the studio and on the streets.

PICTUREBOX
Previously Announced
Odd Future: Golf Wang
Edited by Nick Weidenfeld, Michael Schmelling.
The Los Angeles collective of hip hop stars kids known as Odd Future—or in full, Odd Future Golf Wang Kill Them All—has galva- nized hip hop supertans, sneaker freaks, hipsters and cognoscenti alike with its dark, playfully aggressive sound. The Odd Future look, at once sinister and surreal (ski masks, garden gnomes as onstage props), has also helped to propel the group to stardom over the past year and define it as the face of a larger American youth movement of black skate hip hop culture. The Odd Future crew is made up of ten kids, most of whom met in high school or hanging out at L.A.’s Supreme store. Tyler the Creator is the oldest, the ringleader and producer, the other main members include Domon Genesis, Jeff Brain, Mike G, Hodgy Beats, Dfl Syd Hla kid, photographer Brick Stowell and the often absent Earl Sweatshirt. Odd Future’s stellar ascent has been driven in part by its strong photographer Brick Stowell and the often absent Earl Sweatshirt.

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“He was our Baudelaire, our Apollinaire... He knew exactly who and what he was.”
—Marianne Faithfull

“He was... a genius, an egotist, and I supposed in today's terms extremely arrogant. Humble wasn't in Serge’s book. None
translated and introduced by Paul Knoebel.

Softcover, 8.5 x 5.5 in. / 256 pgs. / illustrated throughout.
U.S. $14.95 CDN $14.95
February/literature

To Heller with the Ugly
By Boris Vian.
Translated by Brian Harper.
Raymond Queneau called it the “most pregnant love story of our time,” and Julio Cortázar said of its author: “I can’t think of another
writer who can move me as surreptitiously as Vian does.” Boris Vian (1920–1959) was a songwriter, trumpet-player, poet, playwright
and pataphysician, but is best remembered for his 1947 novel, Foam of the Daze, a jazz-fuelled science-fiction romance that
mingles bitterness and surrealism absurdly with a melancholic meditation on the frailty of life. It tells the tale of Colin, a wealthy
young dandy, and Chloe, his newly wedded wife who develops a terrible illness: a water lily in her lung. The supporting cast
includes Chick, an obsessive collector of Jean-Šol Partre memorabilia; Colin’s libertine manservant Nicolas, a Jeeves for the jazz-age;
and the philosopher Jean-Šol Partre himself, Vian’s rib-poking tribute to his friend Jean-Paul Sartre and the pianocktail: a cocktail-mixing
pianist whose individual notes are tuned to liqueurs that mix incredible cocktails. Michel Gondry’s film adaptation of the novel,
to star Audrey Tautou, will begin production in 2012.

Foam of the Daze
By Boris Vian.
Translated and Introduction by Paul Knoebel.
ISBN 978-0-9662346-6-4
Pbk, 8.5 x 5.5 in. / 256 pgs. / illustrated throughout.
U.S. $8.95 CDN $8.95
February/literature

Soil was the epitome of left-bank bohemia in postwar Paris. His songs and jazz trumpet performances were hugely popular in his
time, as were his novels.

Gilles Verlant’s biography of Serge Gainsbourg is the best and most authoritative in any language.

He was our Baudelaire, our Apollinaire... He elevated song to the level of art.”
—François Mitterand, President of France, 1981–1995

“...a genius, an egotist, and I supposed in today’s terms extremely arrogant. Humble wasn’t in Serge’s book. None of that nonsense. He knew exactly who and what he was.”
—Marianne Faithfull

For me, provocation is oxygen.”
—Serge Gainsbourg
The High Life
By Jean-Pierre Martineau.
Adopting Marivaux’s rule of conduct is simple: live as little as possible so as to suffer as little as possible. For Marivaux, this involves going out on a meager existence on rue Froidevaux in Paris, tending to his father’s grave in the cemetery across the street, and scrutinizing the outlines of a living through the funerary shop. Although he does not necessarily take into account the intentions of the obsequies concerning his building, he has set her wedded sights on his domineering frame, and whose aggressive overtures are to trigger a burlesque and obscene tragedy. Originally published in 1939, the High Life introduces us to the French author Jean-Pierre Martineau into English. It is a novel that perfectly outlines Martineau’s dark vision: the terror of loneliness, the grotesque buffoonery of sexual relations, the essential humiliation of the human condition and the ongoing trauma of twentieth-century history.
Jean-Pierre Martineau (1944–1999) wrote only a handful of novels, including this one. His literary output is a kind of Roussel encyclopedia—assesses archival materials, artworks and writings, this volume—a kind of Roussel encyclopediathe writer’s legacy in art for the first time.

Impressions of Raymond Roussel: Locus Solus
Five writers have had a greater impact on the methods of art-making in the twentieth century than Raymond Roussel (1871–1933). Marcel Duchamp acknowledged Roussel as the foremost influence on his “Large Glass.” André Breton described him as “the greatest magnum of modern times,” and at least two generations of conceptual artists, from Allan Kaprow and Guy de Cointet to Rodney Graham and Paul Elizondo Lincoln have borrowed from or adapted Roussel’s “praxid,” for writing, which involved selecting two similar-sounding words, elaborating them into two similar-sounding sentences and then “writing a tale which can start with the first and finish by the second.” Reproducing a wealth of archival materials, artworks and writings, this volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a volume—a kind of Roussel encyclopediaincludes a selection of some 70 paintings, drawings and sculptures by Dalí. Their works are juxtaposed with a
Surrealism in Paris
Surrealism rose from the ruins of interwar Europe to become one of the most influential artistic and literary movements of the twentieth century. Under the leadership of André Breton, Surrealist artists undertook a passionate search for “freedom in all of its forms,” delving into the imagery and language of the subconscious through the revolutionary methods of automatism, radical juxtaposition and chance.
Surrealism in Paris reproduces a spectacular collection of artworks from the Fondation Beyeler’s exhibition of the same name. Featuring key paintings, sculptures and works on paper by Hans (Dix) Arp, Hans Belmer, Salvador Dalí, Giorgio di Chirico, Marcel Duchamp, Max Ernst, Hans (Jean) Arp, Hans Bellmer, Salvador Dalí, key paintings, sculptures and works on paper by Francis Picabia, Pablo Picasso and Yves Tanguy, André Masson, Joan Miró, Meret Oppenheim, Giorgio di Chirico, Marcel Duchamp, Max Ernst, Hans (Jean) Arp, Hans Bellmer, Salvador Dalí, key paintings, sculptures and works on paper by Surrealism in Paris through the revolutionary methods of automatism, radical juxtaposition and chance.

Each volume in the new MoMA One on One series is a sustained meditation on a single work from The Museum of Modern Art’s unparalleled collection. A lively essay by a MoMA curator, detailed imagery and illustrations of related works illuminate the subject in detail, situating the work within the artist’s life and career as well as within broader art-historical and social contexts. This series is an invaluable, in-depth guide for exploring and interpreting some of the most beloved artworks in the Museum’s collection.
The Brittle Years: Visualizing Showa Japan in the 1930s

Text by John W. Dower, Anne Nishimura Morse, Jacqueline M. Atkins, Frederic A. Sharf.

Modernity took many forms in 1930s Japan, but in the tumultuous years before militarism pushed the country toward global aggression, it was most visibly associated with a glittering consumer culture. Inundated with western jazz-age trends and new technologies, Japan’s big cities, especially Tokyo, offered the most enticing attractions to a newly liberated generation: bustling streets of department stores, cafés and teahouses, movie theaters and ballroom dance halls. Modern architecture, industrial design and fashion overshadowed traditional arts as Japan strove to take its place in a cosmopolitan world.

The Brittle Years examines the different ways in which designers and artists visualized what it meant to be modern in Japan in the years leading up to World War II. Its 160 full-color illustrations of paintings, textiles and graphic arts are astonishing not only for their great visual impact but also for the insight they provide into a rapidly transforming nation. Among the most surprising images are kimonos bearing patterns of tanks or futuristic cityscapes, paintings of fashionable Japanese women with bobbed hair in western dress and handbills of factory and agricultural workers joined in solidarity. Essays by leading experts on Japanese art and history, including the Pulitzer Prize-winning author John W. Dower, elucidate the many tensions within Japanese society and show how and why such images of power, progress, and beauty helped the nation celebrate and divert modernity to new purposes during these brittle years.

The Brittle Years: Visualizing Showa Japan in the 1930s
Clth, 9 x 9.5 in. / 176 pgs / 160 color.
U.S. $45.00 CDN $45.00
June/Art/Asian Art & Culture

Kuniyoshi & Kunisada: Samurai and Beautiful Women
The Japanese Color Woodcut Masters
Edited by Gunda Luyken, Beat Wismer. Text by Claudia Delank, Bernd Jesse, Gunda Luyken, Bianca Raitz, Stephan von der Schulenburg, Christina Voit.

In the early 1960s, what was then the Kunstmuseum Düsseldorf received a large gift of Japanese woodcuts (Ukiyo-e), a gift to which the donor would generously add until 1988. This catalogue presents 220 pieces from this collection, by the enormously prolific illustrators Kuniyoshi (1798–1861) and Kunisada (1786–1862), masters of the Utagawa School. The prints of these artists transport the observer into a colorful, imaginative dream world of Kabuki actors, mythical creatures, hauntingly beautiful women and fierce warriors. This publication offers a rare opportunity to compare the two artists’ illustrations of the same themes, and includes essays that provide an introduction to nineteenth-century Japanese popular culture and bridge the gap between the centuries by exploring aspects of the grotesque in Japanese art, explaining legends and plays, and presenting some of Kuniyoshi’s preliminary studies.

Kuniyoshi & Kunisada: Samurai and Beautiful Women
ISBN 978-3-7757-3239-0
Hbk, 9.5 x 11.75 in. / 296 pgs / 455 color.
U.S. $75.00 CDN $75.00
March/Art/Asian Art & Culture

Women’s Work: Embroidery in Colonial Boston

Text by Pamela A. Parmal.

Charming us with their whimsy and conjuring a warm domesticity, embroideries from the colonial era also astonish us with the high prices they bring at art auctions. A single work could take years to make, its materials could come from the other side of the world and its imagery could reflect its maker’s deepest beliefs and her family’s highest aspirations. Colonial women kept these accomplished works with them throughout their lives, proudly displayed them in their homes, and passed them down as family heirlooms. Embroidery in Colonial Boston tells the stories of six women and how needlework shaped their lives in the colonies’ most important port city from decidedly domestic origins, their embroideries soon became an economic force that promoted the silk trade and allowed entrepreneurial women and men to profit from selling supplies, drawing patterns and teaching young girls interested in this mode of expression. At once a historical overview, group biography and richly illustrated art book, this publication gives long deserved attention to a unique facet of American visual culture and women’s history.

Women’s Work: Embroidery in Colonial Boston
Clth, 8.5 x 9.5 in. / 150 pgs / 80 color.
U.S. $40.00 CDN $40.00
June/Design & Decorative Arts
Jim Dine Printmaker: Leaving My Tracks

Text by Clifford S. Ackley, Patrick Murphy.

Best known for his monumental images of bathrobes, tools and hearts that became icons of Pop art during the 1960s and 70s, Jim Dine remains one of the most inventive and prolific printmakers of our time. His prints currently number some 1000 items, and at age 75, he continues to produce new works with remarkable zest and boundless energy. Dine's prints are rooted in the spontaneous, gestural aesthetic of American Abstract Expressionism. Intensely physical in execution, they celebrate the artist's touch. He supplements his energetic, full-bodied strokes not only by hand coloring but also by collaging with nontraditional media. He may also subtract, scratching or even gouging his surfaces, sometimes with power tools. The results show his great joy in working with the thick paper and rich inks and colors, or in the artist's words, his love for "leaving my tracks." Jim Dine Printmaker: Leaving My Tracks explores Dine's etchings, woodcuts, lithographs and illustrated books from the last 50 years, drawing from the prints at the Museum of Fine Arts, Boston, where the artist has created an archive of his life's work. Some 160 lush full-color images, along with text based on conversations between the artist and MFA curator Clifford S. Ackley, offer an intimate look into Dine's deeply personal approach to his favorite subject matter.

Jim Dine Printmaker: Leaving My Tracks
Hbk, 11 x 9 in. / 176 pgs / 160 color.
U.S. $55.00 CDN $55.00
March/Art

Print/Out

20 Years in Print
Edited by Christophe Cherix. Text by Christophe Cherix, Kim Conaty, Sarah Suzuki.

Over the past two decades, the art world has broadened its geographic reach and opened itself to new continents, allowing for a significant cross-pollination of post-conceptual strategies and vernacular modes. Printed materials, in both innovative and traditional forms, have played a key role in this exchange of ideas and sources. This catalogue, published in conjunction with an exhibition at The Museum of Modern Art, New York, examines the evolution of artistic practices related to printmaking, from the resurgence of traditional printing techniques—often used alongside digital technologies—to the worldwide proliferation of self-published artist's books and ephemera. Print/Out features focused sections on ten artists and publishers—Ai Weiwei, Edition Jacob Samuel, Ellen Gallagher, Martin Kippenberger, Lucy McNair, Aleksandra Mir, museum in progress, Robert Rauschenberg, SUPERFLEX and Rirkrit Tiravanija—as well as rich illustrations of additional printed projects from the last 20 years by major artists such as Trisha Donnelly, Felix Gonzalez-Torres, Thomas Schutte and Kelley Walker. An introductory essay by Christophe Cherix, Chief Curator of Prints and Illustrated Books at the Museum, offers an overview of this period with particular attention to new directions and strategies within an expanded field of printmaking.

Print/Out
ISBN 978-0-87070-825-1
Pbk, 9.5 x 12 in. / 248 pgs / 521 color.
U.S. $50.00 CDN $50.00
February/Art

Exhibition Schedule
New York: The Museum of Modern Art, 02/19/12–05/14/12

The Museum of Modern Art's Department of Prints and Illustrated Books periodically organizes large print surveys to assess the evolution of the medium. These shows and their publications have been deeply influential in the United States and internationally. This latest survey includes extensive interviews with artists, publishers and curators and detailed artist sections.
CONTRIBUTORS INCLUDE ROBERT ADAMS, ANTHONY BANNON, CANDICE BERGEN, MAURICE BERGER, WENDY EWALD, DAVID FRIEND, ANDY GRUNDEGG, HUGH HEFNER, SANDRA S. PHILLIPS, FRED RITCHIN, LUC SANTE, CAROL SQUIERS, PACO UNDERHILL AND JOHN WATERS.

APERTURE

Photography Changes Everything
Edited by Marvin Heiferman. Foreword by Merry Foresta.
Photography Changes Everything offers a provocative rethink- ing of photography’s impact on our culture and our daily lives. Compiling hundreds of images and responses from leading authorities on photography, it offers a brilliant, reader-friendly exploration of the many ways in which photographs package information and values, demand and hold attention, and shape our knowledge of and experience in the world. The volume draws on the extraordinary visual assets of the Smithsonian Institution’s museums, science centers and archives to launch an unprecedented inter disciplinary dialogue on photography’s capacity to shape and change our experience of the world.

Photography Changes Everything
Pbk, 6 x 9 in. / 200 pgs / 30 color.
U.S. $39.95 CDN $39.95
June/Photography

The Art Life
Edited by Stuart Horodner, Stacie Lindemann. Introduction and foreword by Stuart Horodner.
The Art Life: On Creativity and Career is a collection of solicited and selected texts that address the philosophical and practical issues that affect art-making and the marketplace. It brings together visual artists, curators, dealers, writers, musicians, architects, actors, and educators, who speak to their internal motivations, influ- ences and processes, and to their external engagements with community, audi ence, career and success. Many of the contributors have taken part in exhibitions and public programs at the Atlanta Contemporary Art Center from 2007 to the present, and others have been included to represent provocative historical and contemporary viewpoints by a range of influential figures. The texts are taken from lectures, interviews, published statements, websites and email exchanges, and are joined by images of artists in the midst of creating or installing a completed work. The analytic and inspirational entices address the fact that a life in the arts can be simultaneously rewarding, frustrating, doubt-filled, joyful and uncertain. And yet, thousands of artists persist every day motivated by a pri vate insistence and the promise of satisfaction and recognition. Each is attempt ing to combine their creative life with a thriving career and this publication pro vides various “words of wisdom” which can serve to inspire, challenge and reas sure them. As painter Franz Kline said: “The real thing about creating is to have the capacity to be embarrassed.” The composite nature of The Art Life is meant to point that each creative individual must find the necessary information and materials to best establish their unique voice. The book is as much found as writ ten, a heady mix of opinions and questions that can be used in classrooms and studios by artists of all ages.
The Art Life: On Creativity and Career
Pbk, 6 x 9 in. / 200 pgs / 30 color.
U.S. $30.00 CDN $30.00
January/Art/Nonfiction & Criticism


The Art Life addresses the realities of creativity and career, offering advice about motivation, influence, subject matter, community, criticism and success from emerging and established artists, writers, curators, dealers, musicians, and actors and educators.

ATLANTA CONTEMPORARY ART CENTER

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Also Available:
In the Making
Pbk, U.S. $35.00 CDN $35.00
978-1-934940-27-7
D.A.P./Distributed Art Publishers, Inc.
SPRING HIGHLIGHTS


Woodman by artist and writer Edith Schloss.

Introduction by Giuseppe Casetti.

narrative logic of Woodman’s photography. Housed in a lightweight printed box, it includes an afterword by George Woodman, Francesca’s father, that contextualizes the work within the photographer’s artist’s book production.

AGAM PUBLISHING

Also Available:

Sophie Calle: Blind

(born 1953) revisits three earlier works constructed around the idea of blindness in “I’m Awake” (“I’m Blind”), created in 1986, she questioned blind people on their representation of beauty, in 1991, in “La Cécité Aveugle” (“Blind Color”), she asked blind people about their perception of color and compared their descriptions to artists’ musings on the monochrome; “La Dernière Image” (“The Last Image”), produced in 2010 in Istanbul, involved questioning people who had lost their sight on the last image they could remember. By establishing a dialectic between the testimonies of several generations of blind people and Calle’s photographs based on these accounts, the artist offers readers a reflection on absence, on the loss of one sense and the compensation of another and on the notion of the visible and the invisible.

Sophie Calle: Blind

ISBN 978-88-500-0004-1

Hbk, 8.25 x 11.75 in. / 209 pp / 90 color / 200 b&w

U.S. $130.00 CDN $130.00

March/Art

Cindy Sherman: The Early Works

Affeuered by George Woodman.

The American photographer Francesca Woodman (1958–1981) spent a brief portion of her childhood in the countryside around Florence, living with her parents in an old farm whose dilapidated interiors were later to influence the backdrops of her mesmerizing self-portraits. In 1972 she returned to Italy, studying in Rome on a year-long FIDM honors program. During this tenure, Woodman found five tattered school exercise books, printed in gray, side-stapled and inscribed in fine cursive penmanship with notes from physics lectures or poems in English and Italian. To these executive objects, Woodman—already fully formed as the photographer we recognize and admire today—added her characteristic black-and-white photographs, either as small paper prints or as prints made on transparent film that allows the writing beneath to show through, further embellishing them with her own captions or remarks. This facsimile edition of one of these notebooks was selected for publication by Woodman’s mother and father as an artist’s book of particular beauty and revelatory content that provides unprecedented insight into the emotionally narrative logic of Woodman’s photography. Housed in a lightweight printed box, it includes an afterword by George Woodman, Francesca’s father, that contextualizes the work within the photographer’s artist’s book production.

Francesca Woodman's Notebook

ISBN 978-88-500-0004-1

Hbk, U.S. $40.00 CDN $40.00

A Play of Selves

Also Available:

Sophie Calle: Take Care of Yourself

Hbk, U.S. $37.00 CDN $35.00

9782296178436

Actes Sud

Cindy Sherman: Working Girl

Hbk, U.S. $30.00 CDN $30.00

9783775719421

2008

Sophie Calle: Blind

Catalogue Raisonné, 1975–1977

Text by Gabriele Schor.

For more than 30 years now Cindy Sherman has been executing a gamut of female roles and identities. Contrary to popular belief, the famous Untitled Film Stills (1977–80) are not Sherman’s earliest works, but rather those photographs she took as a student at State University College at Buffalo, between 1975 and 1977. During these years, Sherman cast aside the career in painting she had initially imagined for herself and began to study photography “I was mercilessly copying other art and then I realized I could just use a camera and put my time into an idea,” she later recollected. Cindy Sherman: The Early Works, 1975–1977 gathers all of the artist’s work from this decisive phase, in which Sherman was formulating her conceptions of gender and identity con-siderations, gathering her toolkit of props (wigs, makeup, costumes), and becoming friends with artists such as Robert Longo (with whom she would establish the Halwill’s gallery in New York, with nearly 500 artists, including numerous previously unknown photographs, plus scholarly research by editor Gabriele Schor, this substantial artist volume adds a wealth of new information to our understanding of Sherman’s oeuvre.

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Larry & Mike Mandel
Photograph by David Cline. Text by Britt Salvesen.

In 1987 Aperture published Lynne Cohen’s first monograph, Occupied Territory, an exploration of space as simulated experience—a sham reality idealized and standardized. Here, Aperture is publishing a newly expanded and updated reissue of this classic monograph, making Cohen’s pioneering work available to a contemporary audience. Over the next 30 years, Cohen has created 18 photographic projects together: two publications (including the influential photobook classic Evidence), two exhibitions and 13 billboard projects erected on around 50 sites across America (mainly in California). Collaboration enabled Sultan and Mandel to evolve a seemingly authorless style, most of whose works adapted found imagery from archives or from popular media, neutralizing the intended commercial or documentary content by emphasizing its banality. This substantial overview surveys Sultan and Mandel’s 15 years of collaboration, which came to a close with Sultan’s death in 2009. It begins with early projects based around the themes of sources, such as “Glimpse,” a 1995 hand-tinted postcard of a model posing with the fruit, bearing the tagline, “California gold fills the horn to overflowing,” and continues through the book projects How To Be An Music-in-One Evening and Evidence, which are reproduced spread by spread. Also featured are the Hinarus Fire Uprising series; the Whose News Abuses Your Billboards, which used ceramic and magnet letters to spell out the titular slogans; and the duo’s final collaboration, Trouble Spots and Full Stops, a billboard project based on a 1950s illustrated book called How to Make Money, which conflated conflictingideologies in both fictitious and real locations.

APERTURE

Stefan Ruiz: Factory of Dreams

Ruiz’s Factory of Dreams is the culmination of Stefan Ruiz’s vision of Christian iconography, reinterpreted photographically for the present. Serrano’s intention with these works is not to recreate specific medieval or renaissance religious paintings, nor to invest them with the iconoclast that made his name in the 1980s, but rather to renew the genre of sacred portraiture: “Rather than destroy sacred icons,” says the artist, “I reinvent and reinforce them.” Serrano’s subjects for this series are selected from among his friends and acquaintances, emphasizing (like Caravaggio before him) the ordinariness of human features. The genres and themes are familiar, and the artist’s mixture of sacred and profane,株洲and humor and affection. Ruiz’s photographs reveal a behind-the-scenes look at this special place with photographs of the factory and its people reveal a secret world of elaborate and surreal studio sets, and behind the scenes look at this special place with evidence.

APERTURE

Holy Works

Holy Works is the culmination of Andres Serrano’s vision of Christian iconography, reinterpreted photographically for the present. Serrano’s intention with these works is not to recreate specific medieval or renaissance religious paintings, nor to invest them with the iconoclast that made his name in the 1980s, but rather to renew the genre of sacred portraiture: “Rather than destroy sacred icons,” says the artist, “I reinvent and reinforce them.” Serrano’s subjects for this series are selected from among his friends and acquaintances, emphasizing (like Caravaggio before him) the ordinariness of human features. The genres and themes are familiar, and the artist’s mixture of sacred and profane,株洲and humor and affection. Ruiz’s photographs reveal a behind-the-scenes look at this special place with photographs of the factory and its people reveal a secret world of elaborate and surreal studio sets, and behind the scenes look at this special place with evidence.

APERTURE

Larry & Mike Mandel

From the time period in which the book was made, encouraging a readymade sculptures, waiting to be framed by the photograph. This tennis courts and the awkward lives of furniture are revealed. In her hands, clouds peel off walls, forest glades invade indoor formity. In cool, functional offices, futuristic reception areas, lifeless rooms to make them more inviting—mostly phony attempts at rooms and other interior spaces where function triumphs over aesthetic abuses. You?

APERTURE

Larry Cohen: Occupied Territory
Preface by David Byrne. Text by Britt Salvesen.

Aperture

Lynne Cohen: Occupied Territory
Preface by David Byrne. Text by Britt Salvesen.

Larry & Mike Mandel
Photograph by David Cline. Text by Britt Salvesen.

In 1987 Aperture published Lynne Cohen’s first monograph, Occupied Territory, an exploration of space as simulated experience—a sham reality idealized and standardized. Here, Aperture is publishing a newly expanded and updated reissue of this classic monograph, making Cohen’s pioneering work available to a contemporary audience. Over the next 30 years, Cohen has created 18 photographic projects together: two publications (including the influential photobook classic Evidence), two exhibitions and 13 billboard projects erected on around 50 sites across America (mainly in California). Collaboration enabled Sultan and Mandel to evolve a seemingly authorless style, most of whose works adapted found imagery from archives or from popular media, neutralizing the intended commercial or documentary content by emphasizing its banality. This substantial overview surveys Sultan and Mandel’s 15 years of collaboration, which came to a close with Sultan’s death in 2009. It begins with early projects based around the themes of sources, such as “Glimpse,” a 1995 hand-tinted postcard of a model posing with the fruit, bearing the tagline, “California gold fills the horn to overflowing,” and continues through the book projects How To Be An Music-in-One Evening and Evidence, which are reproduced spread by spread. Also featured are the Hinarus Fire Uprising series; the Whose News Abuses Your Billboards, which used ceramic and magnet letters to spell out the titular slogans; and the duo’s final collaboration, Trouble Spots and Full Stops, a billboard project based on a 1950s illustrated book called How to Make Money, which conflated conflictingideologies in both fictitious and real locations.

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Kevin Erskine: Supercell

Text by Richard Hamblin, Redmond O’Hanlon.

At the age of twelve, Kevin Erskine (born 1956) witnessed his first big storm—a category four tornado with wind speeds of over 207 miles per hour that raged through the center of his hometown of Hoskins, Nebraska. Fascinated and inspired by this immense force of nature, Erskine began taking photographs with his father’s camera. Kevin Erskine: Supercell collects 120 of his most stunning large-format portraits of supercells—the least common, often isolated and frequently most severe of all thunderstorms. The photographs depict enormous cloud masses in continually shifting formations: encroaching thunderstorms and spinning tornadoes create a rich palette that ranges from luminous periwinkle grandeur to an almost apocalyptic darkness swallowing a red evening sun. In these visions of flat, threatened landscapes under collapsing atmospheres, Erskine masterfully demonstrates the ambivalence between the terrifying force of nature and its stunning beauty.

PHOTOGRAPHY

HATJE CANTZ

Kevin Erskine: Supercell
ISBN 978-3-7757-3190-4
Clth, 13.5 x 10.5 in. / 160 pgs / 93 color.
U.S. $95.00 CDN $95.00
January/Photography

Olaf Otto Becker: Under the Nordic Light

Text by Petra Gilewitsch-Hirtz.

For more than ten years, German photographer Olaf Otto Becker (born 1959) has tumbled the Arctic and far northern regions with his large-format camera in search of primordial landscapes. Becker’s photographs attain the most sublime effects of which photography is capable, recording landscapes unscathed by human habitation, but very much affected by its consequences. Under the Nordic light contains both new and previously published photographs of Iceland. “When I arrived in Iceland for the first time, I was deeply impressed by the Nordic light,” Becker told an interviewer. “The colors were largely subdued with subtle nuances, nearly black and white at first glance, but astonishingly colorful at second glance. These conditions enabled me to work with color like a painter.” This volume establishes Becker as the foremost chronicler of these wild landscapes.

PHOTOGRAPHY

HATJE CANTZ

Olaf Otto Becker: Under the Nordic Light
ISBN 978-3-7757-2437-1
Hbk, U.S. $125.00 CDN $125.00
Clth, 13.25 x 10.25 in. / 192 pgs / 105 color.
ISBN 978-3-7757-3209-3
U.S. $95.00 CDN $95.00
February/Photography/Architecture

Tria Giovan: Sand Sea Sky
The Beaches of Sagaponack

Essay by Carl Safina.

The ocean and the beach have always provided humankind with ready metaphors for the infinite. For New York photographer Tria Giovan, the beaches of Long Island inspired a fascinating attempt to comprehend their vastness and that of the Atlantic Ocean beyond. Known for her portraits of Cuban daily life (collected in Cuba: The Elusive Island) and her regular publication in magazines such as Apartment, Elle Decor and Vogue, Giovan has traveled all over the globe throughout her 25-year career, but here she has decided to stay close to home. Accumulating roughly 10,000 photographs of the undisturbed Sagaponack beaches on the eastern end of Long Island, Giovan charted the change of seasons and myriad shifts of light and atmospheres as the tides rose and receded each day. With a selection of 63 spectacular prints and an accompanying essay by ecologist Carl Safina, Sand Sea Sky offers the photographer’s meditations on fragility, the vastness of nature and the inevitability of change. As Giovan also observes: “These photographs of this vulnerable landscape invite a thoughtful concern about the environmental preservation of special places that engage our capacity for wonder.”

PHOTOGRAPHY

Tria Giovan: Sand Sea Sky
Clth, 13.5 x 9.5 in. / 88 pgs / 63 color.
U.S. $40.00 CDN $40.00
February/Photography

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PHOTOGRAPHY

Tria Giovan: Sand Sea Sky
Clth, 13.5 x 9.5 in. / 88 pgs / 63 color.
U.S. $40.00 CDN $40.00
February/Photography
Jacqueline Hassink:
The Table of Power 2
The financial crisis of 2009 shook the global economy to its very foun-
dations. But has anything changed at the centers of power since then? Do execu-
tive suites look different than they used to? And what do they actually look like? In The Table of Power (1996), Jacqueline Hassink (born 1966) captured images of desks and conference-room tables at the largest multinational corporations in the world, and created one of the most important photo books of the twentieth century. With The Table of Power 2, Hassink takes a new look at the headquarters of the 50 banks, insurance companies and corpora-
tions that fortune magazine lists as the most powerful players on the market today such as Shell, BP and Volkswagen. With scientific precision, Hassink presents the des-
kets and tables of deserted, soul-
less rooms, and compiles a portrait of the emptiness at the heart of power. Edition of 1000 copies.

Jacqueline Hassink: The Table of Power
ISBN 978-3-7757-3457-2
U.S. $35.00 CDN $40.00
March/Photography

Also Available:
Jacqueline Hassink: Cat Gork
Fhal, U.S. $19.95
CDN $24.00
March/Photography

Thomas Demand:
The Aspen Series
Interview by Paula Crown.
Thomas Demand (born 1964) is an artist and sculptor, paying tribute to
his admiration of the Aspen Institute, the world’s largest and foremost think-
 tank. Demand’s Aspen Series (2005–2006) is a series of photographs of the
-structure of the Aspen Institute and the Aspen Institute’s Aspen Center for
Public Policy.

Thomas Demand: Model Studies
ISBN 978-3-7757-3297-0
U.S. $35.00 CDN $40.00
March/Photography

Also Available:
Thomas Demand: Model Studies
Cat Gork, U.S. $30.00 CDN $36.00
April/Photography

Walter Niedermayr:
The Aspen Series
Interview by Paula Crown.
Walter Niedermayr (born 1952) was a professional photographer and
hobbyist at the Aspen Institute, a research in-stitution located in the
rugged heart of the Rocky Mountains. Niedermayr’s Aspen Series (1996–1997) is a
series of photographs of the Aspen Institute. Niedermayr’s Aspen Series

depicts the essence of the Aspen Institute and its surrounding landscape.

Walter Niedermayr: The Aspen Series
ISBN 978-3-7757-3224-3
U.S. $35.00 CDN $40.00
March/Photography

Also Available:
Walter Niedermayr: The Aspen Series
Cat Gork, U.S. $30.00 CDN $36.00
April/Photography

Peter Biľak: The Raw and the Cooked
Test by Peter Biľak, Peter Lindbergh.
In The Raw and the Cooked, Peter Biľak (1956) sets forth the most complete account of his
vision of the Asian majesty. From the simplest shack to the tallest highrise, from vernacular build-
ings made from scavenged materials to corporate buildings made from steel, concrete and glass, Biľak (1956) records the demented proliferation as Asia’s cities reach higher into the sky and farther across the land. With nearly 190 color plates, The Raw and the Cooked collects a series of tableaux from 50 countries around the world, in which eco-
nomic transformations are shown to have brought dizzying disparities between wealth and poverty. As with the era-defining series New Topographics and Lost in Transition, The Raw and the Cooked depicts these cities with a seductive glow that renders them seem unfamiliar as expressions of progress.

Peter Biľak: The Raw and the Cooked
ISBN 978-3-7757-3218-3
U.S. $60.00 CDN $60.00
January/Photography

Also Available:
Peter Biľak: The Raw and the Cooked
Cat Gork, U.S. $30.00 CDN $36.00
April/Photography

Andreas Gursky

Andreas Gursky (born 1955) is one of the most celebrated living photographers. His images of contem-
porary culture’s excesses and subdivisions rival the greatest history paintings for size and narra-
tive richness, more than any of his contemporaries. Gursky has simply fulfilled what Samuel Beckett once declared the task of the artist to be: “to find a form to accommodate the mess.” His epic photographs enunciate with relentless acuity the proliferation of goods and commodities in our era—in a manner that is mostly famously in his 99 cent series of photographs of the endless aisles of American 99 cent stores. In the 1990s, Gursky began to use digital technology to intensify this acuity, compelling every inch of the visual data in his photographs to an almost unbearable pitch of equivalence and detail. This vol-
ume offers a new overview of Gursky’s career, featuring both classic series and his most recent bodies of work. Included here in full color are such iconic images as the 99-cent stores, the Formula one race-
tracks of Bahrain, the Tokyo and Chicago stock exchanges, the subterranean locker rooms of German
railways, as well as his newest photographs, such as the Ocean series (2010) and his shot of a fashion show by designers Viktor and Rolf (2011).

Andreas Gursky
ISBN 978-3-7757-3589-0
U.S. $95.00 CDN $95.00
January/Photography

Also Available:
Andreas Gursky
Cat Gork, U.S. $65.00 CDN $75.00
April/Photography

The Museum of Modern Art,
New York
Laurel Nakadate: 365 Days
A Catalogue of Tears
by Rick Moody

On New Year’s Day of 2010, the American video artist and photographer Laurel Nakadate (born 1975) began a year-long performance in which she cried every day. She documented these crying sessions in 365 photographs that record a ritualized intent to “deliberately take part in sadness each day.”

Drawing out the biological symptoms of human vulnerability with extraordinary perspicacity, this project Nakadate upended the endurance strategies of 1970s conceptual and performance art—eminently captivating about him and the artist’s relationship with intimacy, self-reflection, portraiture and the artist’s relationship with embarrassment to compassion.

Hatkje Cantz

Nick Haymes: GABETM
Introduction by Gus Van Sant.

Nick Haymes first met Gabe Nevins on an editorial assignment in the summer of 2007. Gabe had just wrapped up his lead role in Gus Van Sant’s Paranoid Park, in which he had played a teenage skateboarder who accidentally kills a security guard. Gabe had never acted prior to starring in the film, he had heard about Van Sant’s casting call from a skateboard board and instantly auditioned as an extra. The meeting the Haymes recalls: “Initially, Gabe was fairly shy but it quickly transpired that he had seen some of my skateboarding images online and an instant friendship was struck.

When the assignment was over, he approached me about the possibility of working on more photographs as there was something entirely captivating about him and his energy.” This volume tracks the highs and lows of Gabe’s teen years, from stardom to emotional breakdown and homelessness.

Haymes: GABETM
ISBN 978-3-7757-3618-0
Hbk, 8.5 x 11.1 in. / 382 pgs / 365 color / 56 b&w.
U.S. $50.00 CDN $50.00
March/April

Cass Bird: Rewilding
Text by Sally Singer, Jack Halberstam.

These women—studio assistants, sculptors, and androgyny in today’s youth culture. These women, the first generation with a new conceptual and performance art

Karlheinz Weinberger: Jeans

Karlheinz Weinberger focuses on individual figures, exploring both a personal erotic obsession and the cultural symbolism of blue jeans, whose scarcity in post war Switzerland implied not just a fashion statement but a hint of pride. This publication reproduces a rare portfolio of these photographs that Weinberger designed himself in the mid-1990s.

Norbert Schoerner: Third Life
Introduction by Collier Schorr.

Norbert Schoerner (born 1966) has established himself as one of the foremost portraiture photographers of contemporary America. His photographs of young women and men casually draw attention to the fluid expression of gender roles and androgyny in today’s youth culture. These photographs were taken as part of Schoerner’s ongoing photographic practice in which he documented these crying sessions from an editorial assignment in the streets of New York—had been selected by Bird for their ease with their sexual identities, but also for their ability to express themselves in front of the lens. The result was A View from the Box, a joyous portrait of modern femininity and a frolicking celebration of women’s camaraderie.

David Benjamin Sherry: Quantum Light

David Benjamin Sherry (born 1978) graduated with an MFA in photography from the Yale School of Art in 2001. Just three years later, in 2004, his portfolio of scientific photographs became the face of the Great Stairway to Heaven exhibition at MoMA PS1. That same year, he was named as one of the 50 up-and-coming American talents by The New York Times Magazine.

David Benjamin Sherry: Quantum Light
Hbk, 8.75 x 11 in. / 128 pgs / 100 color.
U.S. $50.00 CDN $50.00
February/Photography

A Book of Beds
A Selection of Foam Magazine Talent Photographs

This volume is a collection of “bed portraits” edited from the numerous photos submitted over two years for Foam magazine’s annual “bed” call. The idea for the book came about as the editors at Foam noticed how frequently images of beds recur throughout the works sent in by young photographers.

Stephane Coutelle: Shoebox Studio
Introduction by Camille Saint-Jacques.

Stephane Coutelle records a moment in a fashion model’s career that is rarely seen by a wider public: the model’s first “getting-acquainted” photoshoot, in which no attempt is made to beautify or exaggerate her pose, expression or weight. Having produced photo campaigns for some of the world’s premier beauty clients (Lancôme, Dolce & Gabbana), French photographer and painter Stéphane Coutelle is ideally placed to make these portraits of vulnerability and aspiration. His Shoebox Studio offers an unvarnished parade of young women, newly arrived from all over the world and pursuing their first career. His first meeting with a model aims to establish their character and personality, before professional takes take hold, and before complicity is established between photographer and model. Shoebox Studio gathers portraits of aspiring models taken between 2007 and 2011.

Stephane Coutelle: Shoebox Studio
Hbk, 8.75 x 11 in. / 128 pgs / illustrated throughout.
U.S. $50.00 CDN $50.00
February/Photography

David Benjamin Sherry: It’s Time

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David Benjamin Sherry: It’s Time
ISBN 978-88-6208-228-6
Clth, 8.5 x 11.75 in. / 70 pgs / illustrated throughout.
U.S. $50.00 CDN $50.00
January/Photography

Also of interest:
David Benjamin Sherry: It’s Time
Hbk, U.S. $50.00 CDN $50.00
9788862082344
Damianni

Cass Bird: Rewilding

Cass Bird (born 1974) has established herself as one of the foremost portraitists of contemporary America. Her photographs of young women, newly arrived from all over the world and pursuing their first career. His first meeting with a model aims to establish their character and personality, before professional takes take hold, and before complicity is established between photographer and model. Shoebox Studio offers an unvarnished parade of young women, newly arrived from all over the world and pursuing their first career. His first meeting with a model aims to establish their character and personality, before professional takes take hold, and before complicity is established between photographer and model. Shoebox Studio gathers portraits of aspiring models taken between 2007 and 2011.

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Alejandro Cartagena: Suburbia Mexicana

In Suburbia Mexicana Cartagena (born 1977) photographs the homes, cars, rooms, riches and inhabitants of the suburbs of Monterrey, Mexico. These beautiful and slightly disturbing depictions of everyday life remain entrenched in the landscape and destruction that result from scant or misguided urban planning. Cartagena documents the changes of the city's terrain and land.

Bernhard Fuchs: Farms
Introduction by Von Grinig. Photographs by Bernhard Fuchs. This book presents photographs of farms near his childhood home in the north of South Dakota. In the course of many visits to the area around Heidelberg, Fuchs was confronted with the massive transformations in its farming communities over the past few decades. The landscape documented in the truly rural landscape of the Multivertel, these farms are mainly mixed farming operations, determined by the areas's arable fields, woodland and grasslands for the grazing of livestock. Today most of these farms are run as secondary sources of income and are passed down from generation to generation. But as a result of recent developments in agriculture and the rising costs of upkeep—just as the inevitable neglect as subsequent generations abandon agriculture—many farms have been abandoned. Fuchs portrays these rural farms and those farms that survive with both clarity and empathy.

How Soon Is Now?
Edited by Alex Webb. Text by Maja Hoffmann. Photographs by Bernhard Fuchs. How Soon Is Now exists as a project of leading contemporary photographers: Anne Collett, Deanna Smith, Shannah Elmer, Roe Enright, Hans-Peter Feldmann, Fisch Weiss, Arne Küster, Dario Kromb, Elad Lassry, Leigh Ledare, Tristan Pigott, Gilad Ratman, Samul Sharshady, Kasia Shnirnbaum and Taryn Simon. The photographers were selected by five of the world's leading artists and curators: Tom Esss, Liam Gillick, Hans-Ulrich Obrist, Philippe Farinier and Beatrice Ruff. Some of the works included in this volume were selected for the exhibition "A Loan of Time: A Loan of Space" held at the Fondation Cartier in 2011. The curators were deeply impressed by the photographs and asked Fuchs to select his 36 favorite works from his oeuvre for the book. This volume contains 76 color and 80 black-and-white photographs as well as an interview with the photographers.

Rebecca Norris Webb: My Dakota
Edited by Mike Davis. Text by Rebecca Norris Webb. In 2005, Rebecca Norris Webb set out to photograph her home state of South Dakota, a sparsely populated frontier state on the Great Plains with more buffalo, pronghorns, mule deer and prairie dogs than people. South Dakota is a land of prairie and rivers, corn,-palets and buffalo mounds, a harsh and beautiful landscape dominated by space, silence, brutal wind and extreme weather. The next year, however, everything changed for Norris Webb, when her brother died unexpectedly of heart failure: "For months," she writes in the introduction to this book, "one of the few things that saved my untutored heart was the landscape of South Dakota. For each of us, does not have its own geography?"—Dakota is a small intimate book about those farms that survive with both clarity and empathy.

Hannah Collins: The Fragile Feast, Routes to Ferran Adrià
Introduction by Von Grinig. Photographs by Hannah Collins. In 2005, Rebecca Norris Webb set out to photograph her home state of South Dakota, a sparsely populated frontier state on the Great Plains with more buffalo, pronghorns, mule deer and prairie dogs than people. South Dakota is a land of prairie and rivers, corn,-palets and buffalo mounds, a harsh and beautiful landscape dominated by space, silence, brutal wind and extreme weather. The next year, however, everything changed for Norris Webb, when her brother died unexpectedly of heart failure: "For months," she writes in the introduction to this book, "one of the few things that saved my untutored heart was the landscape of South Dakota. For each of us, does not have its own geography?"—Dakota is a small intimate book about those farms that survive with both clarity and empathy.

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Luigi Chirini: Project Prints
Edited by Elena Re. Text by Andrea Bellini, Luigi Chirini, Paola Ghisi, Massimo Minini, Elena Re.

The color photographs of Luigi Chirini (born 1946) are among the most significant Italian photography in the 1970s with their gentle humor and appearance of commonplace. Often compared with the snapshot compositions of Lee Friedlander or William Eggleston, Chirini’s photographs, often warring on the normal with their irreverent framing devices and visual puns, placed him in a category all his own. In the early 1980s, Chirini began to use a medium-format camera that allowed him to produce large, truly beautiful negatives from whom contact sheets he would extract individual shots. He would then rearrange these small images in various permutations. These “project prints” enabled Chirini to organize his work in a format that he maintained from the early 1980s until his death in 1992. They are included in this publication.

Visions & Fashion
Photography
Carlo Mollino: Un Messaggero dalla Camera Oscura


Carlo Mollino (1905–1973) was possessed of both tremendous sexual energy and incredibly diverse abilities. Famed as an architect and furniture designer, he was also a writer, photographer, racing driver and director. In fact, his life was never less intensive. Mollino had a closely guarded obsession with erotic portraiture, and would regularly invite prostitutes from the streets of Turin to come to his home and pose for him. The scenes were carefully prepared: the models would dress in (partially) undressed costumes, and would pose backdrops of newspaper and book covers and furniture. In 1962, Mollino began to employ Polaroid film for these shoots, eventually making some 30,000 exposures before his death in 1973. Neither the silver gelatin prints that preceded them were published in his lifetime. They are allowed him to produce large, richly layered images in a format that he

No Fashion, Please
Photography

Posed, Unposed
Photography

Previously Announced

From Polaroïd to Impossible

Masters of 60s Photography

Photography Introduction by Deborah Dickson. Text by Michael Grundy. Streetwise: Masters of 60s Photography brings together the work of nine photographers who turned their cameras on the dramatic, social transformations unfolding across the United States: Diane Arbus, Ruth-Marion Baruch, Weegee, Ben Tannen, Bruce Davidson, Lee Friedlander, Danny Lyon, Currier Windgrsim and Ernst Haas. Working on Robert Frank’s The Americans, this new generation of photographers was concerned with revealing a more realistic, sometimes unpleasant and always challenging view of an America undergoing radical change as the civil rights movement and the counter-culture got underway. Ranging from the “outlaw culture” of bikers and drug gangs to the rallies of the Black Panthers and the politically charged South, the subject matter of these photographers was unlike anything previously seen in American photography or indeed American history.

Streetwise: Masters of 60s Photography
ISBN 978-0-947864-0-00 / Pbk, 9 x 11 in. / 222 pgs / 200 color / 450 b&w / catalog-illustrated. U.S. $55.00 CDN $55.00

Exhibition Schedule
John Currin: The Dogwood Thieves

Text by John Currie.

In 2014, John Currie (born 1962) began a large-scale painting that would eventually be titled “The Dogwood Thieves.” What ensued was six years of humorous missteps, uncomfortable second guesses and painterly faux pas, all visually presented here in 39 previously unproduced and no longer extant iterations of a single painting. John Currie’s The Dogwood Thieves is an entertaining portrait of the sometimes agonizing artistic process, and follows the artist’s initial inspiration from the photograph of a magazine advertisement to what would become dozens of paintings atop paintings. Currie shows how he went about changing right angles into ocean horizons, how a Russian bra evolved upon a pair of bare breasts and why his wife’s face underwent a lengthy transformation and traded features with a 1980s newscaster and then a 1970s Danish princess. It also displays the delicate balancing act Currie maintains more generally in his work as he maneuvers between a broad range of cultural references, from women’s magazine photography and photorealist kitsch to Renaissance oil painting and personal narrative. Combining visual documentation with a lecture Currie gave at the Acadia Summer Arts Program in 2013, this book is, as the artist puts it, “partly just to show kind of what I go through to make a painting,” but “also to dispel any notion that it’s a good thing to work on a painting for six years.”

John Currie: The Dogwood Thieves

ISBN 978-0-979142-57-1
CDN $24.95 | U.S. $24.95
Hbk, 8.25 x 10.25 in. / 64 pgs / 70 color.

Jonas Wood: Interiors

Text by Michael Ned Holte. Interview by Ana Vejzovic Sharp.

Follows Los Angeles-based painter Jonas Wood’s previous thematic monograph, Art and interiors through playful and passionate recontextualizations of such artists as Robert Rauschenberg, David Hockney and David Hockney and Philadelphian kitche to Renaissance oil painting and personal narrative. Combining visual documentation with a lecture Currie gave at the Acadia Summer Arts Program in 2013, this book is, as the artist puts it, “partly just to show kind of what I go through to make a painting,” but “also to dispel any notion that it’s a good thing to work on a painting for six years.”

Also Available: John Currie Selects

ISBN 978-0-979142-66-0
Hbk, 8.75 x 11 in. / 64 pgs / 40 color.

Kehinde Wiley: The World Stage: Israel

Text by Ruth Eglash, Claudia J. Nahson. Interview by Dr. Shalva Wein.

A compelling epic are Brazil, Africa, China, India and Sri Lanka. The rhetoric of Wiley’s paintings is powerful in its compositional candor, color palette and playfulness with constructions of visual meaning; as Paul D. Miller (DJ Spooky) notes, “Wiley’s canva surfaces are a mirror reflection of America’s unsettling search for new meanings from the ruins of the Old World of Europe and Africa.” This volume includes a selection of new World Stage portraits, focusing on contemporary youth from Jewish-Ethiopian-Israeli, Jewish-Islamic and Arab-Israeli communities.

Kehinde Wiley: The World Stage: Israel

Hbk, 8.75 x 11 in. / 64 pgs / 40 color.

Also Available: Kehinde Wiley: The World Stage: Brazil

Hbk, U.S. $40.00 CDN $40.00

Mickalene Thomas: The Origin of the Universe


Mickalene Thomas: (born 1971) has won acclaim for her elaborate, colorful paintings of African-American women, often posed provocatively against rich, 1970s-themed backgrounds adorned with rhinestones, enamel and acrylics. Thomas draws from earlier traditions: her work often resembles and borrows inspiration from African art, fashion and contemporary culture, creating a hybrid of the exotic and the familiar. Her work is celebrated for its use of color, light, space and subject matter, often featuring African-American women in powerful, elegant poses, often depicting the “reconstruction and rebirth of womanhood.”

Mickalene Thomas: The Origin of the Universe

ISBN 978-0-9839672-0-0
Clth, 11 x 9.5 in. / 80 pgs / 30 color / 35 black and white.

Also Available: Mickalene Thomas Selects

ISBN 978-0-9839672-1-7
Clth, 11 x 9 in. / 80 pgs / 22 color / 40 black and white.

SANTA MONICA MUSEUM OF ART

Mickalene Thomas: The Origin of the Universe

Exhibition Schedule

Santa Monica, CA: Santa Monica Museum of Art, 02/14/12–05/13/12

Also Available: Mickalene Thomas Selects

ISBN 978-0-9839672-1-7
Clth, 11 x 9 in. / 80 pgs / 22 color / 40 black and white.

New York: Brooklyn Museum of Art, 02/12/12–07/01/13

Also Available: Mickalene Thomas Selects

ISBN 978-0-9839672-1-7
Clth, 11 x 9 in. / 80 pgs / 22 color / 40 black and white.
Laura Owens
Preface by Stephen Berg
Text by Stefan Werkle, Sarah Lehner-Gräwe
Laura Owens (born 1970) is one of the most vital artists to emerge from the 1990s Los Angeles art scene, and a refreshingly uplifting presence in the world of contemporary painting. Her deceptively romantic-naive visual language dissolves distinctions between abstract and figurative, and her paintings exhibit a whimsical engagement with sources as various as Color Field painting, Pattern & Decoration, children’s book illustration, and textile design. As a journalist, Laura tells an interviewee, “My work gets created in this space of freedom, and that’s why a lot of it has to do with experimentation, invention, and sort of a juxtaposition of things you wouldn’t normally just put together.” With its lush, floral palette, Owens’ work offers nothing less than an unabashed pleasure in being in the world. This catalogue accompanies the artist’s first solo museum exhibition in Germany, and reproduces for the first time a range of her more recent works.

Laura Owens
Hbk, $50.00 CDN $55.00 978-8-4069-0159-5
Pbk, 10 x 8 x 1 1/4 in / 84 pgs / 70 color.
U.S. $40.00 CDN $45.00 978-0-934324-55-7

Glenn Brown
Text by Jean-Marie Galliatt. British artist Glenn Brown’s fourth exhibition at Galerie Max Hetzler in Berlin took place at the gallery’s temporary space a small, white 9 x 13 meter apartment in the Charlottenburg district. This superbly produced, oversized publication records both the works and their individual installations, as well as Glenn Brown’s extraordinary geriatric façade that scrutinizes the surfaces of Brown’s paintings and sculptures. Full of technical virtuosity and pseudo-exaggeration, these works based on reproductions of historical art include a traditional flower painting mutated into bouquets of orifices, a portrait of an old man in sickly colors, fragmented female torsos, and sculptures smothered in thick chunks of oil paint. The extraordinary tension between rich and repulsion achieved by the sculptures can provoke extreme reactions of delight or fascination, as this volume reveals.

Glenn Brown
U.S. $50.00 CDN $55.00 978-1-936793-56-3

Wilhelm Sasnal
Edited by Lionel Bovier. Text by Barry Schwabsky and Caroline Douglas. British artist Gary Hume (born 1968) first found international fame in the early 1990s, with his series of bold, abstract "door paintings." As one of the leading “young British Artists” (YBAs), his work was featured in Damien Hirst’s Freeze and Charles Saatchi’s Sensation exhibitions and he has exhibited internationally since, becoming best known for vibrant, large-scale paintings, executed in planes of bold, glossy color. A Turner Prize nominee and Royal Academician, Hume is a key figure in twentieth-century painting and a powerful influence on younger generations of contemporary artists. This fully illustrated catalogue documents the first survey of his work from the late 1990s to the present and features essays by the art critic Barry Schwabsky and Aspen Art Museum Director Heidi Zuckerman Jacobson. Text by Barry Schwabsky, Foreword by Heidi Zuckerman Jacobson. Preface by Claudia Gould. Text by Dave Hickey. Interview by Jennifer Porter.

Gary Hume: Flashback
Text by Barry Schwabsky, Interview by Caroline Douglas.
British artist Gary Hume (born 1968) first found international fame in the early 1990s, with his series of bold, abstract “door paintings.” As one of the leading “young British Artists” (YBAs), his work was featured in Damien Hirst’s Freeze and Charles Saatchi’s Sensation exhibitions and he has exhibited internationally since, becoming best known for vibrant, large-scale paintings, executed in planes of bold, glossy color. A Turner Prize nominee and Royal Academician, Hume is a key figure in twentieth-century painting and a powerful influence on younger generations of contemporary artists. This fully illustrated catalogue documents the first survey of his work from the late 1990s to the present and features essays by the art critic Barry Schwabsky and Aspen Art Museum Director Heidi Zuckerman Jacobson. Text by Barry Schwabsky, Foreword by Heidi Zuckerman Jacobson. Preface by Claudia Gould. Text by Dave Hickey. Interview by Jennifer Porter.

Mark Grotjahn
Foreword by Heidi Zuckerman Jacobson. Text by Barry Schwabsky, Heidi Zuckerman Jacobson. The paintings and drawings of Los Angeles artist Mark Grotjahn (born 1966) collide abstract and figurative elements into spider-webbed splinters that slice traditional perspective and dazzle the eye. This volume, published for a major show at the Whitworth Gallery in London, surveys Grotjahn’s past ten years. It opens with recent works exploring world events and the artist’s extensive travels before returning to his early work with a focus on his recent paintings and drawings, in which he combines varying elements of his past, from icons of popular culture such as Roy Orbison to paintings of the lonesome cowboys in a Steven Spielberg film. The extraordinary tension achieved by the sculptures can provoke extreme reactions of delight or fascination, as this volume reveals.

Mark Grotjahn

Charline von Heyl
Preface by Claudia Gould. Text by Jenelle Porter. Interview by Kaja Silverman. Charline von Heyl (born 1963) synthesizes elements of Cubism, Abstract Expressionism and the broader imagery of pop culture in a fascinating brand of abstraction that has eternally perched on the lip of figuration. Resolutely devoted to energetic gesture and joyous expression, von Heyl also aspires to create images that declare an engimatic self-sufficiency. “What I’m trying to do is to create an image that has the iconic value of a sign but remains ambiguous in its meaning.” She told Bomb magazine in a 2010 interview. “Something that represents but isn’t.” In the spirit of von Heyl’s work, this volume–published for the first time–unveils her most recent works. In the course of her career, von Heyl has often repurposed older or defunct audio technological as well as works of collage, sculpture, installation, photography, video and performance. Here her narrative and combines two near-obsolete technologies at once—the audio cassette and the cyanotype. Invented in the 1840s, and commonly known as a “blueprint” because of its distinctive Prussian blue color, the cyanotype is created by a camera-like photographic process in which objects are placed into a photosensitive surface, producing a silhouette image similar to a photographic print. Marclay’s cyanotype, made in collaboration with Graphicstudio, record the abstract tangents made by cassette tapes unspooled onto the print surface, results in images that equally evoke the paintings of Jackson Pollock and the microstructures of (too).

Christian Marclay: Cyanotypes
Edited by David Louis Norr. Text by Noam Elkawi, Margaret A. Miller. Cyanotypes document six series of cyanotypes by artist, performer and composer Christian Marclay in the course of his career. Marclay has often repurposed older or defunct audio technological as well as works of collage, sculpture, installation, photography, video and performance. Here her narrative and combines two near-obsolete technologies at once—the audio cassette and the cyanotype. Invented in the 1840s, and commonly known as a “blueprint” because of its distinctive Prussian blue color, the cyanotype is created by a camera-like photographic process in which objects are placed into a photosensitive surface, producing a silhouette image similar to a photographic print. Marclay’s cyanotype, made in collaboration with Graphicstudio, record the abstract tangents made by cassette tapes unspooled onto the print surface, results in images that equally evoke the paintings of Jackson Pollock and the microstructures of (too).
Sarah Sze: Infinite-Line
Foreword by Vishalakshi Desai. Preface by Melissa Chiu. Text by Melissa Chiu, Miwako Tezuka, Saskia Sassen.
Sarah Sze creates vertiginous sculptural universes from common consumer products such as aspirin, foam, ladders, Q-tips, plastic spools, notepads, trash baskets, thread spools, and wrapped candies. Always responsive to surrounding space, Sze’s rhizomatic works are sometimes described as installation rather than sculpture, but an equally close or closer relationship occurs with drawing, and to explore the influence of East Asian artistic traditions on her sensibility. “How do you make a sculpture that acts like a drawing?” Sze asks with these works. “How do you make a drawing that acts like a sculpture?”

Born in 1969 in Boston, Massachusetts, Sarah Sze was initially trained in architecture. She received a BA from Yale University (1991) and an MFA from the School of Visual Arts (1997). She has participated in numerous national and international exhibitions including at the Whitney Museum of American Art and the Carnegie Museum of Art, and in the 48th Venice Biennale and the 2009 Biennale de Lyon. She was named a MacArthur Fellow in 2013. Currently based in New York, she teaches at Columbia University School of the Arts.

Sarah Sze: Infinite-Line
ISBN 978-3-86335-097-7
Hbk, 9.25 x 12.25 in. / 744 pgs / 200 color.
U.S. $195.00 CDN $215.00
Available: Art/Architecture
Exhibition Schedule
New York: Asia Society Museum, 12/13–03/14

MODERNER KUNST NURNBERG
Erwin Wurm: Narrow House

With each new work, Austrian artist Erwin Wurm (born 1954) seems to find the simplest, surest ways to reinvent sculpture from scratch. In 2010, he charmed audiences worldwide with his “Narrow House,” which was exhibited at the Venice Biennale (where it was comically sited on a canal, next to one of the city’s massive palazzos), the Kunstraum Dornbirn and other international venues. A sculpture of a classic detached Austrian house with a gabled roof, loosely based on Wurm’s family home, “Narrow House” took visitors back in time to 1960s Austria. Naturally, Wurm added his own sculptural touch, and squeezed the whole house to a total width of just over three feet. Its fixtures and appliances—from the plumbing to the cutlery and the telephone—were all carefully modeled on 1960s design, and were likewise compressed to a degree that visitors were just able to squeeze themselves in and pass through the structure. This volume documents this wonderful work and its installation with photographs and critical commentary, and also includes an interview with the artist.

Erwin Wurm: Narrow House
ISBN 978-3-86560-999-3
C&S, 8 x 6 in. / 60 pgs / 40 color.
U.S. $40.00 CDN $40.00
Available: Art/Architecture
Exhibition Schedule

Eggleston & Dragset: Performances 1995–2010
Edited by Performa Inc. Introduction by Roxana Zaldivar Goldberg. Text by Pablo de la Barra, Aaron Betsky, Claire Bishop, Jens Hoffmann, Shannon Jackson, Rochelle Steiner, Øystein Ustvedt.

The Danish-Norwegian artists Elmgreen & Dragset have been upending public art spaces for nearly 20 years with their unique amalgam of institutional critique, art politics, architecture and performance. Whether installing a Prada boutique in the middle of the Texas desert (2011) or converting a New York subway station (2001), the duo has tended to be associated with their astonishing subversion of the everyday and their uncanny ability to reinvent sculpture from scratch. In 2011, they were commissioned by Performa to create a performance work for their 11th biennial that would chart the work of the duo spanning their entire career. This comprehensive book documents each work along with the complete scripts for the plays, Drama Queens (2001) and their 2011 Performance Commission, Happy Days in the Art World.

Elmgreen & Dragset: Performances 1995–2011
ISBN 978-3-86560-999-3
Hbk, 8 x 6 in. / 284 pgs / 130 b&w.
U.S. $39.95 CDN $39.95
Available: Art/Architecture

Also Available:
Erwin Wurm
MFA, U.S. $195.00 CDN $215.00
9783863350977
Dünser, Hans
Also Available:
Elmgreen & Dragset: Triangle
Pbk, U.S. $35.00 CDN $39.95
9783863351098
Walter König, Köln

Walter König, Köln

Tony Feher
Text by Claudia Schmuckli, Russell Ferguson. Bottles aligned on shelves or suspended in the air, jars of marbles and dye-filled tubes: form, sub stance and structure emerge from deceptively humble means in the sculpture of Tony Feher.

Born in 1954 in Boston, Massachusetts, Tony Feher is the definitive book on the work of a vanguard American artist. In collaboration with the artist and writer Russell Ferguson. Superbly realized by renowned New York design studio Matsumoto Inc., this publication is the definitive book on the work of a vanguard American artist.

Tony Feher
ISBN 978-0-9826813-3-6
Clth, 8.25 x 11 in. / 264 pgs / 164 color.
U.S. $60.00 CDN $60.00
Available: Art/Architecture
Exhibition Schedule
New York: Asia Society Museum, 12/13–03/14

WALTHER KÖNIG, KÖLN

Elmgreen & Dragset: Performances 1995–2010
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Hbk, 8 x 6 in. / 284 pgs / 130 b&w.
U.S. $39.95 CDN $39.95
Available: Art/Architecture

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Walter König, Köln

Walter König, Köln
Erwin Wurm: Wear Me Out

Erwin Wurm: Wear Me Out

Martin Kippenberger: Eggman II

Martin Kippenberger: Eggman II

Albert Oehlen: Secret Universe 2

Albert Oehlen: Secret Universe 2

Anselm Kiefer: Alkahest

Anselm Kiefer: Alkahest

Paul Laffoley: Secret Universe 1

Albert Oehlen: Eggman and his Outriggers

Albert Oehlen: Eggman and his Outriggers

Francesco Clemente: Palimpsest

Francesco Clemente: Palimpsest
Alex Katz: Face the Music
Edited by Anne Elmhjem. Introduction by Charles L. Reinhart. Text by Mark Rappolt. In 1959, Alex Katz (born 1927) began to collaborate with the Paul Taylor Dance Company, commencing a relationship with dance that has spanned his entire career. Undertaken for the company’s performance of The Red Room (later known as Past Mensural) at the legendary Festival of Two Worlds in Spoleto, Katz’s contribution consisted of three enormous red panels that defined the stage, and round wooden discs capable of holding two dancers, which floated down from the top of the theater rafter. During the collaboration, Katz also made numerous portraits of both dancers and dancers. Katz and Taylor collaborated again in 1980, but the painter had only recently returned to the depiction of dance, with a new series of portraits of leading figures in the New York scene. Alex Katz: Face the Music surveys Katz’s career-long involvement with dance, reproducing canvases, cartoons, drawings and studies in oil.

Alex Katz: Face the Music
ISBN 978-0-9829747-3-5
Hbk, 8.25 x 9.75 in. / 144 pgs / 85 color.
U.S. $40.00 CDN $40.00
January/Art

Exhibition Schedule
Watermill, NY: Watermill Center, 05/27/11–06/26/11

Lois Dodd: Catching the Light
Edited by Barbara O’Brien. Text by Alison Ferris, Barbara O’Brien, John Van. Over the past five decades, American painter Lois Dodd (born 1927) has been recording the quieter moments of everyday life on New York’s Lower East Side and in mid-coast Maine, infusing the modernist tradition of plein air painting with Shaker-like qualities of modesty, austerity and quiet elegance. Views from city windows, gentle scenes of washing lines in back gardens, the artist’s shadow on a summer lawn with her painting tools at the far edge of the image; these objects of the painter’s attention declare themselves while leaving room to breathe for both viewer and artist. Published on the occasion of a survey exhibition of the artist’s first museum retrospective at the Kemper Museum of Contemporary Art, Kansas City (which travels to Portland Museum of Art in Maine), Catching the Light offers the first comprehensive overview of Dodd’s art in full-color reproductions, photographic documentation and essays.

Lois Dodd: Catching the Light
ISBN 978-0-89605-224-6
Clth, 9 x n in. / 176 pgs / $50.00
April/Art

Exhibition Schedule
Portland, ME: Portland Museum of Art, 01/17/13–03/24/13

Nicholas Krushenick: A Survey
Where some painters emerging in the late 1950s struggled with the Modernist tradition of Abstract Expressionism and Pop styles, often electing to choose one or the other Nicholas Krushenick (1927–1999) solved the problem by choosing both—that is, by evolving his own unique style, in his own resolutely independent trajectory. This monograph—the first since 1970—offers a retrospective view of Krushenick’s work from the 1960s to the 1990s, from the loose geometries and web-like forms of his early paintings; to the artist’s groundbreaking experiments in Pop abstraction; which have lost none of their relevance, freshness and energy; Also included is a selection of collages and preparatory drawings, many of which have never been reproduced, plus essays by critics and admiring. The volume is published on the occasion of a survey exhibition at Gary Snyder Gallery in September 2011.

Nicholas Krushenick: A Survey
ISBN 978-0-935993-7-5
Hbk, 8.25 x 9.25 in. / 144 pgs / 75 color / 11 b&w.
U.S. $55.00 CDN $55.00
January/Art

Exhibition Schedule
Kansas City, MO: Kemper Museum of Contemporary Art, 09/11/11–01/15/12
Portland, ME: Portland Museum of Art, 01/17/13–03/24/13

Ellsworth Kelly: Black & White
The paintings of Ellsworth Kelly (born 1923) are famous for their hard edges, minimalism abstraction and above all, their bright, vibrant colors. Less known are the black-and-white drawings, collages and paintings that preceded or accompanied many of them, despite the fact that they make up roughly 20 percent of his total output. Ellsworth Kelly: Black & White and the exhibition it accompanies bring together the artist’s color-free work for the first time, and offer a fresh look on his long career, emphasizing his use of shape, contrast, texture and his incorporation of such everyday objects as a broken windowpane, a handrail shadow or the leaf of a plant into his abstraction. This catalogue makes clear that the scale of contrast between black and white has key to Kelly’s artistic self-discovery and subsequent development, and is crucial to any proper understanding of his work.

Ellsworth Kelly: Black & White
ISBN 978-3-7757-3217-8
Hbk, 8.75 x 10.5 in. / 200 pgs / 127 color.
U.S. $60.00 CDN $60.00
January/Art

Exhibition Schedule
Modena, Italy: Galleria del Milione, 10/08/11–01/08/12

Josef Albers
Text by Marcus Fairs, Nicolas Fox Weber. Recent exhibitions and publications on Josef Albers (1888–1976) have established this influential artist as a true Renaissance man of modernism—a painter, furniture designer, glass artist, writer, designer and even album cover designer. Published on the occasion of the first major retrospective of Josef Albers in more than 20 years, and drawing on a wealth of information from the Albers archive, this volume consolidates this broad perspective, covering the full scope of Albers’s achievement. The catalogue’s cover on both sides of the Atlantic is documented here, from his Weimar Bauhaus beginnings to his tenure as a teacher at Black Mountain College, to his years at Yale University and his considerable influence as a painter and theorist. The catalogue reproduces nearly 200 works, including 12 works in glass produced between 1921 and 1932, nearly 130 photographs and photograms, many of which are previously unpublished; a selection of woodcuts and gouaches, and several items of furniture; the seven rare sheet sleeves Albers designed for Command Records (with their classic guitarist sleeves, which Albers helped to conceive); the paintings for which he is so well known; and a selection of theoretical texts. Also included is a rare text by Wassily Kandinsky, previously printed in a 1934 exhibition catalogue of a show of Albers’s woodcuts at the Galería del Milione in Milan. This volume gives the most comprehensive account of Albers’s career to date.

Josef Albers
Pbk, 9 x 11 in. / 268 pgs / 95 color.
U.S. $35.00 CDN $35.00
February/Art

Exhibition Schedule
Modena, Italy: Galleria del Milione, 10/08/11–01/08/12

SILVANA EDITORIALE

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Whatever Happened to Sex in Scandinavia? 
Edited by Marta Kuźma, Pablo Lafuente.
Introduction by Marta Kuźma.
Whatever Happened to Sex in Scandinavia? is a reader that brings together essays, artists’ writings and works, and countercultural publications to examine the juncture of the political and the personal during the 1960s and 1970s. Adopting as its starting point the postwar perception of Scandinavia as a socialist utopia of sexual freedom, it explores how the avant-garde artists and cultural production of the time gravitated towards sexual and political liberation. Whatever Happened to Sex in Scandinavia? is the culmination of a four-year research project, and includes many texts published in English here for the first time, by philosophers, artists, psychologists and theorists such as Knut Ovrevik, Stan Brakhage, Norman O. Brown, Vito Acconci, Herbert Marcuse, Jonas Mekas, Henry Miller, Juliet Norman O. Brown, Valie Export, Öyvind Fahlström, Rolf Hochhuth, and others. The latter sections of the book were written in January 2021, after the death of Vito Acconci.

112 Greene Street

The Early Years, 1970–1974
Text by Jessamyn Fiore.
With contributions from Lisa Banes, Fredrik Twesten, Johnna Rose, Bernadette Devlin McLaughlin, Grace Weir, Helen Molesworth, Andrew Delbanco, and others.
112 Greene Street was one of New York’s first alternative, artist-run venues. Started in October 1970 by Jeffrey Lee, Gordon Matta-Clark and Alan Saret, among others, the building became a focal point for a new generation of artists seeking a substitute for New York’s established gallery circuit, and provided the stage for a singular moment of artistic invention and freedom that was at its peak between 1970 and 1973. This extensively researched volume is the culmination of David Zwirner’s January 2021 exhibition of the same name, gathering a number of works exhibited at 112 Greene Street (by Matta-Clark, Vito Acconci, Tina Girouard, Suzanne Harris, Jene Highstein, Larry Miller, Alan Saret and Richard Serra among others), alongside extensive interviews with many of the artists involved, a timeline of the early years at 112 Greene Street and installation views of the 2021 exhibition.

Requiem for the Sun: The Art of Mono-ha

Text by Mika Yoshitake, James Jack, Oshrat Dotan.
Requiem for the Sun: The Art of Mono-ha is the most comprehensive study in English to date on the pivotal Japanese movement Mono-ha (School of Things), and examines the group’s practice in Tokyo between 1968–1972 at the height of the nation’s political upheaval against the US-Japan Security Treaty, anti-Vietnam War protests and its oil crisis. The Mono-ha artists— who included Noburu Sekine, Lee Ufan, Kihō Suga and Koji Enokura— all distinguished themselves through an aesthetic detachment that, instead of creating things, strove instead to “reassemble” them into artworks that interacted with the spaces around them. While sharing certain traits with the Land Art and Minimalism movements that were taking place in the United States, and the Arte Povera movement in Italy, these artists provided the stage for a singular moment for a young generation of artists seeking a substitute for New York’s established gallery circuit, and provided the stage for a singular moment of artistic invention and freedom that was at its peak between 1970 and 1973. This extensively researched volume is the culmination of David Zwirner’s January 2021 exhibition of the same name, gathering a number of works exhibited at 112 Greene Street (by Matta-Clark, Vito Acconci, Tina Girouard, Suzanne Harris, Jene Highstein, Larry Miller, Alan Saret and Richard Serra among others), alongside extensive interviews with many of the artists involved, a timeline of the early years at 112 Greene Street and installation views of the 2021 exhibition.

From Conceptualism to Feminism

Text by Mika Yoshitake, James Jack, Oshrat Dotan.
From Conceptualism to Feminism: Lucy Lippard’s Numbers Shows 1969–74 is the third publication in Afterall’s Exhibition Histories series, which investigates exhibitions that have shaped the way contemporary art is experienced, made and discussed. It follows Lippard’s curatorial trajectory, analyzing her transition from a writer about art to a maker of exhibitions, and in doing so reinvented the exhibition catalogue. One reviewer claimed Lippard had been the artist, and that her medium had been other artists.

Lucy Lippard: From Conceptualism to Feminism

Lucy Lippard, 4,492,040
Edited by Lucy Lippard.
Between 1969 and 1974, the influential curator Lucy Lippard (born 1935) curated four decisive Conceptual art exhibitions, and in doing so reinvented the exhibition catalogue. 4,492,040 is a facsimile reprint of the extremely scarce and hugely important catalogues produced for those exhibitions: 4,492,040 (the Seattle Art Museum), 557,087 (the Vancouver Art Gallery), 5,550,000 (the Vancouver Art Gallery), 13,200,000 (the California Institute of Arts) and 22,213 (the Centre de Arte y Comunicación). Titled after the populations of the cities in which the shows were held, each catalogue was an envelope of loose note cards containing statements, documentation and conceptual works by each artist, to be rearranged, filed or discarded at will. If Lippard described Conceptual art as the dematerialization of the art object, these catalogues effectively announced the dematerialization of the art exhibition. This book includes such iconic figures as Vito Acconci, Carl Andre, Vija Celmins, Dan Graham, Bruce McLean, Robert Morris, N.E. Thing Co., Bruce Nauman, Adrian Piper, Allen Ruppersberg, Ed Ruscha, Richard Serra, Smithson, Jeff Wall and Lawrence Weiner.
At over 500 pages, and with 1,400 color reproductions, this massive volume offers a definitive survey of the visceral, taboo-breaking performances and art of the Vienna Actionists.

Vienna Actionism
Art and Uproar in 1960s Vienna
Edited by Eva Badura-Triska, Hubert Kloker. Text by Eva Badura-Triska, Kerstin Barnack-Braun, Rosemarie Brucher, Thomas Edel, Maria-Theresia Hochwarth, et al.

Vienna Actionism was the most extreme artistic project of the 1960s, mostly precociously and always surpassing the other performances as art, body art, and happenings in terms of sheer violent excess. Though never officially a group, Günter Brus, Otto Mühl, Hermann Nitsch and Rudolf Schwenkroth showed a similar reaction to the restrictive political and cultural climate of the Austrian art scene of the 1950s and 1960s. They established the body as a site of exploration, and its blood, sweat and excrement as art material. Performance as the transgression of both social and religious taboos, and art itself as a violent, tragic reconstruction of brute facts. Others, such as Kurt Kren, Ernst Schmidt Jr., Valie Export and Peter Weibel, used the medium of video and film to critique the repressive aspects of language and mass media, and the Wiener Gruppe (Friedrich Achleitner, Konrad Bayer, Gerhard Rühm, Oswald Wiener) saw language as a visual and acoustic material, and transformed it into collages, happenings and “literary cabarets.” This landmark publication includes 1,400 color images, biographies and an illustrated chronology and index of all the “actions,” literature and films of the movement now recognized as one of the most significant contributions to post-war European art. This volume will be the standard reference work on Vienna Actionism for years to come.

Vienna Actionism
ISBN 978-3-86560-976-7
Hbk, 9.5 x 11 in. / 336 pgs / 640 color / 60 b&w.
U.S. $95.00 CDN $95.00
Hbk, 23.5 x 32.5 cm / 1,400 pp / 1,400 color.
U.S. $95.00 CDN $95.00
February/Art

Robert Wilson from Within
Previously Announced
Robert Wilson: The Watermill Center
A Laboratory for Performance
Edited by Jose Macia, Sue Jane Stokoe, Jere Weinbrodt.

Founded in 1992 by internationally renowned theater artist Robert Wilson, the Watermill Center on Long Island, New York, is a unique performance art laboratory for young and emerging artists. This compendium of documents, texts and images includes contributions by artists Marina Abramovic and Jonathan Meese, long-time Wilson collaborators Lucinda Childs and Philip Glass, performers Isabella Rossellini and Isabelle Huppert, curators Chris Lie and Elisabeth Sussman, singer-songwriter Rufus Wainwright, scholars Antonino Damoso and Bonnie Maranica, collector Jean Paul Barbier-Mueller, writers Jay McInerney and Barbara Goldsmith, as well as many Watermill Center alumni artists. Covering every aspect of life at the Center, Wilson’s summer workshops, the year-round residency programs, the extensive collection, outreach programs with community, landscape gardens and architecture, this is the first extensive glimpse into the world of Watermill and an intimate look at Wilson’s artistic process and the legacy he is creating for future generations.

Robert Wilson: The Watermill Center
ISBN 978-3-87135-054-2
Hbk, 9 x 11 in. / 346 pgs / 470 color.
U.S. $95.00 CDN $95.00
January/Art/Performing Arts

Valie Export: Archiv

Text by Yilmaz Dziewior, Jürgen Thaler, Astrid Wege.

Valie Export: Archiv amasses all of this material and more, excavating Export’s own collection of documentation, preparatory drawings, scripts, posters, Polaroids, newspaper clippings and correspondence to provide an unprecedented overview. Each step of the creation process for iconic pieces such as “Tap and Touch Cinema,” “Action Parts: Genital Parts,” and “BODY SIGN ACTION” are explored along with never-before-seen art objects and brand new pieces, making this volume the definitive Valie Export anthology.

Valie Export: Archiv
ISBN 978-3-86335-094-9
Cthb, 8.5 x 11 in. / 290 pgs / 500 color / 100 b&w.
U.S. $66.00 CDN $66.00
February/Art

Valie Export: Archiv
ISBN 978-3-86335-095-6
Hbk, 9.5 x 11 in. / 312 pgs / 500 color / 100 b&w.
ISBN 978-3-86335-094-9
Clth, 8.5 x 10.5 in. / 312 pgs / 500 color / 100 b&w.
ISBN 978-3-86335-093-2
February/Art

Robert Wilson: The Watermill Center
The Life and Death of Marina Abramovic
Previously Announced

The Life and Death of Marina Abramovic
Edited by Marina Abramovic, Laurie Anderson, Philip Glass, Isabelle Huppert, et al.

Perhaps the world’s foremost avant-garde theater artist, Robert Wilson (born 1941) ranges across opera, theater, visual arts, video, furniture and set design in his pursuit of astonishing multimedia spectacles. Susan Sontag wrote of his career: “It has the signature of a major artistic creation: I can’t think of any body of work as large or as influential.” Wilson’s legendary operatic work with Philip Glass, Einstein on the Beach, expanded operatic conventions, and Wilson has also left his mark on masterworks of the classical and modern repertoire. From The Magic Flute to Madame Butterfly, culminating in The Threepenny Opera, and in theater from Hamlet to Orlando and Happy Days, Robert Wilson from Within celebrates the achievements of this “total artist,” from his early works to his latest, The Life and Death of Marina Abramovic. World renowned artists, composers, actors, theater directors, costume designers, scenographers and musicians give their perspectives on Wilson’s work, accompanied by lavish images including a personal series selected and annotated by Wilson and a catalogue raisonné of his complete works, with full production information.

Robert Wilson from Within
ISBN 978-3-87135-057-3
Hbk, 9.5 x 11 in. / 318 pgs / 650 color / 60 b&w.
U.S. $155.00 CDN $155.00
Available/Performing Arts

By Michael Duncan. Afterword by Peter Selz.

Until recently, the figurative artists who dominated the Los Angeles art scene of the 1940s and 50s had largely been written out of art history. L.A. Raw is an attempt to right that wrong. Bringing together works by 41 artists in a variety of media, it traces a lineage that connects postwar figurative expressionism to the 1960s and 70s investigations of politics, gender and ethnicity in art. The featured artists include John Altoon, Wallace Berman, William Bruce, Hans Burkhardt, Chris Burden, Cameron, Judy Chicago, Conner, Ewts, Uyn Foubens, Charles Garabedian, David Hammonds, Robert Heineken, John Paul Jones, Kim Jones, Ed and Nancy Kienholz, Rico Lebrun, Paul McCarthy, Arnold Mesches, Betye Saar, Ben Sakoguchi, Barbara Smith, James Strombotne, Jan Styers, Edward Tseke, Joyce Treiman, Howard Warshaw, June Wayne, Charles White and Jack Zajac.

L.A. Raw traces an alternative lineage of postwar art in California. Connecting 1950s figurative expressionism to 1960s and 70s investigations of politics, gender and ethnicity, it includes artists such as John Altoon, Wallace Berman, Chris Burden, David Hammons, Ed and Nancy Kienholz, Paul McCarthy and Betye Saar, as well as many lesser-known figures.

Jasper Johns: New Sculpture and Works on Paper

Interview by Terry Winters.

This monograph reproduces sculptures and works on paper completed over the last five years by Jasper Johns (born 1930), who in February 2011 became the first visual artist to receive a Presidential Medal of Honor since 1977. The sculptures, cast in bronze, aluminum and silver from wax originals, feature Johns’ signature number grid and the impressions of various objects and textures, such as chenille; the canvas and stretcher, eventually devolving the sad-like frame that has allowed him to make paintings that are sculptures as much as they are sites of image-making. Gorchov’s art is distinguished by the luminous gentleness of its abstractions, which often consist of paired lozenges or lines that grow perceptually perceivable on their undulating grounds as the viewer engages them. Published on the occasion of a major exhibition in Spain curated by Gorchov’s studio neighbor Ray Smith, this volume is the first substantial monograph on this much loved New York artist, who has received increasing attention over the past decade.

Ron Gorchov


Since the late 1950s, Ron Gorchov (born 1930) has been a stalwart advocate of the possibilities of paintings as objects rather than as representations. Early in his career, alongside artists like Frank Stella, Robert Mangold and Richard Tuttle, Gorchov experimented with the shape of the canvas and stretcher, eventually devolving the sad-like frame that has allowed him to make paintings that are sculptures as much as they are sites of image-making. Gorchov’s art is distinguished by the luminous gentleness of its abstractions, which often consist of paired lozenges or lines that grow perceptually perceivable on their undulating grounds as the viewer engages them. Published on the occasion of a major exhibition in Spain curated by Gorchov’s studio neighbor Ray Smith, this volume is the first substantial monograph on this much loved New York artist, who has received increasing attention over the past decade.

Frank Stella: Connections


The art of Frank Stella (from 1958) transcends the boundaries between painting, sculpture and architecture. Over the course of a five decade career, the artist has consistently reinvented himself, to such an extent that today we are faced with seven or eight Stellas, ranging from austere minimalist to baroque maximalist. Frank Stella: Connections carefully orchestrates a selection of paintings and sculptures to reveal a surprisingly unified Stella. Included are previously unseen early Minimalist works and “turning points” from the artist’s personal collection, as well as selections from each major series as the “Irregular Polygons” from the artist’s personal collection, as well as selections from each major series as the “Circulars” and “Protractor” paintings of the 1960s, the Polish Village and Circuits series of the 1970s and 1980s, and the metal reliefs and monumental floor sculptures of the last two decades. Through a series of essays, juxtapositions and dialogues, the underlying concerns and extraordinary consistency of Stella’s practice are here brought to light.

Also Available:
A Thing Among Things: The Art of Jasper Johns
By John Yau
9780939394982
Hbk. U.S. $39.95 CDN $59.95 D.A.P.

Frank Stella: Connections
ISBN 978-3-7757-3271-0
Hbk. 9.75 x 12.75 in. / 160 pgs / 100 color.
U.S. $55.00 CDN $55.00
January/Art

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Jeremy Deller: Joy in People
Text by Stuart Hall, Ralph Rugoff, Bob Young. Interview by Matthew Higgs. Remapping social and cultural territories, Turner Prize-winning artist Jeremy Deller (born 1966) has alternately taken on the roles of artist, producer, publisher, film-maker, collaborator, curator, parasite, organiser and cultural archivist. Over the past two decades, he has been a pioneering and influential voice in contemporary art, helping to reframe the rules of artistic practice with his extraordinary collaborative interventions, which have included parades, battle re-enactments and exhibitions of folk art. This comprehensive catalogue is published for Deller’s first major survey exhibition. Employing a wide variety of media including photography, sculpture, photo-objects, collage, film, installation and dance, to record or create visual anomalies. Photography: Sharon Lockhart describes her works as “photographic sculptures and sculptural photographs,” terms that are nearly applied to Bolande’s best-known work, “Milk Crossing” — a periscopic reproduction of Harold Edgerton’s famous 1956 photo of a milk splash. Camelids is the first monograph on her work. Sequenced and co-designed by the artist, it carries the viewer into and through the sets of elements, themes and narratives that recur and dovetail throughout her work. In addition to images of her most powerful works: a sculpture enshrined in a glass case, titled "Mona Hatoum: Landmarks," Matthew Day Jackson: The Tomb, Elad Lassry: In Search of the Tomb, previously announced.

Jeremy Deller: Social Surrealism: Look and Stay in Touch
Foreword by Heidi Zuckerman Janicke. Published for Deller’s first major survey exhibition. Employing a wide variety of media including photography, sculpture, photo-objects, collage, film, installation and dance, to record or create visual anomalies. Photography: Sharon Lockhart describes her works as “photographic sculptures and sculptural photographs,” terms that are nearly applied to Bolande’s best-known work, “Milk Crossing” — a periscopic reproduction of Harold Edgerton’s famous 1956 photo of a milk splash. Camelids is the first monograph on her work. Sequenced and co-designed by the artist, it carries the viewer into and through the sets of elements, themes and narratives that recur and dovetail throughout her work. In addition to images of her most powerful works: a sculpture enshrined in a glass case, titled "Mona Hatoum: Landmarks," Matthew Day Jackson: The Tomb, Elad Lassry: In Search of the Tomb, previously announced.

Slater Bradley & Ed Lachman: Look and Stay in Touch
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Ann Hamilton: Stylus

Text by Ann Hamilton, Matthias Waschek

Curated by Matthias Waschek

Published on the occasion of the artist’s first institutional solo show in Italy. Between Art and Life documents Ann Hamilton’s visionary experiments with the structures and design of everyday life. For the past two decades, Hamilton has relentlessly advanced the role of art in streamlining our habitual routines and reclaiming civic agency through her handmade clothing, designed environments, recycling systems and building projects. Hamilton wears her work, inhabits her work, edits her work and lives her work, and in the catalog’s essay, Francesco Bonami describes Hamilton as “one of the last utopian artists around. She is a dying attitude. We are so worn in the now that it is almost impossible to free ourselves from our dystopian reality.” This book documents “A 2 West,” Zittel’s “Institute of Investigative Living.” Published by the artist in 1999 in the Joshua Tree Desert.

Andrea Zittel: Between Art and Life

Edited by Frances Altman, Peter Tolman, Preface by Lyle Ashton Harris

Text by Frances Altman

Published on the occasion of the artist’s first institutional solo show in Europe. Andrea Zittel’s visionary experiments with the structures and design of everyday life form the basis of this exhibition and the accompanying book. Zittel’s work is a sustained exploration of the possibilities of daily living in the contemporary world. The book presents an overview of Zittel’s work, and the catalog includes an essay by Frances Altman and an interview with the artist.

Nils Norman: Edible Park

Edited by Nils Norman, Peter de Roo, Tessa de Noy

Text by Francesco Bonami

Published on the occasion of the artist’s first institutional solo show in Italy. This volume documents Nils Norman’s production from his start in 1999 until 2010. The 36-feet-high figure was installed at the foot of the Queen Elizabeth Bridge, on a site formerly used by street traders and taxi washers. This video documents the commission, showing how Norman’s (unusually lengthy) excerpts, set in italic, high-contrast serif fonts, employ a great variety of media and formats. This exhibition is the sum of the previous two, which focused on director-based visual material and a DIY section for architecture, product designers and artists. The show presents a comprehensive survey of Norman’s work in the Nevada desert. This volume records the highs and lows, the comedy and the drama, of this extraordinary venture, as well as the final ephemeral work itself.

Jim Denevan: Lake Baikal

Previously Announced

Jim Denevan (born 1959) has in fact previously held by Denevan’s 2009 show in the Netherlands, on the occasion of the 2010 Soccer World Cup. His sculpture was based on Denevan’s drawing of a woman street vendor—known colloquially as “Fire Walker.”

William Kentridge & Gerhard Marx: Fire Walker

Edited by Oliver Barstow, Bornyom Low-Vijljon

Text by Alexandra Dodd, Nils Norman: Edible Park

Previously Announced

In 2009, William Kentridge and Gerhard Marx were commissioned to make a public sculpture for the city of Johannesburg, on the occasion of the 2010 Soccer World Cup. Their sculpture was based on Kentridge’s drawing of a woman street vendor—a.s known colloquially as “Fire Walker.”

Jenny Holzer: For Frankfurt

Edited by Frederika von Binan

Text by Henri Cole, Rose-Maria Vieljk

Previously Announced

Jenny Holzer (born 1950) launched an ambitious public artwork in the city of Frankfurt from the night of October 4 onwards. Holzer projected a series of scrolling text works onto six public buildings in the city, the Alte Nikolaikirche, the Römer, the Dreikönigskirche, the Liberraschaun, St. Katharinenkirche and Portikus. All of the texts related to either the city itself or to the history of German Protestantism, and were drawn from the works of philosophers and writers such as Wislawa Szymanowska, Theodor Adorno, Dietrich Bonhoeffer, Martin Buber, Johann Wolfgang von Goethe, Senan Kierkegaard, Martin Luther, Thijs Schildermans and Paul Tolman. This volume records the commission, showing how Holzer’s (unusually lengthy) excerpts, set in italic, high-contrast serif fonts, employ a great variety of media and formats. This exhibition is the sum of the previous two, which focused on director-based visual material and a DIY section for architecture, product designers and artists. The show presents a comprehensive survey of Norman’s work in the Nevada desert. This volume records the highs and lows, the comedy and the drama, of this extraordinary venture, as well as the final ephemeral work itself.

Doug Aitken: Black Mirror

Previously Announced

Doug Aitken’s Black Mirror is a meditation on the metropolis and the extreme virtuality of contemporary experience. Comprised of a site-specific multi-channel video installation and a live theater performance at the Deste Foundation Project Space, Deste Foundation Project Space, Athens, Greece. Aitken’s Black Mirror was a response to the street vendor—known colloquially as “Fire Walker.”

Previously Announced

Jenny Holzer: Retro

Previously Announced

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Who recounts his first encounter with darkness”), the studio system, the commercial as it might appear to like an Allstate Insurance Commercial, and Poe. Among his best known imitated and hugely influential for his keen sense of humor. Ferrari brought music has expanded into art music” or “cinema for the ear.” Perhaps the most notorious example of this approach was Dangereous Organiques. Ferrari recorded the meeting and Danses Organiques is the instance of this approach was Dangereous Organiques. Ferrari recorded the meeting and Danses Organiques is the.
MATT MULLICAN: Conversations
Edited by Ulrike Wilmes
Contributions with Koen Brams, Dirk Pütz, and Pia Wissman
"A collection of cosmologies and signs, a hypnosis subject, a collaborator and a collector of art and ethnographic objects. Matt Mullican has embodied and redefined the wicker horizons of conceptual art over the course of his 40-year career from the start, Mullican has tasted only the big themes, the self, which with some surprise he has dammed under hypnosis, performing and making art as another Matt Mullican named ‘That Person,’ and the universe which he has imagined as a proliferating cosmology of signs, taking form under his ‘Few Worlds’ concept or as a city in this biquadral volume of conversations with Koen Brams and Dirk Pütz. Mullican also proves himself an articulate, generous talker. The conversations are themed in five chapters: Collaboration, ‘Cosmologies,’ Hypnosis, ‘City’ and ‘Collectors.’ Across these seemingly diverse topics — with a nagging sense of the unifying principle throughout Mullican’s activities — is his exemplariness as a true ‘inventor of inner space’..."
**Merce Cunningham: A Pictures Book for John Cage Xmas 1984**

A Pictures Book for John Cage Xmas 1984 is a lavishly illustrated hardcover notebook filled with choreographic notation by Merce Cunningham (1919–2009), a leader of the American avant-garde throughout his 70-year career and one of the most important choreographers and dancers of all time. This previously unpublished document is one of the most extensive elaborations of Cunningham’s choreographic notation in print, offering a rare glimpse into his methods, and in particular the stage work Pictures (1964). Originally presented as a holiday gift from Cunningham to his lifetime partner, John Cage, this lovingly reproduced edition now in turn serves as a gift from the John Cage Trust to the Cunningham Dance Foundation, on the occasion of the dance company’s final performance, New Year’s Eve 2011. With exquisite color notations that blend drawing and dance, it will also make a perfect gift for any fan of modern art or music.

Merce Cunningham: A Pictures Book for John Cage Xmas 1984

ISBN: 978-1932197-79-0

$45.00 hardbound, 6 x 9 in. / 150 pgs / 25 color.

U.S. $45.00 CDN $45.00

January/Art

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**Christo: The Paris Sculptures 1961**

Forward by Matthias Koldenberg.

Decades before he and his late wife Jeanne-Claude were draped in the Rechutag in cloth, Christo (born 1935) was creating much more modestly-sized packages in his Paris studios. These early objects, developed in the fervor of Nouveau Réalisme assemblage art alongside artists such as Arman and Jacques Villeglé have come under scrutiny once more, as this intriguing phase in the history of the European avant-garde has been increasingly reevaluated by art historians. One series of twelve sculptures by Christo from this period, made from oil barrels and metal scrap, was long thought lost to history. In fact the works have survived in photographs, very few of which have ever been published. Now, with the close collaboration of the artist himself, art historian Matthias Koldenberg has retrieved and reproduced these fascinating early works in this beautifully produced volume.

Christo: The Paris Sculptures 1961

ISBN: 978-3-7757-3227-7

Clth, 8.25 x 11 in. / 106 pgs / 20 color.

U.S. $40.00 CDN $40.00

April/Art

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**Louise Bourgeois & Gary Indiana: To Whom It May Concern**

Originally published in a large-format limited edition of seven copies, To Whom It May Concern pairs Louise Bourgeois’ luminous male and female torsos with Gary Indiana’s prose poems, in a meditation on physicality, sexuality and relationships. Violette’s publication reproduces this artist’s book—one of the last projects Louise Bourgeois completed before her death in 2010—in a smaller, collectable format.

Louise Bourgeois & Gary Indiana: To Whom It May Concern

ISBN: 978-1-900828-36-9

Clth, 8.75 x 11 in. / 40 pgs / 13 b&w.

U.S. $40.00 CDN $40.00

Available/Art

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April/Art

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**Louise Bourgeois: Art to Read Series**

Text by By Ulf Küster.

Louise Bourgeois (1911–2010) was one of the most important artists of the last century. This accessible study serves as both an ideal introduction to the central themes of the late artist’s oeuvre and as a commemoration of her one-hundredth birthday. Over the course of nine chapters, it examines her life, her exploration of the works of other artists and the transformation of her emotions into such iconic sculptural works as “Destruction of the Father,” “Cell,” and “Maman.”

Louise Bourgeois: Art to Read Series

ISBN: 978-979-3620-7

Clth, 8.75 x 11.25 in. / 164 pp / 33 color / 6 b&w.

U.S. $45.00 CDN $45.00

Available/Art

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**Previous Announced**

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Louise Bourgeois & Gary Indiana: To Whom It May Concern

ISBN: 978-1-900828-36-9

Clth, 8.75 x 11 in. / 40 pgs / 13 b&w.

U.S. $40.00 CDN $40.00

April/Art

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**Louise Bourgeois: Artist’s Portfolio**

Louise Bourgeois’ drawings for the La Fábrica Matador series of Artist Portfolio, originally produced in 1999, are executed on music notation paper using red, blue and black block print pens. In a short statement written for the portfolio, Bourgeois writes: “Art first there is tectonic tension. Then slowly line, shape, space and color like notes on a score, begin to form a rhythm.”

Louise Bourgeois: Artist’s Portfolio

ISBN: 978-84-15303-54-1

Pbk, 8.25 x 11 in. / 50 pgs / Illustrated throughout.

U.S. $25.00 CDN $25.00

Available/Art

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Artlife
Edited by Siri Engberg.
Siri Engberg, Josiah McElheny, Michael Leviel, Rachelle Stein.
Is it real? JUdges involve a close examination of art in the late 1990s based on commonplace objects and situations that are startlingly realistic, often playful and sometimes surreal—works that investigate the quiet side of the quotidien. While artists such as Vija Celmins, Rudolf Stingel and Paulina Sertova employ illusionistic painting and drawing, others’ use of materials is surprising—Thomas Demand’s video of what appears to be a tandem is made of animated candy wrappers. Susan Salus’s set of construction debris is fashioned from exotic hardwoods, mother of pearl and silver. Vija Celmins’ paintings together is their rejection of the narrow and coincidental, even playful. This volume looks at artists who have manipulated the manipulators and interrogated the media’s representations of terrorism. Included here is the Spanish collective C.R.A.M., whose 2001 piece Nael Molamost recreates scenes from famous photos such as the arrest of Ulike Meinhof, Raymond Depardon and Malte Wandel, who both revisit the classic photographs of the Palestinian hostage crisis at the 1993 Olympics. Games in Karskh, Newam. Richard Prince’s film based on archival recordings of negotiations from the Japanese Red Army’s 1972 hijacking; Dennis Adams’ Hypodermic, in which Hearst is interrogated and sometimes surreal—works that investigate the quiet side of the quotidien. While artists such as Vija Celmins, Rudolf Stingel and Paulina Sertova employ illusionistic painting and drawing, others’ use of materials is surprising—Thomas Demand’s video of what appears to be a tandem is made of animated candy wrappers. Susan Salus’s set of construction debris is fashioned from exotic hardwoods, mother of pearl and silver. Vija Celmins’ paintings...
For Documenta’s opening in June 2012, Hatje Cantz and Documenta are publishing three essential companions: the indispensable Guidebook: The Logbook, which records the making of Documenta 13; and The Book of Books, a massive compendium of all the 100 Notes notebooks, as well as information on all contributing artists. In addition, JRP|Ringier is issuing three important archival publications from two of the most legendary and influential Documentas—Documenta 4 (1968) and Documenta 5 (1972), which was directed by Harald Szeemann.
Documenta 13: 100 Notes, 100 Thoughts

The notebook pervades all categories of creativity, from drawing and writing to diagrammatic and scientific thinking. Its prologue character is well suited to Carolyn Christov-Bakargiev's directorial vision for Documenta 13, opening in 2012, with its emphasis on the provisional and the Documenta's Head of Publications, to issue 100 Notes—100 Thoughts, a notebook series comprised of commissioned essays, facsimiles of archival notebooks, conversations and collaborations by a range of leading theorists and artists. We are delighted to announce the next 35 volumes in the series.
Suprasensorial: Experiments in Light, Color, and Space

Edited and text by Almeza Ruiz. Foreword by Jeffrey Deitch. Suprasensorial! Experiments in Light, Color, and Space situates the pioneering experiments of Latin American artists within the larger international canon of artists working with light and space. Expanding the dialogue beyond the California tradition of the late 1960s and 1970s to include pivotal Latin American artists that had begun to be expressed more than a decade earlier, Suprasensorial focuses on the work of artists such as Carlos Cruz-Diez, Lucio Fontana, Julio Le Parc, Hélio Oiticica, which has never been reproduced here are an extraordinary baroque monument painting collection. Milhazes’ art vividly derives the basic motifs for her colorful, seductive Brazilian artist Beatriz Milhazes (born 1960) merges the theme of the four seasons, as well as new collages. Reproduction presents beautiful reproductions of four new monumental paintings that improvise on the picture plane, which also recalls something of the spirit of the 1960s tropicalia artists. This publication presents beautiful reproductions of four monumental paintings that impressed on the theme of the four seasons, as well as new collages and a mobile sculpture.

Beatriz Milhazes

ISBN 978-9-7937-6849-8
C10, 9 x 12 258 pp. / 500 color / 40 b&w. U.S. $50.00 CDN $52.00
March/Art/Latin American Art & Culture

Text by Michiko Kono, et al. Brazilian artist Beatriz Milhazes (born 1960) derives the basic motifs for her colorful, seductive paintings; from the tropical flora and fauna of her homeland, juxtaposing a native color palette with explicit borrowings from the western canon (Herm Matilde, Piet Mondrian, Sonia Delaunay) in her lively compositions, abstract ornaments, arabesques, flowers and geometrical shapes pile up vertiginously into rhythmic allegories of bright pattern. Milhazes emerged alongside the Geracio Ollenta (fluxus generation) movement, which, in tandem with trends in America and Europe, proclaimed a return to painting after the conceptual austerity of the 1970s. Milhazes’ art vividly expresses this new hedonistic approach to the picture plane, which also recalls something of the spirit of the 1960s tropicalia artists. This publication presents beautiful reproductions of four monumental paintings that impressed on the theme of the four seasons, as well as new collages and a mobile sculpture.

Beatriz Milhazes

ISBN 978-3-7757-3285-7
Clth, 10.75 x 12.25 in. / 96 pgs / 60 color. U.S. $60.00 CDN $63.00
Beatriz Milhazes

ISBN 978-3-935567-56-5
Clth, 9 x 13 in. / 22 color. U.S. $50.00 CDN $52.00

Manuel’s conceptual and political performance works (which conflict with the law or military authorities) launch his often humorous critiques of behavior that are found only in Brazil.” She declares, “but I am interested in things and forms speaking in an international language,” she expresses this new hedonistic approach to the picture plane, which also recalls something of the spirit of the 1960s tropicalia artists. This publication presents beautiful reproductions of four monumental paintings that impressed on the theme of the four seasons, as well as new collages and a mobile sculpture.

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Lucy & Jorge Orta: Clouds, Versailles

Using recycled bottles, and produced the “Cloud” Ortas began experimenting with assemblage bottles, plastic jerry cans, fabric, cardboard. The Lucy and Jorge Orta visited the Zabbaleen, Versailles...
George Grosz: The Big No

Previously Announced

The World of William Glackens
The C. Richard Hilker Art Lecture
Text by Colín Bailey, Aviva Berman, and Tanya Troyer
White Mattenberger, H. Michaela Weingarten

The painter William Glackens (1870-1938) and his friends were among the most influential American artists of the opening decades of the twentieth century. Their continued importance in the history of American art is explored in this comprehensive collection of essays. Colín Bailey chronicles the beginnings of Albert C. Barnes’s unparalleled collection of modern art, as well as Glackens’s role in forming it, and Aviva Berman investigates the friendship of John Sloan, Robert Henri and John Butcher. Carol Troyen examines George Bellows’s war paintings and Richard J. Wattenmayer probes the relationship between Glackens’s paintings and cubism.

Kirchner: No One Else Has These Colors


Ernst Ludwig Kirchner (1880-1938) dazzled prewar Germany with his electrifying color palette and impetuous, jagged brushwork. Kirchner depicted Berlin and the majestic mountainscapes of Davos with an electrifying color palette and impassioned, jagged brushwork. Kirchner’s canvases illuminated the place of these masterworks within the larger story of Impressionism and Post-Impressionism. Particularly rich holdings of works by Boccioni, Carozzi, De Chirico, Degas and Picasso allow for an examination of the development of their art across media and over time.

Impressionism and Post-Impressionism: Collection Highlights Carnegie Museum of Art

Text by Amanda Z. Zehnder. Carnegie Museum of Art: An Impressive Collection of Impressionist and Post-Impressionist paintings, prints and works on paper has never before been presented as a group. More than simply a selection of highlights, this handbound volume together objects from the collection to tell the stories of these innovative movements and the groundbreaking artists behind them, including Manet, Monet, Degas, Cassatt, Cézanne, Van Gogh, Gauguin and Matisse. More than 75 entries exploring nearly 100 objects are punctuated by brief artist biographies that highlight themes of friendship, influence and artistic exchange. Close visual analyses of individual objects are supplemented by contextual and critical essays that illuminate the place of these masterworks within the larger story of Impressionism and Post-Impressionism.

No One Else Has These Colors


The Nahmad Collection

No One Else Has These Colors

Carnegie Museum of Art

Text by Colin Bailey, Avis Lectures

The Carnegie Museum of Art presents No One Else Has These Colors, a major exhibition of works by Albert C. Barnes, with more than 100 works by Monet, Van Gogh, Cézanne, Matisse, Manet, Degas, Cassatt, Cézanne, Van Gogh, Gauguin and Matisse. More than 75 entries exploring nearly 100 objects are punctuated by brief artist biographies that highlight themes of friendship, influence and artistic exchange. Close visual analyses of individual objects are supplemented by contextual and critical essays that illuminate the place of these masterworks within the larger story of Impressionism and Post-Impressionism.

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Poems from the Tiber de Nagy Editions 1952–1966
By Frank O’Hara.
Edited by Eric Brown. Foreword by Bill Berkson.
In 1952, the New York gallery Tibor de Nagy published a City Winter, Frank O’Hara’s first collection of poems, under the Tiber de Nagy Editions imprint, inaugurating the gallery’s new longer-lasting association with what has come to be known as the New York School of poetry. O’Hara had been in the city for barely a year, but was already impressing himself in its art scenes, becoming especially close to Grace Hartigan and collaborating on a series of poem-pictures which Tibor de Nagy Editions exhibited in 1953. For this occasion, O’Hara’s second book, Oyster, was published: a series of prose poems in the Kerouac-man ner printed in an edition of 150. A third collection, Love Poems (Sextet 1956), published in 1956, as O’Hara was preparing the manuscript of Leech Poems (often described wrongly as his ‘first’ poem book), Poems from the Tiber de Nagy Editions collect these three volumes.

Poems from the Tiber de Nagy Editions 1952–1966
Pbk, 8 x 3 in. / 279 pgs / 15 b&w.
U.S. $15.00 CDN $15.00
February/Literature/Poetry

Painters & Poets: Tiber de Nagy Gallery 1952–1966
Front cover and endpapers by Tibor de Nagy Gallery. With contributions from Hans Ulrich Obrist’s 2009 exhition, The Magic Flute: Art and Adventure in the 20th Century. The book was no less the inscrutable black and white imagery patterns that, when sou- used with a computer webcam, reflected the content. Reflected on the reader, the work comes open in hand, language springing alive and shape-shifting with each turn of the page. This essay unbinds through a playful and cryptic exchange of letters between P and S, to define their passionate but inscrutable black and white geo-

The 10,000 Dollar Flip Book
Photographs by Santiago Maldanado.

From photographer Santiago Maldanado, maker of popular flip books such as Tango Dancer and Love Hose, comes a special four-in-one, full-color flipbook disguised as a stack of 3000 bills. Running a thumb over the edges of the “bills” in the stack, the viewer will observe four short, utricular films on the transience of wealth. A recurring cast of characters plays roles based on stereotypes from slapstick silent movies, the wealthy, arrogant high roller, the robber in prison stripes and domino mask, and the opportunistic shapeshifter. In a time of financial uncertainty gripping the world, this playful and good-natured item is a reminder that for- 

Amaranth Borsuk & Brad Bourd: Between Page and Screen
A convergence of old and new technologies, an unlikely marriage of print and digital. Between Page and Screen chronicles a love affair between the characters P and S while taking the reader into a wondrous, augmented reality. The book has no words, only images of the widespread publishing activities of Triple CANOPY, the editorial collec-

Invisible Format: An Anthology of Triple CANOPY
Edited by Triple CANOPY. Text by Rivka Galchen, Adam Helms, et al.

J&L Illustrated No. 3
Volume 1

Triple CANOPY
Poetings

The Mushroom Collection

Painters & Poets: Tiber de Nagy Gallery

Painters & Poets: Tiber de Nagy Gallery

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Everything is in Everything: Jacques Rancière Between Intellectual Emancipation and Aesthetic Education
Annette Weisser
Jacques Rancière (from 1960) is one of the few living French philosophers to have established a significant body of work in contemporary art. Rancière unites a political perspective on art’s ability to rup-...
Hans Hollein

Edited by Peter Weibel.

Hans Hollein, born in 1934, is one of the world’s most important architects. He is a leading exponent of postmodernism in architecture, and, although his career spanned the 1960s and 1970s, he has continued to be highly influential. This volume collects a selection of ideas that Hollein has been developing over the past decades. It offers a comprehensive examination of his oeuvre, from early projects and ideas to recent publications and lectures.

Highrise

Idea and Reality

Edited by Andrei Janser.

Did you know that around half of the world’s 100,000 extant highrise structures were erected only within the past ten years? Highrise: Idea and Reality offers a comprehensive examination of the highrise phenomenon and its surprisingly recent international ubiquity. A wide range of contemporary highrises are explored in their broadest cultural and civic contexts—contexts which can vary greatly from continent to continent, and from culture to culture—illuminating not only the effects of these imposing buildings upon their immediate landscapes, but also the everyday lives of their inhabitants. Alongside a wealth of photographic documentation, essays by architectural scholars and journals such as Oliver Gaspar, Éric Schallert, and Christian Stahl and many others offer theoretical elaborations on the function of the highrise and its symbolic power as the signature structure of the modern city.

KUNSTHAUS BREGENZ

Ai Weiwei: Art | Architecture

Edited by Yilmaz Dziewior.

For more than 20 years, Ai Weiwei has been one of China’s most internationally renowned artists. With his unique approach to art, he has managed to balance political activism with artistic innovation. The exhibition and this volume accompany Ai Weiwei: Art | Architecture, an exhibition at Kunsthalle Bregenz in Austria.

ARCHITECTURE & DESIGN

HATJE CANTZ

Highrise: Idea and Reality

Previously Announced

Architecture in India

Since 1990

Text by Rahul Mehrotra.

Pluralism, fusion and hybridity are the dominant traits of cultural change in twenty-first-century India. The resultant architecture reflects this fabric of one of the world’s largest and most populous nation states. Architecture, educators and authors Rahul Mehrotra has been at the forefront of the Indian contemporary architecture scene for more than two decades, and Architecture in India is his unique take on the topic across four thematic chapters: “Global Practice: Expression of Impacts of Capital”, “Regional Modernism”, “Alternative Practice: Towards Sustainability”, and “Counter Modernism: Resurfacing of the Ancient.” Each chapter introduces examples of these distinct genres of architectural expression, examining the work of more than 60 contemporary architects in more than 500 photographs. Architects, students, academics, architecture buffs and admirers of India’s famed heritage of architectural pioneering will find this volume a rich trove of design ideas.

ARCHITECTURE & DESIGN
Sustainable Design
Towards a New Ethics of Architecture and City Planning
Edited by Marie-Hélène Contal-Chavannes, Jana Revedin.
In 2007, the architect and scholar Jana Revedin created the Global Award for Sustainable Architecture in collaboration with Cité de l'Architecture et du Patrimoine, to recognize architects leading the field in environmentally friendly design and practice. The prize, which now bears the patronage of UNESCO, is awarded each year to five of the most relevant projects.

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Beatrix Wood: Career Woman
Drawings, Paintings, Vessels, and Objects
Edited by Elisa LonghWAger, Lisa Melandri.
Text by Garth Clark, Francis M. Naumann, Marie T. Keller,
Kathleen Payne, Jenni Sorkin, Lida M. Sunderland.

A stage actor with the Parisian Comédie-Française, a Danado and New York bohemian who edited The Blind Man with Marcel Duchamp; a devoted follower of spiritual guru Jiddu Krishnamurti at Ojai; and a model for the character Rose in Titanic. Throughout her many incarnations, Beatrix Wood (1893–1987) continued to produce important work right up until her death at the age of 107, after her New York years as the “Mama of Dada.” Wood moved to Los Angeles, where she took up ceramics and was soon receiving international attention for her eccentric figural sculptures, vessels and goblets, glazed with her signature iridescent hues.

Text by Dario Matteoni, Pietro Petraroia, but was influenced concepts and techniques. This publica-

A stage actress with the Parisian Comédie-Française; a Dadaist and New York bohemian who edited the “Mama of Dada,” Wood moved to Los Angeles, where she took up ceramics and was soon receiving international attention for her eccentric figural sculptures, vessels and goblets, glazed with her signature iridescent hues. Beatrix Wood’s Career Woman offers a scholarly assessment of her remarkable life and work, with full color plates, photographs and writings documenting the evolution of her work and estab-

EDIZIONI CORRANI

SILVANNA EDITORIALE

Beatrice Wood: Career Woman

ISBN 978-0-9704608-5-1

February/Artbook

US $45.00 CDN $45.00

Beatrice Wood: Career Woman


February/Artbook

US $40.00 CDN $40.00

Exhibition Schedule
Santa Monica, CA: Santa Monica Museum of Art, 09/17–01/09/12

Jeff Zimmerman
Test by Rachel Wulf; Forward by Judy Meyer, P.J. Park. Photographs by Sherry Griffin.

American master glass artist Jeff Zimmerman (born 1950) began his career studying the Italian traditions of glassmaking with Lino Tagliapietro and Pino Signoretto, but was influenced conceptually by contemporary artists such as Maya Lin, Kiik Smith and Ann Hamilton. His sculptures and functional pieces exploit techniques of advanced glassmaking and the defining properties of glass itself—the way itshours between light and liquid states, its reflectivity and tactile qualities. This publication brings together the first time for several of his most popular works, both large and small-scale, alongside design sketches and photographs of the artist at work.

Jeff Zimmerman

ISBN 978-0-9704608-6-8

February/Design & Decorative Arts

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Exhibition Schedule
New York: R. 20th Century, 11/15/11–01/07/12

The Complete Designers’ Lights (1950–1990)
Edited by Clémence & Didier Krzentowski, Constance Rubini. Text by Didier Krzentowski, Pierre Dode, Didier Krczakowski, Constance Rubini. The Complete Designers’ Lights (1950–1990) provides an invaluab\ie overview of light design and furniture history. It includes a discussion between Didier Krczakowski, Constance Rubini (of the Paris Musée des Arts Décoratifs) and design critic Pierre Dode, as well as an essay by the design and art critic Alex Coles that focuses on the relationship between light design and light art, through a companion of Giacinta Cavagna di Gualdana.

The Complete Designers’ Lights (1950–1990)

Edited by Clémence & Didier Krzentowski

ISBN 978-3-86984-255-4

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February/Design & Decorative Arts

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Jeff Zimmerman

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February/Design & Decorative Arts

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Exhibition Schedule
Leerdam, The Netherlands: National Glass Museum, 02/16–04/09/12

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Leerdam, The Netherlands: National Glass Museum, 02/16–04/09/12

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Jeff Zimmerman

ISBN 978-0-9704608-7-5

February/Design & Decorative Arts

U.S. $30.00 CDN $30.00

Exhibition Schedule
Santa Monica, CA: Santa Monica Museum of Art, 09/17–01/09/12

The Rediscovery of a Master Poised between Light and Art

Gio Ponti: Fascination for Ceramics

Text by Davide Mattioni, Pietro Petrarca, Giacinta Cavagna di Gualdana.

One of the last century’s leading architects and industrial designers, Gio Ponti (1891–1979) was at the helm of Italy’s massive design renaissance in the years following World War Two, becoming particularly celebrated for his incredibly light-weight “Superleggera” (“Superlight”) chairs of the 1950s. This volume presents Ponti’s ceramic oeuvre for the first time.

Gio Ponti: Fascination for Ceramics


February/Design & Decorative Arts

It is a

Beca Lipscombe (of Atelier) have produced a series of new works across furniture, wristwatches, sculptures, and accessories in collaborative partnerships with Cartier, Swarovski, Leitz, and Swatch, Mendini has produced a series of new works across furniture, wristwatches, sculptures, and accessories in collaborative partnerships with Cartier, Swarovski, Leitz, and Swatch, Mendini has

Alessandro Mandini

Text by Peter Weiss, Alessandro Mandini. Preface by Angiello Nuccio/Architettura. Published on the occasion of his eightieth birthday, this catalogue gives an overview of the 40-year career of the provocative Italian designer and architect Alessandro Mandini, encompassing objects, furniture, interior decorations, paintings, installations and works of architecture. Mandini’s iconic 1950 “Proust Armchair,” an eighteenth-century style armchair embossed with Proustian lists of contrasting colors, celebrates the potential of high kit and is now considered a crucial precursor to postmodern furniture. Known for design collaborations with companies such as Alessi, Philips, Swarovski, and Swatch, Mandini has made the use of exuberant color one of his signature extravagances. In Mandini’s world, bright, shiny, black, blocks and swirls of color play across furniture, watch faces, objects of art, and even entire build-

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ARCHITECTURE & DESIGN

CARLO MOLLINO: Maniera Moderna

Gaudi of Barcelona

Display Today
Edited by Matthias Hoffmann. ISBN 978-3-86859-116-3

Photography in the Modern Era
Text by Sebastian Hackenschmidt, Martina Kander-Koch, Anna Wagner.

Display Today charts the 25-year history of Museumstech Berlin, a firm specializing in exhibition design through collaborative partnerships between architects, artists and technicians. The firm’s evolution is charted through documentation and texts that underscore its contribution to the development of architecture of exhibitions.

Display Today
March 2013 - May 2014

Photography for Architects

Photography for Architects
Exploring the relation of photography to architecture. The volume is composed of two sections: in the first, Nendring examines key architectural motifs and forms, in photographs from the 1850s to the present, in the second section, he demonstrates the potential applications of photography during the design phase. Among the architects and photographers examined are such masters as Aldo Rossi, Balthasar Feinleben, Pascal Sébah, Alfred Steller, Paul Scheuler, Eero Saarinen, Ezra Stoller, Alfred Steller, Pascal Sébah, and Kone Photographie.

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JOURNALS & ANNUALS

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DASH 06: Living in a New Past
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October/Architecture & Urban Planning

Metropolis No. 51: Cosmospolis
Edited by Olaf Bartels, Dirk Mykhailo, et al.
Amid the worldwide networks of finance and trade, a new international urban society is also emerging: a cosmospolis. Metropolis No. 51 looks at the structures of ‘cosmopolitan communities’, exploring how architecture and urban design can be used to overcome the social and cultural barriers of urban societies, and how ethnic and cultural diversity can become a strength.
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Som Journal 7
Edited by Janfun Pallasmaa. Text by Nicholas Adams, Kenneth Frampton, Thomas van der Ven and others.
Som Journal 7 includes projects by PSAC II, Bronx, New York; New York; Chongqing Tower, Chongqing, China; SOM Business; High Performance Building Enclosures; and SOM’s Great Lakes and St. Lawrence River Region Plan Initiative 2010.
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April/Architecture & Urban Planning

Fantom No. 10: Spring 2012
Photographic Quarterly
Edited by Cay Sophie Rabenowitz, Selva Barni. Founded in Milan and New York in 2009, Fantom: Photographic Quarterly is a premium international magazine nourishing contemporary perspectives in photography and the visual arts, delivering a unique view on the art of photography and contemporary creativity. Edited by Cay Sophie Rabenowitz and Selva Barni, its content is divided into recurring thematic sections: “Eye to Eye,” in which two photographers converse; “Sample Size,” where artists and curators discuss their visual references; “By Appointment Only,” which looks at a particular collector; “Eye of the Beholder,” where gallerists discuss the talents they expose; “Means to an End,” about the side effects of non-artistic image production. With a radical blend of amazing images, print quality and distinctive design, Fantom is the only magazine on the market fostering photography as the medium crossing all creative industries and practices—advertising, art, design, fashion, media—amazing at the core of our imagination.
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May/Journals/Photography

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July/Journals/Photography

Aperture 206: Spring 2012
Edited by Melissa Harris.
Aperture magazine was founded in 1952 by the photographers Ansel Adams, Minor White, Barbara Morgan and Dorothy Lange, and the photography historians Beaumont and Nancy Newhall, among others. These individuals wished to foster the development and appreciation of the photographic medium. Today the magazine maintains the founders’ spirit, presenting a diversity of historical work, photography portfolios and by emerging photographers, thematic articles, as well as interviews with important figures in the medium’s history. Aperture has published the work of many iconic and emerging artists from Diane Arbus, William Eggleston, Nan Goldin, and James Welling to Walead Besbyte, Sara VanDerBeek and JH Engstrom. The magazine has also showcased the writings of leading writers and curators in the field including Vince Aletti, Geoffrey Batchen, David Levi Strauss and Luis Sante, among many others.
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ative professionals included: Nicolas Blanchman, The New York Times Book Review; Rachel Cole, Scholastic & Wide Books; Michael Ian Kay, Mother Design; Todd Oldham, Todd Oldham Studios DW Free; Time magazine; David Sailor, Scholastic; and Dean Sebring, Worth magazine.

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Eduardo Chillida
Artist’s Portfolio
Famed Basque sculptor and draftsman Eduardo Chillida (1924–2002) produced the drawings gathered in this Artist’s Portfolio throughout the duration of his career from the late 1940s onwards. The works are executed in pencil and charcoal, and vary from linear abstraction to sculptural arrangements of string and thread.

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Kazuko Miyamoto
Artist’s Portfolio
Japanese-born, New York-based artist Kazuko Miyamoto (born 1942) is well known for her sculptural arrangements of string and thread. Her Madrider Artist’s Portfolio reproduces a selection of such works as well as paintings, twig sculptures and costumes based on kimonos in which the artist is photographed dancing.

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Andreu Alfaro
Artist’s Portfolio
Since the mid-1980s, the sculptures and drawings of Andreu Alfaro (born 1959) have stood at the forefront of Spanish modernism. His Madrider Artist’s Portfolio consists of 13 geometric drawings derived from four series created during the 1980s and 90s, plus one gouache painting from the 1990s. They are reproduced on heavy card stock at 15 x 15.75 inches.

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Heinz Mack: Kinetics
Text by Anina Baum, Lisa Bosbach, Sabine Fabo, Julia Gieseler, Joo-Hae Kim, Heinz Mack, Eva Riss, Raphael Smazoch, et al.
The kinetic sculptures of Heinz Mack (born 1931) are some of the genre’s most enduring works. One of the three founding members of the Zero group, Mack created works that produce astonishing effects of light, as well as motorized reliefs and outdoor installations that fuse natural and artificial light. This beautifully produced volume offers the definitive examination of Mack’s kinetic oeuvre.

Günter Uecker: Word Pictures
Text by Robert Heil, Jürgen Kröger. Interview by Manfred Engesser.
Günter Uecker (born 1930), a cofounder of the Zero group, met Heinz Mack over the past 40 years, alongside his famed “naif reliefs,” he has also made a series of autobiographical “written” paintings, which this new volume documents. Uecker describes these works as being “made with hands and feet out of almost dances like actions.”

Gotthard Graubner: Drawings
Text by Emily Kass, Volker Kähnen. Since the 1940s, Gotthard Graubner (born 1930) has never ceased from an art of delicate, spacious abstraction. His drawings, surveyed in this magnificently printed monograph, are as vulnerable in spare and delicate as his paintings, prints, and installations. This volume examines a representative cross-section of his drawings from the late 1940s to the present.

Bill Bollinger: Water is Life and Like Art It Finds itself
Edited by Christiane Meyer-Stoll. Text by Bill Bollinger, Saul Stoll, Josel Holante, Marian Flesher, Peter Schonfeld.
In the late 1960s, Bill Bollinger (1933–1998) was considered one of the foremost sculptors of his time, alongside Robert Smithson, Eva Hesse and Richard Serra. In his short life, Bollinger built up a sculptural oeuvre that explored the gravity and materials. This volume offers an overview.

Barry Flanagan: Poet of the Building Site
Text by Robin Marchesi. Foreword by Enrique Juncosa. This volume gathers works from the early career of Barry Flanagan (1941–2009), one of Britain’s best-loved sculptors and the subject of a major 2011 survey at Tate Britain. It also contains a memoir by writer and poet Robin Marchesi of the time he spent with Flanagan in Boa, Barcelona, Amsterdam and London in the 1960s.

Gino De Dominici: Figurative Theorems
Text by Vittorio Sgarbi, Daniela Severi, Anna-Marie Russell.
In the course of his all-too-brief career, the Italian artist Gino De Dominici (1947–1998) was frequently characterized as an enigmatic enfant terrible, but he also made a series of autobiographical “written” paintings, which this new volume documents. De Dominici’s graphic works at the Venice Biennale.

Salvatore Scarpitta: Trajectory
Text by Luigi Sartori, Lawrence Silver.
Scarpitta’s practice is a constant oscillation between painting and sculpture, both involved with a constant fluctuation between a given and an open, fluid and expandable. This is particularly evident in his paintings, drawings, prints, and installations.

Richard Long: Berlin Circle
Edited by Udo Kittelmann, Eugen Blume. Foreword by Udo Kittelmann. Text by Eugen Blume, Katharina Schlüter. Richard Long is one of the leading protagonists of Land Art. Berlin Circle records the ephemeral, the site-specific wall painting in mud. Richard Long: Berlin Circle

Fred Sandback: Drawing Spaces
Edited by Reinhard Spieler, Kerstin Sandback. Foreword by Fred Joham, Kerstin Sandback.
This catalogue presents a broad selection of Fred Sandback’s works on paper, drawings and prints, providing impressive evidence of how seamlessly Sandback transformed the techniques of lithography and woodcuts into the aesthetics of his time and traces the development of his sculptures in these media.

Tony Cragg: It Is, It Isn’t
It Is, It Isn’t juxtaposes reproductions of Tony Cragg’s swirling sculptures with a selection of those poems that have most affected his practice. From W.H. Auden to Walt Whitman, Billy Collins to Mine Ogw, the poems Cragg has chosen configure with his works in wood, stainless steel, bronze and stone, highlighting the rhythmic and lyrical properties of both.

Previously Announced

Tony Cragg: Figur Out Figure In
Previously Announced

Barry Flanagan: Poet of the Building Site
Previously Announced

Bill Bollinger: Water is Life and Like Art It Finds itself
Previously Announced

Gino De Dominici: Figurative Theorems
Previously Announced

Salvatore Scarpitta: Trajectory
Previously Announced

Richard Long: Berlin Circle
Previously Announced

Fred Sandback: Drawing Spaces
Previously Announced

Tony Cragg: It Is, It Isn’t
Previously Announced

James Lee Byars: I Give You Genius
Edited by Heinrich Heil. Text by Heinrich Heil, Gabriele Uerscheln. Photographs by Claudio Edoardo Gnemmi.
Since the 1940s, Gotthard Graubner (born 1930) is a cofounder of the Zero group alongside Heinz Mack and Otto Piene. Text by Heinrich Heil, Anne-Marie Russell. Photographs by Claudio Edoardo Gnemmi.

More New Books

WALTER KÖNIG, KÖLN
SILVANA EDITORIALE
WALTER KÖNIG, KÖLN
SILVANA EDITORIALE
WALTER KÖNIG, KÖLN
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**Cranfield and Slade: 10 Riot Songs**  
*February/Music*  
Vinyl Record, 12.25 x 12.25 in.  
Cranfield and Slade: 10 Riot Songs  
*live at Punk Songs about riots by the likes of Stiff Little Fingers, Fear, Circle Jerks, Sultans of Silt, The Clash and The Clash.* The album was recorded live at The Candahar Bar, in an installation by Theo Sims during the 2010 Winter Olympics.

**Room Tone**  
*February/Art*  
Clth, 9 x 11.25 in. / 152 pgs / 100 color.  
ISBN 978-3-86335-007-9  
Florian Pumhösl: 6 7 8  
*notation.* The artist explores the relationship between sound and architecture, collecting fragments of voices, music, Morse code and ambient sound, collaging them into a work of sound art. The audio CD provides the work’s presentation alongside documentation.  
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*February/Art*  
Hbk, 8.75 x 11.25 in. / 144 pgs / 48 color / 160 duotone.  
ISBN 978-84-343-1294-4  
Giuseppe Stampone: Global Education  
*February/Art*  
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ISBN 978-3-86678-557-1  
Ernesto Tatsuro: Futuristi Kamper Machine  
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Hbk, 11 x 13 in / 208 pgs / 96 color / 66 color / Audio CD.  
Ernesto Tatsuro: Futuristi Kamper Machine

**Davide Cascio & Peter Stämpfli: James Bond & Pin-Ups**  
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Giuseppe Stampone: Global Education  
*January/Art*  
Pbk, 6.75 x 9.5 in. / 208 pgs / 16 color / 77 b&w.  
Daniel Bräg: Fame and Misfortune

**Rae Martini: 24 Carat Dirt**  
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**Karolin Bräg**  
*January/Art*  
Hbk, 6 x 9.5 in. / 208 pgs / 16 color / 77 b&w.  
Juliao Sarmento: The 90s

Juliao Sarmento (born 1948) is one of Portugal’s most celebrated and internationally visible artists. His work is deeply rooted in his country’s rich cultural heritage, yet it has also been significantly influenced by international art movements. Since the late 1960s, he has explored the principles of fragmentation and collage in a range of media (painting, drawing, sculpture, film, and collage), using recurrent motifs and strategies such as silhouettes of headless female figures, torn photographs and fragments of text. The strongly allusive character of Sarmento’s works often requires the viewer to do some interpretative work—as he puts it, “the subject is what is not there”—and modernist literary or philosophical references (ranging from James Joyce to Ludwig Wittgenstein) provide the conceptual underpinning for certain of his serial works. Over the course of more than 40 years, Sarmento has been included in two Documentas and has represented Portugal in three Venice Biennales; his work is now being acquired by museums worldwide. With color reproductions of Portugal in three Venice Biennales; his work is now being acquired by museums worldwide. With color reproductions of Portugal in three Venice Biennales; his work is now being acquired by museums worldwide.
Monika Grzymala

Edited by Elena Winkel. Text by Petra Hambrecht. Published by Hatje Cantz, Berlin.

The Polish artist Monika Grzymala (born 1970) pushes the boundaries of her art with a unique approach that combines sculpture, drawing, and installation. In her latest works, the drawing is the paper, with which Grzymala elicits line-like properties that in turn closely respond to the site of their production. This monograph examines this and other aspects of her work, using strips of colored tape.

ISBN 978-3-86678-567-0

Pbk, 9 x 6.75 in. / 140 pgs / 118 color / 5 b&w.

U.S. $35.00 CDN $35.00

Federico Diaz: Outside Itself

Edited by Elena Winkel. Text by Petra Hambrecht. Published by Hatje Cantz, Berlin.

This book brings together a diverse body of work created by the Argentine artist Federico Diaz (born 1976). It explores his use of contemporary computer technology to create extraordinary works of kinetic art that respond to their audience. The volume documents an interactive installation comprised of thousands of black spheres assembled by two robots. Optical sensors monitor the viewers’ movements and even the color of their clothing to create a data stream that directs the robots.

ISBN 978-3-86678-547-5

Pbk, 7.5 x 8 in. / 116 pgs / illustrated throughout.

U.S. $30.00 CDN $30.00

February/Art

Gerwald Rockenschaub: Multidial

Edited by Markus Brüderlin. Text by Markus Brüderlin. Published by JRP|Ringier, Zürich.

For his Venetian Biennale installation, the German artist Gerwald Rockenschaub (born 1973) created a large-scale, site-specific sculpture and painting installation. This project monograph records Rockenschaub’s installation at the Kunstmuseum Wolfsburg. The installation involved a 26-foot wide wall covered with 58 colorful postcards made of adhesive foil, which resembles a strange hybrid of computer icons and Egyptian hieroglyphs. Here, the entire work is reproduced as installed.

ISBN 978-3-7643-5451-7

Clth, 9 x 11 in. / 148 pgs / 56 color / 25 color.

U.S. $50.00 CDN $50.00

February/Art

Dario Robleto: Survival Does Not Lie in The Heavens

Edited and text by Claudia Emmert. Published by Hatje Cantz, Berlin.

Survival Does Not Lie in the Heavens looks at Dario Robleto’s ingenious adaptations of nineteenth-century folk traditions to explore mortality and memorialization. Robleto’s sculptural objects use sensors monitor the viewers—their movements and even the color of their clothing—to create a data stream that directs the robots.


Clth, 9 x 6.75 in. / 140 pgs / 118 color / 5 b&w.

U.S. $55.00 CDN $55.00

March/Art

Isabelle Concoro

Edited by Claire Fontaine. Text by Glenn Adamson. Published by Charta, Berlin.

French artist Isabelle Concoro (born 1973) has created a diverse body of work in painting, installation, sculpture, and drawing that investigates the relationship between decorative objects and contemporary art. Her work has also made works translating old master paintings into three-dimensional sculptures. This book is the first monograph on her work.

ISBN 978-3-7757-3251-2

Hbk, 8 x 11.25 in. / 64 pgs / 56 color / 2 b&w.

U.S. $55.00 CDN $55.00

February/Art

Markus Schinwald: La Biennale di Venezia 2011

Edited by Eva Schlegel. Text by Thomas Macho, Morjan Schaub. Published by Philipp Kaiser.

This book is published to accompany Markus Schinwald’s contribution to the Austrian Pavilion at the 54th Venice Biennale in 2011, which combines architectural elements with pictorial and sculptural elements, to explore Foucauldian themes of control and discipline in powerful models of interior worlds.

ISBN 978-3-86840-233-0

Clth, 9 x 11 in. / 222 pgs / 33 color.

U.S. $55.00 CDN $55.00

February/Art

Kerstin Drechsel

Edited by Achille Bonito Oliva, Oleksiy Haldemann, Eva Scharrer.

This book documents an extraordinary works of kinetic art that respond to their audience. The volume documents an interactive installation comprised of thousands of black spheres assembled by two robots. Optical sensors monitor the viewers—their movements and even the color of their clothing—to create a data stream that directs the robots.

ISBN 978-3-7757-3237-6

Pbk, 9.75 x 11 in.

U.S. $50.00 CDN $50.00

May/Art

Róza El-Hassan: In Between

Edited by Markus Schinwald. Text by Anita Haldemann, Eva Scharrer.

Róza El-Hassan (born 1966) is one of Hungary’s most prominent contemporary artists, and her drawings, sculptures, installations, actions and videos have been exhibited internationally. It is in her drawings that the continuity of her concerns is most apparent, and this volume tracks their evolution from the conceptual works of the 1990s to the more intimate drawings of the past decade.

ISBN 978-3-86840-224-3

Pbk, 9.75 x 11 in. / 146 pgs / 70 color.

U.S. $50.00 CDN $50.00

February/Art

Gereon Krebber: Here Today, Gone Tomorrow

Edited and text by Claudia Emmert. Published by Charta, Berlin.

Gereon Krebber (born 1973) utilizes such materials as gelatin, Post-it notes and even preserved pig’s trotters to create astonishing, large-scale, site-specific sculptures. His work is a poetic exploration of the impact of the internet on our planet, from the model of the folksy mantelpiece keepsake, which contains a piece of fruit like a memento mori, to the more intimate drawings of the past decade.

ISBN 978-3-86678-567-0

Clth, 9 x 6.75 in. / 140 pgs / 118 color / 5 b&w.

U.S. $50.00 CDN $50.00

February/Art

Oksana Mas

Edited by Markus Schinwald. Text by Leni Hoffmann, Gereon Krebber, Aoife Schlegel. Published by Charta, Berlin.

For her Venice Biennale installation, Ukranian artist Oksana Mas (born 1978) created an installation of painted wooden eggs. Known in the Ukraine as “krashenki,” these eggs combine in Mas’ installation to tell a tale of the more intimate drawings of the past decade.

ISBN 978-3-86678-536-6

Pbk, 9.25 x 11.5 in. / 136 pgs / 52 color / 1 b&w.

U.S. $39.95 CDN $39.95

February/Art

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ISBN 978-3-7757-3251-2

Hbk, 8 x 11.25 in. / 64 pgs / 56 color / 2 b&w.

U.S. $55.00 CDN $55.00

February/Art
Bernd Finkeldei: Across from the Moon
Edited by Wolfgang Gnyrek. Text by Bernd Finkeldei, Guide Rouster.
This survey volume presents the most recent works of Die Wiedensburger painter Bernd Finkeldei (born 1943). Quiet and modest, Finkeldei’s canvases focus on these modest objects that populate the painter’s studio—not only the expected utensils, trestles, buckets and stands mixed on palettes, but also dry food items, a phone and even a vacuum cleaner.

Bernd Finkeldei: Across from the Moon
ISBN 978-3-86678-573-9
Hbk, 7.75 x 9.75 in. / 64 pgs / 64 color.
U.S. $30.00 CDN $30.00
February/Art

Heimo Zobernig: Ohne Titel (Trusted)
Edited by Beatrice Ruf. Text by Gregor Gmeinar.
For his retrospective at the Kunsthalle Zurich, currently housed at the Museum Bäreggasse, Austrian artist Heimo Zobernig (born 1958) reworked his entire oeuvre of video works and cardboard and board objects by submerging the exhibition in red light. This publication reviews Zobernig’s career from 1989 to the present and addresses his approach to the retrospective.

Heimo Zobernig: Ohne Titel (In Red)
ISBN 978-3-7757-3298-7
Hbk, 9.25 x 11.25 in. / 142 pgs / 144 color / 17 b&w.
U.S. $55.00 CDN $55.00
February/Art

Scottish-born artist Neil Gall (born 1962) is best known for his “S & M sculpture paintings,” which deploy fetish materials toward abstract sculptural ends, resulting in lumplike Bellmer-like conurbations of matter. This volume provides a general overview of Gall’s work, which ranges from assemblage to assemblage-like paintings to photography.

ISBN 978-3-95712-599-6
Hbk, 9.31 x 11.35 in. / 144 pgs / 157 color.
U.S. $55.00 CDN $55.00
April/Art

Herbert Brandl
This publication presents a selection of Herbert Brandl’s paintings from the early 1980s onward, alongside his most recent works created for a retrospective at the Bank Austria Kulturforum in Vienna. The book also explores Brandl’s affinity for the paintings of Ader, Trier and Rubens in the Kunsthistorisches Museum in Vienna, which have provided enduring inspiration for his work.

Herbert Brandl
ISBN 978-3-7757-3299-4
Hbk, 10.35 x 11.35 in. / 200 pgs / 195 color.
U.S. $60.00 CDN $60.00
February/Art

Barbara Schmidt Heins: Mind Games
For more than half a century, the German artist Barbara Schmidt Heins (born 1937) created 20 drawings and then mailed them to 20 international artists, such as Bruni Bruni, William Klein and Peter Blake, to make pairs for this volume. The publication reproduces nearly 200 works in full color.

Barbara Schmidt Heins: Mind Games
ISBN 978-3-86678-556-4
Pbk, 8.25 x 10.25 in. / 48 pgs / illust. throughout.
U.S. $55.00 CDN $55.00
February/Art

Klaus Lomnitzer: Tswi
Edited by Klaus Lomnitzer. Text by Jutta Meyer zu Bühlen, Peter Forster.
Two contemporaries, Klaus Lomnitzer’s recent exhibitions at Kunstmuseum Münzenberg, Coesfeld, and Kunsthall Ludwigshafen. His primary focus is the titular sequence, an opus quad panel painting on PVC, based on landscapes that are radically abstracted through an anarbus layereding of pastel acrylics.

Klaus Lomnitzer: Tswi
ISBN 978-3-86678-549-6
Hbk, 11.25 x 11.75 in. / 122 pgs / 143 color.
U.S. $60.00 CDN $60.00
February/Art

Eduardo Arroyo: Artist’s Sketchbook
Spanish painter, author and set designer Eduardo Arroyo (born 1950) created 20 drawings and then mailed them to 20 international artists, such as Bruni Bruni, William Klein and Peter Blake, to make pairs for this volume. The publication reproduces nearly 200 works in full color.

Eduardo Arroyo: Artist’s Sketchbook
ISBN 978-3-86678-527-4
Hbk, 11 x 11 in. / 112 pgs / 96 color / 32 b&w.
U.S. $45.00 CDN $45.00
February/Art

Eric Decastro: Picaelatura
Edited and with text by David Galloway. The French-born, Frankfurt-based artist Eric Decastro (born 1960) applies paint to a wet background, adding a fresh layer as the previous one dries, and accumulating up to 30 layers of thinned and viscous acrylic paint that result in a monochrome relief. This volume reproduces nearly 200 works in full color.

Eric Decastro: Picaelatura
ISBN 978-3-86678-553-3
Hbk, 9.3 x 11.15 in. / 208 pgs / 192 color / 7 b&w.
U.S. $55.00 CDN $55.00
February/Art

Bodo Konsig: Limits
The motifs of Bodo Konzig’s woodcuts and reliefs resemble blown-up microscopic creatures or organic entities that appear at once both decorative and menacing. Konzig has often made art books with these images, adding poetic captions. This volume looks at these and other works.

Bodo Konsig: Limits
ISBN 978-3-86678-524-6
Hbk, 11 x 11 in. / 170 pgs / 96 color / 32 b&w.
U.S. $45.00 CDN $45.00
February/Art
Peter Senoner: Cosmorama
Text by Paola Bianchi, Marion Piffer Dominati, Sabine Foli, Catherine Groult, Andreas Hapke, Kaminen, Kati Hochschild, et al. Using classical sculptural techniques, Peter Senoner (born 1986) has factured a small population of alien beings realized in various materials, whose heads and feet are swollen as though through some unspecified advanced evolutionary purpose. This volume looks at Senoner’s work of the past ten years—his “cosmorama.”

Kjell Torriset: Paintings
Text by Tine Stigler Nyaa, Tone Rem, Gair Hellmo. Norwegian-born painter Kjell Torriset (born 1967) combines fragmented figuration—primarily of nudes—with abstract signs, geometric shapes and words, dispersing them across a groundless backdrop to explore a range of literary philosophical and art historical themes. This volume provides an overview of his work from the past ten years.

Alexandra Vogt
Text by Annette Schügel. This is the first comprehensive overview of German artist Alexandra Vogt (born 1970), whose career making paintings that at first appear to be a single hue, but which were actually begun as a finely worked, layered, white gesso surface. This substantial volume is the first to present a thorough overview of de Cirst’s universe and meditative work.

Norbert Bisky: A Retrospective
Edited by Axel Teichmann. In Axel Teichmann’s colorful but ominous retina, humanity is depicted as beset by machines such as rockets or complex winch systems, struggling for control over them as both machines such as rockets or complex winch systems, struggling for control over them as both

Alexandrina de Cirst
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Rudolf de Crinis
Forwared by Larry Prihod. Text by Susanne Bieri, Georg Immich, David Gray. Austrian artist Rudolf de Crinis (1948-2006) began his career making paintings that at first appear to be a single hue, but which were actually begun as a finely worked, layered, white gesso surface. This substantial volume is the first to present a thorough overview of de Cirst’s universe and meditative work.

Otto Zitko: Me, Myself and I
Edited by Tom Trevor, Ingeburg Wurzer. Austrian artist Otto Zitko (born 1959) makes expansive, gestural, abstract wall drawings that are described by Arnolfini director Tom Trevor as “a mind-blowing, intensely touching engagement with an all-encompassing subjective reality.” The exhibition and documents three painting-interventions by the artist at Premium Point in Bucharest, Hamburger Bahnhof in Berlin, and the Arnolfini Gallery in Bristol (UK).

Peter Krauskopf: Block
Edited by Ulrich Buchholz, Julia Trong. Like his contemporaries Neurath and Michael Tres, leapfrog painter Peter Krauskopf (born 1962) was a student of Arno Brok, who encour- aged his students to pursue their own paths, however unforeseeable they might seem. Following this advice, Krauskopf initially embraced classical landscape painting, which he soon pushed to the brink of abstraction. This volume examines his painted landscapes.

Andrew Gilbert: Andrew, Emperor of Africa
Text by Zdenek Felix. Preface by John Zarembell. Andrew Gilbert’s colorful history paintings dramatize British colonialism in India and Africa, through depictions of clivages in the Hindu Kush, the Zulu wars and in Amritsar. This smartly made over the past decade.

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Franz Gertsch: Seasons
Text by Ulrich Schindler, Rudolf de Crinis. This volume presents new canvases made between 2008 and 2011 of his latest series, hyperrealistic, as his newest series demonstrates.

Uwe Kowski: Weiss
Edited by Thomas Schindler. Swiss artist Rudolf de Crinis (1959-2006) began his career making paintings that at first appear to be a single hue, but which were actually begun as a finely worked, layered, white gesso surface. This substantial volume is the first to present a thorough overview of de Cirst’s universe and meditative work.

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Cordula Güdemann: Maskenland

Text by Günter Baumann.

The recent paintings of Cordula Güdemann (born 1955) portray a world in which the abuses and violations of Abu Ghraib and the atrocities of war take place as entertainment, in venues such as circuses in which, it seems, only passively other worlds emerge more generally Kafka-esque themes of facing and confronting.

ISBN 978-3-86678-473-4

Cordula Güdemann: Maskenland

Text by Günter Baumann.

ISBN 978-3-86678-473-4

Alexander Rodin: Global Warning

Belgian artist Alexander Rodin’s monumental paintings are a blend of doleful visual vocabularies. German Renaissance altar painting, surreal dreamscapes, Russian Futurist painting and science fiction aesthetics. His earliest works were critiques of the former Soviet regime; after the fall of the Iron Curtain came highly detailed paintings examining the collision of eastern and western economies. This volume examines the entirety of his career.

ISBN 978-3-7757-3223-9

Matthias Meyer: On What Is Really Seen

Text by Zhang Qing, Alexandra Munroe, Helgadóttir, Dorothea van der Koelen, Halldór Árnason.

This volume examines the entirety of his career.


Kedron Barrett

Text by Winston Kyan.

Yu Hong: Golden Horizon

Text by Zhang Qing, Alexandra Munroe, Du Xuezheng.

Beijing-based artist Yu Hong (born 1966) is well known for her large-scale paintings on canvas, silk and sheets of resin, which marry older styles and idioms with imagery from contemporary life in China. Published for Yu Hong’s major 2011 exhibition at the Shanghai Art Museum, Golden Horizon surveys the artist’s recent bodies of work, including paintings made for this show.


ISBN 978-3-86678-514-4

Matthias Meyer: On What Is Really Seen

Text by Günter Baumann.

ISBN 978-3-7757-3272-7

Cordula Güdemann: Maskenland

Text by Günter Baumann.

ISBN 978-3-86678-473-4

Rüüti


The multidisciplinary Icelandic artist Rüüti (born 1976) is one of Scandinavia’s first performance artists, and an early practitioner of multimedia installation in northern Europe. Influenced by Flusus and Conceptual art, her work has maintained a strong political flavor, particularly regarding gender and cultural identity. This is the first comprehensive monograph on her work.

ISBN 978-3-7757-2996-6

Kedron Barrett

Text by Anne Emsley, Ahmad Naficy.

Painter René Wirths (born 1937) brings an exacting attention to everyday objects—a pantbrush, a sewing machine, a ball, crumpled-up paper, an assortment of cars and bicycles—isolating them on the canvas against a neutral background to heighten the intensity of their depiction. The Thing Itself surveys his meticulous works.

ISBN 978-3-7757-3224-6

Hbk, 6.75 x 9.75 in. / 120 pp / 55 color / 1 b&w. U.S. $30.00 CDN $31.00 February/Art

Cherat/Long/Han

More New Books

Erő

Edited by Max Hollein, Esther Schlicht.

For the last 50 years, Erró has been creating highly detailed paintings examining the former Soviet regime; after the fall of the Iron Curtain came highly detailed paintings examining the collision of eastern and western economies. This volume examines the entirety of his career.

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Before and After Superflat
Any discussion of Japanese contemporary art inevitably leads to the pop-culture fantasies of Takashi Murakami, Yoshitomo Nara and the other artists of the Superflat movement. But Japan as a whole has changed dramatically after stumbling through a series of economic, social and ecological crises since the collapse of its “bubble” economy in the early 1990s. How did Murakami, Nara and Superflat become the dominant artistic vision of the day? This book looks behind their imagery of a childish and decadent society unable to face up to reality. Written by a sociologist with a eye for sharp observation and clear reporting, Before and After Superflat offers the first comprehensive history in English of the Japanese art world from 1990 up to the tsunami of 2011.

Chinese Art in the First Decade of the Twenty-First Century
By Lu Peng.
Lu Peng’s Chinese Art in the First Decade of the Twenty-First Century examines the dramatic changes that contemporary Chinese art underwent in the decade between 2000 and 2010. Documenting the concepts and experiments that influenced the nation’s major artists, Peng—the most visible and pedagogic commentator on art in China—supplies a decisive assessment of a hugely energetic phase in Chinese culture.

Exploring North Korean Art
Edited by Koen De Ceuster, Frank Hoffmann, et al.
Exploring North Korean Art offers the most ambitious appraisal of the art in North Korea, from fine art, music and literature to aspects of design such as stamp design and book illustration. Thoroughly researched and handsomely designed, this volume opens up a little-known world of creativity, and addresses head-on the politically compromised circumstances of the arts under military rule.

The Chengdu Biennale
Edited by Lu Peng.
The first Chengdu Biennale was held in 2001. The 2005 biennale—curated by three guest curators invited by Lu Peng (for art), Ou Ning (for design) and Zhi Wenzhong (for architecture)—brings in four new artists from Japan and Korea. The Chengdu Biennale is a survey of the various ways by which artists—broadly defined—have reacted to the economic crisis that struck the region after the end of the Cold War. Text by Alexandra Eiling, Dorit Schaefer, Emil Sennewald, Claire Aurelia, Katrin Baudin, et al.
The recentboom in contemporary French art is assessed in this volume through works by 12 artists born since the 1980s. Saadane Afif, Steve Allouche, Ismaïl Bahn, Guillaume Bessone, Sophie Bueno-Routeteau, Nicolas Chardon, Damien Dembutsu, Nick Devereux, Vincent Ganivet, Jérôme Granier, Serge Mallouk, Vincent Taxerre and Yann Timo.

Lumière Noire
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New Art from France

New Art from Central & Eastern Europe
Foreword by Gregory Burke, Catherine Cowen, et al.

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We Are Polit-Sheer-Form
Heng Hao, Xiao Yu, Song Dong, Liu Jianhua, Leng Lin.
We Are Polit-Sheer-Form (PSFO) was founded in 2005 by Hong Hao, Xiao Yu, Song Dong, Liu Jianhua and Leng Lin. PSFO initiates group discussions in locations such as factories, schools, artist’s studios, bathhouses and farms, and work in and around the city of Shanghai: Yu Weiyi, Ji Weiyu and Zhang Ding.

The Polit-Sheer-Form Office (PSFO) art collective
was founded in 2005 by Hong Hao, Xiao Yu, Song Dong, Lü Peng, Ji Weiyu and Zhang Ding.

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East by South West

East by South West catalogs a project for which 25 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries with 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries with 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries with 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to develop exhibitions for 21 Vienna galleries. 21 internationally renowned curators were invited to 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50 artists, including Finnbogi Pétursson, Gabríela Meirétt Jónsdóttir, Ragnar Kjartansson, Rúrá and Steingrímur Eyfjörd. Text by Eva Heisler, Halldór Björn Runólfsson, Christian Schoen, Gregory Burke, Catherine Cowen, et al.

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ART & FASHION BETWEEN SKIN AND CLOTHING
Edited by Markus Bridel...Ingrid Jörgensen, Martin Elkin, et al. The boundaries between skin and clothing are as fluid as they are between art and fashion. This volume explores this semiotic interstice in which shoes sprout hair and people become sculptures, in works by artists and designers such as Issey Miyake, Nick Cave, Helen Chadwick, Hussein Chalayan, and Maria Grazia Chiuri. Interdisciplinary essays by Dani and Robert Cooper.

Art & Fashion
ISBN 978-3-86678-534-2
Hbk, 7.2 x 9.7 in. / 140 pgs / 90 color / 21 b&w. U.S. $55.00 CDN S55.00 April/Fashion

Why I Never Became A Dancer
Edited by Ingela Gessle...Stefan Towarnicki, Susanne Touw, et al. The project was inspired by Romanzo, the famous Italian Renaissance garden. Artists such as Yutaka Sone, Peter Doig, Karen Kilimnik, Jim Hodges, Carla Klein, Mamma Andersson and Mark Wallinger created works and discuss their project, a curator’s collective that initiated temporary platforms for art in public spaces in Berlin, Warsaw and Bucharest, operating in each city for a few weeks throughout 2010.

The Knot
ISBN 978-3-86678-554-0
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Design Research Unit: 1942–72
Text by Ute Vennemann. In the same way that the Helvetica font graphically defined the New York City subway system, the Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The Design Research Unit visually branded the London we know today in everything from its street signs to such corporate identities as British Airways. The

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Goldberg, Liza Minnelli, Lionel Ritchie and Sharon says Spoerri. Other “celebrities” portrayed here to reveal ‘their own’ original person within,”

Niklaus Spoerri (born 1933) zeros in on this paradigm shift

friends in a collective portrait of coded pas-

The most prominent living photographer. Mthethwa’s por-

The latest issue of the magazine

Schmidt (born 1953) foregrounds the essential ambivalence between documentary photog-

Bette, but before his new project, the

the legendary Spanish chef Ferran Adrià

Zwelethu Mthethwa: PHotoBolsillo

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1903–1964

1972) offers an unflinching portrait of the lives,

Niklaus Spoerri: Who is Who

who make them to reveal ‘their own’ original person within,” says Spoerri. Other “celebrities” portrayed here are Bono, Joan Collins, Jamie Lee Curtis, Winfrey Goldberg, Lisa Minnelli, Lionel Ritchie and Sharon Stone. Every one of Spoerri’s superstars portraits complex and confound alike.

David Horvitz: Sad, Depressed, People

David Horvitz’s Sad, Depressed, People looks at a set of images circulating within stock photography collections. These photographs, in which actors are photographed holding their heads in their hands, ostensibly depressed are here shown to contain a fierce tension between their status as stock images and their supposedly emotional and supposedly emotional effect that is both captivating and disorienting.

Niklaus Spoerri began the project in 2003, fascinated by the qualities of witticism, inauthenticity and anxiety inherent to their professional and physical appearance.” I leave it up to the subjects themselves as to how much they explicitly want to reveal about themselves and their looks, and observe how they present themselves in front of the camera, how few or how many ways they make to reveal ‘their own’ original person within,” says Spoerri. Other “celebrities” portrayed here are Bono, Joan Collins, Jamie Lee Curtis, Winfrey Goldberg, Lisa Minnelli, Lionel Ritchie and Sharon Stone. Every one of Spoerri’s superstars portraits complex and confound alike.

Ebbe Stub Wittrup: Presumed Reality

The mobile phone, coupled with social networking websites like Facebook, has radically transformed point-

Nicolaus Schneider: Facebook Friends

Text by Michael W. Schmalfuss. Text by Barbara Uppenkamp, Nicolaus Schmidt. The mobile phone coupled with social networking sites like Facebook, has radically transformed point-

Emilio Morenatti: PHotoBolsillo

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Zanele Muholi: PHotoBolsillo

Introduction by Ricardo Martínez Vázquez, Christian Peranzone, Abdoulaye Kane. South African photographer Zanele Muholi (born 1972) offers an unflinching portrait of the lives, politics and aesthetics of the lesbian, gay, bisexual, transgender and intersex community in South Africa. A lesbian and human rights activist,

Ortiz Echagué: Photographs 1903–1964

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Tom Sandberg: Oslo 2011
Text by Henrik H. Langeland.
The Nendal World Ski Championship, which takes place over the course of 12 days in Holmenkollen, Norway, is the largest skiing event of the year. In 2011 renowned Norwegian photographer Tom Sandberg (born 1964) documented the proceedings in black and white and color in his immaculately made photo book.

Nathalie Grenzhaeuser: Trespassing
Edited Nathalie Grenzhaeuser & Ursula Schäfer. photography by Nathalie Grenzhaeuser's most recent photographic series document the world's most sparsely populated regions: the Australian outback and Spitzbergen in the Arctic. But Grenzhaeuser does not only photograph—she approaches her photography as landscape painting by other means, creating contradictory shadow effects and even adding dramatic clouds with digital photo technology.

Martin Kulmina: Behind the Seven Mountains
Text by Andrés Meyer.
Born in the Carpathian Mountains in northern Romania, Maramures has changed very little over the past century or so, and the area is often described as a “living museum.” Kulmina’s black-and-white photographs capture the everyday life and enduring customs of Maramures with great charm and warmth.

Cliff Watts: Wood, Water & Rock
Foreword by Beyoncé.
Contrasting the human (male and female) nude against the elements of rock, grass, sand, snow and water, the black-and-white photographs of Cliff Watts envisage bodies as “human fossils.” Watts describes this volume as “a collaboration between myself and six willing friends who volunteered to make copies of Martín Chambi’s photographs.”

Alessio Cocchi: Palindrome
Italian photographer Alessio Cocchi (born 1966) makes erotic color photographs of nude female models. Argentina’s fourth monograph compiles a range of his portraits of women shot in both color and black and white.

Guido Argentini: Shades of a Woman
Italian photographer Guido Argentini (born 1966) portrays a broad range of his portraits of women shot in both color and black and white.

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Anja Niedringhaus: Another Country

Yto Barrada

Bettina Lockemann: Contact Zones


Bahman Jalali

Simone Kappeler: Ropes, Stream, Night

Michael Somoroff: Photographers Known

Arwed Messmer: The Other View

Friedrich Seidenstücker: Of Hippos and Other Humans


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Patrick Weidmann: Photographies
Edited by Lionel Boivin. Text by Jean-Bader, Nicolas Bouvier, Emmanuel Granjean, Gauthier HUBER. Patrick Weidmann (born 1958) explores fetish as a property of both objects and of photography. His photographs of jacuzzis, an airplane seat or a soft toy deliberately overindulge in advertising strategies such as extreme cropping. This is the first survey of Weidmann’s photography.

Pharmacology
Edited by Armin Linke & Srdjan Jovanovic Weiss. Since 2009, photographer Armin Linke and architect Srdjan Jeremic Weiss have been documenting ex-Yugoslav Socialist architecture. Socialist Architecture commemorates these structures in present-day Croatia, Bosnia Herzegovina, Montenegro, Macedonia and Serbia.

The Idea of Still Life in Photography
Edited by Dieter Huber. Text by Elias Bierdel, Dietmar Siegert, Zdenek Primus. The life of things is a series of photographs featuring the corporeal sign “Still Life” that Dieter Huber took from his car during road trips between Hamburg and Leipzig. The life of things is a survey of the history of still life photography from the nineteenth- and twentieth-century still life photography to the present day.

Archiv Peter Piller: Kraft
Edited by Christoph HARTMANN. Much of Peter Piller’s photography utilizes an archival serial format to track a single recurrent word against a varying backdrop. This artist’s book, published in Christoff Kerber’s series, collects a series of photographs featuring the corporal sign “Kraft” that Peter Piller took from his home during road trips between Hamburg and Leipzig.

The Life of Things
Edited with and text by Dorothea Ritter, Dietmar Siegert, Zdenek Primus. The life of things is a series of photographs featuring the corporeal sign “Still Life” that Dieter Huber took from his car during road trips between Hamburg and Leipzig. The life of things is a survey of the history of still life photography from the nineteenth- and twentieth-century still life photography to the present day.

José Manuel Ballester: La Abstracción en la Realidad
Winner of the 2010 Spanish National Prize for Photography in 2010, José Manuel Ballester (born 1960) photographs large public buildings such as museums, railway stations and industrial structures whose purpose is often abstracted by Ballester’s emphasis on formal properties of space. This volume presents 50 recent photographs, all previously unpublished.

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