“A fascinating survey of groundbreaking exhibitions from the 1980s through to now... the selection shines with the inquiring intelligence and practical know-how that make Jens Hoffmann one of the most inventive of contemporary curators.” —Terry Smith


CURATORS INCLUDE: Iwona Blazwick • Francesco Bonami • Nicolas Bourriaud • Cornelia Butler • Dan Cameron • Carolyn Christov-Bakargiev • Catherine de Zegher • Okwui Enwezor • Charles Esch • Massimiliano Gioni • Thelma Golden • Hou Hanru • Damien Hurst • Mary Jane Jacob • Joseph Kosuth • Jean-Hubert Martin • Kynaston McShine • Jessica Morgan • Hans Ulrich Obrist • Adriano Pedrosa • Paul Schimmel • Fred Wilson

Show Time: The 50 Most Influential Exhibitions of Contemporary Art

Edited and with text by Jens Hoffmann. Conversation with Hans Ulrich Obrist, Massimiliano Gioni, Maria Lind, Jessica Morgan, Carolyn Christov-Bakargiev, Adriano Pedrosa, Mary Jane Jacob. This monumental new book explores the recent history of exhibition-making, looking at the radical shifts that have taken place in the practice of curating contemporary art over the last 20 years. Tracing a history of curating through its most innovative shows, renowned curator Jens Hoffmann selects the 50 key exhibitions that have most significantly shaped the practice of both artists and curators. Chosen from the plethora of exhibitions, biennials and art events that have sprung up across the world since the 1990s, each exhibition reviewed here has triggered profound changes in curatorial practice, and reanimated the potential of contemporary art. The book includes an international roster of curators, and exhibition venues that span the globe, from the USA, Mexico and South Africa to France, Germany, the Netherlands, Turkey and Spain. It is comprised of nine themed sections, including: “New Lands” (on shows such as Magiciens de la Terre, The Short Century and After the Wall); “Biennial Years” (which documents influential biennials such as the Documentas [10, 11, 13] and the Berlin and São Paulo Biennials); “New Forms” (including experiments in exhibition-making such as Do It and NowHere); “Others Everywhere” (on ‘identity politics’ shows such as In A Different Light, Phantom Sightings and the 1993 Whitney Biennial); “Tomorrow’s Talents Today” (on influential group exhibitions of emerging artists such as Helter Skelter and Samsa- tien); and “History” (on historical surveys such as Inside the Visible, Global Conceptualism and WACK!).

A bold proposition for the future of exhibition culture as well as a means of making the recent past accessible, Show Time is essential reading for any student of curating or museum studies, for professional curators and for all those interested in one of today’s most dynamic forms of cultural production.

Jens Hoffmann is an exhibition maker and writer based in New York. He is Deputy Director and Head of Exhibitions and Public Programs at The Jewish Museum, New York. He has curated and co-curated a number of large-scale exhibitions, including the 2nd San Juan Triennial (2005), the 12th Istanbul Biennial (2011) and the 8th Shanghai Biennial (2012).

D.A.P./DISTRIBUTED ART PUBLISHERS, INC. 9781938922336 U.S. | CDN $ 45.00 Hbk, 8 x 10.25 in. / 256 pgs / 187 color / 15 b&w March Art

50 exhibitions that changed the course of contemporary art
Working across an unusually broad range of media, including painting, photography, film, drawing and sculpture, Sigmar Polke is widely regarded as one of the most ferociously experimental and influential artists of the postwar generation. His irreverent wit and promiscuous intelligence, coupled with the ways in which he blurred the boundaries of his media, provided the foundation for his punishing critiques of the conventions of art history and social behavior. Experimenting wildly with materials and tools as varied as meteor dust and the copy machine, Polke made work of both an intimate and monumental scale, drawn from sources as diverse as newspaper headlines and Dürer prints. Polke avoided any one signature style, a fluid method best defined by the word “alibi,” which means “in or at another place.” This term is also a reminder of the deflection of responsibility which shaped German behavior during the Nazi period, compelling Polke’s generation to reinvent the role of the artist. Published in conjunction with *Alibis: Sigmar Polke 1963–2010*, the first retrospective to encompass the artist’s work across all media, this richly illustrated publication provides an overview of his cross-disciplinary innovations and career. Essays by Kathy Halbreich, Associate Director of The Museum of Modern Art; Mark Godfrey, Curator of International Art, Tate Modern; and a range of scholars and artists bring new perspectives to the broad scope of Polke’s exceptionally inventive oeuvre and place his enormous skepticism of all social, political and artistic conventions in relation to German history.

Sigmar Polke (1941–2010) was born in Oels, in eastern Germany, now Olęśnica in present-day Poland. At the end of World War II, Polke and his family fled to East Germany and, in 1953, escaped to Düsseldorf, where he was trained as a glass painter and subsequently studied at the Kunstakademie Düsseldorf. Since the late 1960s, Polke’s work has been shown widely in solo and group exhibitions around the world. He won numerous other prizes, including the Golden Lion at the Venice Biennale in 1986 and the Japan Art Association’s Praemium Imperiale in 2002. His last major work was a commission for 12 stained glass windows of the Grossmünster Cathedral in Zurich, Switzerland, completed in 2009.
Andrew Wyeth: Looking Out, Looking In

One of Andrew Wyeth’s most important paintings, “Wind from the Sea” (1947), is also the artist’s first full realization of the window as a recurring subject in his art. Wyeth returned to windows during the course of the next 80 years, producing more than 300 remarkable works that explore both the formal and conceptual richness of the subject. Absent from these spare, elegant, almost abstract paintings is the narrative element inevitably associated with Wyeth’s better-known figural compositions. In 2014 the National Gallery of Art, Washington, presents an exhibition of a select group of these deceptively realistic works, window paintings that are in truth skillfully manipulated compositions centering on the visual complexities posed by the transparency, beauty and formal structure of windows. In its exclusive focus on paintings without human subjects, this catalogue offers a new approach to Wyeth’s work and represents the first time that his non-figural works have been published as a group. The authors explore Wyeth’s fascination with windows— their formal structure and metaphorical complexity. In essays that address links with the poetry of Robert Frost and the paintings of Edward Hopper, Charles Sheeler and other artistic peers, the authors consider Wyeth’s statement that he was, in fact, an abstract painter.

American painter Andrew Wyeth (1917–2009) lived his entire life in his birthplace of Chadds Ford, Pennsylvania, and his summer home in mid-coast Maine. His seven-decade career was spent painting the land and people that he knew and cared about. Renowned for his tempera “Christina’s World” (1948), Wyeth navigated between artistic representation and abstraction in a highly personal way.
In the summer of 1937, Walter Gropius, founder of the Bauhaus and a professor at Harvard’s new Graduate School of Design, rented a house on Planting Island, near the base of Cape Cod. There, he and his wife, Ise, hosted a festive reunion of Bauhaus masters and students who had recently emigrated from Europe: Marcel Breuer, Herbert Bayer, László Moholy-Nagy, Xanti Schawinsky and others. Together they feasted, swam and planned their futures on a new continent, all sensing they were on the cusp of a momentous new phase in their lives. Yet even as they moved on, the group never lost its connection to the Cape Cod coast. Several members returned, when they had the means, to travel farther up the peninsula, rent cabins, buy land and design their ideal summer homes. Thus began a chapter in the history of modern architecture that has never been told—until now. The flow of talent onto the Outer Cape continued and, within a few years, the area was a hotbed of intellectual currents from New York, Boston, Cambridge and the country’s top schools of architecture and design. Avant-garde homes began to appear in the woods and on the dunes; by the 1970s, there were about 100 modern houses of interest here. In this story, we meet, among others, the Boston Brahmins Jack Phillips and Nathaniel Saltonstall; the self-taught architect, carpenter and painter Jack Hall; the Finn Olav Hammarström, who had worked for Alvar Aalto; and the prolific Charlie Zehnder, who brought the lessons of both Frank Lloyd Wright and Brutalism to the Cape. Initially, these designers had no clients; they built for themselves and their families, or for friends sympathetic to their ideals. Their homes were laboratories, places to work through ideas without spending much money. The result of this ferment is a body of work unlike any other, a regional modernism fusing the building traditions of Cape Cod fishing towns with Bauhaus concepts and postwar experimentation.
Ron Galella: New York
Edited by Nick Vogelson. Text by William Van Meter.

The paparazzi photography of Ron Galella has been the subject of several monographs, but this is the first volume to focus on the city with which his work is most identified—New York, in the 1970s and 80s. The book contains many unpublished images from Galella’s archives of iconic celebrities of the day, such as Bianca Jagger, Madonna, Grace Jones, Halston and Al Pacino—out and about on the streets, at JFK airport or in hotel lobbies, enjoying the nightlife and theater culture of a grittier New York City. Journalist William Van Meter interviews Galella about specific images, providing captions that reveal previously untold anecdotes about Galella’s most legendary photographs.

Ron Galella (born 1931) is widely regarded as the most famous and most controversial celebrity photographer in the world. He has been dubbed “Paparazzo Extraordinaire” by Newsweek, and “the godfather of US paparazzi culture” by Time and Vanity Fair. Galella has endured two highly publicized court battles with Jacqueline Kennedy Onassis, a broken jaw at the hands of Marlon Brando and a serious beating by Richard Burton’s bodyguards. His work has been exhibited at museums and galleries throughout the world. The Museum of Modern Art New York and San Francisco, the Tate Modern in London and the Helmut Newton Foundation Museum of Photography in Berlin, among many others, all maintain collections of Galella’s photography. A native New Yorker now residing in Montville, New Jersey, Galella served as a United States Air Force photographer during the Korean conflict before attending the Art Center College of Design in Los Angeles, where he earned a degree in Photojournalism.

APERTURE
9781597113553 U.S. CDN $95.00
Hbk, 9 1/4 x 11 in. / 176 pgs / illustrated throughout.
April / Photography.

Danny Lyon: The Bikeriders
Introduction and interviews by Danny Lyon.

First published in 1968, and now back in print for the first time in ten years, The Bikeriders explores firsthand the stories and personalities of the Chicago Outlaws Motorcycle Club. This journal-size volume features original black-and-white photographs and transcribed interviews by Lyon, made from 1963 to 1967, when he was a member of the Outlaws gang. Authentic, personal and uncompro­ mising, Lyon’s depiction of individuals on the out­ skirts of society offers a gritty yet humane perspective that subverts more commercialized treatments of Americana. Akin to the documentary style of 1960s-era New Journalism made famous by writers such as Hunter S. Thompson, Joan Didion and Tom Wolfe, Lyon’s photography is saturation reporting at its finest. The Bikeriders is a touchstone publication of 1960s counterculture, crucially defining the vision of the outlaw biker as found in Easy Rider and countless other movies and photo­ books.

Danny Lyon (born 1942) is one of the most influ­ ential documentary photographers of the last five decades. His many books include The Movement (1964), The Destruction of Lower Manhattan (1969), Conversations with the Dead (1971), Knife of Hearts (1999), Like A Thief’s Dream (2007) and Deep Sea Driver (2011). Widely exhibited and collected, Lyon has been awarded Guggenheim Fellowships twice and National Endowment for the Arts grants ten times.

APERTURE
9781597112642 U.S. CDN $35.00
Hbk, 6 7/8 x 9 7/8 in. / 94 pgs / 48 duotone.
April / Photography.

Based on the original 1968 edition, with new reproductions of Lyon’s classic portraits of these American outlaws

Celebrity spotting in New York with the paparazzi godfather
Shomei Tomatsu: Chewing Gum and Chocolate

Edited by Leo Rubinfien, John Junkerman. Text by Leo Rubinfien, Shomei Tomatsu.

One of Japan’s foremost twentieth-century photographers, Shomei Tomatsu has created a defining portrait of postwar Japan. Beginning with his meditation on the devastation caused by the atomic bombs in 11:02 Nagasaki, Tomatsu focused on the tensions between traditional Japanese culture and the nation’s growing Westernization, most notably in his seminal book Nihon. Beginning in the late 1950s, Tomatsu photographed as many of the American military bases as possible—beginning with those on the main island of Japan and ending in Okinawa, a much-contested archipelago off the southernmost tip of the country. Tomatsu’s photographs focused on the seismic impact of the American victory and occupation: uniformed American soldiers carousing in red-light districts with Japanese women; foreign children at play in the seedy landscape of cities like Yokosuka and Atsugi; and the emerging protest- and counter-culture formed in response to the ongoing American military presence. He originally named this series Occupation, but later retitled it Chewing Gum and Chocolate to reflect the handouts given to Japanese kids by the soldiers—sugary and addictive, but lacking in nutritional value. And although many of his most iconic images are from this series, the best of this work has never before been gathered together in a single volume. Leo Rubinfien, co-curator of the photographer’s survey Skin of the Nation, contributes an essay that engages with Tomatsu’s ambivalence toward the American occupation and the shifting national identity of Japan. Also included in this volume are never-before-translated writings by Tomatsu from the 1960s and 70s, providing context for both the artist’s original intentions and the sociopolitical thinking of the time.

Full of playful and fresh ideas, this affordable paperback contains over 250 assignments for the photography student, professional or fan

The Photographer’s Playbook
Over 250 Assignments and Ideas
Edited by Jason Fulford, Gregory Halpern.

There is no better way to learn than by doing. This book is for anyone who wants to be inspired, to learn to take better pictures and to discover how to look at them in a more informed way. Featuring over 250 photographic assignments as well as ideas and anecdotes from the world’s top photographers and photography professionals, the texts in The Photographer’s Playbook will inspire fresh ways of understanding and documenting the world we live in. Inside, you will find tips for better shooting and editing, creative ways to start new projects and personal accounts that reveal the inner workings of photography luminaries’ practices. The wide range of exercises and anecdotes covers a full spectrum of genres, from portraiture and landscape to documentary and still life. The assignments in this unique volume are indispensable tools for teachers and students, as well as those looking to enhance their creativity, learn about different approaches from top photographers, or to shake things up within their own vision and process. Edited by acclaimed photographers Jason Fulford and Gregory Halpern, The Photographer’s Playbook includes assignments from leading photographers and educators such as John Baldessari, Elinor Carucci, Sandra Phillips, Stephen Shore and Alec Soth.

APERTURE
9781597112475 U.S.|CDN $ 24.95
Hbk, 6 x 9 in. / 288 pp / 260 ltrbs. June/Photography/Portfolion & Criticism/Photography Technique

Richard Renaldi: Touching Strangers
Introduction by Teju Cole.

Since 2007, Richard Renaldi has been working on a series of photographs that involve approaching and asking complete strangers to physically interact while posing together for a portrait. Working on the street with a large format eight-by-ten-inch view camera, Renaldi encounters the subjects for his photographs in towns and cities all over the United States. He pairs them up and invites them to pose together, intimately, in ways that people are usually taught to reserve for their close friends and loved ones. Renaldi creates spontaneous and fleeting relationships between strangers, for the camera, often pushing his subjects beyond their comfort levels. These relationships may only last for the moment the shutter is released, but the resulting photographs are moving and provocative, and raise profound questions about the possibilities for positive human connection in a diverse society.

Richard Renaldi (born 1968) graduated from New York University with a BFA in photography in 1990. He has presented solo exhibitions both in the United States and abroad, including at Fotografins Hus, Stockholm; Robert Morat Galerie, Hamburg, Germany; and Yossi Milo Gallery, New York. Renaldi’s work has also appeared in group exhibitions, including ‘Shangers: The First ICP Triennial of Photography and Video at the International Center of Photography in New York (2003). Touching Strangers is Renaldi’s third book, following Figure and Ground (Aperture, 2006) and Fall River Boys (Charles Lane Press, 2005).

APERTURE
9781597112499 U.S.|CDN $ 45.00
Hbk, 9 x 11.5 in. / 120 pgs / 71 color. April/Photography

EXHIBITION SCHEDULE
New York: Aperture Gallery, 04/14
Seattle, WA: Photographers’ Center Northwest, 05/14

Alec Soth
“I think that’s one of the hardest things to do—combine words and photographs. But I would certainly try it.”

Part of my ongoing education as a photographer is to try and figure out how words and photographs can work together. For this assignment, get a sheet of paper. Fold it in half. Pick one of your photographs on one half of a sheet of paper. On the other half, write something about the picture. The key is to write something that doesn’t destroy the magic of the photograph. Write in a straightforward way. Do not use adjectives or fancy words. Do not explain the picture, enhance it. Once you are done, fold the piece of paper in half. Is the picture better without the writing? If so, repeat the assignment with different photographs until you’ve made a combination that is more than the sum of its parts.

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Renaldi creates spontaneous, fleeting relationships for the camera, often pushing his subjects beyond their comfort levels.
David Bailey: Bailey’s Stardust

Introduction by Tim Marlow

The portraits in this book have been personally selected by David Bailey from the wide range of subjects and groups that he has captured over the last five decades: actors, writers, musicians, politicians, filmmakers, models, artists and people encountered on his travels to Australia, India, Sudan and Papua New Guinea, many of them famous, some unknown, all of them engaging and memorable. Bailey’s Stardust is accompanied by a major exhibition at the National Portrait Gallery, London, in Spring 2014, which will then tour to international venues. The book, like the exhibition, is structured thematically, with iconic images presented alongside many lesser-known and previously unseen portraits. Initially engaged as an assistant to John French in 1959, Bailey was contracted by British Vogue the following year. He has since worked for the French, Italian and American editions of the magazine, created album sleeves for musicians such as the Rolling Stones, directed television commercials and made documentary films, including in-depth studies of Cecil Beaton, Luciano Visconti and Andy Warhol. Bailey’s photographs helped to define the cultural and social scene of the 1960s, and immortalizing figures from the worlds of fashion, music, film and art elevated Bailey to the status of celebrity himself. Michelangelo Antonioni’s cult film Blow-Up (1966), about a London fashion photographer, was inspired by Bailey, whose He was also dramatized recently in the film We’ll Take Manhattan (2012).

We are delighted to welcome the NATIONAL PORTRAIT GALLERY, London, to the ARTBOOK | D.A.P. list. Founded in 1856, the Gallery is dedicated to promoting the appreciation and understanding of portraiture in all media, and holds the most extensive collection of portraits in the world.

21st-Century Portraits

Introduction by Sarah Howgate, Sandy Nairne. Foreword by Andrew Graham-Dixon.

With over 150 illustrations by 50 artists, 21st-Century Portraits explores new developments in the representation of the human form and face as well as the continuing appeal of commissioned portraiture. The selection of portraits features cutting-edge new work from the international art community, and reflects an increasing interest in identity worldwide. Organized thematically, the book examines seven key strands of portraiture: Observational Portraits; Self-Portraits; Commissioned and Celebrity Portraits; Social Portraits; Geopolitics and National Identity; The Body; and Re-invented Portraits. The artists and photographers featured are Marina Abramović, Francis Alÿs, Sophie Calle, Tacita Dean, Rineke Dijkstra, Marina Dragicevic, Markle Dumont, Lucian Freud, Shahid Haq, Anthony Gormley, Zhang Huan, Chantal Joffe, Michael Landy, Annie Leibovitz, Hine Looke, Steve McQueen, Oscar Muñoz, Shirin Neshat, Julian Opie, Grayson Perry, Marc Quinn, Gerhard Richter, Bos Rijsten, Jenny Saville, Thomas Struth, Tomoko Suzuki, Sam Taylor-Wood, Gavin Turk, Gillian Wearing and Bettina von Zwehl. With a foreword by Andrew Graham-Dixon and an essay by Sandy Nairne (Director of the National Portrait Gallery) and Sarah Howgate (Curator of Contemporary Portraits at the National Portrait Gallery) that locates contemporary portraiture within a historic tradition, 21st-Century Portraits examines current trends, showcasing the wide range of media used by today’s artists. The book also includes an extensive list of suggested further reading.

David Bailey: Bailey Exposed

Born into a working-class family in London’s East End in 1938, David Bailey became the best-known photographer of his generation and has led a life that most people can only dream of. Drawing on numerous interviews, some previously unpublished, and illustrated with many iconic photographs as well as previously unpublished images from Bailey’s private archive, this book explores the man behind the camera. His outspoken and irreverent observations on life, death, women, style, fashion, sex, class, the movies, the 1960s, and immortalizing figures from the worlds of fashion, music, film and art elevated Bailey to the status of celebrity himself. Michelangelo Antonioni’s cult film Blow-Up (1966), about a London fashion photographer, was inspired by Bailey, whose He was also dramatized recently in the film We’ll Take Manhattan (2012).

NATIONAL PORTRAIT GALLERY
9781855147212 U.S. | CDN $35.00
Hbk, 10 x 13 in. / 272 pgs / 350 color.
March/Photography

EXHIBITION SCHEDULE

How contemporary photographers and artists have reinvented portraiture for our times

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artbook.com

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artbook.com
Peter Doig: No Foreign Lands

Text by Hilton Als, Stéphane Aquin, Keith Harley. Interview by Angus Cook.

Peter Doig is well known for the exotic atmospheres and dreamy narratives that appear in his work. With an unerringly rich color palette and a unique material sensibility, he has created some of the most resonant and evocative images in contemporary painting, placing him among the most inventive painters working today. But, as this extensive volume makes clear, he is also a sophisticated visual thinker, endlessly preoccupied with the process and history of painting. No Foreign Lands is the first publication to examine in depth the conceptual underpinnings of Doig’s oeuvre. Particular attention is given to the importance of motifs, themes and variations in his work, explored in over 200 paintings and works on paper from the past 13 years, among them new works never before published.

Born in Edinburgh in 1959, Peter Doig was raised in Canada and spent two decades in Trinidad, where he now lives and works. Doig graduated from St. Martin’s School of Art in 1983 and the Chelsea School of Art in 1990. He was nominated for the Turner Prize in 1994, the following year graduated from St. Martin’s School of Art in 1983 and the Chelsea School of Art in 1990. He was nominated for the Turner Prize in 1994, and was included in the 1995 Whitney Biennial. In February 2013, his painting “The Architect’s Home in the Ravine” sold for $12,000,000 at a London auction. The painting was nominated for the Turner Prize in 1994, and was included in the 1995 Whitney Biennial. In February 2013, his painting “The Architect’s Home in the Ravine” sold for $12,000,000 at a London auction. The sale was described in The Independent as more than 50 individual entries and mini-essays on individual works in the artist’s oeuvre by notable writers, curators, filmakers and musicians. Described by the artist as “the mother of all Borremans books,” Michaël Borremans: As Sweet As It Gets is published on the occasion of a major mid-career retrospective.

Michaël Borremans: As Sweet As It Gets


Since the late 1990s, when he first began to produce drawings and paintings, Michaël Borremans has created an extraordinarily mature body of work that has captured international attention. The disparate spaces he imagines in his paintings, drawings, sculptures and films are unified by an uncommon sense of dislocation and an often unsettling beauty. Rendered in complex palettes and exquisite techniques, Borremans’ works in all media embrace a rich legacy of artistic progenitors, but remain firmly anchored in the present. Presenting over 100 works created by the artist over a 14-year period in all media, this publication includes many works not previously reproduced in books or catalogues, offering the most complete overview of Borremans’ oeuvre to date. Contributors include a concise and incisive overview of Borremans’ practice, a revealing, in-depth interview between the main author of the book, Jeffrey Grove, and the artist, addressing process, influence and philosophical and critical issues, as well as over 50 individual entries and mini-essays on individual works in the artist’s oeuvre by notable writers, curators, filmakers and musicians. Described by the artist as “the mother of all Borremans books,” Michaël Borremans: As Sweet As It Gets is published on the occasion of a major mid-career retrospective.

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With their economy of means and chromatic geometries, Matisse’s cut-outs are the apex of his “construction by means of color”.

Henri Matisse: The Cut-Outs
Edited by Karl Buchberg, Nicholas Cullinan, Josh Hautman. Contributions by Samantha Friedman, Flavia Frigeri, Markus Gross, Stephan Lohrengel.

Published in conjunction with the most comprehensive exhibition ever devoted to Henri Matisse’s paper cut-outs, made from the early 1940s until the artist’s death in 1954, this publication presents approximately 150 works in a groundbreaking reassessment of Matisse’s colorful and innovative final chapter. The result of research conducted on two fronts—conservation and curatorial—the catalogue offers a reconsideration of the cut-outs by exploring a host of technical and conceptual issues: the artist’s methods and materials and the role and function of the works in his practice; their economy of means and exploitation of decorative strategies; their environmental aspects; and their double lives, first as contingent and mutable in the studio and ultimately made permanent, a transformation accomplished via mounting and framing. Richly illustrated to present the cut-outs in all of their vibrancy and luminosity, the book includes an introduction and a conservation essay that consider the cut-outs from new theoretical and technical perspectives, and five thematic essays, each focusing on a different moment in the development of the cut-out practice, that provide a chronicle of this radical medium’s unfolding, and period photographs that show the works in process in Matisse’s studio.

One of modern art’s towering figures, Henri Matisse (1869–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1940s. From the clashing hues of his Fauvist works made in the South of France in 1904–05, to the harmonies of his Nice interiors from the 1920s, to this brilliant final chapter, Matisse followed a career-long path that he described as “construction by means of color.”

Kazimir Malevich and the Russian Avant-Garde
Featuring Selections from the Khardziev and Costakis Collections
Text by Linda S. Boersma, Bart Rutten, Aleksandra Shatskikh.

In 1915, Kazimir Malevich (1878–1935) radically transformed the course of twentieth-century art with his “Black Square” painting and his manifesto “From Cubism to Suprematism.” These works espoused a new art of pure geometricism, intended to be universally comprehensible regardless of cultural origin. Although he is famed for his rigorous pursuit of the “non-objective,” Malevich in fact explored many strands of painting, embracing at various stages Impressionism, Symbolism, Fauvism and Cubism, as well as traditional Russian folk art. Drawing on the collections of Nikolai Khardzhiev and Georges Costakis—the two leading collectors of Russian avant-garde art, whose collections were largely assembled at a time when abstract art was banned in the Soviet Union—this catalogue traces the breadth of Malevich’s career through his oil paintings, gouaches, drawings, sculptures and designs for opera and film. All phases of his development are represented here, from his early Impressionist-style work to his iconic Suprematist pieces, as well as his lesser-known figurative paintings and works on paper. These are contextualized alongside work by Malevich’s contemporaries, such as Marc Chagall, Wassily Kandinsky, Natalia Goncharova, Vera Pester, Ivan Punin and Mikhail Meno.
The famous Russian collector and literary scholar Nikolai Khardzhiev (1903–1996) was a close friend and admirer of the modern painters, poets and philosophers of his time. Often buying directly from the artists and their families, from the late 1920s Khardzhiev collected work by such masters of the Russian avant-garde as Kazimir Malevich, Mikhail Larionov, Olga Rozanova, El Lissitzky, Vasily Chekrygin, Mikhail Matyushin and Vladimir Tatlin, thus compiling one of the greatest collections of this period. As the Soviet regime began to clamp down on Futurism and Suprematism, Khardzhiev sought to acquire anything that would allow him to one day write a history of these movements, and his archives also included manuscripts and rare books, as well as his own correspondence with artists.

Russian Avant-Garde provides a full overview of the unique Khardziev-Chaga collection, which has been housed at the Stedelijk Museum Amsterdam since 1997. The collection contains numerous works on paper, including gouaches, watercolors, Futurist book cover designs, sketches, studies and archival photographs. These items, many of which have never previously been reproduced, greatly deepen our understanding of the sheer range and prolificness of these monumental artists, and Khardzhiev’s valiant determination to preserve their work.

How Kandinsky merged abstraction, music and theater in his Blaue Reiter and Bauhaus years

Khardzhiev’s collection is itself a key part of the movement’s history

Russian Avant-Garde
The Khardzhiev Collection at the Stedelijk Museum Amsterdam
Text by by Elena Bannor, Geurt Imanse, Frank van Lamoen, Michael Meylac, Sergey Sigey et al.

Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910–1925
Text by Vivian Endicott Barnett, Shulamith Behr, Reinhold Heller, Jill Lloyd, Peter Vergo, Rose Carol Waithton Long

PREVIOUSLY ANNOUNCED
Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910–1925
Text by Vivian Endicott Barnett, Shulamith Behr, Reinhold Heller, Jill Lloyd, Peter Vergo, Rose Carol Waithton Long

This catalogue accompanies a major exhibition devoted to Vasily Kandinsky. It explores the evolution of his work from the Blaue Reiter to the Bauhaus years. During this period, Kandinsky developed his revolutionary abstract style and began to move beyond conventional easel painting. As master of the mural workshop at the Bauhaus, Kandinsky was able to put his ambition to create large-scale art environments into practice, particularly in his mural designs for the 1922 Juryfreie exhibition in Berlin and later in his decorations for the Salon de Musique in 1931. At this time, he developed a strong interest in the Wagnerian concept of the Gesamtkunstwerk, or total work of art. Embracing the principles of synesthesia, Kandinsky focused on the relationship between art and music, pushing the boundaries of the medium.

Vasily Kandinsky (1866–1944) began painting at the age of 30, after putting aside a highly successful career in law. After studying at the Academy of Fine Arts in Munich, he returned to his native Moscow just after the outbreak of World War I. Uninspired by the prevalent Suprematist and Futurist art there, he returned to Germany in 1921, teaching at the Bauhaus until the school was closed by the Nazis. He then moved to France, where he lived until his death in 1944.
Surrealism and the Dream
Edited by José Jiménez. Text by Dawn Ades, José Jiménez, Georges Sebagg.
“Can’t the dream be used in solving the fundamental problems of life?” asked André Breton, in the first Surrealist Manifesto. For the Surrealists, dreams were the ultimate site of possibility, the realm in which the artist and writer might be liberated from his or her rationality, moral judgment and taste. This beautifully designed volume offers, for the first time, a thorough account of the centrality of dreams to the Surrealist project. It includes paintings, drawings, collages, sculptures, and photographs by Jean Arp, Brâncuşi, Victor Brauner, André Breton, Claude Cahun, Leonora Carrington, Salvador Dalí, Paul Delvaux, Max Ernst, René Magritte, André Masson, Dora Maar, Paul Nougé, Karel Teige and Yves Tanguy, among others. A special section on “Those Who Paved the Way of Dreams” includes works by J.J. Grandville, Odilon Redon and Henri Rousseau. Critical texts by Dawn Ades and Georges Sebagg examine the history and philosophy of dreams within the Surrealist movement.

MUSEO THYSSEN-BORNEMISA
9788415113401 u.s. / CDN $ 60.00
Hbk, 9.5 x 11.5 in. / 278 pgs / Illustrated throughout.
February / Art

EXHIBITION SCHEDULE
Madrid, Spain: Museo Thyssen-Bornemisa, 10/08/13–01/12/14

Italian Futurism, 1909–1944
Reconstructing the Universe
Edited and with introduction by Vivien Greene. Text by Walter Adamson, Silvia Barisione, Gabriella Belli, Fabio Beni, Günter Berghaus, Emily Braun, Marta Braun, Esther de Costa Meyers, Enrico Crispolti, Massimo Duranti, Flavio Fergonzi, Matteo Fochessoni, Daniele Fonti, Simonetta Frezza, Ennio Gentile, Romy Golam, Vivien Greens, Marina Isgro, Giovanni Lingo, Adrian Lythell, Lisa Panzera, Maria Antonella Pelizzari, Christine Poggi, Lucia Pi, Michelangelo Sabatino, Claudia Salani, Jeffrey T. Schnapp, Susan Thompson, Patrizia Veroli. Published to accompany the exhibition Italian Futurism, 1909–1944: Reconstructing the Universe opening at the Solomon R. Guggenheim Museum in 2014, this catalogue considerably advances the scholarship and understanding of an influential yet little-known twentieth-century artistic movement. As part of the first comprehensive overview of Italian Futurism to be presented in the United States, this publication examines the historical sweep of Futurism from its inception with F. T. Marinetti’s manifesto in 1909 through the movement’s demise at the end of World War II. Presenting over 300 works created between 1909 and 1944, by artists, writers, designers and composers such as Giacomo Balla, Umberto Boccioni, Anton Giulio Bragaglia, Fortunato Depero, Gerardo Dottori, Marinetti, Ivo Pannaggi, Rosa Rosà, Luigi Russolo, Tato and many others, this publication encompasses not only painting and sculpture, but also architecture, design, ceramics, fashion, film, photography, advertising, free-form poetry, publications, music, theater and performance. A wealth of scholarly essays discuss Italian Futurism’s diverse themes and incarnations.

MUSEO THYSSEN-BORNEMISA
9788415691495 U.S.| CDN $ 60.00
Hbk, 8.75 x 10.5 in. / 278 pgs / Illustrated throughout.
February / Art

EXHIBITION SCHEDULE
New York: Solomon R. Guggenheim Museum, 02/21/14–09/01/14

Speed, machines and modernity: the incendiary art of Italian Futurism

Day Dreams, Night Thoughts: Fantasy and Surrealism in the Graphic Arts and Photography
Edited and with text by Yasmin Dvorsky. Text by Ulrich Grossmann, Manuel Fontán, Juan José Lahuentu, Rainer Scheck, Christine Kupper, Christine Dauterbach. Across more than 200 drawings, prints, photographs, books and magazines, ranging from the late Middle Ages to the heyday of Surrealism, this book follows the trail of the legendary and controversial show that Alfred H. Barr, founding director of The Museum of Modern Art, New York, organized in 1936, titled Fantastic Art, Dada, Surrealism. Barr’s show imaginatively juxtaposed works by contemporary Dada and Surrealist artists and authors with works by their predecessors, such as Hieronymus Bosch, Giuseppe Arcimboldo, Giovanni Battista Piranesi, William Hogarth, Francisco de Goya, J.J. Grandville and others. Barr thus provided a family tree of Surrealism, just as André Breton himself had frequently done, establishing it as a fundamental tendency throughout the history of art. This beautiful volume will enchant fans of Dada and Surrealism, and of the longstanding tradition of the grotesque, the visionary and the bizarre.

LA FÁBRICA/FUNDACIÓN JUAN MARCH
9788415590145 u.s. / CDN $ 60.00
Hbk, 8.75 x 10.5 in. / 278 pgs / Illustrated throughout.
February / Art

EXHIBITION SCHEDULE
Madrid, Spain: Museo Thyssen-Bornemisa, 02/21/14–09/01/14
El Lissitzky: The Experience of Totality
Edited by Olivia María Rubio. Text by Isabel Tejeda, Valery Dymshits, Victor Margolin.

The epitome of the modernist engineer-architect, El Lissitzky is one of the most influential and genuinely experimental artists of the early twentieth century. Equally prolific as a painter, designer, architect and photographer, he connected countries and cultures as a leading ambassador between the Soviet and European avant-gardes of the 1920s, promoting Suprematist and Constructivist art in the West and European abstract movements in Russia. For El Lissitzky, art was conceived not as a personal expression and production of objects, but rather as a collective and social activity. Working with Malevich, he developed the new visual language of Suprematism, which he applied not only to painting, but also to print and book works, architectural and theater projects, ceramics, educational theory and propaganda. Fusing this array of media, his three-dimensional work “Proun Room” used the actual space of a room to merge painting, sculptural installation and architecture; similarly, with his students he adorned the homes and buildings of Vitebsk with Suprematist triangles and squares, and used his “Proun” motifs to design costumes and machinery for the stage (most famously for the 1920 Futurist opera, Victory over the Sun). This volume provides a comprehensive view of Lissitzky’s influential career.

Richard Serra: Early Work
Edited by David Frankel. Text by Hal Foster.

This publication focuses on the early work of Richard Serra, one of the most influential artists working today. The works included in this volume represent the beginning of the artist’s innovative, process-oriented experiments with nontraditional materials, such as vulcanized rubber, neon and lead, in addition to key early examples of his work in steel and a selection of the artist’s films from this period. The interplay of gravity and material that was introduced early in Serra’s career set the stage for his ongoing engagement with the spatial and temporal properties of sculpture. This monograph aims to reconsider the groundbreaking practices and ideas that so firmly situate Serra in the history of twentieth-century art. The publication includes new scholarship by Hal Foster, in addition to archival texts and photographs from the years 1966 to 1972.

Richard Serra was born in San Francisco in 1938. His first solo exhibitions were held at the Galleria La Salita, Rome, in 1966, and, in the United States, at the Leo Castelli Warehouse, New York, in 1969. His first solo museum exhibition was held at The Pasadena Art Museum in 1970; subsequent solo museum shows have been held at the Stedelijk Museum, Amsterdam, 1977; The Museum of Modern Art, New York, 1986; Dia Center for the Arts, New York, 1997; and the Pulitzer Foundation for the Arts, St. Louis, 2003. In 2005, eight large-scale works by Serra were installed permanently at the Guggenheim Museum Bilbao, and in 2007 The Museum of Modern Art, New York presented a retrospective of the artist’s work. A traveling survey of Serra’s drawings was on view in 2011-12 at the Metropolitan Museum of Art, New York; the San Francisco Museum of Modern Art; and the Menil Collection, Houston.
Ana Mendieta: Traces
Foreword by Ralph Rugoff. Text by Julia Bryan-Wilson, Adrian Heathfield, Stephanie Rosenthal.

During her short career, Ana Mendieta (1948–85) created a body of work that was provocative and radically inventive. Using her own body, together with elemental materials—blood, fire, earth and water—she created visceral tableaux and ephemeral “earth-body” sculptures exploring life, death, rebirth and spiritual transformation. Much of her art also expresses the pain and rupture of cultural displacement and exile (Mendieta was born in Cuba, but sent to the US as a child). In her work, the outline of her body is consumed by gunpowder, fireworks, or advancing waves; and ancient goddess-forms are shaped from sand, carved into rock or incised into clay or onto leaves. The media are exceptionally diverse, but the images are consistently compelling, mysterious and poetic. Encompassing a wealth of drawings, photography and film, Ana Mendieta: Traces provides a comprehensive and illuminating overview of this highly influential artist’s work. Essays by art historians Julia Bryan-Wilson and Adrian Heathfield, as well as Stephanie Rosenthal, Chief Curator at Hayward Gallery, provide an array of new approaches to Mendieta’s practice. This publication also includes a wide-ranging and richly illustrated anthology of never-before-seen material, including Mendieta’s own notebooks, exhibition plans and correspondence, the result of unparalleled access to the Ana Mendieta Archive. Filled with new imagery, ephemera and scholarship, Ana Mendieta: Traces provides a comprehensive introduction to this major twentieth-century artist, as essential for Mendieta experts as for those coming to her work for the first time.

Hayward Publishing
9781843552717 u.s. / £39.95
56s, 8.5 x 10 in / 150 color plates
January/April
Art/Latin American Art & Culture

Mendieta’s performances and “earth-body” sculptures investigate death, rebirth and spiritual transformation

Lygia Clark: The Abandonment of Art
Edited by Cornelia Butler, Luis Pérez-Oramas. Text by Sergio Bessa, Eleonora Fabião, Briony Fer, Guaninna Gutierrez-Guimarães, André Lopeski, Zuzie Lima, Christine Macel, Frederico de Oliveira Coelho.

Published in conjunction with a major retrospective of the work of Brazilian painter, sculptor and performance artist Lygia Clark, this publication presents a linear and progressive survey of the artist’s groundbreaking practice. Having trained with modern masters from the late 1940s to the mid-1950s, Clark was at the forefront of Constructivist and Neo-Concretist movements in Brazil and fostered the active participation of the spectator through her works. Examining Clark’s output from her early abstract compositions to the “biological architectures” and “relational objects” she created late in her career, this is the most comprehensive volume on the artist available in English. Three sections based on key phases throughout her career—Abstraction, Neo-Concretism and The Abandonment of Art—examine these critical moments in Clark’s production, anchor significant concepts or constellations of works that mark a definitive step in her work, and shed light on circumstances in her life as an artist. Featuring a significant selection of previously unpublished archival texts of Clark’s personal writings, it is a vital source of primary documentation for twentieth-century art history scholarship.

Lygia Clark (1920–1988) trained in Rio de Janeiro and Paris from the late 1940s to the mid-1950s. From the late 1960s through the 1970s she created a series of unconventional artworks in parallel to a lengthy psychoanalytic therapy, leading her to develop a series of therapeutic propositions grounded in art. Clark has become a major reference for contemporary artists dealing with the limits of conventional forms of art.

The Museum of Modern Art, New York
9780870708909 U.S.|CDN $ 75.00
Hbk, 9.5 x 12 in / 336 pgs / 400 color.
April
Art/Latin American Art & Culture

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 04/30/14–08/24/14
Emilie Brzezinski: The Lure of the Forest
Sculpture 1979–2013

Emilie Brzezinski began her art career in the 1970s, initially working in a variety of media such as plastic, latex and wood fiber. Equally inspired by Minimalism and natural forms, her early work consisted of transparent resin casts of trees and site-specific arrangements of expressionistic, figurative molds. Since the early 1990s, she has focused entirely on monumental wood sculpture, using a chainsaw and axe to carve forms that breathe new life into found wood—arches, bowls, chairs, columns and discs. “Nature has a grand design,” she writes, “but its manifestations unfold in imperfection and specificity. Respect to this persistent individuality in natural form is the underpinning of my work … as I carve the trunk, I retain the essential outline and gesture of the tree.” Brzezinski’s sculptural approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates 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Magdalena Abakanowicz and Ursula von Rydingsvard, celebrates the approach, which conjures the work of artists as varied as David Nash, Magdalena Abakanowicz and Ursula von Ryding...
Ad Reinhardt: How to Look

Art Comics

Edited by Anna Gray, Kristina Bell. Text by Robert Storr.

Published on the occasion of the exhibition Ad Reinhardt at David Zwirner, New York, this catalogue presents a comprehensive exploration of the artist’s cartoon works, which he created for various publications throughout his lifetime, most notably the progressive tabloid daily newspaper P.M., in which his How to Look series first appeared in 1946. Reinhardt’s comics shed light on the artist’s humorous insight into art history, politics and culture, as well as his unparalleled critical sensibility as a painter and thinker. The publication includes new scholarship on this facet of Reinhardt’s practice by curator Robert Storr.

Ad Reinhardt (1913–1967) was born in Buffalo, New York, and studied art history at Columbia University, where he forged lifelong friendships with Thomas Merton and Robert Lax. After studies at the American Artists School, he worked for the WPA and became a member of the American Abstract Artists group, with whom he exhibited for the next decade; later he was also represented by Betty Parsons. Throughout his career Reinhardt engaged in art-world activist politics, participating in the famous protests against The Museum of Modern Art in 1940 and the Metropolitan Museum of Art in 1950 (among the group that became known as “The Irascibles”).

HATJE CANTZ/DAVID ZWIRNER

9783775737685 U.S.|CDN $ 40.00

Hbk, 11 x 14 in. / 92 pgs / 43 color. January / Art

Warhol as publisher, author, book artist and illustrator

Reading Andy Warhol

Author Illustrator Publisher


Was Andy Warhol (1928–1987) an intellectual or a comics reader? In any case, he loved books. From his student days onward, he was fascinated by the medium of print. Starting out with illustrations for famous novels by the likes of Truman Capote and Katherine Anne Porter, he became a successful graphic designer who then also created playful thematic booklets that he would hand out to New York’s fashion scene as promotional gifts. He designed covers for large publishing companies and made silkscreens and lithographs for the covers of poetry books written by author friends. In his own books he documented the film and photographic work done at his Factory. Warhol also blasted apart the usual genres of literature by having sound recordings transcribed and published. Including a complete bibliography, this fascinating and fresh volume is the first substantial presentation of Warhol’s important innovations in printed books.

HATJE CANTZ

9783775737074 U.S.|CDN $ 60.00

Hbk, 8.75 x 11.25 in. / 304 pgs / 300 color. January / Art

EXHIBITION SCHEDULE

Munich, Germany: Museum Brandhorst, 09/18/13–01/12/14

Also available

The Autobiography and Sex Life of Andy Warhol

9780970612618

Hbk, u.S. | CDN $45.00

Trela Media

Warhol’s Queens

9783775735452

Hbk, U.S. | CDN $60.00

Hatje Cantz

Cartoons, comics and caricatures from the “black monk” of American abstraction
Ray Johnson: The Paper Snake

Long out of print and unavailable to wider audiences, The Paper Snake is an essential work in Ray Johnson’s oeuvre and the second title published by Dick Higgins’ Something Else Press, in 1965. Higgins describes the book as “all my writings, rubbings, plays, things that I had mailed to [Higgins] or brought to him in cardboard boxes or shoved under his door, or left in his sink, or whatever, over a period of years.” A vertiginous, mind-bending artist’s book, The Paper Snake was far ahead of its time. In his essay “The Hitching of the Paper Snake,” Higgins says: “I was fascinated by the way that the small works which Ray Johnson used to send through the mail seemed so rooted in their moment and their context and yet somehow they seemed to acquire new and larger meaning as time went along … Since a book is a more permanent body than a mailing piece or even than our own physical ones, I could not help wondering what it would be like to make a new body for Johnson’s ideas as a sort of love letter or time capsule for the future.” A collection of letters, little plays, foldouts, collages and drawings, The Paper Snake connects disparate elements to unbed fixed relationships and forge new systems of meaning by means of scissors, paste and the American postal system.

SIGIL
9781336221033 U.S. | CDN $34.70
Hbk, 10.75 x 8.75 in. / 480 pgs / 48 color
May Art/Artists’ Books

An Anthology of Concrete Poetry

Edited by Emmett Williams

First published by the legendary Something Else Press in 1967, An Anthology of Concrete Poetry was the first American anthology on the international movement of Concrete poetry. The movement itself began in the early 1950s, in Germany—through Eugen Gomringer, who borrowed the term “Conkrete” from the art of his mentor, Max Bill—and in Brazil, through the Noigandres group, which included the de Campos brothers and Decio Pignatari. Over the course of the 1960s it exploded across Europe, America and Japan, as other protagonists of the movement emerged, such as Dieter Roth, Öyvind Fahlström, Ernst Jandl, bpNichol, Mary Ellen Solt, Jackson Mac Low, Ian Hamilton Finlay, Bob Cobbing, Dom Sylvester Houédard, Pierre Garnier, Henri Chopin, Brion Gysin and Kitasono Katue. By the late 1960s, poet Jonathan Williams could proclaim: “If there is such a thing as a world-wide movement in the art of poetry, Concrete is it.” The work of the 77 writers collected in this anthology of Concrete poetry, not only new to our shores but also informed by Conceptual art, Saroyan brought an intense focus to the sensuality of words—often single words—highlighting their material strangeness. Among the most popular of these poems are the infamous “lighght” (singled out by Senator Jesse Helms, who publicly lambasted the poem when its author received an NEA award), “eyes,” and his four-legged letter “m.” “Even poems are the infamous “lighght” (singled out by Senator Jesse Helms, who publicly lambasted the poem when its author received an NEA award), “eyes,” and his four-legged letter “m.” “Even

Rhythm and Reason


Edited by Elizabeth Zuba. Text by Kevin Killian.

Ray Johnson (1927–1995) blurred the boundaries of life and art, of authorship and intimacy. Correspondence is the defining characteristic of all of Johnson’s work, particularly his mail art. Intended to be read, to be received, to be corresponded with, his letters (usually both image and textual in character) were folded and delivered to an individual reader, to be opened and read, again and again. Using a variety of letterheads, Johnson addressed letters to Joseph Cornell, Yoko Ono, Niam June Pek, Robert Motherwell, Andy Warhol, Jacques Derrida, Eleanor Antin, Germaine Greer, Lynda Benglis, Arakawa and Madeline Gins, among many others, and to his close circle of friends, such as William S. Wilson, Grace Glueck/Glusk and Dick Higgins. The subjects of his correspondence ranged from the New York avant-garde (Cage, Johns, de Kooning, Duchamp) to filmmakers such as John Waters and writers such as Gertrude Stein and Marianne Moore. This collection of more than 200 selected letters and writings—most of which are previously unpublished—opens a new view into the sprawling, multiplicitous nature of Johnson’s art, revealing not only how he created relationships, glyphs and puzzles in connecting words, phrases, people and ideas, but also something about the elusive Johnson himself. In a 1995 article in The New York Times, Roberta Smith wrote: “Make room for Ray Johnson, whose place in history has been only vaguely defined. Johnson’s beguiling, challenging art has an exquisite clarity and emotional intensity that makes it more than simply a remarkable mirror of its time, although it is that, too.”
Robert Heinecken: Object Matter
Edited by Eva Respini. Text by Jennifer Jae Gutierrez.
Robert Heinecken was a pioneer in the postwar Los Angeles art scene who described himself as a para-photographer because his work stood “beside” or “beyond” traditional ideas of the medium. Published in conjunction with the first museum exhibition of the artist’s work since his death in 2006, this publication covers four decades of his remarkable and unique practice, from the early 1960s through the late 1990s, with special emphasis on his early experiments with technique and materiality. Culling images from newspapers, magazine advertisements and television, Heinecken recontextualized them through collage and assemblage, double-sided photograms, photolithography and re-photography. Although he was rarely behind the lens of a camera, his photo-based works question the nature of photography and radically redefine the perception of it as an artistic medium. As the most comprehensive survey of Heinecken’s oeuvre, this book sets his work in the context of twentieth-century history of photographic experimentation and conceptual art. An illustrated essay by conservator Jennifer Jae Gutierrez about the artist’s experimental techniques, which ranged from photograms to photolithography to collage, contributes to the sparse scholarship on Heinecken’s working methods.

Robert Heinecken was born in 1931 in Denver, Colorado and in 1942 his family relocated to Riverside, California. After serving in the US Marine Corp, he earned a BA in 1959 from the University of California, Los Angeles, where he continued his studies, specializing in printmaking and graduating with an MFA in 1960. He founded the graduate program for photography at UCLA in 1964, where he taught until 1991. Heinecken died at age 74 in 2006 in Albuquerque, New Mexico.

Raymond Pettibon: Here’s Your Irony Back Political Works 1975–2013
Text by Benjamin H. D. Buchloh.
Since the late 1970s, as a pioneer of Southern California underground culture, Raymond Pettibon has blurred the boundaries of “high” and “low” from the deviations of marginal youth to art history, literature, sports, religion, politics and sexuality. Rich in detail, his obsessively worked drawings pull freely from myriad sources spanning the cultural spectrum. The resulting, highly poetic constructions function as acute reflections of contemporary society. Throughout the years, his subjects have included political figures and historical events, with particular intensity since the events of September 11, 2001. Seen here are images of Ronald and Nancy Reagan, J. Edgar Hoover, both Bush presidents, the Kennedys, Hitler, scenes from the Vietnam War and protest movements, wars in Iraq and Afghanistan, the prisoner abuse of Abu Ghraib, President Obama and Osama bin Laden.

Raymond Pettibon (born 1957) studied economics at UCLA around the same time he joined his brother in the punk band Black Flag. He soon began to contribute artwork to album covers, flyers and t-shirts, for the band and its label, SST Records, and exhibited his work in group shows in galleries in the 1980s. Since the 1990s his work has been the subject of numerous major solo exhibitions.

PREVIOUSLY ANNOUNCED
Raymond Pettibon: Whuytuyp
9783037642900
Hbk, 25.5 x 32 cm / 212 pgs / 122 color. Available / Art

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 03/15/14–06/22/14
Los Angeles, CA: Hammer Museum, 10/05/14–01/17/15

ALSO AVAILABLE
Raymond Pettibon: Vihkkuntu
9788857662009
Hbk, 11.5 x 15.5 cm / 212 pgs / 122 color. Available / Art

Raymond Pettibon’s drawings excavate America’s dark past
The seductive and eerie photography of diCorcia from 1975 to the ongoing East of Eden series

PREVIOUSLY ANNOUNCED

Philip-Lorca diCorcia

Edited by Katharina Dohrn, Max Hollein. Text by Katharina Dohrn, Geoff Dyer, Christoph Rabiet.
The photography of Philip-Lorca diCorcia achieves a marvelous balance of artifice and the everyday. Over the past three decades, diCorcia has developed a unique and influential style, in which a realistic, almost documentary style of representation is subverted or countered by visibly staged composition. This combination of seemingly opposite qualities endows his images with a mysterious eeriness. In his Hustlers series (1990–1992), diCorcia made portraits of male prostitutes in minutely composed settings, and for Heads (2000–2001)—probably his most famous series—he depicted passersby on the street in New York (who were oblivious to his photographing them) as though they were film stars. Alongside the series Street work (1993–1999), Lucky (2004) and A Streetwise Life (1975–1999), this volume, published for a major European retrospective and produced in close collaboration with diCorcia, also features works from his new and ongoing East of Eden project.

NOW IN PAPERBACK

Nan Goldin: The Ballad of Sexual Dependency

Edited by Marvin Heiferman, Mark Holborn, Suzanne Fletcher. Text by Nan Goldin.
First published in 1986, Nan Goldin’s East of Eden

The photography of Philip-Lorca diCorcia achieves a marvelous balance of artifice and the everyday. Over the past three decades, diCorcia has developed a unique and influential style, in which a realistic, almost documentary style of representation is subverted or countered by visibly staged composition. This combination of seemingly opposite qualities endows his images with a mysterious eeriness. In his Hustlers series (1990–1992), diCorcia made portraits of male prostitutes in minutely composed settings, and for Heads (2000–2001)—probably his most famous series—he depicted passersby on the street in New York (who were oblivious to his photographing them) as though they were film stars. Alongside the series Street work (1993–1999), Lucky (2004) and A Streetwise Life (1975–1999), this volume, published for a major European retrospective and produced in close collaboration with diCorcia, also features works from his new and ongoing East of Eden project.

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Nan Goldin: The Ballad of Sexual Dependency

Edited by Marvin Heiferman, Mark Holborn, Suzanne Fletcher. Text by Nan Goldin.
First published in 1986, Nan Goldin’s The Ballad of Sexual Dependency is a visual diary chronicling the struggles for intimacy and understanding among the friends and lovers whom Goldin describes as her “tribe.” These photographs described a lifestyle that was visceral, charged and seething with a raw appetite for living, and for twenty-five years later, Goldin’s lush color photography and candid style still demand that the viewer encounter their presence, the density and flavor of life.” Through an accurate and detailed record of Goldin’s life, The Ballad of Sexual Dependency records a personal odyssey as well as a more universal understanding of the different languages men and women speak. The book’s influence on photography and other aesthetic realms has continued to grow, making it a classic of contemporary photography. This anniversary edition features all-new image separations produced using state-of-the-art technologies and specially prepared reproduction files, which offer a lush, immersive experience of this touchstone monograph.

APERTURE 9781597112109 U.S. | CDN $35.00 Pbk, 10 x 9 in. / 148 pgs / 126 color. March/Photography

FRAENKEL GALLERY 9781881337379 U.S.| CDN $45.00 Hbk, 9 x 11 in. / 368 pgs / 290 color.

Peter Hujar: Love & Lust

Introduction by Jeffrey Fraenkel. Text by Vince Aletti, Stephen Koch. Interview with Fran Lebowitz.
Celebrated and revered by artists, the work of Peter Hujar remains something of a public secret, but his photographs dealing with sex and eroticism, made between the years 1969 and 1986, have come to define a certain era in New York. Today they are widely considered to be his finest and most radical work. Hujar’s view of the human body is uninhibited and uncompromising, but his poignant explorations of sexuality and desire also project a universal humanity; as Nan Goldin said of Hujar’s nudes, “Looking at his photographs of nude men, even of a naked baby boy, is the closest I ever came to experience what it is to inhabit male flesh.” This monograph, published in conjunction with an exhibition at Fraenkel Gallery in San Francisco, is the first to deal specifically with Hujar’s photographs of love and lust. Captured in deeply textured black and white, these photographs present a view of human relationships that encompasses both the tender and taboo. This volume also contains an interview with author Fran Lebowitz from 1989, and newly commissioned essays by Vince Aletti and Stephen Koch.


FRAENKEL GALLERY 9781881337379 U.S.| CDN $45.00 Hbk, 11 x 14 in. / 82 pgs / 36 tritone.
February/Photography/Gay & Lesbian Studies

Hujar’s nudes, at once tender and taboo, project a universal humanity
Sally Mann: Immediate Family
Afterword by Reynolds Price.
First published in 1992, *Immediate Family* has been lauded by critics as one of the great photography books of our time, and among the most influential. Taken against the Arcadian backdrop of her woodland summer home in Virginia, Sally Mann’s extraordinary, intimate photographs of her children reveal truths that embody the individuality of her own family yet ultimately take on a universal quality. With sublime dignity, acute wit and feral grace, Sally Mann’s pictures explore the eternal struggle between the child’s simultaneous dependence and quest for autonomy—the holding on and the breaking away. This is the stuff of which Greek dramas are made: impatience, terror, self-discovery, self-doubt, pain, vulnerability, role-playing and a sense of immortality, all of which converge in these astonishing photographs. This reissue of *Immediate Family* has been printed using new scans and separations from Mann’s original prints, which were taken with an 8 x 10-inch view camera, rendering them with a freshness and sumptuousness true to the original edition.

Born in Lexington, Virginia in 1951, Sally Mann is one of America’s most renowned photographers. Her work has been exhibited around the world and is held by such institutions as the Metropolitan Museum of Art, The Museum of Modern Art, and the Whitney Museum of American Art, all in New York; San Francisco Museum of Modern Art; and Tokyo Metropolitan Museum of Photography. She has received numerous honors, including a doctorate from the Corcoran College of Art and Design, Washington, DC, and a Guggenheim Memorial Foundation fellowship.

Francesca Woodman
Works from the Sammlung Verbund

This volume—the most comprehensive monograph published on Francesca Woodman to date—considers her enigmatic photography in the light of the tradition of the tableau vivant and also explores for the first time her poetic use of props (mirror, gloves, wallpaper, etc.) as well as her unusual staging of space. Featuring 80 photographs and 20 previously unpublished works from the collection Sammlung Verbund in Vienna, it is the first publication ever to reproduce all of Woodman’s photographs in their original sizes, authentically reconstructing her idiosyncratic technique of placing the image on the photographic paper. Woodman’s stark, black-and-white photographs explore an intense curiosity and ambivalence toward the feminine self, but her often playful, surreal and symbolic gestures also demonstrate her ability to incorporate elements of humor into her otherwise sober iconography. This volume unifies all of these themes in her work under the broad concept of tableau vivant, showing how Woodman radically reimagined that tradition. It also includes the first detailed and illustrated biography of her life.

Francesca Woodman (1958–1981) was born into an artistic family and began to develop her interest and skill in photography during her early teenage years. She produced a distinct and original body of work in under a decade. Woodman committed suicide in 1981 at the age of 22. In the years following her death, Woodman’s work has achieved widespread critical acclaim.
NEW AFFORDABLE PAPERBACK FORMAT

Richard Misrach & Kate Orff: Petrochemical America

Now available in a compact and easy-to-reference paperback edition, Petrochemical America features Richard Misrach’s haunting photographic record of Louisiana’s Chemical Corridor, accompanied by landscape architect Kate Orff’s Ecological Atlas—a series of “speculative drawings” developed through research and mapping of data from the region. Their joint effort depicts and unpacks the complex cultural, physical and economic ecologies along 150 miles of the Mississippi River, from Baton Rouge to New Orleans, an area of intense chemical production that first garnered public attention as “Cancer Alley” when unusual occurrences of cancer were discovered in the region. This collaboration has resulted in an unprecedented, multilayered document presenting a unique narrative of visual information. Petrochemical America offers in-depth analysis of the causes of decades of environmental abuse along the largest river system in North America. Even more critically, the project offers an extensively researched guidebook to the way in which the petrochemical industry has permeated every facet of contemporary life.

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 addressed 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-based change. Orff’s recent exhibition at MoMA, Oystertecture, imagined the future of the polluted Gowanus Canal as part of a ground-up community process and an ecologically revitalized New York harbor.

APERTURE 2018/07/12 2772 s. x 159 $95.00 Pbk. 11.75 x 9.25 in. / 240 pgs / 150 color. May / Photography

Alex Webb & Rebecca Norris Webb: Memory City

Located in Rochester, New York, Eastman Kodak was one of the world’s leading manufacturers of photographic film for 125 years. Following the company’s declaration of bankruptcy in 2012, photographers Alex Webb (born 1952) and Rebecca Norris Webb (born 1956) traveled to Rochester to capture images of the city during the twilight of Kodak’s existence. Memory City responds to the uncertain future of Kodak film as a medium by presenting a view of Rochester that reflects the city’s prosperous past and current troubles. Usually known for his color work, for this project Alex Webb used his final rolls of Kodachrome—a color film now only able to be processed in black and white—to capture Rochester’s fading grandeur. He also photographed the city’s streets in digital color. Rebecca’s photographs consist of color portraits and still-lifes of Rochester’s women, both young and old, taken using Portra—one of Kodak’s last films. For this publication, the artists have also created a timeline of Rochester’s cultural history, tracing the evolution of the complex, once-vibrant city. This book also contains quotations from many of the famous writers and thinkers who have been connected to Rochester and its environs, including women’s rights activist Susan B. Anthony, abolitionist Frederick Douglass, and poets John Ashbery and Ilya Kaminsky.

RADIUS BOOKS 978-1-934435-76-2 U.S. | CDN $60.00 Hbk. 9.75 x 12.25 in. / 172 pgs / 45 color / 20 b&w. April / Photography

EXHIBITION SCHEDULE
Rochester, NY: Visual Studies Workshop, 04/14

ALSO AVAILABLE
Rebecca Norris Webb: My Dakota
9781934435472 Hbk, U.S. | CDN $50.00 Radius Books

ALSO AVAILABLE
Alex Webb: The Suffering of Light
9781597111737 Hbk, U.S. | CDN $65.00 Aperture

Misrach and Orff’s shocking record of environmental destruction and corporate neglect in Mississippi’s “Cancer Alley”
Larry Fink on Composition and Improvisation
The Photography Workshop Series
Renowned photographer and teacher Larry Fink leads readers on a creative journey exploring the relationship between composing a photograph and improvising within the scene at hand to create images with both feeling and meaning—merging styles, content and personal vision. Based on his teaching, Fink combines advice, real-world insight and stories that reveal his own creative process. The book provides rare access to the teaching and artistic practice of two leading photographers and is an indispensable tool for students, teachers and anyone who wants to take more successful pictures.

APERTURE
9781597111273 | Pbk, 7.5 x 10 in. / 128 pgs / 90 color / 144 b&w
May Photography/Nonfiction & Criticism/Photography Technique

Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image
The Photography Workshop Series
Renowned photographers and teachers Alex Webb and Rebecca Norris Webb guide readers on a creative journey through the world of street photography and the poetic image as a path toward finding and deepening a unique photographic vision. Based on their popular international workshop, this creative couple interweaves real-world insight with stories that reveal their own creative process and influences. They touch on a variety of photographic issues essential to photographers of all levels and backgrounds, including how to photograph in cultures other than your own; how to capture luminous, poetic images in the world; how to work with color in a way that adds emotion to photographs; how complexity and creative tension affect the frame; how to hone a personal vision; and how to shape a growing body of work in an intuitive and meaningful way. One that enriches not only picture-making but also our life. This book provides rare access to the teaching and artistic practice of two leading photographers and is an indispensable tool for students, teachers and anyone who wants to take more successful pictures.

APERTURE
9781597112724 | Pbk, 7.5 x 10 in. / 128 pgs / 59 color / 144 b&w
May Photography/Nonfiction & Criticism/Photography Technique

Words Not Spent Today Buy Smaller Images Tomorrow
Essays on the Past and Future of Photography
By David Levi Strauss
At this transitional moment in the field of photography, how should we consider what is to come for the medium? Can its past and present practitioners help us, both as creators and as observers? David Levi Strauss—eminent author, critic and teacher—explores the challenge of these questions and more in Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Past and Future of Photography. In the course of 25 essays, some of which appear for the first time in this volume, Strauss discusses the work of artists who provoke us with revealing, clear-eyed investigations of the enigmatic world in front of us, and others who transport us to new realms, poetic and unreal—creative minds ranging from Frederick Sommer, Helen Levitt, David Mariamu and Joseph Beuys to contemporary photographers Sally Mann, James Nachtwey, Susan Meiselas, Tim Davis and many others. Also considered are the groundbreaking theoretical writings of Susan Sontag and Jean-Luc Nancy, the films of Chris Marker and Stan Brakhage, and issues and events that have irreversibly altered the way we consider the medium of photography and how it communicates: 9/11, Abu Ghraib, the death of Osama bin Laden, the Arab Spring and Occupy Wall Street. Published in the Aperture Ideas series, Words Not Spent Today is an incisive exploration of photography’s changing role as a tool of evidence and conscience from a leading voice in critical writing on photography.

APERTURE
9781597111257 | Flexi, 6 x 8.5 in. / 192 pgs / illustrated throughout
May Photography/Nonfiction & Criticism/Photography Technique

In THE PHOTOGRAPHY WORKSHOP series, Aperture works with the world’s top photographers, distilling their approach to making pictures into an accessible primer for a wider audience. The key points of their practice are rendered in the photographer’s own words, which accompany a selection of more than 60 photographs—iconic images by each photographer, plus key images by others that have influenced their thinking. Forthcoming volumes are by Rinko Kawauchi, Todd Hido, Mary Ellen Mark, Dawoud Bey and Shelby Lee Adams, among others.

ALSO AVAILABLE

Understanding a Photograph
By John Berger
Hbk, U.S. | CDN $24.95
9781597111264
Aperture

Between the Eyes: Essays on Photography and Politics, with an introduction by John Berger (2003); and Between Dog and Wolf: Essays on Art and Politics (1995, updated in 2010 with a preface by Hakim Bey). Strauss was a Guggenheim fellow in 2003 and received the Infinity Award for Writing from the International Center of Photography in 2002. He is chair of the graduate program in art criticism and writing at the School of Visual Arts in New York.

APERTURE
9781597111270 | Pbk, 7.5 x 10 in. / 122 pgs / 112 b&w
June Photography/Nonfiction & Criticism/Photography Technique

Understanding a Photograph
By Philip GErman
Hbk, U.S. | CDN $29.95
9781597111052
Aperture

The Pleasures of Good Photography
By Gerry Badger
Hbk, U.S. | CDN $23.95
9781597111303
Aperture

Bending the Frame: Photographs, Documentary and the Citizen
By Fred Ritchin
Hbk, U.S. | CDN $19.95
9781597111201
Aperture

Between Dog and Wolf: Essays on Art and Politics
By David Levi Strauss
9781597111247
Hbk, U.S. | CDN $19.95
Aperture

Crisis of the Real: Writings on Photography
By André Gursky
Hbk, U.S. | CDN $19.95
9781597111406
Aperture
“I felt fairly sheepish at the beginning writing about beauty, for the reasons that, as I say, in the tradition that I came up in as a philosopher, nobody could take aesthetics very seriously. Certainly my own philosophical reputation was based on fairly austere analyses that were addressed mainly to the profession. But as I worked, finally, on the lectures, I did get the sense that I was writing on maybe the most important thing I could’ve written on. I don’t know yet why that was, but I was very, very taken with the way in which people responded in New York to the World Trade Center disaster. Immediately, everywhere, these little shrines appeared. A very vernacular kind of beauty, but they all had candles, they all had flowers—they all had balloons, or many of them had balloons. They had photographs of somebody who at least was beautiful in their eyes. And so I thought that the disposition to produce those kinds of objects in the face of that kind of sadness must be something very deeply connected with what it means to be human.”

Brilliant, chatty and often funny, Danto’s lectures give a concise portrait of his influential philosophy of art.

Arthur C. Danto: Remarks on Art and Philosophy
Edited by Marion Boulton Stroud.

“What makes something a work of art?” This was the question that philosopher Arthur C. Danto (1924–2013) asked himself after seeing Andy Warhol’s “Brillo Box” at a 1964 exhibition at the Stable Gallery in New York City. The philosophy of art was not Danto’s primary area of inquiry at the time, but Warhol’s work prompted him to return to this question over several decades. Danto, professor of philosophy at Columbia University since the 1960s and art critic at The Nation from 1984 to 2009, delivered the previously unpublished lectures presented in this volume at the Acaula Summer Arts Program in Mount Desert Island, Maine, from 1997 through 2009. They explore the ideas that he set forth in professional philosophical papers and books, including The Transfiguration of the Commonplace (1981), which describes his philosophy of art. Informal yet deeply thought-provoking, these lectures explore how Danto analyzed art through a philosophical lens, yielding an approach that differs from most other contemporary art criticism. Danto’s thoughts on art go beyond formal analysis and taste judgments, instead focusing on questions about the nature of art and attempting to define what a work of art is. These lectures present some of his most notable ideas in terms that those with no training in philosophy can readily understand.

A.S.A.P. 9780870708427 u.s. | CDN $32.99
Chp. 6.75 x 9 in. / 144 pgs / 6 color / DVD (NTSC).

Szenasy, Design Advocate
Writings and Talks by Metropolis Magazine Editor Susan S. Szenasy

For more than 30 years, Susan S. Szendy’s voice has resonated as an editor-in-chief, writer, teacher, modera tor, filmmaker and lecturer. In all of these roles, her advocacy for ethical, sustainable, human-centered design has been her guiding light. Known for decades as the editor-in-chief of Metropolis magazine, one of the most influential design magazines in the world, Szenasy has led the charge on issues ranging from universal design to emerging trends of consumer excess, from design for disassembly to the recovery of Lower Manhattan’s communities after 9/11, from design education to the social and environmental impacts of the buildings and products we manufacture. This volume—the first published collection of Szenasy’s writings—brings together editorials, reviews, stories, profiles, industry event presentations, classroom lectures, commencement addresses and more. Szenasy’s honest, thought-provoking and often challenging opinions are present in all of these pieces. So, too, is her ongoing commitment to informed dialogue, which has influenced and guided generations of design professionals, architects, journalists, retailers, manufacturers, legislators, educators and the next generation of designers.

METROPOLIS BOXES 9781938922398 u.s. | CDN $39.95
Pbk. 6.5 x 9 in. / 353 pgs / 32 color / 4 b&w.
February/Design & Decorative Arts/Architecture & Urban Studies

“Susan is a force to be reckoned with.”
—ROGER MANDLE

“Susan has an incredible way of supporting a singular design vision by sharing the creative journey, not just celebrating the shiny outcome. I think many other architects and urban thinkers would agree that Susan has inspired us with her insistence that architecture is more than buildings and form; it is about people.”
—KATIE LYDON

“Susan channels her efforts toward making the debate around sustainability and universal design more constructive, and challenging people to take it further.”
—JOHN HOCKENBERRY

“Susan is the only one, among the major design editors, who has unabashedly made her magazine a forum for tackling grand challenges. What she chooses to publish in each issue cross-pollinates across all of the different design criteria—aesthetic, social, environmental.”
—ANNA DYSON
This first monograph on the work of American master glassmaker Jeff Zimmerman examines both his sculptures and functional pieces and provides an overview of his breadth of technique and creative vision. Drawing inspiration from natural forms and employing advanced glassblowing techniques, Zimmerman’s illuminated sculptures evoke branches, petals and waves. These organic forms are combined with human accidents, like crushing and splattering, embracing the quality of unpredictability inherent to the glassblowing process. Works such as “Biomorphic Bubble,” “Rain Drop,” “Vine” and “Serpentine” create fantastic and new formal possibilities for glass, while staying true to the traditions and techniques of old-world Italian glassmakers. This book includes previously unpublished photographs of works created throughout his career, as well as interiors featuring his custom light fixtures, vases and sconces installed in exhibitions, private homes, corporate offices and foundations in France, Belgium, Switzerland, England, Italy, Korea and throughout the United States. A student of the classical Venetian technique of glassmaking, Jeff Zimmerman (born 1968) studied with Italian technicians such as Lino Tagliapietro and Pino Signoretto as well as contemporary artists such as Maya Lin, Kiki Smith and Ann Hamilton. A member of several glassmaking collectives, most notably The B Team, Zimmerman has worked in studios both domestic and abroad. His solo work first came to attention in 1999, when his Anthropology Museum of the Future, a sculptural installation featuring glass fetish pieces under a black light, was displayed at the Robert Lehman Gallery in Brooklyn. Since then, Zimmerman’s work has been featured in the permanent collections of the Corning Museum of Glass, New York, and the Boghossian Foundation, Belgium, as well as private collections worldwide. He currently lives and works in New York.

VITRA DESIGN MUSEUM 9783931936075 U.S.|CDN $90.00 Pbk, 8.25 x 10.75 in. / 300 pgs / 450 color. May / Design & Decorative Arts

EXHIBITION SCHEDULE
Weil am Rhein, Germany: Vitra Design Museum, 03/29/14–09/14/14
1968: Radical Italian Furniture
Photographs by Maurizio Cattelan & Pierpaolo Ferrari
Preface by Maria Cristina Didero. Drawings by Alessandro Mendini.
1968, the newest project from Maurizio Cattelan and Pierpaolo Ferrari’s Toilet Paper in collaboration with the Deste Foundation in Athens, offers an unorthodox, kaleidoscopic walk through the Dakis Joannou collection of Italian Radical Design furniture. Led by avant-garde design firms such as Archizoom, Sottsass, Global Tools and 9999, Radical Design was firmly opposed to the ethics, and indeed the very notion of, “good design” or taste.

Toilet Paper’s bold, mischievous interpretation of Joannou’s collection results in delightful, high-contrast photographs that merge the seductive lines of Radical Design furniture and objects with the curves of the modern-day nymphs cavorting among them. Published as a board book, and named after a year that was pivotal for architecture and design (and, of course, the world at large), 1968 is a collection of dreams and nightmares, an inspiring, eye-popping compendium of colorful, ironic objects and bodies. At once charmingly retro and alarmingly surreal, 1968 includes drawings by one of the Radical Design movement’s foremost architects, Alessandro Mendini.

DESTE FOUNDATION/TOILET PAPER
978-618-5039-04-2 U.S. | CDN $ 80.00
Slip, Hbk, 8.5 x 11.5 in. / 120 pgs / illustrated throughout.
February / Design & Decorative Arts

The Toilet Paper team’s eye-popping homage to Italian Radical Design

Boxed: A Visual History and the Art of Boxing
Edited and with text by Carlos Dzine Rolon. Text by Franklin Sirmans.
For the artist Carlos Rolon (born 1970), aka Dzine, boxing loomed large in his childhood household; he recalls watching a young Howard Cosell on ABC’s Wide World and the infamous No Mas fight with Roberto Duran and Sugar Ray Leonard—occasions that also provided opportunities to bond with his father. On the heels of Dzine’s previous publication Nailed, Boxed looks at how artists have used boxing as a metaphor or have been otherwise inspired by the sport. Alongside new work from Dzine, it includes art by Andreas Kunily, Jean-Michel Basquiat, Andy Warhol, Gary Simmons, Satish Hoy, Rashid Johnson, Christopher Wool, Cheryl Dunn, Terrence Koh, David Hammer, Ed Ruscha, Jeff Koons, George Bellows, Yoshitomo Nara, Jules De Balincourt, Paul Pfeiffer, Martine Barat, Claus Oldenburg, Glenn Ligon, Lyle Dowerko, Chris Mosier and Ed Paschke, among others.

DAMIANI/PAUL KASMIN GALLERY
978-88-6208-354-6 U.S. | CDN $ 60.00
Hbk, 9.5 x 11.5 in. / 208 pgs / illustrated throughout.
February / Art/Photography/Popular Culture

Boxing in art, from Warhol and Ruscha to Nara and Dzine
Soviets
Drawings by Danzig Baldaev. Photographs by Sergei Vasiliev.
Edited by Damon Murray, Stephen Sorrell.

Soviets features unpublished drawings from the archive of Danzig Baldaev. Made in secret, they satirize the Communist Party system and expose the absurdities of Soviet life. Baldaev touches on a wide range of subjects, from drinking (Alcoholics and Shirkers) to the Afghan war (The Shady Enterprise), via dissent (Censorship, Paranoia and Suspicion) and religion (Atheism as an Ideology). He reveals the cracks in the crumbling socialist structure, describing the realities of living in a country whose leaders are in pursuit of an ideal that will never arrive. The drawings date from the 1950s to the period immediately before the fall of the Soviet Union in 1991, with caricatures exposing communism’s winners and losers: the stagnation of the system, the corruption of its politicians and the effect of this on the ordinary soviet citizen. Baldaev’s drawings are contrasted with classic propaganda-style photographs taken by Sergei Vasiliev for the newspaper Vercherny Chelyabinsk. These photographs depict the world the Communist leaders dreamed of: where the local factory produced its millionth tractor and heroic workers fulfilled their five-year plans. It is impossible to imagine the daily reality of living under such a system; this book shows us—both broadly and in minute detail—what it must have been like.

FUEL PUBLISHING
9780956896278 U.S.| CDN $ 32.95
Hbk, 6.5 x 8 in. / 240 pgs / 181 b&w.
April / Art/Popular Culture

A remarkable Wunderkammer of Victorian medical illustration

The Sick Rose
Disease and the Art of Medical Illustration
By Richard Barnett.

The Sick Rose is a visual tour through the golden age of medical illustration. The nineteenth century experienced an explosion of epidemics such as cholera and diphtheria, driven by industrialization, urbanization and poor hygiene. In this pre-color-photography era, accurate images were relied upon to teach students and aid diagnosis. The best examples, featured here, are remarkable pieces of art that attempted to elucidate the mysteries of the body, and the successive onset of each affliction. Bizarre and captivating images, including close-up details and revealing cross-sections, make all too clear the fascinations of both doctors and artists of the time. Barnett illuminates the fears and obsessions of a society gripped by disease, yet slowly coming to understand and combat it. The age also saw the acceptance of vaccination and the germ theory, and notable diagrams that transformed public health, such as John Snow’s cholera map and Florence Nightingale’s pioneering histograms, are included and explained. Organized by disease, The Sick Rose ranges from little-known ailments now all but forgotten to the epidemics that shaped the modern age. It is a fascinating Wunderkammer of a book that will enthral artists, students, designers, scientists and the incurably curious everywhere.

D.A.P./DISTRIBUTED ART PUBLISHERS, INC.
9781938922404 U.S.| CDN $ 35.00
Hbk, 6.75 x 9.5 in. / 256 pgs / 250 color.
April/April/Popular Culture

Communism’s winners and losers: the absurdities of Soviet life, from the archive of Russian Criminal Tattoo’s Danzig Baldaev
Celebrating the 100th anniversary of the great Mexican satirist

Posada: A Century of Skeletons
Text by Juan Villoro, Merecuaro López, Helia Bonilla, Montserrat Galí, Rafael Barajas.
To celebrate the 100th anniversary of Posada’s death, A Century of Skeletons collects nearly 1,000 reproductions of original prints, including dozens of engravings never before published. Over the last century, Posada’s satirical illustrations with their signature “calaveras,” or skeletons, have become synonymous with the imagery of Mexico’s Day of the Dead celebrations. Often guised in various costumes, such as the Calavera de la Catrina, the “Skull of the Female Dandy,” Posada’s Calaveras also satirized the lifestyle of the Mexican upper classes during the reign of Porfirio Díaz. His prints and lithographs utilize a distinctive blend of black, white and middle tones and his works in type metal, zinc and wood make dramatic use of proportion and disproportion. Reflecting on various aspects of Posada’s life and work, this volume contains essays by Juan Villoro, Helia Bonilla, Montserrat Galí and Rafael Barajas, as well as a study by Merecuaro López that organizes a significant part of Posada’s work chronologically, and with regard to the printmaking techniques employed. It also includes two complementary sections: one examining the technical transition from lead to zinc in engraving and a second giving examples of the iconographical sources for Posada’s work.

José Guadalupe Posada (1852–1913) studied lithography as a young man and opened a commercial print shop in the 1870s, focusing on advertising, book illustration and broadsides. After the shop was destroyed in a flood, Posada relocated to Mexico City and began moving toward cheaper methods of printmaking. It was there that Posada began contributing his satirical cartoons to news flyers and periodicals, using his adept imagery to communicate with a largely illiterate public. Though he died virtually unknown, Posada has been acknowledged by Diego Rivera and José Clemente Orozco as the godfather of modern Mexican art.

An intimate record of Kahlo’s iconic clothes and accessories

Frida by Ishiuchi
Text by Miyako Ishiuchi, Hilda Trujillo, Garmit Ankori, Circe Henestrosa.
Frida by Ishiuchi is the first photographic documentation ever published of Mexican artist Frida Kahlo’s personal attire and belongings, as portrayed by Japanese artist Miyako Ishiuchi. The victim of a nearly fatal bus accident as a young woman, Kahlo used fashion to channel her resulting physical difficulties into courageous statements of heritage, strength and beauty. Also focusing on the ways in which Kahlo used her iconic style to project her feminist and socialist beliefs, Ishiuchi’s color photographs transform Kahlo’s dresses, corsets, shoes, gloves, jewelry and other accessories into objects freighted with personal struggle, cultural awareness and sartorial inventiveness. Following Ishiuchi’s acclaimed series Mothers and Hiroshima, this collection provides a special look at a very intimate dimension of Frida Kahlo’s universe.

ALSO AVAILABLE
Posada: Monograph
9788415118473 Pbk, s.v. | cm $22.95 RM

Posada: Illustrations For Mexican Fairy Tales
9788415118610 Pbk, s.v. | cm $24.95 RM

Frida: Monograph
9788415118664 s.v. | cm $45.00 RM, 9 x 12 in / 376 pgs / 968 color

Posada & Manilla: Illustrations for Mexican Fairy Tales
9788415118510 Pbk, s.v. | cm $24.95 RM

Posada: Skeletons
9788415118459 Pbk, s.v. | cm $22.95 RM

Frida by Ishiuchi
9788415118688 Pbk, 8.25 x 11.25 in / 144 pgs / 117 color

March/Photography/Latin American Art & Culture

RM/BBVA
9788415118664 U.S.| CDN $ 65.00 Clth, 9 x 12 in / 376 pgs / 968 color.

March / Art/Latin American Art & Culture

RM/MUSEO FRIDA KAHLO
9788415118664 U.S.| CDN $45.00 Hbk, 8.25 x 11.25 in / 144 pgs / 117 color.

March/Photography/Latin American Art & Culture

9788415118688 U.S.| CDN $29.95 Pbk, 8.25 x 11.25 in / 144 pgs / 117 color.

March/Photography/Latin American Art & Culture

RM/MUSEO FRIDA KAHLO
9788415118664 U.S.| CDN $45.00 Hbk, 8.25 x 11.25 in / 144 pgs / 117 color.

March/Photography/Latin American Art & Culture

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March / Art/Latin American Art & Culture

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March / Art/Latin American Art & Culture

RM/MUSEO FRIDA KAHLO
9788415118664 U.S.| CDN $45.00 Hbk, 8.25 x 11.25 in / 144 pgs / 117 color.

March/Photography/Latin American Art & Culture

Frida by Ishiuchi
9788415118664 U.S.| CDN $ 65.00 Clth, 9 x 12 in / 376 pgs / 968 color.
Edvard Munch: A Genius of Printmaking

Text by Gesi Wist

Love, pain and death, passion, loneliness and sorrow—the entire oeuvre of Edvard Munch (1863–1944) revolves around the fundamental experiences of human existence. Munch is regarded as one of the trailblazers of the Expressionist currents that informed European painting in the early twentieth century. Throughout, Munch’s graphic works were not by-products but rather a central element of the trailblazers of the Expressionist currents that informed European painting in the early twentieth century. Created in several discrete bursts of activity from 1889 until his death in 1903, these remarkable works present nearly 60 paintings and an equal number of drawings, which are published here for the first time.

EXHIBITION SCHEDULE
Basel, Switzerland: Kunstmuseum Basel, 02/18/14–05/25/14

JAMES ENSOR
From the Royal Museum of Fine Arts Antwerp and Swiss Collections

Edited by Anne-Brigitte Finomark, Nina Zimmer. Text by Harling Todt, Nina Zimmer.

Phantoms, skulls, skeletons and other macabre figures populate the paintings, drawings and prints of James Ensor. His works are bizarre, ironic, occasionally belligerent and provocative, but always buoyed by a keen sense of humor, and his nightmarish motifs reveal the absurd and grotesque about everyday life. Ensor’s interests were wide-ranging; he was as enthusiastic about Rembrandt’s prints as he was about the Belgian Carnival festival and Japanese masks. In turn, early twentieth-century artists such as Alfred Kubin, Paul Klee and the German Expressionists Emil Nolde and Ernst Ludwig Kirchner were inspired by his creative power and radical rejection of traditional European ideals of beauty. This volume presents nearly 60 paintings and an equal number of drawings, which are published here for the first time.

EXHIBITION SCHEDULE
Basel, Switzerland: Kunstmuseum Basel, 02/18/14–05/25/14

A lesser-known aspect of Gauguin’s practice that is arguably even more innovative than his painting

Gauguin: Metamorphoses

Edited by Starr Figura. Text by Elisabeth Childs, Hal Foster, Erika Moxier, Lotte Johnson.

Gauguin: Metamorphoses explores the remarkable relationship between Paul Gauguin’s rare and extraordinary prints and transfer drawings, and his better-known paintings and sculptures in wood and ceramic. Created in several discrete bursts of activity from 1889 until his death in 1903, these remarkable works on paper reflect Gauguin’s experiments with a range of media, from radically “primitive” woodcuts that extend from the sculptural graving of his carved wood reliefs, to jewel-like watercolor monotypes and large mysterious transfer drawings. Gauguin’s creative process often involved repeating and recombining key motifs from one image to another, allowing them to metamorphose over time and across media. Printmaking in particular provided him with many new and fertile possibilities for transcending his imagery. Though Gauguin is best known as a pioneer of modernist painting, this publication reveals a lesser-known but arguably even more innovative aspect of his practice. Richly illustrated with more than 200 works, Gauguin: Metamorphoses explores the artist’s radically experimental approach to techniques and demonstrates how his engagement with media other than painting—including sculpture, printmaking and drawing—ignited his creativity.

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 03/08/14–06/08/14
Odilon Redon

Text by Raphaël Bouvier, Jodi Hauptman, Margret Stuffmann.

Odilon Redon’s oeuvre marks the threshold between the nineteenth and the twentieth centuries, and thus also represents the interplay between tradition and innovation. Fractures and contrasts characterize his artistic development, from the black-and-white of his early, dark lithographs and works in charcoal to the veritable explosions of color in his bright pastels and oils. Bizarre monsters appear alongside heavenly creatures in a blend of dream and nightmare, nature and vision. Tending toward internalization, the mythic, sacred and biological motifs in Redon’s works underwent a turn toward the mystical, not only on account of his subject matter, but also through the aesthetic aspects of color and form. Greatly admired by contemporaries such as Paul Cézanne and Edgar Degas, Redon influenced artists such as Pierre Bonnard, Henri Matisse and Marcel Duchamp, as well as the Surrealists. The artist’s brilliant ideas and his contextually, technically and materially multifaceted body of work are presented in this catalogue.

Born in France to a prosperous family, Odilon Redon (1840–1916) began drawing at an early age and moved to Paris after unsuccessful forays into architecture and sculpture. Redon began his career working primarily in charcoal and lithography, before transitioning to oils and pastels in the 1890s. With his keen interest in literature, Redon found champions and collaborators in Joris-Karl Huysmans, Emile Hennequin and, most significantly, the Symbolist poet Stéphane Mallarmé. Redon’s work achieved international renown after being exhibited at the American Armory Show in 1913.

HATJE CANTZ
9783775737531 U.S.|CDN $ 75.00
Hbk, 9.75 x 11.75 in. / 168 pgs / 160 color.
May / Art

EXHIBITION SCHEDULE
Basel, Switzerland: Fondation Beyeler, 02/02/14–05/18/14

The hellish monsters and heavenly chimeras of the ultimate Symbolist painter

Pissarro


“Humble and colossal,” as his friend Cézanne described him, Camille Pissarro is at once the most important and the least familiar of the leading Impressionist painters. As a mentor to that group, which he helped to convene, Pissarro was responsible for drafting the statutes of the artists’ cooperative that launched the famous Impressionist exhibitions, which were the first to take art outside the academic confines of Paris’ salon exhibitions; he was also the first painter to develop and sustain the plein air practice for which the Impressionists are famed. This volume presents Pissarro as one of the great pioneers of modern art, appraising his career through five thematic and chronological chapters that offer a tour of his preferred landscapes and cities: “On the Road to Impressionism,” “Louveciennes-London-Louveciennes 1869–72,” “Pontoise Revisited 1872–82,” “Eragny Landscapes 1884–1903” and “City Views.” It includes essays by some of the most renowned Pissarro scholars: Richard R. Brettell, who writes on the artist’s involvement with anarchism; Joachim Pissarro (one of the authors of the Pissarro catalogue raisonné) on Monet and Pissarro’s relationship in the 1890s; and Guillermo Solana on the motif of the road in Pissarro.

Born on the island of Saint Thomas in the Antilles into a wealthy family of Jewish origin, Camille Pissarro (1830–1903) studied painting in Paris and Venezuela. He met Claude Monet, Auguste Renoir and Alfred Sisley in 1859. Pissarro acted as pater familias not only to the Impressionist group, but also to the major Post-Impressionists, including Georges Seurat, Paul Cézanne, Vincent van Gogh and Paul Gauguin.

FUNDACIÓN COLECCIÓN THYSSEN-BORNEMISZA
9788415113423 U.S.|CDN $ 65.00
Hbk, 9 x 11 in. / 208 pgs / 138 color / 28 b&w.
Available / Art

EXHIBITION SCHEDULE
Barcelona, Spain: Obra Social “la Caixa,” CaixaForum, 10/15/13–01/26/14

The Arthur and Hedy Hahnloser Collection
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The Age of Symbolism in Latvia
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Kerber

The hellish monsters and heavenly chimeras of the ultimate Symbolist painter
Looking East
Western Artists and the Allure of Japan

Text by Helen Burnham, Sarah E. Thompson, Jane E. Braun.

A craze for all things Japanese in the late nineteenth and early twentieth centuries brought a correspondingly radical shift in Western art, dubbed Japonisme. Leading artists, including Vincent van Gogh and Claude Monet, were inspired by Japanese art and culture to create works of singular beauty. This lavishly illustrated publication explores an extraordinary moment of cross-cultural exchange by presenting a selection of major paintings, prints, and decorative arts from the renowned collections of the Museum of Fine Arts, Boston. Masterpieces by European and American artists are shown along with rare objects, paintings and prints from the Museum’s Japanese collection, which is one of the finest in the world. Among the Western artists influenced by Japonisme, and included here, are Henry Roderick Newman, Frank Weston Benson, Alfred Stevens, John La Farge, Arthur Wesley Dow, Margaret Jordan Patterson, James McNeill Whistler, Edvard Munch, Henri de Toulouse-Lautrec, Pierre Bonnard, Edouard Vuillard, James Ensor, Paul Gauguin, Edgar Degas, Henri Rivière, and Frederick Elkington. Their works are juxtaposed with works by Japanese artists such as Utagawa Hiroshige, Katsushika Hokusai, Okumura Masanobu, Maruyama Ōkyo, Kubo Shunman, Isoda Koryūsai, and Kikugawa Eizan, among many others.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

February / Art/Asian Art & Culture

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 07/26/14–02/15

Toulouse-Lautrec in the Collection of The Museum of Modern Art

Text by Sarah Suzuki.

Though he was deeply engaged with painting and drawing, Toulouse-Lautrec’s lasting contribution to artistic practice was as a graphic artist. Through his prints and posters, he brought the language of the late-nineteenth-century French avant-garde to a broad public, through editioned prints, advertisements and contributions in reviews and magazines. He ushered in the first print boom of the modern era; taking advantage of lithography’s new potential for color and scale, he made both posters for the streets of Paris and prints for the new bourgeois collector’s living room. During his short career, he created more than 350 prints and 30 posters, as well as lithographed theater programs and covers for books and sheet music. The Museum of Modern Art’s collection of this material is stellar, encompassing over 100 prints and posters, his most important book projects, and many magazines, journals and other examples of printed ephemera. A cultural nexus, Toulouse-Lautrec connected artists, performers, authors, intellectuals and society figures of his day, creating a bridge between the brothels and society salons of the Belle Époque. His work allows entry into many facets of Parisian life of the period, from politics and economics to visual culture and the rise of popular entertainment in the form of cabarets and café-concerts. Featuring an overview essay by Sarah Suzuki, Associate Curator in the Department of Drawings and Prints at MoMA, this publication presents thematically organized groupings of Toulouse-Lautrec’s prints from the Museum’s collection, each accompanied by an illuminating essay on the print.

Henri de Toulouse-Lautrec (1864–1901) is best known for his portrayals of late-nineteenth-century Parisian life, particularly working-class, cabaret, circus, nightclub and brothel scenes. He was admired then as he is today for his unsentimental evocations of personalities and social mores. His greatest contemporary impact was his series of 30 posters (1891–1901), which transformed the aesthetics of poster art.

THE MUSEUM OF MODERN ART, NEW YORK

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 07/26/14–02/15

9780870709135 U.S.| CDN $ 45.00
Hbk, 9 x 10.5 in. / 176 pgs / 160 color.
MayArt

THE MUSEUM OF MODERN ART, NEW YORK

9780878468102 U.S.| CDN $ 29.95
Hbk, 8.5 x 10 in. / 128 pgs / 86 color.
FebruaryArt

From conservative orientalists to the avant-garde, Western artists at the turn of the century found inspiration in the arts of Japan.

Looking East: Western Artists and the Allure of Japan

Text by Helen Burnham, Sarah E. Thompson, Jane E. Braun.

A craze for all things Japanese in the late nineteenth and early twentieth centuries brought a correspondingly radical shift in Western art, dubbed Japonisme. Leading artists, including Vincent van Gogh and Claude Monet, were inspired by Japanese art and culture to create works of singular beauty. This lavishly illustrated publication explores an extraordinary moment of cross-cultural exchange by presenting a selection of major paintings, prints, and decorative arts from the renowned collections of the Museum of Fine Arts, Boston. Masterpieces by European and American artists are shown along with rare objects, paintings and prints from the Museum’s Japanese collection, which is one of the finest in the world. Among the Western artists influenced by Japonisme, and included here, are Henry Roderick Newman, Frank Weston Benson, Alfred Stevens, John La Farge, Arthur Wesley Dow, Margaret Jordan Patterson, James McNeill Whistler, Edvard Munch, Henri de Toulouse-Lautrec, Pierre Bonnard, Edouard Vuillard, James Ensor, Paul Gauguin, Edgar Degas, Henri Rivière, and Frederick Elkington. Their works are juxtaposed with works by Japanese artists such as Utagawa Hiroshige, Katsushika Hokusai, Okumura Masanobu, Maruyama Ōkyo, Kubo Shunman, Isoda Koryūsai, and Kikugawa Eizan, among many others. With its two introductory essays, emphasizing first Western and then Eastern perspectives, and its four thematically organized chapters, Looking East imparts the sense of discovery and excitement that characterized the development of Japonisme in Europe and North America.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 07/26/14–02/15

Tokyo, Japan: Setagaya Art Museum, 06/30/14–11/30/14

Nagoya, Japan: Boston Museum of Fine Arts, Japan, 01/02/15–05/05/15

Québec, Canada: Musée National des Beaux Arts, 06/11/15–09/27/15

San Francisco, California: Asian Art Museum, 10/30/15–01/24/16

EXHIBITION SCHEDULE
Nashville, TN: Frist Center for the Visual Arts, 01/31/14–05/11/14

Kyoto, Japan: Kyoto Municipal Museum of Art, 06/20/14–09/21/14

Nagoya, Japan: Setagaya Art Museum, 06/30/14–11/30/14

San Francisco, California: Asian Art Museum, 10/30/15–01/24/16

40 artbook.com

60 artbook.com
Quilts and Color
The Pilgrim/Roy Collection
Text by Pamela A. Parmal, Jennifer M. Swope.
Quilts and Color presents more than 60 graphically bold American quilts from the Pilgrim/Roy Collection, one of the finest and largest collections of quilts in the world. Influenced by twentieth-century art developments such as Abstraction, Op art and the Color Field movement, Paul Pilgrim and Gerald Roy were among the first to appreciate quilts as more than simply decorative bedcovers, women’s fancy work or symbols of a rustic past. Reproduced brilliantly and arranged by ideas based in color theory—Vibrations, Mixtures, Gradations, Harmonies, Contrasts, Variations and Optical Illusions—each quilt in this book is celebrated as a unique work of art. The accompanying text also sheds light on the social and cultural history of the quilts and the practices and aspirations of their mostly anonymous makers, who created such works of enduring beauty and arresting visual impact. Quilts and Color accompanies an exhibition at the Museum of Fine Arts, Boston.

Holland on Paper
In the Age of Art Nouveau
Text by Clifford S. Ackley.
From the 1890s through the turn of the century, there was a flourishing of new, imaginative art and craft throughout Europe that we now know as Art Nouveau. The Netherlands experienced an inventive variant of this art and design phenomenon, but until now it has been largely overshadowed by its counterparts in other countries, especially France. This richly illustrated book is the first in English to celebrate the Dutch contribution to Art Nouveau through a tour of more than 100 works on paper—posters, decorative calendars and illustrated books, as well as prints and drawings. These innovative works of graphic design reveal the progressive Dutch artists’ conscious reaction against the past, their inspiration in natural forms and exotic cultures, and their embrace of the principle that art should transform everyday life. They also show how the New Art—Nieuwe Kunst in Dutch—coexisted and sometimes intertwined in the Netherlands with other artistic strands, including persistent realist trends, Symbolism and the emergence of modernism. Included here are early drawings by well-known artists Vincent van Gogh and Bart van der Leck, as well as new discoveries from Jan Toorop, Theo van Doesburg, Samuel Jessurun de Mesquita, Theo van Hoytema, G. W. Dijsselhof and C. A. Lion Cachet. With an introduction and explanatory text by Clifford S. Ackley, one of the world’s leading specialists in Dutch prints and drawings, Holland on Paper provides a fascinating and visually rewarding introduction to a rich and creative artistic era.
Buddy Esquire: King of the Hip Hop Flyer
Edited by Johan Kugelberg.

Known as the “King of the Flyer,” Buddy Esquire was the premier show flyer artist in the Bronx during the earliest days of hip hop. Combining influences ranging from Brone Art Deco architecture to superhero comics and Japanese anime, and teaching himself the fundamentals of lettering and graphic design, Esquire created a new artistic style, which has been often borrowed but rarely credited today. “I would take the letters and I would cut them out,” he told an interviewer, “and I would take a ruler and measure them and I would then glue them on the piece of paper where I would want them. Once everything was glued down on the paper I would then draw the background around the letters.” Esquire’s flyers advertised the earliest performances of legends like Grandmaster Flash, Afrika Bambaataa, Kurtis Blow, the Cold Crush Brothers, Spoonie Gee and the Treacherous Three. Edited by Johan Kugelberg, Buddy Esquire: King of the Hip Hop Flyer reveals one of the key sources for hip hop’s visual language, presenting a catalogue raisonné of Esquire’s flyers, visual art and hand-painted clothing. Also featured are never-before-seen photographs of Esquire, his crew and the street art and hip hop culture of the late 1970s and early 80s.

SINECURE BOOKS
9788836626991 Pbk, 8 x 10 in. / 250 pgs / 200 color.

Mira Cuba: The Cuban Poster Art from 1959
Edited by Luisino Bardellelli, Simona Boscati, Ivo Drossart. Introduction by Mario Piazza. Text by Leonardo Pedrero Fuentes, Pepo Menendez, Mike Sara Vega, Reynaldo Gonzalez, Olivo Martinez, Rafael Morante, Richard Frisch. Many eras have passed in Cuba since Fidel Castro took office in 1959 after the Revolution, but the special character of the graphic art spawned in that chaotic, fertile moment has endured, as this volume shows. In Cuba, posters were, and continue to be, popular tools to disseminate ideas, to encourage the Cuban people in the construction of a new society and to spread information on government programs and/or propaganda. The ideal democratic art form, poster art as it has flourished in Cuba also developed a unique idiom in film, music and sports. Today, many of these works, by celebrated poster artists such as Olivo Martinez Viera, Alfredo Restrepo, Felix Beltran, Rafael Morante, Eduardo Marin, Olivo Martinez, Antonio Fernandez Rebeco, Rafael Morante Boyerino, Feli Cardenas Acisz, Victor Manuel Navarrete and Eduardo Muzio Bachs, are counted among the greatest posters produced in the twentieth century. In this overview of the subject, the influence of American Pop art and psychedelia, as well as earlier precedents in Dadaism, the Russian avant-garde and German Expressionism, can be seen to have informed Cuba’s graphic arts. Mira Cuba collects more than 250 posters, sketches and layouts created between 1959 and the present.

SIVARA EDITORIAL
9788836626991 Pbk, 8 x 10 in. / 250 pgs / 200 color.

New Spirits: Images of a Revolution
Radical Jazz in the USA 1960–75
Edited by Stuart Baker.

At the start of the 1960s, jazz entered a unique period of revolution as African-American musicians redefined the art form in the context of the Civil Rights Movement, Afro-centric rhythm and thought and an ideology of black economic empowerment. John Coltrane, Ornette Coleman, Sun Ra, Pharoah Sanders, Albert Ayler and others developed a new cosmology of sound that was as revolutionary as the social and political changes that took place in America throughout the decade. From the musical explorations of John Coltrane, Cecil Taylor and Ornette Coleman to the collective and community concerns of Chicago’s Association for the Advancement of Creative Musicians and the black science fiction of Sun Ra, the new jazz musicians created a musical and cultural landscape from which jazz never looked back. This large-format deluxe hardback book features hundreds of stunning photographs of the new jazz musicians in the USA throughout the 1960s, presented with an introductory essay and biographies on the many artists included in the book.

SOUL JAZZ BOOKS
9780955481727 Hbk, 8.5 x 12.5 in. / 230 pgs / 25 color / 125 b&w.

Greek Rhapsody
Instrumental Music from Greece 1905–1956
Edited by Tony Kioz.

Rembetika is a popular style of Greek folk music that deals with the sorrows and troubles of everyday life, much like the Blues in the United States. Originating from oral tradition, Rembetika merges traditional Turkish and Greek musical elements with lyrics that deal with more modern, urban issues. The Rembetika music collected for Greek Rhapsody was recorded from 1905–1956 in Greece, Istanbul, the United States and even a German prison camp during the First World War. The set is mostly, but not entirely, made up of instrumental music, steering clear of vocally dominated songs. The publication comes with two CDs that feature 42 meticulously remastered tracks from 78 rpm recordings of Greek instrumentalists, including rare and never-before-issued tracks. Delving deep into the history of this period, this publication offers a unique panorama of the instruments and styles of Greek folk music.

DUST-TO-DIGITAL
9781938265068 Pbk, 8.5 x 10 in. / 152 pgs / 45 b&w / 2 audio CDs.

Vintage portraits of the giants of 1960s Free Jazz
Sounds of Two Eyes Opening
Southern Cali Punk/Surf/Skate Culture 66–83
Photographs by Spot
Edited by Johan Kugelberg. Introduction by Ryan Richardson.
Glen Lockett (born 1951), better known as Spot, was the legendary in-house producer and engineer at SST Records in Los Angeles—the label founded in 1978 by Greg Ginn as a vehicle for Black Flag, the band that spearheaded the city’s hardcore punk movement. Between 1979 and 1985, Spot recorded, mixed, produced or co-produced most of SST’s pivotal acts, working on all of Black Flag’s greatest records, and on classic albums by the Minutemen, Meat Puppets, the Misfits, Hüsker Dü, Saint Vitus, Descendents, Minor Threat, Big Boys and The Dicks. As this volume reveals, it turns out that Spot was also a master photographer, who recorded the many subcultures of Los Angeles in intelligently composed black-and-white photographs. Spot photographed the circles around Black Flag, the Germs, the Mentors and the Minutemen, as well as the very early days of professional skateboarding and Los Angeles beach culture. Spanning the late 1960s through the early 1980s, Sounds of Two Eyes Opening offers an amazing portrait of Southern California’s beach life, set against the dark clubs and rehearsal spaces of the hardcore punk scene.

SINECURE BOOKS
9781938265105 U.S.|CDN $ 50.00  FLAT40
Hbk, 8.25 x 10.75 in. / 276 pgs / 12 color / 264 duotone.
April / Music/Popular Culture
Spirit of 76: London Punk Eyewitness
Edited by Johan Kugelberg. Introduction by Jon Savage. Text and photography by John Ingham.
When punk first broke in the UK in 1976, music journalist John Ingham was on hand to document the very heart of the scene. He famously conduced the first-ever interview with the Sex Pistols (for Sounds, in April 1976), partied with them, bailed Sid Vicious out of jail and witnessed the band’s evolution at historic gigs (Lesser Free Trade Hall, Chez Del Du Lac and the final concert at Winterland in San Francisco), he also wrote the first reviews of The Damned and The Clash. Later, Ingham would launch and manage Generation X. Spirit of 76 provides a previously unseen view of the beginning of the punk movement, with portraits of the Sex Pistols, The Clash, Subway Sect and The Damned at the very beginnings of their careers—the only color photographs from this first wave of British punk (as well as many black-and-white images). Alongside Ingham’s photographs, the book also includes his fly-on-the-wall reportage from gigs and tours. Ingham’s pedigree as a writer (he studied music journalism with Robert Christgau at Cal Arts in Los Angeles) as well as his credibility among the musicians of the era make this volume an essential missive from the core of the UK punk explosion.

Derek Ridgers: 78–87 London Youth
Text by John Maybury.
Taken in the streets, clubs, basements and bars of London between 1978 and 1987, the photographs in 78–87 London Youth celebrate the many mutations in London’s youth culture from the height of punk to the birth of Acid House. British photographer Derek Ridgers has documented the perennial youth ritual of dressing up and going out since he first picked up a camera in 1971, and has been drawn to virtually every subculture London has spawned, from punk to the fetish club scene of the present. From early on his photographs attracted the attention of both cultural institutions such as London’s ICA and music and style publications such as the NME and The Face. These photographs, made over a ten-year span, capture punk’s evolution into goth, the skinhead revival and the New Romantic scene, and the eventual emergence of Acid House and the new psychedelia. Gathered here, Ridgers’ images serve not only as a fascinating document of UK style and culture but as a testament to the creative spirit of youth; he lauds his subjects and their sartorial DIY panache.

Simon Barker: Punk’s Dead
Foreword by Simon Barker aka SIX. Text by Michael Bracewell, Damo Suzuki, Peter Tatchell, Michael Clark, Holly Woodlawn, Gnei Marcus, Camila Batmanghelidjh.
From 1976 to 1978, the young photographer Simon Barker was a member of the “Bromley Contingent”—a group of avid Sex Pistols fans who comprised the group’s inner circle at the height of the punk movement. Many of them, such as Jordan and Siouxsie Sioux, were notorious for their daring dress sense, and several—such as Sioux, Steven Severin, Adam Ant, Poly Styrene, Billy Idol, Viv Albertine and Art Up—went on to form some of the most important bands of the era. This compilation of previously unseen photographs by Barker shows these founders of punk in their earliest incarnations—in bedrooms and kitchens, at public gigs and private parties—before media and commerce sunk their claws into punk’s iconoclastic look and class politics. Taken with the simplest and cheapest pocket cameras, the photographs in this collection constitute Barker’s “family album for the years 1976 to 1978.” In the spirit of the Pistols’ “God Save the Queen,” the volume closes with a photographic sequence taken by Barker during the 1976 Jubilee celebrations, which shows Romanian tyrant Nicolae Ceaușescu hobnobbing with the Queen of England in the royal procession.

Also Available
Punk 45
9780957260009
Pbk. s. i.e. $29.95
Soul Jazz Records Publishing

The changing face of London’s ever-creative youth culture, from punk to Acid House
Alexi Lubomirski: Decade

Foreword by Christiane Arp.

Over the last ten years, Alexi Lubomirski has become an established name within the fashion industry, shooting for such publications as Harper’s Bazaar, Vogue and GQ. Decade is a collection of Lubomirski’s fashion and portrait work from 2003–2013. Containing studio photography and narrative fashion spreads in exotic locations, this book also features portraits of actors and celebrities such as Cate Blanchett, Victoria Beckham, Heidi Klum, Kirsten Dunst, Charlize Theron, Kate Winslet, Scarlett Johansson and Ewan McGregor against a broad array of backdrops. Throughout Decade, Lubomirski uses similarities in narrative, form and subject matter to tell a visual story and create a dialogue between contrasting images. In this way, Lubomirski’s photographs feel more like film stills, capturing his subjects in moments of “visual transit” — walking down a street, emerging from a pool — that allude to a world beyond the frame of the image. In these cinematic photographs, Lubomirski creates a space in which “the viewer is left free to invent their own narrative from what they perceive from the image.”

Alexi Lubomirski (born 1975) received his first camera at the age of 11 and began working with narrative-based fashion photography while he was studying at the University of Brighton in the UK. After finishing his studies, he was introduced to Mario Testino, who soon hired Lubomirski as an assistant. Toward the end of his four years with Testino, Katie Grand chose him to start shooting for the iconic Face magazine and subsequently Harper’s Bazaar US. In 2008, Lubomirski had his first exhibition, Transit, a mixed-media commentary on TV culture, comprised of preconceived film stills, at MILK gallery in New York. He is currently based in New York.

DAMIANI 9788862083485 U.S.|CDN $ 50.00 Hbk, 9.5 x 12 in. / 192 pgs / illustrated throughout. March/Photography

Julian Wasser

Edited by Brad Elterman. Text by Julian Wasser.

This long-overdue monograph presents an astonishing panorama of a bygone Los Angeles from photographer Julian Wasser. Some of the images are very well known — Joan Didion leaning against a Corvette Stingray in Hollywood, 1968; Marcel Duchamp playing chess at his seminal 1963 Pasadena exhibition — while many others, such as Barbara Hershey and David Carradine in bed in their Laurel Canyon house, Jack Nicholson and Angelica Huston at Jack’s Mulholland Drive home, or the Fonda family lined up on the family sofa, paint a picture of a very private Hollywood of the 1960s and 70s, when privacy was possible and celebrity culture had not yet completely consumed the country. Mingled with these iconic faces are pictures of California counterculture such as the Hog Farm Commune in Sunland; surfers in Malibu Beach; musicians such as the Beatles, the Beach Boys, the Byrds, Frank Zappa, Crosby, Stills & Nash, Joni Mitchell and Elton John, documentation of events such as Robert Kennedy’s campaign and the Watts riots; shots of Clint Eastwood on the set of Magnum Force; George and Marcia Lucas with Martin Scorsese and Roman Polanski at Polanski’s house on Cielo Drive after the murder of Sharon Tate in 1969.

Julian Wasser started his career in photography as a copy boy in the Washington, DC bureau of the Associated Press. He was a contract photographer for Time magazine for many years, and his photographs have also appeared in (and on the covers of) Life, Newsweek, People, Vanity Fair, Paris Match, Der Spiegel, Oggi, Hello, Playboy, Elle, Vogue and GQ.

DAMIANI 9788862083492 U.S.|CDN $ 60.00 Hbk, 9.5 x 12.5 in. / 176 pgs / illustrated throughout. May/Photography
Maurizio Cattelan & Pierpaolo Ferrari: Toilet Paper
Edited by Dennis Freedman. Text compiled by James Hoff.

On the occasion of his 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 dreamlike (or nightmarish) images. This deluxe volume gathers all of the images published in the first five issues, re-edited by Dennis Freedman in collaboration with Cattelan; it also includes a significant portion of previously unpublished images. The deluxe volume gathers all of the images published in the first 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 is a dirty ear floating in a bowl of yellow soup. In an interview with Vogue, Italian provocateur Maurizio Cattelan said that “the project emerged from a passion/obsession that hurtled imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealistic imagery. The result is a publication that is itself a work of art which, through its accessible form as a magazine, and through its wide distribution, challenges the limits of the contemporary art economy. The Diamond edition, limited to 1,000 numbered copies, features a lenticular image and includes new images from the duo plus a special edition of the magazine wrapped with a special jacket.

DAMIANI
9788862083478 USA | CDN $ 130.00   SDNR30
Hbk, 9.5 x 13.5 in. / 260 pgs / illustrated throughout / Limited edition of 1,000 numbered copies.   March/Artbooks Books

Pirate Nightmare Vice Explosion
Inherited Remnants of an Amateur Dadaist’s Library
Edited and with introduction by Michael Kupperman.

In the late 1990s, American comic artist Michael Kupperman bought a stack of men’s magazines from the 1950s and 1960s, with titles like Sgt! Real-Action and Man’s Throes. “They all had the owner’s name stamped on them,” Kupperman observed, “but the stamp is slightly illegible, so it’s impossible to know if the name is C. Buechtel, C. Brockel, C. Buschol or some other variant. This man—I’m assuming it was a man—spent years acquiring lurid men’s magazines and taking them apart, using the contents to form his own hybrid magazines with the pages from several reassembled inside the cover of one. With a grease pencil he’d cross out the headlines on the covers that didn’t apply anymore, and stamp his name on the results, along with a number. Why was he doing this? It’s not clear. It might have been a need to make the magazines seem like a serious collection, his re-editing emphasizing his sober interest in subjects such as modern fiction and wife-swapping. Maybe this was one way he justified collecting these lurid periodicals, to himself or a spouse. Or maybe it was a version of the impulse that drives many artists (and three-year-olds): a need to re-make and impose personal order that comes from some very deep place.” Pirate Nightmare Vice Explosion presents highlights from that collection, and takes place in a murky, monochromatic world where mysterious, energetic sin is always happening behind closed doors. Some of it is factual, some of it smells of heady invention.

Michael Kupperman is the author of Tales Designed to Thrizzle, Snake ‘n’ Bacon’s Cartoon Cabaret and Mark Twain’s Autobiography 1910–2010 (Fantagraphics). His work has appeared in The New Yorker, McSweeney’s and Saturday Night Live.

FOUR CORNERS BOOKS
9781905619287 USA | CDN $ 40.00
Pbk, 9.5 x 13.5 in. / 148 pgs / 63 color / 80 b&w. February/Artbooks
The Quay Brothers' Universum
Edited by Jaap Guldemond, Marente Bloemheuvel. Text by Suzanne Buchan.
American-born, UK-based identical twins Stephen and Timothy Quay (born 1947), better known as the Quay Brothers, are internationally celebrated for their incredibly inventive, otherworldly films that deploy objects, puppets and people in gloomy fantasies and haunted visions, creating a fetishized erotics of "stuff" in which dead matter mocks human form. Over the course of their careers, they have worked across disciplines to develop an aesthetic that manages to inspire, confound and often disturb their viewers. The Quays are also well known for the diverse cultural influences referenced throughout their films and designs, from Polish modernist poster design to antiquarians such as Athanasius Kircher, authors such as Robert Walser, Franz Kafka and Bruno Schulz, and artists such as Adolf Wölfli. Published for an exhibition at the Eye Filmmuseum in Amsterdam, this Quay sourcebook presents their animated films, set designs (or "Dormitoriums," as the brothers have named them) and works on paper against the vast constellation of their influences—from Wunderkammer artifacts and anatomical models to Eastern European posters, other animation films, drawings from the famous Prinzhorn Collection, scores by Karlheinz Stockhausen and other inspirational sources.

NAI010 PUBLISHERS
9789462081277 U.S. | CDN $29.95
Pbk, 7 x 9 in. / 144 pgs / 100 color.
February / Art / Film & Video

David Lynch: Naming
Edited by Brett Littman.
For the legendary director, photographer and multimedia artist David Lynch (born 1946), the complex relationship between objects and their names has been a point of departure in his work since The Alphabet, his second short film made in 1968 during his student years at the Pennsylvania Academy of Fine Art. Based on a dream his first wife had about her niece reciting the alphabet, Lynch has described this early work as "a little nightmare about the fear connected with learning." Later, between 1987–88, Lynch developed the "Ricky Board" drawing series, in which the same object is repeated across four rows of five columns, with each one given a different name. "You will be amazed at the different personalities that emerge depending on the names you give," Lynch observes. This book traces how Lynch uses "naming" in film, photography, drawings, watercolors, paintings and prints from 1968 to the present.

KAYNE GRIFFIN CORCORAN
9780989789400 U.S. | CDN $30.00
Pbk, 6 x 7.5 in. / 156 pgs / Illustrated throughout
January / Art / Film & Video

The Dark Galleries: A Museum Guide to Painted Portraits in Film Noir, Gothic Melodramas, and Ghost Stories of the 1940s and 1950s
Introduction and text by Steven Jacobs, Lisa Colpaert.
Imagine a museum in which the portrait of Carlotta Valdes, an important prop in Alfred Hitchcock’s Vertigo, hangs on a wall next to the painted portrait of the title character of Otto Preminger’s Laura, opposite the portraits of the desired or murdered women in Fritz Lang’s Scarlet Street, George Cukor’s Gaslight and Nicholas Ray’s Born to Be Bad. In an adjacent gallery, the visitor of this imaginary museum can contemplate the portraits of patriarchs that feature in films such as House of Strangers, Suspicion, Gilda and Strangers on a Train. This is precisely the concept of this book. The Dark Galleries looks at American (and some British) films of the 1940s and 1950s, in which a painted portrait plays an important part in the plot. Presented as a guide to an imaginary museum, this book includes more than 80 entries on the artistic and cinematic aspects of these portraits.

ARAMER
9789491775192 U.S. | CDN $50.00
Clth, 6.5 x 9.75 in. / 176 pgs / 120 b&w.
February / Art / Film

A sourcebook on the Quays’ gothic aesthetic

Quay Brothers: Piano Tuner of Earthquakes
9781938922039
Hbk, DVD, u.s. | $29.95
Zwijndrecht Films

Quay Brothers: Phantom Museums
9781935202424
Hbk, DVD, u.s. | $34.99
Zeitgeist Films

Quay Brothers: On Deciphering the Pharmacists Prescription for Lip-Reading Puppets
9780870708435
Pbk, u.s. | $24.95
The Museum of Modern Art, New York

David Lynch: Dark Splendor
9783775726443
Hbk, u.s. | $85.00
Hatje Cantz

David Lynch: Lithos
9783775726733
Hbk, u.s. | $60.00
Hatje Cantz

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Introduction and text by Steven Jacobs, Lisa Colpaert.
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ARAMER
9789491775192 U.S. | CDN $50.00
Clth, 6.5 x 9.75 in. / 176 pgs / 120 b&w.
February / Art / Film

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Zeitgeist Films

Quay Brothers: On Deciphering the Pharmacists Prescription for Lip-Reading Puppets
9780870708435
Pbk, u.s. | $24.95
The Museum of Modern Art, New York
Three New York Dadas and The Blind Man
By Marcel Duchamp, Henri-Pierre Roché, Baetrice Wood.

Introduction by Dawn Ades. Translated by Chris Allen.

Three New York Dadas and The Blind Man relates the story of the triangular relationship between Marcel Duchamp, Henri-Pierre Roché and Beatrice Wood, told in the words of two of its protagonists, and also reprints in facsimile the Dadaist magazine they published together in New York in 1917: The Blind Man. The principal text is the first English translation of Roché’s novel Victor, an account of his friendship with Duchamp (nicknamed Victor by his close friend Roche in those days). Although unfinished, Roché’s text offers a unique account of New York Dada, all of whose principal characters and events make an appearance: Francis Picabia, Arthur Cravan, the Arensbergs and their sonies, the Blind Man’s Ball and the scandal of Duchamp’s “Fountain” at the Independents exhibition, a pivotal moment in modern art. The novel offers interesting insights into the sexual politics of the period, when a woman could be arrested or blackmailed for spending the night with a man to whom she was not married. Roché, a lifelong friend of Duchamp, appears to have been something of a devotee of triangular relationships, and went on to write a more famous novel on the topic (also autobiographical), Jules et Jim—later made into a film by François Truffaut. Beatrice Wood’s account of these events is taken from her memoirs, where she went on to become a celebrated ceramist, dying in 1998 aged 105. The introduction and commentary is by Dawn Ades, the well-known scholar of Dada and Surrealism.
Pybrac
By Pierre Louÿs.

Introduction and translation by Geoffrey Longnecker. Illustrations by Toyen.

By turns amusing and offensive, Pierre Louÿs’ Pybrac is possibly the filthiest collection of poetry ever published, and offers a taste of what the Marquis de Sade might have produced if he had ever turned his hand to verse. First published posthumously in 1927, Pybrac was, with The Young Girl’s Handbook of Good Manners, one of the first of Louÿs’ secret erotic manuscripts to see clandestine publication. Composition of 313 rhyed and unrhymed quatrains, the majority of them starting with the phrase “I do not like to see…”, Pybrac is in form a mockery of sixteenth-century chancellor poet Guy Du Faur, Seigneur de Pybrac, whose moralizing quatrains were common literary fare for young French readers until the nineteenth century. Louÿs spent his life coming up with his own ever-growing collection of rhyed monadic quatrains (suitable only for adult readers): a dizzying literary de-scoring everything he “disliked” witnessing, from lesbianism, sodomy, incest and prostitution to perversions extreme enough to give even a modern reader pause. With the rest of his erotic manuscripts, the original collection of over 2,000 quatrains was auctioned off and scattered throughout private collections; but like everything erotic, what remains, collected here, conveys an impression of unending absurdity and near-hypnotic obsession.

WAKEFIELD PRESS
9781939863303 / U.S. | CDN $17.95
Pbk, 4.5 x 7 in. / 160 pgs / 10 b&w.
May Literature

Pybrac, or The Dandyism of the Poor
By Hugo Ball.

Afterword by Bernhard Echte. Translated by Catherine Scheibert. Illustrations by Tai K.

In 1916, Hugo Ball (1886–1927) cofounded the Cabaret Voltaire in Zurich and penned the “Dada Manifesto,” launching what would become the Zurich Dada movement. That same year he completed his semi-autobiographical novel, Pybrac, or The Dandyism of the Poor, which would be published two years later. Drawing from his pre-Dada period of struggle and poverty in the vaudeville circuit, Ball immerses us in the rise and fall of Max Flamenti and his vaudeville company. Fishing in the local river to feed his company, dabbling in drugs, striking through the vegetable market on the Gemüsebrücke in Zurich, dashing into a side street to avoid running into the police, Flamenti marches through the pages of Ball’s novels passionately pursuing a career that culminates in the presentation of the theatrical extravaganzas The Indians at the Krokodil in Zürich (a locale that still exists today as a Swiss restaurant). Overcoming odds and alternating afflicting, succumbing to and embracing financial ruin, Flamenti ultimately emerges as a tragic figure—a Wily Loman of vaudeville. Flamenti portrays a frenetic Zurich that had been the backdrop to the Dada movement, and is comparable to other such literary cities and eras as Christopher Isherwood’s Berlin.

WAKEFIELD PRESS
9781939863303 / U.S. | CDN $17.95
Pbk, 6 x 9 in. / 200 pgs / 10 b&w.
May Literature

Fox Drum Bebop
By Gene Oishi.

Hiroshi Kono is eight years old and only just beginning to question the racial and economic inequalities he sees around him, when he and his family—along with 120,000 other Japanese Americans—are packed off to a concentration camp run by the US government. The harsh and barren world of the Arizona desert where Hiroshi and his family find themselves sets sibling against sibling, parent against child and neighbor against neighbor in a complex grappling with duty and disappointment that will reverberate through the ensuing decades. Sexual initiation, kabuki tales, jazz clubs and alcoholism form the backdrop against which Hiroshi, his siblings and his parents struggle to define themselves. Whether describing Hiroshi’s tumultuous postwar coming of age or excavating generational grievances exacerbated by internment, Gene Oishi gives heartrending and at times humorous context to the life of a family set adrift by its wartime experiences.

KAYA PRESS
9781935035017 / U.S. CDN $17.95
Pbk, 5.5 x 7.25 in. / 285 pgs.
May Literature

The Garden Book
By Brian Castro.


KAYA PRESS
9781935035031 / U.S. CDN $16.95
Pbk, 6 x 8 in. / 240 pgs.
May Literature

Also Available
Shanghai Dancing
By Brian Castro.
9781935035024
Pbk, u.s. CDN $18.95
Kaya Press
PREVIOUSLY ANNOUNCED

Ileana Sonnabend: Ambassador for the New

Text by Ann Temkin, Leslie Camhi, Claire Lehmann.

During a career spanning half a century, Ileana Sonnabend (1914–2007) helped shape the course of postwar art in Europe and America. Both a gallerist and a noted collector, Sonnabend championed some of the most significant art movements of her time. Artists as varied as Vito Acconci, John Baldessari, Mal Bul开阔e, Jeff Koons, Mario Kreil, Robert Morris, Robert Rauschenberg and Andy Warhol worked with Sonnabend, whose support for difficult avant-garde work was legendary. Among the many important works that Sonnabend owned is Rauschenberg’s Combine painting “Canyon” (1959), which the Sonnabend family generously donated to The Museum of Modern Art in 2012. In celebration of this extraordinary gift, Ileana Sonnabend: Ambassador for the New accompanies an exhibition exploring her legendary eye through approximately 30 works presented in her eponymous galleries in Paris and New York from the early 1960s through the late 1980s. A biographical essay by Leslie Camhi, artists’ recollections and individual entries on the selected works provide further reflection on Sonnabend’s taste and lasting influence.

THE MUSEUM OF MODERN ART, NEW YORK

9780870708961 U.S. | CDN $ 29.95

Hbk, 8 x 10 in. / 112 pgs / 55 color.

Available / Art

EXHIBITION SCHEDULE

New York: The Museum of Modern Art, 12/21/13–04/21/14

Sonnabend consistently showcased the most radical work of the day, by artists like Robert Rauschenberg, Vito Acconci and Jeff Koons.

MoMA Artist Series Boxed Set

Text by Carolyn Lanchner, Ann Temkin, Richard Thomson.

Featuring artworks from The Museum of Modern Art’s extraordinary collection, each volume in the MoMA Artist Series guides readers through one artist’s most memorable achievements, explaining their significance and placing them in context among the ground-breaking innovations of their time. The first set presents the pivotal work of six artists who shaped the trajectory of modern art: Constantin Brancusi, Paul Cézanne, Joan Miró, Claude Monet, Pablo Picasso and Vincent van Gogh. The second collection presents the pivotal work made in the second half of the twentieth century by six American artists: Jasper Johns, Willem de Kooning, Roy Lichtenstein, Jackson Pollock, Robert Rauschenberg and Andy Warhol.

THE MUSEUM OF MODERN ART, NEW YORK

MoMA Artist Series Boxed Set Volume One

9780870707794 U.S. | CDN $ 49.95

Boxed, 6 vols, 6 x 8 in. / 288 pgs / illustrated throughout. February Art

MoMA Artist Series Boxed Set Volume Two

9780870707827 U.S. | CDN $ 49.95

Boxed, 6 vols, 6 x 8 in. / 288 pgs / illustrated throughout. February Art

The MOMA ARTIST SERIES explores key artists and favorite works in the collection of The Museum of Modern Art and is an excellent resource for readers interested in the stories behind the masterpieces of the modern canon.

ALSO AVAILABLE

Willem de Kooning 9780870707899 Pbk, u.s. | CDN $ 9.95 The Museum of Modern Art, New York

Roy Lichtenstein 9780870707704 Pbk, u.s. | CDN $ 9.95 The Museum of Modern Art, New York

Pablo Picasso 9780870707230 Pbk, u.s. | CDN $ 9.95 The Museum of Modern Art, New York

Jasper Johns 9780870707851 Pbk, u.s. | CDN $ 9.95 The Museum of Modern Art, New York

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ARTBOOK.COM
American Photography 29

The beauty and chaos of 2012 is documented in American Photography 29, the latest in a series of celebrated annuals. Only 225 images were selected by a jury of creative professionals to represent the best images of the year from over 8,000 entries submitted to the competition. Produced in a large-format, hardcover, deluxe, boxed slipcase, and designed by Robert Festino of Men’s Health, the book is generously laid out with many images running across double-page spreads and features two different cover images that offer a stark contrast in subject matter and tone. From the presidential election to the Olympic summer games, Hurricane Sandy to the shootings in Newtown, Connecticut, American Photography 29 records, in full-color reproductions, the achievements, aspirations, heartaches and moments that linger in our collective memories, also offering a who’s who of the world’s top photographers, and the publications that insist on commissioning only first-rate, original work. An image index includes the captions and creative credits listing the publications, schools, agencies and clients who commissioned and utilized the winning photographs. American Photography 29 celebrates the emerging and up-and-coming photographers (including two students) along with masters like Cindy Sherman, Christopher Anderson, Platon, Martin Schoeller, Richard Barnes, Martine Fougeron, Benjamin Linsky, Mario Sorrenti, Dan Winters and JH Greenberg.

AMILUS INC.
9781886212404 u.s. | CDN $ 75.00
Clth, 12.5 x 17.5 cm / 384 pgs / 369 color.
January / Photography

American Illustration 32

Illustration, as a vital tool of communication and visual delight, continues to defy exaggerated reports of its own demise with artists taking bold risks and forging new markets with self-generated projects—all the while maintaining a healthy amount of traditional assignment work from publishers and advertising agencies. The creative and enterprising persistence is clear in this year’s robust collection of 369 winning images as selected by a jury from 8,742 entries submitted to the annual competition. Illustration Lives: American Illustration 32 features an original cover created by artist Jon Han with an impressionistic illustration, as a vital tool of communication and visual delight, continues to defy exaggerated reports of its own demise with artists taking bold risks and forging new markets with self-generated projects—all the while maintaining a healthy amount of traditional assignment work from publishers and advertising agencies. The creative and enterprising persistence is clear in this year’s robust collection of 369 winning images as selected by a jury from 8,742 entries submitted to the annual competition. Illustration Lives: American Illustration 32 features an original cover created by artist Jon Han with an impressionistic take on the human figure. Under the creative direction of Richard Turley with his design team from Bloomberg Businessweek, American Illustration 32 generously presents the winning images one image per page in alphabetical order by artist, and includes die-cut thumb tabs. An image index includes the artist’s contact information, captions and creative credits listing the publications, schools, agencies and clients who commissioned and utilized the winning work. As an added bonus, the book’s designers took the competition data and remapped the facts and figures in six whimsical but informative charts. These “graphical extrapolations of truth” include data on the global locations of the winning artists; gender breakdown; predominant colors and subjects; number of winning images in each medium; and the location of the contenders who entered the competition but were not selected by the jury for inclusion this year.

AMILUS INC.
9781886212398 u.s. | CDN $75.00
Clth, 9.5 x 12.5 cm / 384 pgs / 369 color.
January / Art

The Illustrated Journals

Cicada Books has worked with some particularly talented emerging illustrators over the past few years. Each of the three titles in this new series of illustrated journals covers a different subject matter and showcases a different young, female illustrator who brings the particular subject matter alive with beautiful and distinctive hand drawings. The journals are elegantly packaged with exposed gray-board covers and fabric spines. Merlin Evans’ Cooking Journal is the first in this series. Exensively embellished with hand drawings, this notebook is a worthy repository for treasured family recipes and an archive for recording daring new culinary experiments. The second journal is Rebecca Truscott-Elves’ Gardening Journal. Planting charts, soil varieties, weed defense and plenty of other gardening tips are brought to life with vibrant watercolors. As with the other journals, plenty of space is left for the gardener to fill in their own thoughts and notes. The third volume in the series is a nature journal by Fiona Biddington. Her warm, sketchy, colored-pencil illustrations are the perfect medium in which to depict bird species, mushroom varieties and wildflowers. Checklists for urban nature-spotting run alongside essential tips for pitching a tent, hitching a tent and other valuable survival strategies.

CICADA BOOKS

The Illustrated Cooking Journal
Illustrations by Merlin Evans.
9781908714145 u.s. | CDN $14.95
Pbk, 5.25 x 7 in / 80 pgs / 50 color.
March / Cooking

The Illustrated Gardening Journal
Illustrations by Rebecca Truscott-Elves.
9781908714138 u.s. | CDN $14.95
Pbk, 5.25 x 7 in / 80 pgs / 50 color.
March / Gardening

The Illustrated Nature Journal
Illustrations by Fiona Biddington.
9781908714152 u.s. | CDN $14.95
Pbk, 5.25 x 7 in / 80 pgs / 50 color.
March / Nature

Gorgeous notebooks for the cooking, nature or gardening enthusiast.
Randle’s very graphic novella, toy factory to the national nightmare that is Florida. Plus, Faith Berger, Kristopher Jansma and more. Written features cover the ends of an empire, from the last great photographs by Nancy Reyes, Flora Hanitijo and Henrik Purienne, and in fictions by Dodie Bellamy, Tamara and Wangechi Mutu, the Kenyan-American artist, shares her dark materials. Various bodies are portrayed in Cronenberg—are profiled. Katherine Bernard builds a shrine to Erica Jong’s Kava Gorna. Three maverick filmmakers from three generations—Ryan Coogler, Deborah Kampmeier and David sex in the novels of Gordon Merrick, steal Rachel Kushner’s emails and spy on masturbating friends shot by May / Journals/Fashion/Erotica

PREVIOUSLY ANNOUNCED
SECRET BEHAVIOR LLC
Secret Behavior Issue 01: Anonymity
This first issue includes works by Gabriel Martinez, Miroslav Tichy, Steve Brezenoff, David Boyer, and Kei Nishimoto; and writing by Slava Mogutin, Tom Andes and Jonathan Durbin.
The second issue will include works by Morton Bartlett, TR Ericsson and Francesca Seravalle.
SECRET BEHAVIOR Issue 02: Family
The second issue will include works by Morgan Bartlett, TR Ericsson and Eric White; and writing by Stacie Molskn, Tom Andes and Jonathan Durbin.

SECRET BEHAVIOR is a quarterly-ish magazine of art, fiction, games, humor, essays, interviews, journalism and photography. Founded and edited by former Vice magazine editor-in-chief and indie magazine editor Jesse Pearson, Apology is inspired in equal measure by The New Yorker under William Shawn’s editorship, 1980s and 90s punk zines, the Encyclopedia Brihanola, The People’s Almanac and MAD magazine. In its first two issues, Apology published work by authors and artists such as John Ashbery, Bill Callahan, Richard Prince, Terry Richardson, Aural Schmidt and many more. Aiming to be “a general-interest magazine for people whose general interests aren’t general,” Apology is “a sophisticated alternative to sophomoric magazines and a sophisticated alternative to sophisticated magazines. Each new issue of Apology will be just different enough from the one before that it will be slightly unsettling if you were a big fan of the previous issue. But readers can always count on entertaining and thought-provoking writing and art from yesterday, today, and tomorrow.”

“Apology’s content, a mix of fiction, literary nonfiction, photography and cultural reporting ranges from the comedic to the arcane.” — The New York Times

APOLGY MAGAZINE
Apology Magazine No. 3 9780985932626 u.s. | CDN $18.00
Pbk. 6.5 x 9.5 in. / 200 pgs / illustrated throughout.
February Journals

Apology Magazine No. 4 9780985932633 u.s. | CDN $18.00
Pbk. 6.5 x 9.5 in. / 200 pgs / illustrated throughout.
May Journals

ALSO AVAILABLE
Apology Magazine No. 2 9780985932619 u.s. | CDN $18.00
Apology Magazine
Toilet Paper
Edited by Maurizio Cattelan, Pierpaolo Ferrari.
Toilet Paper is an artists’ magazine created and produced by Maurizio Cattelan and Pierpaolo Ferrari, born out of a passion or obsession they both cultivate in images. The magazine contains no text; each picture springs from an idea, often simple, and through a complex confection of people it becomes the materialisation of the artists’ mental outbursts. Since the first issue, in June 2010, Toilet Paper has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealist imagery.

DAMIANI

Toilet Paper: Issue 9
G7839882289954 U.S. | CDN $16.00
Pbk, 9 x 11.5 in / 40 pgs / Illustrated throughout. February/Journals/Photography

Toilet Paper: Issue 10
G7839882289954 U.S. | CDN $16.00
Pbk, 9 x 11.5 in / 40 pgs / Illustrated throughout. June/Journals/Photography

Kenzine
Edited by Maurizio Cattelan, Pierpaolo Ferrari, Humberto Leon, Carol Lim.
Kenzine is the exciting collaboration between the magazine Toilet Paper and the Parisian clothing line Kenzo. Japanese designer Kenzo Takada, founder of Kenzo, is known for his meld of distinctively Asian and Italian-inspired style with Parisian high fashion. In 2011, the founders Humberto Leon and Carol Lim, in the founders of the Opening Ceremony fashion retail store and private label collection in New York, were appointed Creative Directors of Kenzo. The duo has since revitalized the label with their unique, multifaceted experience from the fashion world and avant-garde aesthetics. Toilet Paper, by artists Maurizio Cattelan and Pierpaolo Ferrari, is a picture-based magazine that explores ambiguous, almost troubling narratives.

Parkett No. 94: Tauba Auerbach, Cyprien Gaillard, Ragnar Kjartansson, Shirana Shahbazi
Edited by Bob Curiger.
Since 1984, Parkett, a bi-annual magazine, has been an important source of literature on international contemporary art. Each biannual issue is a collaboration with four artists, in which their work is explored in fully illustrated essays by leading writers and critics. In addition, each artist creates an exclusive limited edition, available to Parkett readers. Recent artists featured in Parkett include Pauline Olivcrona, Jimmie Durham, Damián Ortega and Helen Marten (no. 92), Yto Barrada, Monika Sosnowska, Liu Xiaodong and Nicole Eisenman (91); El Anatsui (90); Héasse Yang (89), and Paul Chan (88). Additional artists have focused on artist Daido Moriyama, the Kochi-Muziris Biennale in India, and the current Berlin art scene (90); and choreographers Jérôme Bel and Xavier Le Roy (91).

The Opéra, Volume II
Magazine for Classic & Contemporary Nude Photography
Edited and with text by Matthias Struth.
Nude photography is once again the theme for the second issue of The Opéra, a new annual magazine edited by Matthias Struth that presents the body as both performer and locus of interpretation. Here, a broad swathe of international photo artists explores the timeless uniqueness of the human body. The contributing photographers include Alexey Dudaev, Andrea H{"a}mmer, Brian Rilley, Hanne Camper, Li Hua, Olivier Ameur, Friedolin Schipper, Ilya Kozin, Neda Rajabi, Rachel de Joode, Stefan M{"u}ller, Christy Lee Rogers, Igor Vasil’ev, Michael Taylor, Sam Scott Schiavo, Thorsten Jankowski, Takki Guðnason, Armando Brusco, Jessica Tremp, Michelle Lowes Holder, Olf Breuning, Yves Noir, Carla von Puttkamer, Constant Wittie, Grace Vaney Pern, Nicolas Guerin and Pascal Penouil, among others.

Kabir
Kabir, a magazine of contemporary poetry and prose, edited by Shahid Amanullah. Devoted to the Persian poet (1385–1492), Kabir is a unique publication: a forum for world’s most famous poet and a platform for art and new voices in poetry and prose.

Cabinet
Cabinet: Volume 53, Stones
Edited by Sina Najafi.
The Stone Age is not over! Whether nestled in a dark corner of the gall bladder or hurtling toward us at fearsome speeds from the Kuiper Belt, whether yielding to the sculptor’s delicate chisel or used to decorate the human body, stones continue an integral part of sociopolitical economies. Cabinet 53, with a special section on "Stones," features an interview with Robert Proctor on the establishment in the nineteenth century of the human body, stones continue to be an integral part of sociopolitical economies.

JOURNALS
CABINET
5789132898802 U.S. | CDN $35.00
Pbk, 9.5 x 12.5 in / 312 pgs / 70 color / 30 b&w. February/Journals

PARKETT
139 color / 68 b&w.
Pbk, 9.5 x 12.25 in / 200 pgs / June/Journals/Fashion

Conjunctions: 62, Exile
Edited by Bradford Morrow.
From the moment homes and homelands came into being, exile ensued. White narratives of exile share themes of banishment, loss and longing, they are as diverse as the human experience itself. Writers as different as Homer and Heineken, Aeschylus and Camus addressed this subject. In The Satanic Verses, Salman Rushdie conceives of exile as "a dream of glorious return. Exile is a vision of revolution. It is an endless paradox: looking forward by always looking back." Its permutations know no bounds. The political dissident deported, or jailed, under house arrest; the deflected spy; the classic prince banished by his royal father from the city gates; the communal exile of the diaspora. Through cutting-edge fiction, poetry and essays by emerging voices and contemporary masters, Conjunctions 62, Exile explores the ramifications of expulsion and ostracism. Contributors include Edna Maddow, Peter Straub, Can Xue, H.G. Carrillo, Alan Skiger, Maxine Chernoff and others.

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9781592883405 U.S. | CDN $35.00
Pbk, 9.5 x 12.5 in / 117.75 x 40 pgs / 22 color. March/Journals/Photography
After cofounding Fantom in 2009 in Milan and New York, Cay Sophie Rabinowitz is continuing the endeavor by launching her magazine with the new name of Osmos. Osmos magazine focuses on texts and image series by practitioners and professionals investigating the uses and abuses of photography. Alongside more conventional genres, such as essay, interview and portfolio, Osmos frames some of its content in sectors such as “Collections,” about curatorial and archival practice; “Means to an End,” about the side effects of non-artistic image production; and “Picture Perfect,” where photography is implicit in the production of the featured work, but is not always the resulting final medium. One outstanding feature is the critical approach to the cover, which acknowledges the delayed effect of image capture or so-called “after image,” by featuring an artist or work to be discussed in the following issue. With a blend of arresting images, high-quality printing and distinctive design, Osmos magazine fosters contemporary perspectives in photography as the medium crossing all creative industries—art, design, fashion and propaganda, aiming at the core of our imagination.

Osmos Magazine

Edited by Cay Sophie Rabinowitz.

Blind Spot

Edited by Dana Facconti.

Aperture Magazine

Edited by Michael Famighetti.

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July / Journals/Photography
SPRING HIGHLIGHTS

Jo Ann Callis: Other Rooms

Jo Ann Callis: Other Rooms, the first publication to comprehensively feature Jo Ann Callis’ mid-1970s investigation of the nude body and sexuality, is a revelation; the work is provocative, seductive and remarkably fresh. The artist’s playful, evocative use of constrictions and overlays on the human form, including twine, belts, tape and other everyday materials, are both humorous and fraught, offering an intensely personal assessment of the variable meanings of pleasure and the female nude as a staple of fine art photography. Callis has been an active artist since the 1960s, working in painting, sculpture and photography, among other media, and is known for capturing complex and often opposing emotions in a single piece.

Jo Ann Callis: Other Rooms is an exquisitely produced artist’s book containing Callis’ photographs of the human form from her 1976–77 provisionally titled series Early Color, as well as a selection of black-and-white photographs from the same period. In this intimate volume, Callis photographs her models nude, frequently in close proximity, and in anonymous and mysterious settings, juxtaposing tactile props like honey, sand and fabric with skin. The photographs in this volume are at once beautiful and discomfiting, delicate and raw, mysterious and thoughtful, and confirm Callis’ important place in the history of 1970s color photography.
PREVIOUSLY ANNOUNCED

Tierney Gearon: Alphabet Book

Acclaimed Los Angeles-based photographer Tierney Gearon (born 1963) has gained both critical and commercial recognition for her intense and colorful photographs, which have often taken her children as their subject. After an early career as a model and commercial photographer, Gearon began to train her camera on her own family. She was thrust into the spotlight in 2001, when two nude portraits of her sons were included in the acclaimed I Am a Camera exhibition at the Saatchi Gallery in London, leading to outcry in the conservative press. Since her controversial debut, Gearon has been pushing the envelope of contemporary photography. Her new book takes the form of a children’s alphabet book. Each letter of the alphabet is illustrated with a photograph by Gearon that animates the letter: A is “Airplane Adventure,” B is “Bear Boy,” C becomes “Clown Car,” etc. At once an inventive photo book and an enchanting take on the children’s alphabet book, this volume contains Gearon’s most charming and lighthearted work to date.

DAIANI
Tierney Gearon: Alphabet Book 9788862083522 U.S. | CDN $ 45.00 Clth, 9.75 x 11.75 in. / 96 pgs / 48 color. March / Photography


Published in a limited edition of 100 copies, this volume is bound in a red cloth slipcase and includes a signed and numbered print of one of her photographs.

9788862083515 U.S. | CDN $400.00 SC/RSO Slg. Hbk, 9.5 x 7.25 in. / 56 pgs / 26 color / Signed & numbered edition of 100 copies.

March / Limited Editions/Photography

Luke Stephenson: An Incomplete Dictionary of Show Birds

Foreword by Michael Smith.

“it all started very innocently—I suppose, but then it gradually turned into an obsession ...” The first hint of this obsession came when British photographer Luke Stephenson (born 1983) met an artist who photographed pigeons—side on, against a blank background. Capturing lost moments of intimacy and shattered landscapes ranging from Rockaway Beach after Hurricane Sandy to the empty lots on the outskirts of downtown Los Angeles, these photographs are the artist’s attempt to capture a world view that life consists of periods of positive connections that punctuate the isolation of modern existence and the inevitable decay that faces all human endeavor. Photographed on 35mm and medium format film from 2007–2013, I Wake Up in My Clothes includes an introduction by Los Angeles writer Rich Appel and a poem from award-winning American poet David Wagoner—an existential hymn to impermanence and companionship.

DAIANI
9780957434103 U.S. | CDN $ 35.00 Hbk, 6 x 9 in. / 80 pgs / 60 color. February / Photography

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DAIANI
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PREVIOUSLY ANNOUNCED

Gearon’s inventive and lighthearted photo book offers an enchanting take on the children’s alphabet book
Classic photo books from Errata Editions | Travel and political photography

### Classic photo books from Errata Editions

**In Flagrante**

**Books on Books No. 15**

**Text by Charlotte Cotton.**

In Flagrante: fotoğrafiya, šumka, v slini (1961–1969) by Andrei Stenin. A unique artist's book, this is the only available color reproduction of Stenin’s work. The text is a reflection on the artist’s life and career, and the photographs are accompanied by Stenin’s own comments on each image. For more than 30 years, Afghanistan has known only war. In this volume, renowned Magnum photographer Larry Towell presents a moving and in-depth look at the country, whose citizens and landscapes are affected by conflict on a daily basis. Towell, a veteran conflict reporter, has worked in Nicaragua, El Salvador, Mexico, Pakistan, Afghanistan, and is now considered one of the most challenging photo books published in the last century. Rather than merely documenting his subjects, however, Cumming collaborated with them, carefully orchestrating their appearance and posture in each photograph, emphasizing their most eccentric qualities to a degree that has earned him comparisons with Diane Arbus. The Stage thus constitutes a portrayal of the elderly, the odd, the sick and the possibly demented. Books on Books No. 19 offers a complete facsimile of this extremely rare, remarkable and little-known Canadian photo book. It includes an essay by prominent cultural journalist Robert Entwight.

**Afghanistan**

For 30 years, Afghanistan has known only war. In this volume, renowned Magnum photographer Larry Towell presents a moving and in-depth look at the country, whose citizens and landscapes are affected by conflict on a daily basis. Towell, a veteran conflict reporter, has worked in Nicaragua, El Salvador, Mexico, Pakistan, and is now considered one of the most challenging photo books published in the last century. Rather than merely documenting his subjects, however, Cumming collaborated with them, carefully orchestrating their appearance and posture in each photograph, emphasizing their most eccentric qualities to a degree that has earned him comparisons with Diane Arbus. The Stage thus constitutes a portrayal of the elderly, the odd, the sick and the possibly demented. Books on Books No. 19 offers a complete facsimile of this extremely rare, remarkable and little-known Canadian photo book. It includes an essay by prominent cultural journalist Robert Entwight.

**Ray’s a Laugh**

**Books on Books No. 19**

**Text by Robert Enright, Jeffrey Ladd.**

Donigan Cumming’s The Stage is one of the most challenging photo books published in the last century. Rather than merely documenting his subjects, however, Cumming collaborated with them, carefully orchestrating their appearance and posture in each photograph, emphasizing their most eccentric qualities to a degree that has earned him comparisons with Diane Arbus. The Stage thus constitutes a portrayal of the elderly, the odd, the sick and the possibly demented. Books on Books No. 19 offers a complete facsimile of this extremely rare, remarkable and little-known Canadian photo book. It includes an essay by prominent cultural journalist Robert Entwight.


**Edited by Salvador Albiñana, Juan García de Oteyza.**

For more than 15 years, French photographer Bernard Plossu took extended trips to Mexico to photograph people, landscapes and a culture in flux. ¡Vámonos! Bernard Plossu in México captures the bohemian adventures of this traveler’s four journeys, the first in 1965–66 and the last in 1981. His black-and-white and color images have transfixed generations of young people in France, who cherish him in the way young Americans celebrate Jack Kerouac. Plossu’s romantic vision encompasses street-smart women, peasants at work, fog-wrapped trails in the jungle and waves lapping at sandy beaches. Yet Plossu is also aware of poverty and the challenges facing a modernizing society, and his photographs capture the nobility of all his subjects. Containing more than 300 photographs and organized into chapters representing each of his Mexican journeys, this is the first compilation of Plossu’s Mexican work.

**APERTURE/FUNDACIÓN TELEVISA** 9781939103170 U.S. | CDN $125.00 FLAT40 Hbk, 11.25 x 12.75 in. / 336 pgs / 30 color / 300 duotone. Artcr PHOTOGRAPHY/Latin American Art & Culture.
Anders Petersen’s love affair with Rome. From Back Home documents a rural Swedish far removed from the big city. Photographers Anders Petersen (born 1944) and JH Engström (both born 1969) both hail from the rural county of Västmanland in Sweden and have returned there to produce this marvelous collaboration. The result is an intimate journey among people, experiences and landscapes spanning over 300 pages. Engström writes of the project: “The land between Klarälven River and the chestnut tree at Ekallén is full of little hard memories of sad and lonely times, but there is also a streak of warm confidence that runs all the way up to Äppelviken, a place of fairy tale creatures and inquisitive moose. I am carrying my camera, shotting them all dreams through the foliage. It means my memories can never be destroyed because they no longer and in themselves.” And Petersen writes: “I’ve returned to something my body and emotions remember.”

Max Ström

Max Ström (born 1971) has worked as a freelance photographer since the mid-1980s. He has returned numerous times, and in 2005 he was invited for the Rome Commission, a prestigious commission that has previously been awarded to leading photographers such as Josef Koudelka, Gisèle Freund, Alec Soth and many others. He returned in 2012, and decided to photograph his lover, Julia, who was briefly visiting him there. Rome begins with Petersen’s portraits of Julia, which develop into a broader investigation of the city’s lesser-known monuments and byways. In cars, bars and cafes, as Petersen revisits the locations he had documented seven years previously, acutely conscious of his own mortality. These photographs, mostly taken over the course of one week, with a small, unobtrusive camera, constitute a course of one week with a small, unobtrusive camera, constitute a fascinating culminating in Pe- tersen’s love affair with Rome.

Christoströmholmen: Post Scriptum


Post Scriptum is the largest monograph to date on one of Sweden’s most beloved photographers. Founder of the legendary photography school Fotoskolans in Stockholm in 1962, and an inspiration to two generations of photographers, Christoströmholm (1931-2002) was one of the first Swedish photographers to attain international prominence. Living in both Swe- den and France, he first won ac- claim with his photo book Post Resisto, which he followed up with Vännernas Plan / Place Blanche (The Friends from Place Blanche) – portraits of transsexuals in 1960s Paris. His images from his travels in Japan, Spain and the United States are widely admired. This volume includes three and numerous other bodies of work, in- cluding his portraits of artists such as Duchamp, Breton, Emot, Gla- commetti, Klein, Rauschenberg, Sontag and others, compiling over 300 of Christoströmholm’s best photographs.

Barbara Yoshida: Viewing Megallia by Moonlight

Edited by Bengt Westerlund. Foreword by Bjorn Mjelde. By Bjorn Mjelde.

An astounding labor of love by scholar Bjorn Mjelde and photo edi- tor Bengt Westerlund. The Worlds of August Strindberg is a visual bio- graphy of Sweden’s most influen- tial writer and playwright. The book’s biographical narrative (by Mjelde, one of the world’s foremost Strindberg scholars) is illus- trated with more than 500 archival photographs and ephemera relating to Strindberg and his world. Stockholm and environs, Berlin, Paris, portraits of—and self-por- traits by—Strindberg and a wealth of images documenting theatrical performances. Across 15 chapters we follow Strindberg’s life and cre- ative evolution: his novels and plays, his romantic encounters, his friends and enemies, his precari- ous mental health, his scientific pursuits, his study of occultism, his painting and photography, his extensive travels around Europe. This gorgeous 512-page volume is distributed with gift stamping and a printed photograph of Strindberg on the front cover.

Mark Cohen: Dark Knees

Text by Vince Atelje. Mark Cohen (born 1943) is a pro- tagonist of the street photography idiom that dominated American photography in the early 1970s. Dark Knees is a catalogue of Cohen’s photos taken in his home- town over the past 40 years. The images captured by Cohen, who rejects the use of his viewfinder in favor of holding the camera away from his body, constitute a practical documentation of the small mining town in which he was raised, in blury night scenes, which reveal the fragments of torsos and the backs of legs. Cohen says of his style: “I became a surrealist because I kept walking around the same blocks, and I started taking a picture of a guy’s shoe. I didn’t know what I was doing exactly. I was just being led by whatever I would see.” Dark Knees includes an essay by the ac- claimed photography critic Vince Atelje.

LE M/A / ÉDITIONS XAVIER BARRAL

Mark Cohen: Dark Knees

Foreword by Geoff Dyer and an in-depth interview by Stephanie Rosenthal. Published simultaneously as an exhibition at Hayward Gallery, Dayanita Singh: Go Away. Clars marks a turning point in the career of this artist. For the first time in print, this publication pres- ents a detailed overview of Singh’s Magnum structures – wooden structures that introduce a radical new way of experiencing Singh’s work and studying it in print. The book includes images from throughout Singh’s career, a new essay from Geoff Dyer and an in-depth interview with Singh by Hayward Chief Curator, Stephanie Rosenthal.

HIGHLIGHTS in PHOTOGRAPHY

Dayanita Singh: Windows

Text by Christopher Hart, Amanda Schmitt.

Window: the debut volume of photographer Xavier Guardans (born 1954), produced in 2006 while exploring the Canary wilder- nes. These black-and-white por- traits of individuals from a variety of Canary tribes – including his Turkana, Samburu, Mauju, Rendille, Gabra and Pokot – were shot through the window of Guardans’ Toyota Land Cruiser. The back- ground is empty (only bright white light outlines each individual), while the dark window acts as an equalizing page. The result is a catalogue of photographs that are shot, framed and composed by their configuration varies widely. In some cases, the stones are purposely aligned with the appearance of stars or planets at certain times of the year. In Yoshida’s night photographs, stars and planets are evidenced as “star trails”—white streaks in the sky that show how much the earth moved during shooting. Augmenting the photographs are essays by renowned critic Lucy Lippard and acclaimed anthropologist Nancy Scheper- Hughes.

LE BAL / EDITIONS XAVIER BARRAL

Megalithic War: The Apologies of a Prehistoric Monument

Mark Cohen (born 1943) is a pro- tagonist of the street photography idiom that dominated American photography in the early 1970s. Dark Knees is a catalogue of Cohen’s photos taken in his home- town over the past 40 years. The images captured by Cohen, who rejects the use of his viewfinder in favor of holding the camera away from his body, constitute a practical documentation of the small mining town in which he was raised, in blury night scenes, which reveal the fragments of torsos and the backs of legs. Cohen says of his style: “I became a surrealist because I kept walking around the same blocks, and I started taking a picture of a guy’s shoe. I didn’t know what I was doing exactly. I was just being led by whatever I would see.” Dark Knees includes an essay by the ac- claimed photography critic Vince Atelje.

MARK COHEN: Dusk Knees

Text by Geoff Dyer. Published simultaneously as an exhibition at Hayward Gallery, Dayanita Singh: Go Away. Clars marks a turning point in the career of this artist. For the first time in print, this publication pres- ents a detailed overview of Singh’s Magnum structures – wooden structures that introduce a radical new way of experiencing Singh’s work and studying it in print. The book includes images from throughout Singh’s career, a new essay from Geoff Dyer and an in-depth interview with Singh by Hayward Chief Curator, Stephanie Rosenthal.
Thomas Ruff: Series

Text by José Manuel Costa. Interview by Valeria Liebrmann.

Over the past few decades, Thomas Ruff (b. 1958) has explored new technologies in photography to interrogate how images are read in the age of spectacle and media dissemination. Among the most prolific members of the Düsseldorf School, Ruff effectively set aside conventional photography in 1989 to work with altered and appropriated imagery using military technology, astrophysics and digital reproduction to explore and define the limits of contemporary image-making. The images in his Naef series, for example, were taken using night-vision infrared technology developed for the Gulf War. Over the last two decades, Ruff has sourced material from an array of sources, from newspapers to Japanese manga comics and the internet. Thomas Ruff: Source collects 59 images from seven of Ruff’s best-known series. Alongside the Naef series and the photographs, it includes his series m a r, zoolder and casini, which Piu蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬蓬篷
Lottier. Turning his emphatically American fascinations from American art critic, the imagery, “you see our foibles, strangers and ordinary people. Posturing and gestures of yellows accent the baroque of Italy, from Milan to Marsala. Turns his emphatically American introduction by Luigi Ballerini. It is the first comprehensive collection of these vivid color photographs of tions from American art critic, sive collection of these vivid color Dole Via

Seth Lower: The Sun Shone Glaringly Seth Lower’s second photo book, The Sun Shone Glaringly, explores an observation he made upon moving to Los Angeles in 2011. “It isn’t always easy to differentiate between what is spontaneous, or real and what’s mediated. Nothing is ever on one or the other.” Throughout the book, while repeatedly announcing the thoughts and actions of our generic “hero,” Lower combines various elements—photographs of oddly familiar filming locations; portraits of aspiring actors he contacted through Craigslist; dialogue and screenplay notations lifted from Hollywood blockbusters; and his own fabricated narratives—to form a more accurate portrait of the twenty-first century.” Through a self-publishing phenomenon that was voted best photo book of that year by Photo-eye—with Party, a portrait of present-day China modeled on Mao Tse-Tung’s Red Book. De Middel uses the structure of Mao’s book (as well as its iconic design) to create a photo-narrative interspersed with adapted quotations from Mao. As she describes it: “I decided to adapt this historic political statement ... by censoring and hiding the parts of the text that are no longer in force and highlighting some other re-designed sentences that, for me, form a more accurate portrait of the People’s Republic of China in the twenty-first century.” Party is published in a limited edition of 750 copies and is certain to quickly become a photo-book classic. Photographer and conceptual artist Cristina de Middel (born 1975) follows the colossal success of her self-publishing phenomenon that was voted best photo book of that year by Photo-eye—with Party, a portrait of present-day China modeled on Mao Tse-Tung’s Red Book. De Middel uses the structure of Mao’s book (as well as its iconic design) to create a photo-narrative interspersed with adapted quotations from Mao. As she describes it: “I decided to adapt this historic political statement ... by censoring and hiding the parts of the text that are no longer in force and highlighting some other re-designed sentences that, for me, form a more accurate portrait of the People’s Republic of China in the twenty-first century.” Party is published in a limited edition of 750 copies and is certain to quickly become a photo-book classic. Mike Slack: High Tide Mike Slack’s second photo book, High Tide, first published in 2006 in a limited run of 75 copies, Los Angeles photographer Mike Slack’s High Tide has now been issued in this expanded edition. It collects a series of Polaroid close-ups of actors photographed in apparent states of calm or contemplation. “More like meditating than acting,” Jeffrey Ladd wrote of the 2006 limited edition, “each seems to have momentarily dropped their profession and found a personal truth.” Slack, a veteran of Polaroid photography (as evidenced by his previous volumes DK, DK, OK, Scorpio and Pyramids), achieves a peculiar tension in these images, between their apparent serenity and their multiple layers of artifice. Cristina de Middel: Party Quotations from Chairman Mao Tse-Tung Spanish-born, London-based photographer and conceptual artist Cristina de Middel (born 1975) follows the colossal success of her self-publishing phenomenon that was voted best photo book of that year by Photo-eye—with Party, a portrait of present-day China modeled on Mao Tse-Tung’s Red Book. De Middel uses the structure of Mao’s book (as well as its iconic design) to create a photo-narrative interspersed with adapted quotations from Mao. As she describes it: “I decided to adapt this historic political statement ... by censoring and hiding the parts of the text that are no longer in force and highlighting some other re-designed sentences that, for me, form a more accurate portrait of the People’s Republic of China in the twenty-first century.” Party is published in a limited edition of 750 copies and is certain to quickly become a photo-book classic.
American photography and Americana

Martin Hyers & Will Mebane: Empire
Text by Karen Irvine. Between 2004 and 2007, American photographer Martin Hyers and Will Mebane made a series of road trips through the American South, West and East to create a photographic archive of objects. The project, titled Empire, yielded more than 9,000 photographs captured in 25 states. Using two hand-held 4 x 5 view cameras, Hyers and Mebane ventured out into public places, met strangers and accompanied them back to their homes, offices and factories to photograph. Working in a deliberately forensic fashion, they photographed the objects the they encountered—stoves, family photographs, computers, trophies and the like. Many of the objects included in their project are dis-comforting because of their impending obsolescence: an overhead projector rests on a table, a typewriter sits on a desk, a set of encyclopedias sits well-organized on a yellow bookshelf.

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April Photography/Gay & Lesbian

Muriette Pathy Allen: TransCuba
Text by Marisela Castro Espin, with contributions by Frank Hunter, Kate Joyce, Elizabeth Matheson, Leah Sobsey, Alec Hunter, Frank Hunter, Meg Wadsworth and Ann Alexander. In her new publication, TransCuba, Allen focuses on the transgender community of Cuba, especially its growing visibility and acceptance in a country whose government is transitioning into a more relaxed model of communism under Raúl Castro’s presidency. This project therefore records a cultural watershed within Cuba. In addition to color photographs and interviews by Allen, the book also includes a contribution from Raúl Castro’s daughter, Mariela Castro, who is the director of the Cuban National Center for Sex Education in Havana. In 2005, Castro proposed a project, which became law three years later, to allow transgender individuals to receive sex reassignment surgery and change their legal gender.

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April Photography/Sports

Exhibition schedule

Marianne Pathy Allen: The Art of Sport
Edited by Sam Stephenson. Text by Howard L. Crafts, Adam Sobsey, Emma D. Miller. Bull City Summer brings together a team of artists and documentarians around a season of minor league baseball to find stories and images on the field and behind the scenes. The Durham Bulls are one of the most popular and successful minor league baseball teams in the country, with mere players being sent to the Majors than any other minor league team. To diversify the documentation of the 2013 season, guest artists Alex Harris, Frank Hunter, Kate Joyce, Elizabeth Matheson, Leah Sobsey, Alex Solis, Hank Willis Thomas and Hiroshi Watanabe were invited to photograph the team in Durham. “The opportunity to photograph spring baseball in North Carolina was a no-brainer,” Solis says. “The pacing of baseball arouses my photographic curiosity because of its implications, dynamics and its ebb and flow.”

DAYLIGHT BOOKS 9780988886841 / U.S. / CDN $49.95 Cth, 12 x 11 in / 124 pgs / 50 color.
April Photography/Middle Eastern Art & Culture

Exhibition schedule

Mike Osborne: Floating Island
Austin-based photographer Mike Osborne’s Floating Island revolves around the border-straddling community of Wendover, Utah and West Wendover, Nevada. Once home to an important World War II aviation training facility, the town is now a gaming destination with five sprawling casinos. In addition to tracing this historical trajectory, Osborne’s photographs reflect on the surrounding landscape’s fantastical aspects. The book’s title, Floating Island, refers to a small mountain located at the heart of the nearby Bonneville Salt Flats. Due to a mirage, the mountain appears to hover perpetually above the horizon. Drawing on the phenomenon of the mirage—a real illusion—Osborne merges documentary and cinematic approaches to produce photographs that respect the particularities of the site while also exploring the myths and fantasies that it inspires.

DAYLIGHT BOOKS 9780988886314 / U.S. / CDN $49.95 Cth, 10 x 10 in. / 156 pgs / 62 color.
April Photography/Native American Studies

Jonathan Saruk: The Forbidden Reel
The Forbidden Reel is a documentary project about a street in the city of Kabul, young men flee into a dark, smoky Field Theatre and take their seats. Soon the projector rolls and the image money and the performance—both are the same. When the projector fails to produce an image, the audience begins to laugh, whistle and even dance as the latest Pakistani cinematic imagery fills the big screen before them. In his new book, Forbidden Reel, American-born, Sweden-based photographer Jonathan Saruk documents the cinemas of Kabul—entertainment venues that had been banned under the Taliban but which have sputtered back to life since the US invasion 12 years ago. Forbidden Reel provides an alternative narrative to life in this violence-plagued city where going to the movies, for many, is an escape from the harsh reality that lies outside the secure confines of the theater.

DAYLIGHT BOOKS 9780988886314 / U.S. / CDN $49.95 Cth, 10 x 10 in. / 156 pgs / 62 color.
December 2014

Exhibition schedule
Tokyo, JAPAN: Kitamura Museum of Photography, February 26 - May 15, 2015
Osaka, JAPAN: Taiko Chikushi Museum, May 16 - July 26, 2015
Tokyo, JAPAN: TAMA Art University Museum, July 31 - September 27, 2015

Adrian Chesser: The Return
Text by Timothy White Eagle. From 2006 to 2012, Seattle-based photographer Adrian Chesser (born 1985) and Native American ristkit Timothy White Eagle trav- eled throughout the eastern states of Nevada, Idaho, California and Oregon with a loose band of com- rades, practicing a hunter-gather way of life. This bold adventure necessitated the collective rearing, killing and cooking of animals, foraging for berries, sleeping outdoors or creating shelter and surviving harsh terrain. Chesser and White Eagle’s expedition produced the body of work titled The Return, a lyrical portrait of a contemporary nomadic existence.

“Give back more than you take” is a well-known tenet of early hunter-gatherer societies, and The Return is a complex exploration of the attempt to implement this mythic ideal as it intersects with the reality of modern life.

DAYLIGHT BOOKS 9780988886314 / U.S. / CDN $49.95 Hbk, 9 x 10.5 in. / 144 pgs / 72 color.
April Photography/Gay & Lesbian

Vincent Cianni: Gays in the Military
Interwoven by Vincent Cianni. Through compelling photography and interviews, Vincent Cianni (born 1952) has created an important historical record of the struggles of LGBTQ men and women in the US military. As the Human Rights Commission attests, the US military has a long history of human rights abuses against homosexuals, with harass- ment and discrimination frequently resulting in career losses. In many cases, these men and women—highly skilled, well educated, patriotic, courageous and produc- tive—had attained high rank, re- ceived numerous medals and held top-level jobs that were essential to the military. “Don’t Ask Don’t Tell” and at times service members (homosexuals) failed to protect the human rights of a significant por- tion of the military. “Don’t Ask Don’t Tell” complemented the military. “Don’t Ask Don’t Tell” complemented the military.

DAYLIGHT BOOKS 9780988886314 / U.S. / CDN $49.95 Hbk, 12 x 11 in. / 124 pgs / 50 color.
April Photography/Native American Studies

Daniel Schumann: International Orange
Edited by Daniel Schumann, Kristen Karbon. In 2011, having been photographed in a Fulbright, Austrian photographer Daniel Schumann (born 1981) moved to San Francisco to start a masters degree in photography. He was immediately taken by the city, and fell in love with the diversity and openness of its inhabitants. In International Orange, Schumann portrays same-sex families and couples living and working in San Francisco. The work originated from the artist’s desire to express the importance of the metropolis for the gay rights movement, while also examining the theme of family from a new perspective—an exami- nation he had already begun in his previous books, Princesse and Football Stars. Through his por- traits, Schumann’s project reveals the remarkable ease with which heterosexual and homosexual fam- ilies live together and coexist in San Francisco. “International Or- ange is a declaration of love for the city, its social freedom and its citi- zens.”

DAYLIGHT BOOKS 9780988886314 / U.S. / CDN $49.95 Hbk, 9 x 10.5 in. / 144 pgs / 72 color.
April Photography/Gay & Lesbian

HIGHLIGHTS | PHOTOGRAPHY

104
artbook.com

105
artbook.com
Gathering a series of photographs taken by Txema Salvans (born 1963) over the course of six years, The Waiting Game documents the exercise of prostitution along the highways of Spain’s Mediterranean coast. Disguised as a surveyor, Salvans photographed prostitution with an emphasis on the decidedly unerotic quality of its actual environment: the intersections, roundabouts, dead-end streets and shoulders of the road. The photographs in this book present the solitary figure of the waiting woman as a stenographic image of objectified sexuality, in a landscape that is both striking and tragic. Exploring the varied and often surprising genre of human longings and behaviors, Salvans achieves a balance of sociological dissection and naturalistic narration, and presents the image of the prostitute as an almost impersonal component of a larger mechanism.

Italian photographer Giuliano Plorutti’s Circus sets aside the familiar sights of the show ring in order to portray the everyday life of circus performers, he is, as it were, more interested in the afternoon’s practice than the evening’s performance. He also favors the humble circus groups to the large-scale companies, those that offer simple combinations of music, theater and dance. These unpretentious black-and-white photographs depict performers of all kinds—jugglers, musicians, snake charmers, trapeze artists, tightrope walkers, clowns—posing informally for the camera, in the midst of limbering up in private or in the ring, playing music together or alone, relaxing in their caravans with their families or in more straightforward portraits facing the camera. The pictures were taken mostly from 2010 to 2013 (with a few pictures taken in the early 1990s) in Italy, France, Hungary and Czechoslovakia, and vividly convey the realities of a nomadic lifestyle.

Over the course of a two-year period, photographer Brain Dailey traveled across the country to capture individual portraits of the uncelebrated American electorate. From Jackson Square in downtown New Orleans to the open range in Texas, he organized impromptu photo shoots with more than 1,200 citizens, including those with no interest in politics or voting. In the portraits each individual expresses their personal identity casually, either in dress and pose, while their political identity is chosen as a backdrop: blue for Democrat, red for Republican, grey for Independent, green for the Green Party and orange for those who don’t vote. The resulting photo series, America in Color, challenges our perceptions of the components and individual characters that shape the American political process.

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Sophie Calle: True Stories

Text by Sophie Calle.

First published in French in 1994, quickly acclaimed as a photo book classic, and now expanded and reissued in this first English-language edition from Actes Sud, True Stories gathers a series of short autobiographical texts and photos by Sophie Calle. Calle's projects have frequently drawn on episodes from her own life, but this book—part visual memoir, part meditation on the resonances of photographs and belongings—is as close as she has come to producing an autobiography, albeit one highly poetical and fragmentary. The first section is composed of various reflections on objects such as a shoe, a postcard, a bangle and a belt, or musings on the artist's body, such as "The Love Letter." "For years a love letter languished on my desk. I had never received a love letter, so I paid a public scribe to write one. Eight days later, I received seven beautiful pages of pure poetry penned in ink. It had cost me one hundred francs and the man said ... as for myself, without moving from my chair I was everywhere with you." The second section of the book, "The Husband," is comprised of ten recollections of episodes from Calle's first marriage, by turns funny ("He was an unreliable man. For our first date he showed up one hour late," affectionate and sad. A third section gathers various autobiographical tales, and the book closes with three interlinked stories titled "Morisque." This new edition includes five new photo-text presentations and is the first English translation.

Actes Sud
9782330023416 U.S. | CDN $ 24.95
Hbk, 4 x 7.75 in. / 104 pgs / 13 color / 34 b&w.
Available Artists' Books

Also Available
Sophie Calle: Double Game
9781939826204 Hbk, l.t. | CDN $39.95
Violette Editions

Whispers: Ulay on Ulay

Edited and with text by Maria Rua Bujan, Alessandro Cassin. Text by Marina Abramovic, Laurie Anderson, Thomas McEvilley, Timea Turosz, Ulay, John Ruset, Silvino Wolf.

Uwe Frank Layseplan (born 1943), better known as Ulay, has been a pioneer of Polaroid photography and one of the central figures of European performance art since the 1970s. A singular presence among the artists of his generation, he radically innovative work in partnership with Marina Abramovic has received critical acclaim worldwide. With the exception of his 12-year collaboration with Abramovic, much of the work that makes up Ulay’s long career is not well known outside of Europe. Compiled by Maria Rua Bujan (who has published extensively on Ulay), Whispers: Ulay on Ulay reveals an extremely innovative oeuvre, coherently rooted in a personal philosophy guided by strong ethical principles. “I produced a very bizarre body of work,” Ulay says of his artistic career, “I experimented a lot: You have to if you are aiming at something that does not exist yet.” In a long, thematic interview with Alessandro Cassin, Ulay opens up about his life and career. This unusually generous volume provides new insight into the early work and current endeavors of the artist.

Valiz
9789078088721 U.S. | CDN $ 45.00
Flexi, 6.75 x 9.5 in. / 338 pgs / 800 color / 300 b&w.
MayArt

Multiple Occupancy: Eleanor Antin’s “Selves”

Edited and with text by Emily Liebert. Foreword by Deborah Cullen. Text by Huey Copeland, Malik Gaines, Alexandre Segade, Henry Sayre. Interview by Emily Liebert.

From 1972 to 1991, Eleanor Antin (born 1935) created multiple personae of different genders, races, professions, historical contexts and geographic locations. The artist called this motley group—which includes a deceased king, an exiled film director, ambitious ballerinas and hard-working nurses—her “selves.” The selves’ manifestations were as diverse as their stories; some were embodied by Antin and captured in photographs and on video; others had paper doll surrogates; at times their existence was known only through the drawings, texts and films they had ostensibly left behind. As she explored the fleeting nature of the self, Antin used fiction, fantasy and theatricality to examine the ways that history takes shape, scrutinizing the role that visual representation plays in that process. Multiple Occupancy: Eleanor Antin’s “Selves” is the first project to focus exclusively on this critical body of work.

The Miriam and Ira D. Wallach Art Gallery, Columbia University
9781899194025 U.S. | CDN $25.00
Hbk, 7.5 x 9.75 in. / 128 pgs / 59 color / 12 b&w.
JanuaryArt

Exhibition Schedule
Boston, MA: Institute of Contemporary Art, 02/19/14 – 07/06/14

MULTIPLE OCCUPANCY: ELEANOR ANTIN’S “SELVES” was previously announced in the pages of artbook in February/March 2013. For more information, please see the entry on page 109.
Andy Warhol: The American Dream
Edited by Achille Bonito Oliva. Introduction by Francesca Franco.

The selection of Andy Warhol’s works featured in this volume chronicles the evolution of the American dream from the 1960s to the mid-1980s. In this period, American culture underwent enormous changes: commercial brands were elevated to a totemic status and the tenets of the free-market credo came to pervade every aspect of political, social and cultural life. The founder of Pop art turned his gaze on this system and through the relentless repetition of subjects—an approach borrowed directly from advertising—he transformed products into artistic icons. Commentary by noted Italian art critic Achille Bonito Oliva provides social and artistic context for Warhol’s treatment of this topic. In a stylish homage to the Warhol palette, the first 20 pages of this book are printed on silver paper, and on various subsequent pages the four-color printed process is embellished with silver.

SUZUWA EDITORIALE
9788880653762 / ca. ca. $50.00
Pbk, 3.5 x 11 in / 284 pgs / 150 color.
March Art

Andy Warhol: Unique
Text by Jörg Schellmann.

Andy Warhol’s concept of art expressly included the reproduction, the multitude. Yet the unique work of art did not lose its value, even in Warhol’s Factory. Ever since he began making his famous portrait prints in the 1980s—most of which were commissioned—his prints were carefully limited and signed for his wealthy buyers. For 40 years Jörg Schellmann has been collecting multiples and editions. His portfolios of Warhol works are now sought-after collector’s items. This publication presents the more than 100 trial proofs that were produced under the aegis of the Edition Schellmann und Klüser from 1980 to 1987. Printed on rag paper, and as veritable individual works of art, they are particularly valuable today. Characteristic of these unique pieces of art are the outlines hand-drawn by Warhol, which elevate the print out of the territory of the halftone and color planes and into the realm of “painting.”

KATIE CARST
9783775737166 / ca. ca. $60.00
Pbk, 9.75 x 11.75 in / 172 pgs / 250 color.
April Art

Robert Indiana: The Monumental Woods

The Monumental Woods is a career-spanning retrospective catalogue of wood sculptures from American artist Robert Indiana (born 1928). This publication showcases five decades of work from Indiana’s beginnings in the mid-century New York artist community of Coenties Slip, which included Indiana’s close friends Ellsworth Kelly and Agnes Martin, to his chosen remote island homestead off the coast of Maine, where he has spent the past four decades. The pieces presented in this book, many reproduced for the first time, offer a retrospective survey of Indiana’s sculptural oeuvre. With its handsome copper-and-steel-stamped cover, The Monumental Woods includes exhibition shots, archival photographs and detail shots of many sculptures, in addition to a suite of color photos of the artist’s home in Maine. The book concludes with three interviews of Indiana, set decades apart, in which the artist discusses the inspiration and evolution of his sculptures.

GALERIE GMURZYNSKA
9783905792171 / ca. ca. $60.00
Pbk, 12 x 15 cm / 124 pgs / 86 color / 28 bw.
January Art
Joseph Beuys: Drawings
Edited by Heiner Bastian. Foreword by Paul Eakin, Tapies, et al. Text by Heiner Bastian, Aneas Bastian. This publication assembles a superb selection of some 200 drawings, watercolors and collages by Joseph Beuys (1921–1986) that has not been made public for more than a quarter of a century. Beuys’ drawings have a special status within his oeuvre, and have been cited by several generations of artists as decisive and influential. These works coined a new idiom in drawing, whose signature features include a deliberate or apparent clumsiness, the use of unorthodox substances such as hare’s blood and rust that seeps deeply into the paper weave, diagrammatic imagery and the use of features such as a “concretion” of the world rather than a transcendence of it (his signature crosses and the profound resonances of his own art across cultures. This volume, organized by Beuys’ family a year after his death, juxtaposes a selection of artworks from across the breadth of his career with paintings and prints from his collection, by artists such as Joan Miró, Paul Klee, Pablo Picasso, Max Ernst, Kazuo Shiraga, Franz Kline, Mark Rothko, Jackson Pollock, Louise Bourgeois and Jannis Kounellis, and with ancient Cycladic, Indian, Asian and African sculptures, textiles, calligraphy and paintings. These juxtapositions highlight the continuity of Tapies’ philosophical preoccupations and the profound resonances of his own art across cultures.

Antoni Tapies
Lo Sguardo dell’Artista
Progetto by Walter Hartschirch. Introduction by Daniela Ferreti. Text by Tom Tapies, Axel Verworn, Natasha Hinter. Antoni Tapies (1923–2012) was a lifelong collector of both contemporary and ancient art, and, as the symbolism that recurs throughout his paintings, drawings and sculptures attests, he constantly sought links between cultures, religions and epochs. This volume, organized by Tapies’ family a year after his death, juxtaposes a selection of artworks from across the breadth of his career with paintings and prints from his collection, by artists such as Joan Miró, Paul Klee, Pablo Picasso, Max Ernst, Kazuo Shiraga, Franz Kline, Mark Rothko, Jackson Pollock, Louise Bourgeois and Jannis Kounellis, and with ancient Cycladic, Indian, Asian and African sculptures, textiles, calligraphy and paintings. These juxtapositions highlight the continuity of Tapies’ philosophical preoccupations and the profound resonances of his own art across cultures.

Gerhard Richter: Editions 1965–2013
Catalogue Raisonné
Edited and with text by Hubertus Buin, Stefan Gronert. Gerhard Richter’s editions are attracting increasing interest around the world. Editions are all of the artist’s original works of art that have been produced in multiple. In his new catalogue raisonné Hubertus Buin presents all of the prints, photography editions, artist’s books, multiples (objets), and paintings from editions from 1965 to 2013. Informative essays and numerous illustrations demonstrate how the editions are an independent, major part of Richter’s oeuvre, offering the artist an opportunity to reach a larger audience while simultaneously exploring creative possibilities in diverse and experimental ways.

Albert Oehlen: Painting
Edited by Achim Hochdörfer. Foreword by Karola Kraus. Interview by Daniel Richter, Rochelle Feinstein, Kerstin Stakemeier, Hal Foster, Achim Hochdörfer. Four decades after his first burst onto the international art scene in the early 1980s, Albert Oehlen (born 1954) remains among the most influential and controversial painters of the present. Operating between figuration and abstraction with vigor and energy, Oehlen relentlessly critiques painting’s history, its clichés and its relationship to the imagery of the advertising and pop industries—all within the medium itself (rather than in another art form). Reproducing 110 works, this volume, designed by Hierm Zobernig, takes something of an artist’s book approach to Oehlen’s oeuvre, emphasizing its methodological complexity, vitality and conflicts. Alongside an interview between Oehlen and leftist painter Daniel Richter, this catalogue contains conversations on the implications of Oehlen’s work between Rochelle Feinstein and Kerstin Stakemeier, and between Hal Foster and Achim Hochdörfer.

Walter König, Köln
Lo Sguardo dell’Artista
Antoni Tapies
1945–2011
Edited by Walter Hartschirch. Introduction by Daniela Ferreti. Text by Tom Tapies, Axel Verworn, Natasha Hinter. Antoni Tapies (1923–2012) was a lifelong collector of both contemporary and ancient art, and, as the symbolism that recurs throughout his paintings, drawings and sculptures attests, he constantly sought links between cultures, religions and epochs. This volume, organized by Tapies’ family a year after his death, juxtaposes a selection of artworks from across the breadth of his career with paintings and prints from his collection, by artists such as Joan Miró, Paul Klee, Pablo Picasso, Max Ernst, Kazuo Shiraga, Franz Kline, Mark Rothko, Jackson Pollock, Louise Bourgeois and Jannis Kounellis, and with ancient Cycladic, Indian, Asian and African sculptures, textiles, calligraphy and paintings. These juxtapositions highlight the continuity of Tapies’ philosophical preoccupations and the profound resonances of his own art across cultures.

Tàpies from Within, 1945–2011
Edited by Vicente Todolí. Introduction by Laurence Rassel, Pepe Serra. Text by Antoni Tapies, Dem Ades, Barry Schenckbly. Tapies from Within presents about 100 works from the artist’s studio and from the Fundació Antoni Tapies collection. Accompanying a major touring exhibition in Europe, it guides us as through Tapies’ entire career, from the Fauvist-inspired paintings of the 1940s, produced during his participation in the Dau al Set group, to works made shortly before his death in 2011. Thanks to the collaboration of the Tapies family, Tapies from Within offers the most intimate portrait yet published of the painter’s working environment, reproducing for the first time works that had remained virtually unseen or even unknown. As this volume makes plain, from almost the outset Tapies was committed to a materialist vision of materials and forms, which in the 1950s led him to make the celebrated “matter” paintings that earned him his international reputation. Rubble, mud, oil stains and graffiti all made their way onto Tapies’ canvases, which proposed abstraction as a “concretion” of the world rather than a transcendence of it (his signature crosses being “crossings-out”) and not religious symbols: “choosing the earth over the vagaries of the spirit,” as he writes in an accompanying essay here. Full of superbly reproduced color plates, Tapies from Within offers an important overview of this major force in postwar abstraction.

La Fundació / MUSEU d’ART DE CATALUNYA
1945–2011
Tapies from Within, 1945–2011
Previously Announced
1945–2011
ALSO AVAILABLE
Gerhard Richter: Catalogue Raisonné
1965–2013
Edited and with text by Hubertus Buin, Stefan Gronert.

ALSO AVAILABLE
Gerhard Richter: Catalogue Raisonné
1965–2013
Edited and with text by Hubertus Buin, Stefan Gronert.

ALSO AVAILABLE
Gerhard Richter: Catalogue Raisonné
1965–2013
Edited and with text by Hubertus Buin, Stefan Gronert.
Simon Starling: Metamorphology
Foreword by Madalina Grytsayn. Text by Dieter Roelstraete, Mark Godfrey, Janine Mileaf, Simon Starling.
British conceptual artist Simon Starling (born 1967) interrogates the histories of art and science, as well as other subjects such as economic and environmental issues, through a wide variety of media including film, installation and photography. Published for his first survey exhibition at a major American museum, Simon Starling: Metamorphology highlights a fundamental principle of Starling’s practice: an almost alchemistic conception of the transformative potential of art, or of transformation as art. The Turner Prize–winning artist’s working method constitutes recycling, both literally and figuratively: repurposing existing materials for new, artistic aims; retelling existing stories to produce new historical insights; linking, looping and remaking. This catalogue accompanies the artist’s practice of constant evolution, re-examination, and collaboration. It includes an extensive illustrated chronology and an essay by the poet Andrei Codrescu, and is published on the occasion of a major Mel Chin exhibition at the New Orleans Museum of Art.

*Paul Chan: New New Testament*
Edited by Karen Marta. Introduction by Sven Lütticken.
*New New Testament* documents Paul Chan’s monumental project *Volumes*, a series of more than 1,000 paintings made out of dismantled book covers and the texts that complement each painting. “I began destroying books to paint on them, on weekends,” Chan says. “Each cover seemed to call for different things; some expressionistic, others naturalistic, still others plainly monochrome. I never read the books I tore apart.” A selection of *Volumes* premiered at Documenta 13 in Kassel, Germany, in 2012, but *New New Testament* is the first time all the paintings have been united in a single book. Each painting evokes how books and works of art now exist in our digitally interconnected world chiefly as objects of search. The texts that accompany each painting are composed with bewildering combinations of phrases and lexical marks that reflect how historical distinctions between art, media and celebrity culture are rapidly dissolving.

*Paul Chan: Selected Writings 2000–2014*
The work of Paul Chan (born 1973) has charted a course in contemporary art as unpredictable and wide-ranging as the thinking that grounds his practice. Paul Chan: Selected Writings 2000–2014 collects the critical essays and artist’s texts that first appeared in *Artforum*, *Texte zur Kunst*, *October*, *Beckett and the Marquis de Sade*, among other publications, as well as previously unpublished speeches and language-based works. From the comedy of artistic freedom in Duchamp to the contradictions that bind aesthetics and politics, Chan’s writings revel in the paradoxes that make the experience of art both vexing and pleasurable. He lays bare the ideas and personalities that motivate his work by reflecting on artists as diverse as Henry Darger, Chris Marker, Sigmar Polke and Paul Sharits, and grapples with writers and thinkers who have played decisive roles in his practice, including Theodor Adorno, Samuel Beckett and the Marquis de Sade.
Carl Andre: Quincy

In a 1977 interview, Minimalist sculptor and poet Carl Andre (born 1935) proclaimed: “I am a native son of Quincy, Massachusetts, proud of the town whether the town is proud of me or not.” In lieu of an exhibition catalogue for his 1973 solo show at the Addison Gallery, Andre hired a commercial photographer to document landscapes from his hometown. Taken in the winter of that year, the resulting images of Quincy’s snow-covered headstones and monuments were compiled into this artist’s book (the cover image is of a locally quarried headstone reading “Andres”). The stark black-and-white photographs focus on the industrial, working-class side of the city—the step-yards, railroad tracks, cranes and granite quarries—as well as on the creeks and dirt roads of its desolate wooded outskirts. An unusual work within Andre’s oeuvre, this artist’s book found its origins in the artist’s sculptural aesthetic.

PRIMARY INFORMATION
978-0863651945 / U.S.: $35.00
8 1/2 x 11 in. / 272 pp. / 231 b&w / 41 color
March Artists’ Books

Allen Ruppersberg

Sourcebook

Edited by Allen Ruppersberg. Foreword by Kate Fowle. Introduction by Constance Lewallen. In 2011, Independent Curators International (ICI) launched Sourcebook, a new publication series with a focus on artists and their practice, offering a fresh perspective on political and cultural issues impacting and inspiring the artistic process. Each volume is edited by an artist, from a selection of his or her own archive, and is comprised of images, documents, articles, letters and newspaper clippings. For the second Sourcebook in the series, ICI has invited conceptual artist Allen Ruppersberg to cull his archives, stored between his family home in Cleveland and his studio in Los Angeles. Articulated around nine important works spanning the breadth of the artist’s practice from 1975–2012, Ruppersberg uses as his medium: his art/works, his books, his scores, his records and rarities to classics such as posters— Sound Pages: John Cage’s Publications visually documents the composer’s published output, from limited editions and rarities to classics such as A Year from Monday and his recorded output on CD and vinyl. Throughout this volume, Cage’s insistence on graphic beauty and books-making—that an equal attention be paid to all aspects of the work, from typeface to score notation—emerges as a key component of his sensibility. This volume is an essential publication for scholars and Cage’s many fans.

PRIMARY INFORMATION
978-0863651952 / U.S.: $80.00
8 x 10 in. / 200 pp. / 97 color / 3 b&w
March Artists’ Books

Sound Pages: John Cage’s Publications

Edited by Giorgio Maffeï, Fabio Carboni. The colossal influence of John Cage (1912–1992) was disseminated as much through his publications as through performances and recorded music, and countless scholars, artists, writers and thinkers have testified to the impact of reading his 1961 book Silence: Divided into four sections—books, scores, records and miscellaneous documents such as posters—Sound Pages: John Cage’s Publications visually documents the composer’s published output, from limited editions and rarities to classics such as A Year from Monday and his recorded output on CD and vinyl. Throughout this volume, Cage’s insistence on graphic beauty and books-making—that an equal attention be paid to all aspects of the work, from typeface to score notation—emerges as a key component of his sensibility. This volume is an essential publication for scholars and Cage’s many fans.

PRIMARY INFORMATION
978-0863651969 / U.S.: $100.00
FLATPACK
8 x 10 in. / 100 pp. / 97 color / 3 b&w
Available as Art/Pop

Ed Wood’s Sleaze Paperbacks

Edited by Michael Paul Daley, Johan Kugelberg. Preface by Ricki Louanda. This fully illustrated, comprehensive bibliography of cult director and author Ed Wood’s pulp fiction features extensive commentary on the publications and their history as well as quotations from the books themselves. Ed Wood’s Sleaze Paperbacks is prefaced by a poetic hommage to Wood by Ricki Louanda, member of the legendary band Chain Gang, and dedicated collector of pulp fiction. Limited edition of 750 copies.

PRIMARY INFORMATION
978-0863650156 / U.S.: $30.00
FLATPACK
8 x 10 in. / 176 pp / 158 color / 176 b&w
Available as Art/Popular Culture

Larry Clark Stuff, Japanese Edition

Edited by Larry Clark, Johan Kugelberg. This artist’s book presents Larry Clark’s famous collection of skateboard decks and t-shirts, which inspired him during the conceptualization and production of Kï. “When I thought about making films about teenagers in the 80s I wanted to make a film about skaters,” Clark writes in his introduction. “I thought the visually most exciting and interesting kids were skateboarders. Before skateboarding was commercialized, the images found on skateboard decks and t-shirts, visually were the best images found anywhere at the time, everything else seemed to pale in comparision.” Limited Japanese edition of 1,000 copies. Limited edition of 1,000 copies.

PRIMARY INFORMATION
978-0863650163 / U.S.: $40.00
FLATPACK
8 x 10 in. / 176 pp / 176 color / 176 b&w
Available as Print Books

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PRIMARY INFORMATION
978-0863650170 / U.S.: $40.00
FLATPACK
8 x 10 in. / 176 pp / 176 color / 176 b&w
Available as Print Books

Previously announced

BOO-HOORAY

Jon Beacham: The Brother in Elysium

Artwork and Publications 2008–2013

Foreword by Joshua Beckham. Jon Beacham and his publishing imprint The Brother in Elysium is among the hardy few reinventing fine printing in twenty-first century America. The Brother in Elysium issues few publications that combine poetry with images of early American architecture and landscape, and thoughtfully chosen materials. This catalogue explores the models of printmaker/publisher as an ongoing tradition in postwar American art and literature, and brings togetheratalogue, black-and-white ephemera, 16mm film stills and mixed-media pieces. Limited edition of 500 copies.

PRIMARY INFORMATION
978-1930928519 / U.S.: $25.00
Limited edition of 500 copies
8 x 10 in. / 150 pp / 100 color / 50 b&w
Available as Print Books
Genius

P-Orridge: G.P.O. versus G.P.O.
A Chronicle of Mail Art on Trial.

Edited by Geraldine G. Neely

Great Britain’s General Post Of-
cise’s 1975 case against P-Orridge
for disseminating pornographic
postcards through the mail.

These postcards illustrated imagery
from pornographic magazines.

When the Post Office launched
its case against P-Orridge, he
sought the opportunity to turn
the case into another performance,
developing a mail art project that
included inviting the trial and
recreating the interaction of
the Post Office and the community.

The case was ultimately dismissed.

This reprint of Ecart Publications’ 1976
publication presents photographs
and testimonies from the case, and
the rumors attending the off-set
relationships between P-Orridge and
his art, and a local police force was
even charged to make 24-hour
filming of the trial.

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relationships between P-Orridge and
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Hirokazu Kosaka: On the Veranda
Selected Works 1969–1974

Edited by Rebecca McGree, Gian
Philipp. Introduction by Rebecca
McGree, Text by Hirokazu Kosaka,
Glen Phillips, Shayda Amanat.

On the Veranda accompanies the
first solo survey exhibition examin-
ing the early performative artwork
of influential Los Angeles-based
Hirokazu Kosaka (born 1948).
"Kosaka left Japan in 1966 to study
art at Chouard Art Institute in
Los Angeles, and participated in
the sweeping changes that were re-
orienting the art world in the late
1960s and early 1970s, as Concept-
ual art, performance, Land art and
Post-minimalism abandoned tra-
tional notions of painting and
sculpture in favor of work steeped
in new ideas, processes and often
failing forms. Deeply influenced
by Buddhism, Zen archery, the
Gujan group, Conceptual art and
the art of his peers in Southern
California, Kosaka created perfor-
mation and installations that con-
sidered themes of endurance,
environment, and spirituality. The
book includes rarely seen film stills
and photographs, plus images from
his more recent perform-
ance and installation works."

PIEDMONT COLLEGE MUSEUM OF ART
9780969251208. U.S.: $29.95
HC, 8 x 10 x 1.95 / 168 pgs / 40 color / 60 b&w.

January/February Art/Nonfiction & Criticism

David Devereaux: Summer Love

Edited by Cris Miller, Rachel
Kalinowski, Alonzo Chappelia.

This flagship publication of the
Gulf Coast’s premier museum of
contemporary art presents an artists’
choice of works that reflect the
seasonal cycle of love.

"With the exception of a few artists
represented by the museum, the
summer show was curated by
guests who aren’t normally
tied to the museum. Works by
these artists are paired with the
seasonal reference in the captions
and the theme of Summer Love.

This exhibition and publication
embody the museum’s mission:
to connect with the communities
it serves, and the seasons beyond.

HIGHLIGHTS OF GALLERY EXHIBITIONS AND EVENTS "SUMMER LOVE"

JUNE: "Recent Acquisitions: Contemporary Artists from the Collection"

JULY: "Summer Love: Art of the Season"

AUGUST: "Summer Love: Art of the Season"

SEPTEMBER: "Summer Love: Art of the Season"

OCTOBER: "Summer Love: Art of the Season"

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DECEMBER: "Summer Love: Art of the Season"
Ellen Gallagher: Don’t Axe Me
Over the past two decades, Ellen Gallagher (born 1965) has created a body of work exploring notions of materiality, history and language. In her early paintings, Gallagher dispersed fields of repeated bulging lips and eyes—borrowed from the imagery of minstrel performances—on gridded backgrounds of permaninship paper. She continued to incorporate historical material in subsequent works, most famously using midcentury advertisements for African-American beauty products from Ebony magazine and other publications of the period, abstracting portraits of models with yellow Plasticine, oil paint, pencil marks and incisions. For the first major New York museum exhibition of her work at New Museum, Gallagher produced a series of new paintings that both extend her formal and thematic interests and mark a radical new development. Each of the pieces consists of tent-like formations incised into layers of paint. This complex series is featured in this catalogue along with a booklet of her work from 1993–2009.

William Kentridge & Nalini Malani: The Shadow Play as Medium of Memory
Text by Andreas Huyssen.
This comparative study of contemporary artists William Kentridge (born 1955) and Nalini Malani (born 1946) focuses on their use of the shadow play as a medium of memory. Independently of each other, both artists have deployed this centuries-old performative art form in works that are widely considered to be highpoints of their respective careers—works such as Kentridge’s installation In Search of Vanished Blood and Malani’s work from 1993–2009. Both artists belong to a generation whose experience is shaped by colonialism and decolonization; their works reflect on the long-term traces of historical trauma, particularly the violence of apartheid, always in aesthetically complex forms (rather than in documentary or agit-prop style). In Search of Vanished Blood and Malani’s The Refusal of Time both extend their formal and thematic interests and mark a radical new development. Kentridge’s work exploring notions of materiality, history and language. In her early paintings, Gallagher dispersed fields of repeated bulging lips and eyes—borrowed from the imagery of minstrel performances—on gridded backgrounds of permaninship paper. She continued to incorporate historical material in subsequent works, most famously using midcentury advertisements for African-American beauty products from Ebony magazine and other publications of the period, abstracting portraits of models with yellow Plasticine, oil paint, pencil marks and incisions. For the first major New York museum exhibition of her work at New Museum, Gallagher produced a series of new paintings that both extend her formal and thematic interests and mark a radical new development. Each of the pieces consists of tent-like formations incised into layers of paint. This complex series is featured in this catalogue along with a booklet of her work from 1993–2009.

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PREVIOUSLY ANNOUNCED

Marcel Dzama: Puppets, Pawns and Prophets
Text by Delphine Solomon.
Marcel Dzama first gained fame with his drawings, but has recently expanded his practice to encompass film and three-dimensional work, developing an immediately recognizable language that draws from a diverse range of references and influences, including Dada and Marcel Duchamp. Created in close collaboration with the artist, this publication includes work from his 2013 exhibition at David Zwirner in London, which featured three videos inspired by the game of chess; puppets and masks based on the characters; and drawings, collages, drawings, paintings and sculptural works. Dzama utilized the architecture of the gallery itself—an eighteenth-century Georgian townhouse—by hanging puppets from a skylight above the five-story building’s central spiral staircase and placing monitors in the windows so videos were viewed from the street. Among the drawings included in this catalogue along with a booklet of her work from 1993–2009. Each of the pieces consists of tent-like formations incised into layers of paint. This complex series is featured in this catalogue along with a booklet of her work from 1993–2009.
January / Art

Brice Marden: Ru Ware, Marbles, Polke

Text by David Anfam. Brice Marden: Ru Ware, Marbles, Polke features the most recent paintings from this towering figure in contemporary abstraction. The book’s title alludes to the breadth of Marden’s inspirations: rare Chinese porcelain, coarse Greek marble and the late German artist Sigmar Polke. Each of the works or series in this volume stems from these sources: the Ru Ware Project (2007–2012), composed of nine small panels painted in pale blues and greens; 15 new paintings in oil on marble, which Marden completed on the Greek island of Hydra in 2012; and a large oil-on-linen painting, “Polke Letter” (2010–2011), a painterly homage on-linen painting, “Polke Letter” oil on marble, which Marden composed on the Greek island of Hydra in 2012; and a large oil-on-linen painting, “Polke Letter” (2010–2011), a painterly homage.

Annette Truitt: Threshold

Text by Anne M. Wagner, Annette Truitt. Threshold is an in-depth look at a painterly decade in the career of Annette Truitt (1921–2004)–the 1970s. An authoritative essay by acclaimed art historian Anne M. Wagner delivers new insights into the artist and her work, while extensive excerpts from the artist’s writings—including some previously unpublished—open a new window on Truitt’s creative process and its precondition with perceptual experiences that honor the invisible edge—a threshold, as Truitt often called it, “the point at which the abstract nature of things becomes perceptual.” In the 1970s this idea was an ongoing preoccupation, which she repeatedly attempted to define. The plates section includes generous illustrations of works from the period. Including drawings, paintings and the sculptures for which she has been heralded as a key figure in postwar American art.

Guy de Cointet: Tempo Rubato

Foreword by Patrick Charpenel. Text by Magali Amour, Jay DeFeo. The installations, books, and plays of Guy de Cointet (1934–1983) offer conceptually playful and witty treatments of codes, ciphers and optical tensions between language and image. Born in France and based in Los Angeles from 1965 until his death, de Cointet was also an important mentor to a teacher at the Otis Art Institute for a generation of Cali-ifornian artists, including Paul McCarthy and Michael Kelley. Long esteemed by artists as a critic, Guy de Cointet’s little exhibited until recently, his work has been the subject of considerable renewed interest over the past decade or so. This volume, published for a 2012/13 survey show at Fundação/Coleção Jumex in Mexico, includes extensive documentation (playtexts, photographs) of his plays Tempo Rubato, IGU and Tel Me, alongside relevant works on paper, archival photographs and essays by Magali Amour, Jay Sanders and Marie de Brugerolle.

Lutz Bacher: Snow

Text by Gregor Gysi, Sophie von Olfers, Beatrice Ruf. Text by Casimiro Mac Giolla Leith. From the earliest days of her career in the 1970s, Bay Area artist Lutz Bacher has consistently drawn upon fragmentary information from popular culture and her own life to produce works that play with the instability of identity and the mercuriality of images. Using media ranging from artists’ books, installation, sculpture and video to photography, painting and screen printing, Bacher deploys images and objects in a physical and visceral manner. While always remaining somewhat elusive, her mixture of ideas and the popular and the personal is particularly rele vant to problems in art and culture today. With this publication, Bacher has compiled her work from 1970 to 2013 into a single hefty volume. Lutz Bacher: Snow is accompanied by a new essay by Casimiro Mac Giolla Leith.

John McCracken: Works from 1963–2011

Text by Robin Clark. Interview by Anne Rave. John McCracken (1934–2011) occupies a singular position with its preoccupation with percep-tual experiences that hover along the conceptual and the material, as well as the exceptional corpus of drawings of the 1980s and her photographic oeuvre of the 1970s. It thus complements the book published on the occasion of her Whitney Museum retrospective in 2013. DeFeo was part of a vibrant community of avant-garde artists, poets and musicians in San Francisco during the 1950s and 1960s. Her circle included Wallace Berman, Joan Brown, Bruce Conner, Wally Hedrick, Edward Kienholz and Michael McClure. Although best known for her monumental painting “The Rose” (1958–1966), DeFeo worked in a wide range of media and produced an astoundingly diverse and compelling body of work over four decades. Her unconventional approach to materials and her intensive, physical method made her a unique figure in postwar American art.

Preceding the recent history of American art, Justice Mehling and Christoph Schreier.

JRP|RINGIER

PREVIOUSLY ANNOUNCED

Jay DeFeo: Chiaroscuro

Text by John You. This new monograph on Jay DeFeo (1929–1989) focuses on her late work, the paintings of the 1980s as well as the exceptional corpus of drawings of the 1980s and her photographic oeuvre of the 1970s. It thus complements the book published on the occasion of her Whitney Museum retrospective in 2013. DeFeo was part of a vibrant community of avant-garde artists, poets and musicians in San Francisco during the 1950s and 1960s. Her circle included Wallace Berman, Joan Brown, Bruce Conner, Wally Hedrick, Edward Kienholz and Michael McClure. Although best known for her monumental painting “The Rose” (1958–1966), DeFeo worked in a wide range of media and produced an astoundingly diverse and compelling body of work over four decades. Her unconventional approach to materials and her intensive, physical method made her a unique figure in postwar American art.

 Previous mention

■ ART
Guston's birth and presenting a se-marking the 100th anniversary of Schirn Kunsthalle in Frankfurt, 1970; it caused a scandal, with exhibition of these works was in of these new paintings. The first lamp bulbs were among the motifs subjects such as walls, doors and clumsy shoes and domestic ob-jects such as walls, doors and lamp bulbs were among the motifs of these new paintings. The first exhibition of these works was in 1970, it caused a scandal, with many critics acclaiming him of “be-coming” abstract art. This volume accompanies an exhibition at the Schm Kunsthalle in Frankfurt, marking the 100th anniversary of Guston’s birth and presenting a se-lection of some 40 works from what was his most exciting period. Also gathered here are many of Guston’s “poem-pictures,” made in collaboration with writers such as Clark Coolidge, William Corbett and Bill Berkson.

Alice Neel: Intimate Relations

Preface by Bernadette Jacob. Text by Jeremy Lewison.
The art of Alice Neel (1900–1984) distinguished itself from that of her American contemporaries by the special intimacy of its style, in which her drawing practice was a decisive factor. Though somewhat less known than her paintings, Neel’s drawings and watercolors articulate an array of influences—German Expressionist and Neue Sachlichkeit painting, the Ashcan School, an early sojourn in Cuba—that accompanied her through her tentative beginnings in the mid-1920s through to the maturity of her art after the Second World War, when she found room to accom-modate abstraction and Pop art. This volume, published for the first time in Europe, presents a selection of her works that spans the years 1950 to 1982, and gathers color and ink-only portraits and street scenes, as well as illustrations for an edition of Dostoevsky’s The Brothers Karamazov.

The NORDIC WATERCOLOUR MUSEUM

9788779320364 (ks) | ks. (euro) 50.00 Chk, 8 x 10 / eye 96 pages / 30 color / 83 b/w February Art

Bathers Trees

Text by Carroll Dunham, Alisan Gingeras. Interview by Alisan Gingeras.

Carroll Dunham: Bathers Trees


Bruce Kurland is an American still-life painter working since the early 1960s. Born in New York in 1938, Kurland was initially influenced by earlier European practitioners of the still-life genre such as Fabritius, Chandir and Miranda, whose quiet reveries he inflected with a con-siderable vision of mortality de-viced from the visceral imagery of Francis Bacon. Today, his work can be seen as part of a singular strand of twentieth-century North Ameri-can painting that includes artists such as Walter Murch and Gregory Gillespie. Kurland infuses his paint-ings with powerful attention to, and a tangible affection for, nature “red in tooth and claw” conjuring a “little world with which I could do anything I wanted, without los-ing the illusion.” This handsome volume, with its cloth binding and slip-on cover, includes a letter post Lisa Jarrett, galanter Victoria Murenze and Chief Curator at the Phillips Collection in Washington, DC, Eliza Rithone. 

AVOCET EDITIONS

9781939892489 (ks) | ks. (euro) 55.00 Chk, 8.75 x 8.75 / 150 pgs / 83 b/w February Art

David Salle: Ghost Paintings

Edited by Karen Marra. Foreword and text by Janine Mileaf. Interview by Hal Foster.

In the 1980s, American artist David Salle (born 1952) played a crucial role in the formulation of postmodern art in America, helping to re-establish painting as a dominant force. Often thought to use only found imagery, Salle actually derived much of his early work from live movement events that he staged specifically for the paintings. For his 1992 series Ghost Paintings, Salle took photographs of his long-time model Beverly Ealy, creating graceful, improvised movements with a bed, then printing the images on linen and painting over them with horizontal fields of in-tense color. This new volume, with full-color spreads of the 16 never-before-seen Ghost Paintings, re-vells Salle’s practice of incorporating photography and performance art into his paintings. It includes the black-and-white photog-raphs the artist took for this series, as well as documentation of other performances.

The ARTS CLUB of CHICAGO

9780892223093 (ks) | ks. (euro) 25.00 Chk, 8.75 x 11.5 / 44 pages / 13 b/w / 13 color / 83 b/w February Art

Eric Fischl

Preface by Klaus Albrecht Schröder. Text by Elyt Latner. Interview by Lawrence Weschler.

American painter, sculptor and printmaker Eric Fischl (born 1948) is internationally known for his un-usual nude paintings, featuring couples and families, which ex-plore tensions between sexuality and power. Many of his works specifically address coming-of-age moments, blossoming sexual awareness and voyeurism—the paintings “Bad Boy” (1981) and “Birthday Boy” (1983) both depict young boys looking at older women in provocative poses on a bed. A charged, repressive sexual atmosphere often permeates his work and shadows the rela-tionships depicted. In contrast to the bizarre and often unsettling content of his work, Fischl’s bright color palettes, with its lucid deep yellow and red tones. This catalogue focuses on Fischl’s graphic work, showing a cross-section of his substantial print oeuvre. Also included is an interview by Laurence Weschler.

MODERNE KUNST MÖNTEREY

9783899844824 (ks) | ks. (euro) 40.00 Chk, 8.25 x 11.5 / 140 pages / 100 color / 10 b/w April Art

Ishar Patkin: The Wandering Veil


The Wandering Veil provides a com-prehensive survey of the work of the New York-based Israeli artist Izhar Patkin (born 1965). Published for an exhibition which traveled from the Tel Aviv Museum of Art and The Open Museum, Telken to MASS MoCA, it focuses on works of past the decade, including Patkin’s series of murals titled “veil” paintings on tukinspired by the work of the late Kashmiri-American poet Agra Shurlat Ali and its themes of memory, loss and exile. Amrbeginning, this book contains 120 color plates and in-cludes examples of key works from the 1980s and 1990s. It also features interviews with the artist by David Ross and the late critic, Herbert Muschamp, plus texts by au-thors on the range of disciplines, including curators, poets, art and architecture critics, a literary scholar, a psychoanalyst and an anthropologist.

TELV AIVI MUSEUM OF ART/ THE OPEN MUSEUM. TEL-AVIV/FAMOS MOSDA

9789655390483 (ks) | ks. (euro) 34.95 Chk, 9.25 x 12.5 / 240 pages / 125 color / 83 b/w February Art

EXHIBITION SCHEDULE

North Adams, MA, MASS MoCA, 12/01/11–05/09/14

Richard Aldrich

Text by Andersen Gulch. Introduction by Lawrence Weschler. By Richard Aldrich (born 1975) is best known for his seductive yet challenging paintings that often push the boundaries of the picture plane. His multimedia works are typically created in oil and wax, also incor-porating elements such as pencil, collage, charcoal and metal. This new catalogue Salves by Tolami Gallery, is part traditional monograph and part artist’s book. It features a selection of 88 ab-stract, multimedia works made between 2003 and 2013, and as such is the most comprehensive survey of Aldrich’s work to date. The plates have been laid out to wrap around from one page to the next, across the book’s French folds, so that, literally and figura-tively, such painting is viewed with the next painting in mind. This unusual design feature creates an engaging and sometimes jarring juxtapositions that are entirely unique to the book itself.

FLAT40

9781467570435 (ks) | ks. (euro) 35.00 Chk, 8.5 x 11 / 96 pages / 83 color. Available/Art

PREVIOUSLY ANNOUNCED
Pablo Picasso: Family Album

Text by José Labredo Stals, Olivier Widmaier Picasso, Jean Clair.

Throughout Pablo Picasso’s career, his members of immediate family were portrayed in a variety of works and media, becoming recurrent motifs. This publication compiles some of the most iconic group of portraits from various museums and private collections. Born in 1901, many of the works reproduced here were inspired by the female companions with whom Picasso shared his life, such as Fernande Olivier, Olga Khokhlova, Marie-Thérèse Walter, Dora Maar, Françoise Gilot and Jacqueline Roque, as well as his own children, Paloma, Claude and Paul. The artworks in Pablo Picasso: Family Album, which range from oil paintings and drawings to sculptures, prints and engravings, suggest a special harmony in Picasso’s life between familial and artistic realms.

FUNDACIÓN MUSÉO PICASSO MALAGA/PAUL, CHRISTINE Y BERNARD RUIZ-PICASSO 9788836624696 u.s.: $60.00 Hbk, 9.25 x 12.5 in. / 160 pgs / 55 color / 98 duotone. February Art

Vasarely

Edited by Serge Lemoine.


Long before there were such terms as Op art or Kandinsky’s Art, Victor Vasarely (1908–1997) was making abstractions that dazzled the eye with their chromatic boldness and energetic geometries. His painting “Zebra,” of 1930, is a widely considered the first work of Op art. The Hungarian-born Vasarely settled in Paris in 1930, working as a graphic designer (a calling whose requirement—create new forms for old means). From early on, Vasarely favored biomorphic shapes, edges, two-dimensional space and a limited palette, but it was in the early 1950s that his canvases began to articulate the extreme rigor for which he became famed. In the 1960s he pursued miniatures, in an effort to make his work more democratically accessible. With almost nothing on this Op artist’s Op art portfolio currently in print, this volume offers an important opportunity to rediscover Vasarely’s rich and radically modern art.

SUVARANE EDITIONS 9788854627059 u.s.: $60.00 Hbk, 11.5 x 11.5 in. / 220 pgs / 100 color. March Art

Kupka – Waldes

The Artist and His Collector


Czechoslavakia’s leading twentieth-century painter, František Kupka (1871–1957) is a pioneer of modernist abstraction. As early as 1911, he was one of the most visible and widely exhibited abstract artists in the world, later, in the early 1930s, he was a founding member of the Abstraction-Creation group. This hefty volume—the only monograph on Kupka currently available—offers a massive survey of his paintings, drawings, prints, posters, sculptures, correspondence and other ephemera from the collection of Jiřích Waldes, Kupka’s close friend and gallery. Waldes’ collection was confiscated first by the Nazis, who deemed abstraction decadent, and later by the Communists, who declassified his work “an example of imperialist ideology and cosmopolitan elloign—a threat to the people.” Also included is a foreword by Jiří Waldes, the collector’s son, and Ludmila Vachtová, one of the most knowledgeable experts on the artist.

DIVUS/MEISSNER 9788846503810 u.s.: $50.00 Pbk, 9 x 11 in. / 445 pgs / 410 color. Available.

Modernism

Fernando Botero

Edited by Mitchell Anderson, Kristyna Gimrozynska, Mathias Rastorfer.

Introduction and interview by Kristyna Gimrozynska, Mathias Rastorfer.

This publication is comprised of more than 20 new pieces by Colombian painter, draftsman and sculptor Fernando Botero (born 1932), probably the best-known Latin American artist working today. The book, handsomely bound in linen with a tip-in reproduction of the painting “The Street,” revisits the most iconic subjects of the artist’s six-decade career, including examples of Botero’s bullfighters, circus performers, biomorphic monsters, recalling couples and society women. In addition to his new works, the book also includes archival photographs of the artist as a child, at exhibitions and in his studio, as well as an interview conducted by the book’s editors. In the interview, Botero discusses his august career and turning 80: “from the point of view of my energy to work, I feel like I’m 30 . . . What makes me work like this is the curiosity of my subjects of the artist’s six-decade career, including examples of Botero’s bullfighters, circus performers, biomorphic monsters, recalling couples and society women. In addition to his new works, the book also includes archival photographs of the artist as a child, at exhibitions and in his studio, as well as an interview conducted by the book’s editors. In the interview, Botero discusses his august career and turning 80: “from the point of view of my energy to work, I feel like I’m 30 . . . What makes me work like this is the curiosity of

GALERIE GRÜNYERZKA AG 9783905793188 u.s.: $50.00 Hbk, 9.75 x 12 in. / 80 pgs / 40 color / 7 twombly. February Art/Latin American Art & Culture

Meret Oppenheim: Mirrors of the Mind


Iconic as a photographic subject and influential as a creator of iconic objects, Meret Oppenheim (1913–1985) was both artist and muse, and was uniquely liberated in both roles. In celebration of the centennial of her birth, this volume examines her lifelong fascination with her fellow artists’ works and with her art. Onto her art, Oppenheim makes the viewer the artist’s own mirror, a reflection of her own artistic process. This volume offers a major opportunity to reconsider Oppenheim’s work, which continues to find resonance in contemporary art through its candor and economy of means. This substantial, handsomely designed monograph shows the artist as having had an inspirational figure in her own era—for artists such as Man Ray, Picasso and Max Ernst—as well as an important feminist artist.

KIEBER 9783866889845 u.s.: $60.00 Hbk, 11.5 x 9.5 in. / 216 pgs / 321 color / 130 b&w. February Art

Alexander Calder: Trees

Edited by Delia Ciucu. Foreword by Sam Kaltter, Oliver Wick. Text by Oliver Wick.

Alexander Calder (1898–1976) famously transposed modernist visual abstraction into three-di- mensional space, initially doing so in the context of European abstract artists such as Mondrian. In 1933, leaving Paris for his native United States, he settled in an old farmhouse in Roxbury, Connecticut, where the forms of nature became a new source of inspiration for his creativity. By the summer of 1934, Calder was producing his first out- door sculptures. His monumental standing mobile “The Tree” (1966) exemplifies this new tension between abstraction and figuration. This volume, published for an exhibition at the Fondation Beyeler, situates Calder’s evolution away from geometric abstraction toward large-scale biomorphism and the tree motif. It includes maquettes that anticipate “The Tree” as well as a striking group of early wood sculptures from the 1930s to the 1950s.

HIGHLIGHTS

PREVIOUSLY ANNOUNCED

PREVIOUSLY ANNOUNCED

Fondation Beyeler

EXHIBITION SCHEDULE

January / Art

February / Art

March / Art

ART
Paul Thek: From Cross to Crib

This publication documents a little-known temporary artwork. In the winter of 1972/73, Paul Thek (1933–1988) was a guest of the Lehbruch Museum in Duisburg, where he installed the room-filling environment “Ark, Pyramid – Christmas” (“The Manger”) – a development of the legendary “Pyramid installation” realized at Documenta 5 in 1972. This exhibition was organized by the director of the museum at the time, Siegfried Salzmann, who was the fourth in Thek’s large-scale projects in Europe, all of which engaged with individualized religious symbols (or what Harald Szeemann termed “individual mythologies”). The Christmas season provided Thek with the occasion to present, for the first time, a self-written theater piece in the performance art style of painting characterized by its splinter aspirations with exquisite delirium. Shortly after Klein’s death at the age of 34, his widow, Ro- traunt Klein-Moquay, and her mother, Marie Raymond, asked Parent and his office produced a design for an Yves Klein Memorial, which was later realized by her personal assistant and friend, Jerry Gorovoy. As the title of this publication – taken from Bourgeois’ gauze diptych of the same name – indicates, the artist’s lifelong creative and personal trajectory was determined by the need to, as Gorovoy puts it, “alleviate a core experience of abandonment.” Her works take their point of departure from her most meaningful relationships – parents, children and partners – and focus on abiding themes of birth, childhood, family and motherhood, the rejections of lovers and other abandon- ments. Produced over seven decades, the works in this publica- tion document Bourgeois’ broad use of materials and scale: from her hanging aluminum sculptures and “cell” installations to her iconic spider sculptures and series of feather gauze diptychs on paper.

Louise Bourgeois: Alone and Together
Edited by Janna Lund, Wendy Williams, Maggie Wright. Forward by Luise Feustchou, Jane Feustchou, Text by Zhu Di, Maya Kivitya.

Alone and Together accompanies two retrospective exhibitions on Louise Bourgeois (1911–2010) curated by her personal assistant and friend, Jerry Gorovoy. As the title of this publication – taken from Bourgeois’ gauze diptych of the same name – indicates, the artist’s lifelong creative and personal trajectory was determined by the need to, as Gorovoy puts it, “alleviate a core experience of abandonment.” Her works take their point of departure from her most meaningful relationships – parents, children and partners – and focus on abiding themes of birth, childhood, family and motherhood, the rejections of lovers and other abandon- ments. Produced over seven decades, the works in this publica- tion document Bourgeois’ broad use of materials and scale: from her hanging aluminum sculptures and “cell” installations to her iconic spider sculptures and series of feather gauze diptychs on paper.

Yayoi Kusama: Obsesión Infinita
Edited with text by Phil Larratt-Smith, Frances Morris.

Obsesión Infinita accompanies the first Latin American retrospective of Yayoi Kusama (born 1929), a massive survey of more than 100 works created between 1950 and 2013. It includes her abstract paintings of the 1950s, made just prior to her move to New York in 1957, the "soft sculptures" that followed her move, and her friendships with Donald Judd, Andy Warhol, Claes Oldenburg and Joseph Cornell; and the famous hap- penings of the late 60s. It was in these years in which Kusama became known as “the Polka Dot Princess,” for her obsessive use of polka dots in installations and performances. In 1973 she returned to Japan, and in 1977 settled voluntarily in a psychiatric clinic where she has continued to make performances and installations.

Art of the 1960s and 70s

Piero Manzoni: When Bodies Became Art

Few artists have combined conceptual ingenuity with devastating critique as deftly and wittily as Piero Manzoni (1933–1963). Fifty years after his death at the tender age of 29, Manzoni remains unsurpassed as a provocateur. His Artist’s Breath and Artist’s SKY editions, which now sell for hundreds of thousands of dol- lars, are unanswerable satirical attacks on art-world economics and values, and his designations of various persons (such as Umberto Eco and Marcel Broodthaers) as “living artworks” prefigure many strains in per- formance art. This comprehensive survey is published on the occasion of what would have been his eightieth birthday. It reproduces more than 100 works from all phases of the artist’s brief but massively influential career, from his early Klein-influenced monochromes (or Achromes) and the Artist’s Air- man for departure from her most mean- ingful relationships – parents, children and partners – and focus on abiding themes of birth, childhood, family and motherhood, the rejections of lovers and other abandon- ments. Produced over seven decades, the works in this publica- tion document Bourgeois’ broad use of materials and scale: from her hanging aluminum sculptures and “cell” installations to her iconic spider sculptures and series of feather gauze diptychs on paper.

FAVORSCHUARD FOUNDATION
9788479700011 U.S. | CDN $50.00
520 x 350 x 35 mm / 368 pgs / 198 color / 170 b&w.

EXHIBITION SCHEDULE
Cologne, Germany: Kunsthalle, 02/26/14–05/11/14

PREVIOUSLY ANNOUNCED

PREVIOUSLY ANNOUNCED

PREVIOUSLY ANNOUNCED

PREVIOUSLY ANNOUNCED
David Altmejd
Text by Trina Dalton, Christopher Glenn, Robert Hobbs, Kevin McCarney.

Canadian-born, New York–based artist David Altmejd (born 1974) is known for his intricate and highly worked room-size installations and sculptures. Seamlessly moving between a variety of aesthetic modes—from an almost ascetic minimalism in works employing plaster and mirrorto works teaming with accumulations of crystals, gold chains, thread, taxidermied birds and animals, among other objects—Altmejd’s work offers beautifully wrought material mediati ons on the cycles of life and death, interiority and exteriority, sexuality and spirituality. In the most comprehensive consideration of the artist’s work to date, this volume includes four essays by a range of writers, who, by providing different entry points to Altmejd’s art, animate and engage the rich and diverse ideas that characterize his important practice.

DAMIANI/ANDREA ROSEN GALLERY
9788862083195 U.S.|CDN $ 50.00

PREVIOUSLY ANNOUNCED

Rachel Harrison: Fake Titel
Edited by Susanne Figner, Martin Germann. Foreword by Velt Glomer, Philippe Van Cauteren.

Text by Diederich Drieschum, Susanne Figner, Alex Klotz.

Since the 1990s, Rachel Harrison (born 1966) has developed a colorful and delightfully grotesque sculptural idiom out of contemporary detritus—styrofoam, plaster bricks, vacuum cleaner—which she blends with slapstick humor and art historical and pop cultural references. Fake Titel presents sculptures and drawings from three recent series: The Help (2012), the large-scale installation Incendiary Sunset (2011) and the photog raphic suite Sunset Series (2000–2013). The Help examines the role of the artist, the muse, and the “help,” mixing found objects with abstract forms, incidents from Incendiary Sunset into a mixed-media installation including a wall of ponderous, autonomous sculptures and video; and the Sunset Series comprises 31 photographs of a single source image, a photograph of a sunset. In each photograph in the series, shot on 35mm film, the artist physically manipulates the found snapshot to create a new image.

DAMIANI/ANNALES ROSEN GALLERY
9783862083045 U.S.|CDN $65.00

Hbk, 9.5 x 11.75 in. / 384 pgs / Illustrated throughout.
March Art

Paola Pivi
Text by Massimiliano Gioni, Jens Hoffmann.

Over the course of her two-decade career, the Italian-born, Alaska-based multimedia artist Paola Pivi (born 1971) has fashioned such unlikely objects as a masquerade made of cookies and a rotating vire. Many of her sculptures and photographs are comical, as in her pictures of miniaturized designer chairs attached to bare buttocks, or a leopard walking across rows of sappuccio cups. Animals are a recurrent presence throughout, whether taxidermied and rendered sculptural or alive and photographed in unlikely locales (e.g. her tender portrait of two zebras, their heads hooked around each other’s necks, against a backdrop of mountain snow). This publication is published for Pivi’s 2013 exhibition at the Galerie Perrotin in Paris, and gathers a selection of her work from the past ten years.

DAMIANI/PERROTIN
9783862083195 U.S.|CDN $50.00

Hbk, 8.5 x 10.5 in. / 150 pgs / Illustrated throughout.
Available Art

Helen Marten
Edited by Tom Eccles, Beatrix Ruf, Polly Stige.

Since the 1990s, the British artist Helen Marten (born 1971) has fashioned such counterfeit and camouflage in the relationship of object to artifact and package to product. Marten’s installations, sculptures and videos play upon our reference systems for things and a coding of the visual that establishes our most elemental relationships to the material world. Marten thus weaves conversations between counterfeiter and camouflage in which image is continually sabotaged by language, by a deliberate- ness of error that presents itself with all the concreteness of cultural legitimacy. This publication is the first to fully document Marten’s output. It accompanies a year-long exhibition touring at the Kunsthalle Zürich, the Chisenhale Gallery in London, and the Center for Curatorial Studies at Bard College in New York. The book includes numerous installation and work views.

JRP/RINGIER
9783030440464 U.S.|CDN $50.00
Hbk, 9 x 10 in. / 156 pgs / 234 color. Available Art

Gary Hume: The Wonky Wheel
Text by Graham Badger.

In Gary Hume: The Wonky Wheel, the renowned British artist updates the genre of history painting for the twenty-first century. With the 16 paintings and three sculptures gathered in this volume—all new and never before published—Hume unveils his colorful abstractions rooted in contemporary conflict and the fragility of human life. In these most recent works, as, Hume himself stresses, a form of history painting—representations of a series of ‘pregnant moments’ connected to one of the great historical dramas of our time—shapes his block consisting of these critical moments and the building blocks of the work. Hume’s horizon forward is eternal, and he’s an art proposes, but it’s always wonky.

MARTIN MACKAY GALLERY
9781840146712 U.S.|CDN $35.00
Hbk, 8.5 x 11 in. / 132 pgs / 60 color.
January/Art

Martin Creed: What’s the Point of It?
Edited by Honey Laird. Text by Vili Selj.

Working together since their graduation from the Royal College of Art in 1990, the Chapman brothers are famous for their iconic sculptural icons, prints and installations that examine contemporary politics, religion and morality with biting wit and energy. “End of Fun” leads on from the original Hell (1999), bathtub tableau that was destroyed in the Munich fire in 2004, and the later Fucking Hell (2008). A three-dimensional collagework, “End of Fun” consists of thousands of plastic figurines, many dressed in Nazi regalia or enacting egregious acts of cruelty, displayed in nine glass cases or mart fire in 2004, and the later Fucking Hell (2008). A three-dimensional collagework, “End of Fun” consists of thousands of plastic figurines, many dressed in Nazi regalia or enacting egregious acts of cruelty, displayed in nine glass cases or

White Cube/Flud
9781840146712 U.S.|CDN $37.00
Hbk, 7 x 9.75 in. / 176 pgs / 125 color.
February/Art

Jake & Dinos Chapman: The End of Fun
Edited by Honey Laird. Text by Vili Selj.

Working together since their graduation from the Royal College of Art in 1990, the Chapman brothers are famous for their iconic sculptural icons, prints and installations that examine contemporary politics, religion and morality with biting wit and energy. “End of Fun” leads on from the original Hell (1999), bathtub tableau that was destroyed in the Munich fire in 2004, and the later Fucking Hell (2008). A three-dimensional collagework, “End of Fun” consists of thousands of plastic figurines, many dressed in Nazi regalia or enacting egregious acts of cruelty, displayed in nine glass cases or mart fire in 2004, and the later Fucking Hell (2008). A three-dimensional collagework, “End of Fun” consists of thousands of plastic figurines, many dressed in Nazi regalia or enacting egregious acts of cruelty, displayed in nine glass cases or
Contemporary sculpture

Elad Lassry

Edited by Alessandro Rubottomi. Text by Anir Moshayedi. Interview by Jürg Heisser.

Working in photography, film, sculpture, performance and installation, Los Angeles-based artist Elad Lassry (born 1977) has established himself as one of the most original artists of his generation, with works that are at once seductive and conceptually challenging. This book documents Lassry’s solo exhibition at the Padiglione d’Arte Contemporanea in Milan, Italy. With an essay by Anir Moshayedi (Curator at the Hammer Museum in Los Angeles) and a conversation between the artist and Jürg Heisser (Co-editor of Frieze magazine), it provides an in-depth critical examination of Lassry’s work from the beginning of his career to the present.

MUSEE PUBLISHING

9788874600037 | u.s. | €45.00 | 9 x 13 in. / 60 pgs / 60 color

February/Art

Bettina Huby: Uniforms

Text by Dave Cull

Los Angeles artist Bettina Huby (born 1968) takes a detour from her customary, community-based projects with Uniforms, an artist’s book of paper collages as precise and elegant as they are chaotic and dizzying. Here, clothed bodies collide, remembrances and somberness across the page; machines mimic birds; jackets seem to genuflect in prayer. Constructed with the muted hues and contemplative negative space of a Noh play, Huby’s mash-up reassembles the familiar photographic imagery of fashion, commerce and reportage into an open-ended riff on personal identity and the human organism. Complementing the work is an original fictional narrative by Dave Cull, delivered in brief installments throughout the book. Uniforms is published in an edition of 750 copies on the occasion of Pretty Limb, Huby’s fall 2013 exhibition at Snowfall Mann-Gallery.

THE ICE PLANT

9780982395387 | u.s. | $35.95 FLATSC

9 x 12 in. / 80 pgs / 40 color | Limited edition of 750 copies

January/Artists’ Books

K8 Hardy: How To

Untitled Runway Show

Edited by K8 Hardy, Dorothy Plaut, Text by Cheryl Donegan, K8 Hardy, John Katyal, Elisabeth Sussman, Oliver Toeman.

How To Untitled Runway Show is an artist’s book that presents K8 Hardy’s performance Untitled Runway Show, created for the 2012 Whitney Biennial. For this work, Hardy orchestrated a live fashion show performance on the fourth floor of the Breuer building that rivalled the sort of presentations made during a Paris or New York fashion week. How To follows the apparatus of professional fashion and is organized around three sections: The Show (lookbook), Backstage and The Campaign. For each of these sections, Hardy specifically created a new series of images. Also included are essays by five contributors, many of whom were involved themselves in the original performance. The variety of the writing in this book and the perspectives on the piece bring a fresh understanding and richness to Hardy’s incredible performance and unprecedented work in general.

DOPE PRESS

9782935797827 | u.s. | $38.00 FLATSC

9 x 12 in. / 144 pgs / 60 color

February/Artists’ Books

George Sugarman: Painted Wood

Text by Raphael Rubinstein.

American sculptor George Sugarman (1912–1995) was discarding the prevailing sculptural conventions of his time as early as 1959, dispensing with the pedestal and placing his work directly on the floor, breaking individual sculptures into multiple related units and employing a dramatic, almost baroque use of color. “In my sculpture, the color is as important as form and space,” he wrote. “It is used not to be pretty or attractive. It is useful to articulate the sculpture in space.” Works such as “The Shape of Change” (1964), “Yellow and White” (1967) and “Threeoms” (1968-1969) exemplify the radical spirit of Sugarman’s sculpture from this period. This publication offers an in-depth look at Sugarman’s work during the 1960s—large-scale wood sculptures of seascapes, proliferating forms painted in brilliant hues—and accompanying essays trace the arc of Langlais’ career, from his early experiments in painting and his transition to wood sculpture in the 1960s to his return to figuration and his exhaustive exploration of animal motifs.

CIART

9789871589117 | u.s. | €60.00 FLATSC

9.5 x 11 in. / 224 pgs / 250 color

January/Art

John Himmelfarb: Trucks

Recent Works

Text by Scott Griffin, Stephen Luecking, Janet Fox,

Elad Lassry

The American truck is rich in visual, cultural and economic associations. Over the last decade, the image of the truck has featured prominently in the work of artist John Himmelfarb (born 1946). Trucks: Recent Works documents the artist’s visual exploration of the vehicle’s intrinsic cultural significance. Utilizing a light-hearted and varied approach, Himmelfarb takes the isolated image of the truck in many directions, working in media encompassing sculpture, paint- ings, lithography, etching, silkscreen prints and drawings. In Himmelfarb’s own words, “These works are not about trucks but about us, our histories, skills, coping mechanisms, ambitions and character.” Occupying a visual idiom between the timeworn and the timeless, the works collected in this volume explore the vanishing truck with life and character, transforming it into a provocative artistic subject: the automobile or swimming—that suggest a meditative bliss.

THE ART BOOK FOUNDATION

9781898585731 | u.s. | €60.00 FLATSC

9.5 x 11.5 in. / 124 pgs / 110 color

March/Art

EXHIBITION SCHEDULE

Waterville, ME: Colby College Museum of Art, 05/15/15–08/01/15

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Deborah Grant: Christ You Know It Ain't Easy!
Introduction by Clare Gilman
Text by Theresa Leininger-Miller.
For the past decade, Deborah Grant has interviewed historical accounts and personal experiences with references to contemporary political issues in her ongoing series Random Select. Grant’s material, a variety of sources including magazine photographs, comic books, published texts and art historical reference books to create highly personal, nonlinear narratives that investigate politics, race and cultural identity. Grant’s Christ You Know It Ain’t Easy!!

Alexis Rockman: Drawings from Life of Pi
Interview by Jean-Christophe Castelli.
Alexis Rockman’s watercolor drawings were the first stage in the development of the fantastical, imaginary world of Life of Pi, the 2012 feature film directed by Ang Lee. Lee sought out Rockman’s vision as an artist with a specific commitment to hand drawing to bring a human scale to the project—a sense of the material and the fortuitous that would come, for example, from the random bloom of watercolor pigment on paper. Though most artistic contributions to cinema are dependent on photo-realism or computer animation, Rockman’s images are fluid, intimate and dynamic in a way that only drawing can capture. This publication accompanies The Drawing Center’s exhibition, providing a unique opportunity to explore the relationship between visual art—specifically drawing—and filmmaking. More than 60 color reproductions are featured, alongside an interview with the artist by Jean-Christophe Castelli.

Lebbeus Woods, Architect
Interview by Brett Littman. 
Lebbeus Woods, Architect brings together drawings from the past 40 years by one of the most influential designers working in architecture. Beyond architects, Woods (1942–2012) has been haunted by designers, filmmakers, writers and artists as a significant voice in recent history; his works reconcile across many disciplines for their conceptual depth, imaginative breadth and ethical poignancy. Woods worked cyclically, returning often to themes of architecture’s ability to transform, resist and free the collective and the individual. As an architect whose work lies almost solely in the realm of the proposed and the unbuilt, his contributions to the field opened up new avenues for exploring and inhabiting space. The publication centers on transformation as a recurring theme. The organization of the book is thematic rather than chronological.

Rashad Newsome: PyT
Test by Erin Davus.
This publication accompanies the presentation of Rashad Newsome’s new, multimedia performance presented at The Drawing Center in New York, that highlights the art of voguing—which is characterized by angular, linear and rigid body movements—as it relates to drawing. New York-based vogue dancers and musicians, including renowned opera singer Stelios Kornessis and distinguished vocalist Kevin Ji Proddy perform and are condoned by Newsome. This project encapsulates many of the artist’s core objectives: the formation, evolution and ownership of cultural signifiers; the essence of historic art structures using modern urban symbols and cultural references; and the use of technology to elicit artistic expression. The book features performance images and unique line drawings produced from that performance using motion-tracking software, as well as an essay by art scholar Erin Davus.

Len Lye: Motion Sketch
Introduction by Brett Littman. 
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Ferran Adrià: Notes on Creativity
Text by Robert W. McElroy. 
This publication brings together Ferran Adrià’s interviews and Emily Dickinson’s poem manuscript for the first time. Although Ferran, who was born shortly before Dickinson died, was most likely unaware of her work, both writers were obsessively private as well as peculiarly attentive to the visual dimension of their texts. Ferran wrote in tiny, invisible text on narrow strips of paper using an antiquated German alphabet that was long considered indecipherable. Only recently have these scripts been shown to consist of early drafts of the author’s published texts. Similarly, Dickinson fitted her poetic fragments to carefully turn paper to envelopes or stationery, which were discovered among her posthumous papers. (W.G. Sebald called Walser a “clairvoyant of the small,” and this description might apply to Dickinson as well.) Rarely in literature has the manner in which words are made so integral to the way they move been so integral to the way they move.

Scattered Notes: Ways of Knowing
Text by Robert W. McElroy. 
This publication brings together Ferran Adrià’s interviews and Emily Dickinson’s poem manuscript for the first time. Although Ferran, who was born shortly before Dickinson died, was most likely unaware of her work, both writers were obsessively private as well as peculiarly attentive to the visual dimension of their texts. Ferran wrote in tiny, invisible text on narrow strips of paper using an antiquated German alphabet that was long considered indecipherable. Only recently have these scripts been shown to consist of early drafts of the author’s published texts. Similarly, Dickinson fitted her poetic fragments to carefully turn paper to envelopes or stationery, which were discovered among her posthumous papers. (W.G. Sebald called Walser a “clairvoyant of the small,” and this description might apply to Dickinson as well.) Rarely in literature has the manner in which words are made so integral to the way they move been so integral to the way they move.

Drawing Time, Reading Time
Test by Clara Gilman, Melissa Gromnitz, Kate Merlefar.
This publication accompanies parallel exhibitions at The Drawing Center, New York, and Drawing Room, London, that explore the relationship between Impressionist communication and drawing in recent art. Throughout the twentieth century, and in the first decades of the 1960s, artists have mingled language for the subject and matter of their art, incorporating the mode, format and meaning of text into their work. Together the two exhibitions present an international selection of artists spanning the 1960s to today, including, at The Drawing Center, Carl Andre, Pavel Büchler, Guy de Cointet, Mirtha Dermacschie, Sean Lardner, Allen Rubinsborg, Nina Papapanteli- nis, Deb Solotov and Molly Springfeld and at Drawing Room, Pavel Bucin, Johanna Calle, Abram Bar Duvu, Malais Fieldbakin, Karl Hotmepst, Bernad Ortiz and Shababa Sholande.

THE DRAWING CENTER
918043234176 US | CDN $ 25.00 Pbk, 6 x 9 in. / 134 pgs / 80 color. March

EXHIBITION SCHEDULE
New York: The Drawing Center, 01/15/13–03/17/13

artbook.com

134

135

artbook.com

HIGHLIGHTS 13 4

13 5

ART
The Age of Discrepancies
Art and Visual Culture in Mexico 1968–1997

Text by Cuauthémoc Medina, Olivier Debroise.

This comprehensive, 470-page survey of artistic experimentation in late twentieth-century Mexico, first published in 2007, assesses fields as diverse as painting, photography, poster design, installation, performance, experimental theater, Super-8 film, video, music and poetry. It also reconstructs ephemeral works (with the support of the artists). The three tumultuous decades between 1968 and 1997 saw the end of the PRI (Institutional Revolutionary Party) in a violent final phase that began with the 1968 Tlatelolco massacre—which brought a brutal end to the student movement of 1968—and ended with the crises that followed the 1994 Zapatista uprising in Chiapas. Among the artists represented here are Feliciano Béjar, Uribe Barrero, Lilia Cardich, José Luis Cuevas, Felipe Ehrenberg, Manuel Felguérez, Rubén Gámez, Gunther Gerzso, Albino Grotella, Mathias Goeritz, Juan José Gurrola, Juan Guzmán, Kati Horna, Alexander Jodorkovsky, Fernando Luna, Borbás Mangel, Diego Matthai, Rodrigo Moya, Juan O’Gorman, Wolfgang Paalen, Lorraine Pinto, Fernando García Ponce, Armando Salas Portugal, Vicente Rojo and Eduardo Tamez. TURNER 9788415832393 US | CDN $ 49.95

262 pages / 602 color images

Text by Cuauthémoc Medina, Olivier Debroise.

This important resource for a fascinating dialogue in their audiences. Most of the works documented here are ephemeral, making this volume an important resource for a fascinating period in Mexico’s art culture. Among the 136 artists and collectives—both Mexican and foreign—who have created some 200 works in Mexico City over the period of a decade are Francis Alÿs, Minerva Cuevas, Damian Ortega, Abraham Cruzvillegas, Gabriel Kuri, Carlos Amoralek, Taniyas Margiñéz, Lourdes Grislot, Jimmie Durham, Fernando Ortega and Thomas Gallfold. BM 9788415813011 US | CDN $ 45.00

Pbk, 8 7/8 x 12 1/2 in / 460 pages / 260 color images

256 pages / 623 color images

The Age of Discrepancies is the first visual history to cover this exciting period, and to propose a genealogy for the work that emerged from it, which is coming under increased scholarly scrutiny.

Limitless
Contemporary Art in Mexico City 2000–2010

Text by Cuauthémoc Medina, Edgar Hernández, Inbal Miller, Guillermo Santamarina.

Surveying Mexico’s contemporary art scene between roughly 2000 and 2010, this book shows how artists living in Mexico City have stepped beyond the museum and gallery circuits and developed their own contexts for the dissemination of their work by repurposing the city’s public spaces. These artists tend to emphasize relational dimensions, soliciting participation and dialogue in their audiences. Most of the works documented here are ephemeral, making this volume an important resource for a fascinating period in Mexico’s art culture. Among the 136 artists and collectives—both Mexican and foreign—who have created some 200 works in Mexico City over the period of a decade are Francis Alÿs, Minerva Cuevas, Damian Ortega, Abraham Cruzvillegas, Gabriel Kuri, Carlos Amoralek, Taniyas Margiñéz, Lourdes Grislot, Jimmie Durham, Fernando Ortega and Thomas Gallfold. BM 9788415813011 US | CDN $ 45.00

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Modernism

Utopia 1900–1940 Visions of a New World

Text by Judith Bassan, Gregor Langfeld, Christine Lodder, Dora Weitgers Hütte. At the beginning of the twentieth century, two avant-garde movements emerged that sought to change the world: Expressionism and Constructivism. Utopia 1900–1940 documents the two schools and the work they produced. The leaders of these movements—Franz Marc, Ernst Ludwig Kirchner, El Lissitzky, Vladimir Tatlin, Theo van Doesburg and others—believed they were standing at the threshold of a new era, and they sought to shape its reality in a radical way. Together they forged the utopian ideal of “A New Man in a New Society”—a total concept that encompassed art, design, and architecture, from paintings to skyscrapers. And yet, philosophically and aesthetically, the two movements were diametrically opposed. For the Expressionists, individual freedom was paramount; for the Constructivists, the individual was part of a larger whole. This amply illustrated volume explores the philosophical, aesthetic and political currents that informed these movements, and the tensions between them.

Kazimir Malevich: The World as Objectlessness

Text by Simon Bawar, Britta Dümppelmann, Kazimir Malevich.

In 1927, Kazimir Malevich (1879–1935)—the creator of the modernist icon “Black Square on a White Ground”—published The World as Objectlessness, his vision of a “world of non-representation,” through the Bauhaus publishing arm. For a long time this book was Malevich’s only publication in a Western language, and the title then, somewhat imprecisely translated, was Die gegenstandslose Welt (The Non-Objective World). Malevich described his theory as “the supremacy of pure feeling or perception in the pictorial arts,” and emphasized the “feeling” of a work, rather than the depiction of objects, advancing a philosophy that was both anti-material and non-utilitarian, focusing on geometric forms—lines, squares and circles—within a limited chromatic range. This volume offers a new translation of the artist’s illustrated text, along with important research on the preliminary drawings made for the Bauhaus publication, which are now in the possession of the Kunstmuseum Basel. The intensive research on these works of art provides new insights into the history of this creation: when and where were the illustrations done, and what stage in Malevich’s artistic development do they reflect? Malevich’s The World as Objectlessness is a snapshot of a moment in a boundless artistic universe.

Divisionism

Mastery of Color? Effusion of Color!

Text by Francine Dawans, Christophe Flubacher, Clauzô Merz, Ante-Pauk Quince, Daniel Salmann.

The representatives of Neo-Impressionism permanently liberate paint from the mixing of colors on the palette, as well as from its traditional method of application; just as it had been revived through the atmospheric illusionism of the Impressionists. Beginning in France, the painterly revolution of the new movement—also known as Pointillism or Divisionism—stretched from the banks of the Seine to the snow-covered slopes of the Alps, from Georges Seurat to the Swiss artist Giovanni Giacometti. Unmixed and following the laws of optics, dots, spots and lines of color were placed alongside each other with great precision so that the human eye would ultimately perform the job of blending the colors during the process of viewing. Featuring texts by distinguished international specialists, this catalogue presents a comprehensive overview of European Neo-Impressionism.

KAZIE CARTZ
9783775723972 U.S. CDN $60.00 Pbk, 8.75 x 11 in. / 304 pgs / 130 color. March Art

EXHIBITION SCHEDULE
Cameo Montara, Switzerland: Fondation Pierre Turck, 12/01/13–04/00/14

Electromagnetic

Modern Art in Northern Europe, 1918–1931


Since the beginning of the twentieth century, Scandinavian and Baltic artists have participated in numerous important transnational exhibitions and have appeared in countless Central European publications. Works by Viking Eggeling, Harald Olot, Theodor Hansen, Otto Carlsund, Franziska Claudius, Alessandra Belicova, Gustav Klutsis and GAM have been presented alongside those by avant-garde artists such as Fernand Léger, Theo van Doesburg, Amadeo Ozenfant, Le Corbusier and Juan Gris. However, these northern European artists generally received little recognition in their native countries, and few have been included in the narratives of the history of modernism. This pioneering publication repositions these works in relation to international movements of the time, with a wealth of illustrations and contextual commentary.

KAZIE CARTZ
9783775723173 U.S. CDN $60.00 Pbk, 9 x 11 in. / 304 pgs / 220 color. January Art

EXHIBITION SCHEDULE
Kumu Art Museum, Tallinn, Estonia: Kumu Art Museum, 01/23/14–05/01/14

Paul Klee, August Macke, Louis Moilliet: The Journey to Tunisia 1914

Text by Michael Baumgarten, Erich Franz, Ernst-Gerhard Gixe, Ursula Heiderich, Rainer Lorier, Anna Schafroth.

Watercolors, sketchbooks, journal entries, photographs and other documents of the famous journey taken by Paul Klee, August Macke and Louis Moilliet in 1914 are presented here in celebration of the 100th anniversary of the voyage, a comprehensive tribute honoring the significance to art history of the artists’ journey. When Klee and his fellow painters Macke and Moilliet left for Tunisia in April 1914, a cornucopia of impressions awaited them in Tunis, St. Germain, Hammamet and Kairouan. They departed from the anecdotal Orientalism of the nineteenth century, abstracting their motifs and transforming them into ornamental shapes and crystalline structures. Their surprising, innovative images are today a highlight of early modernism. Klee went the furthest. For him, color became the most important creative tool; he dissolved the object in planes of color, the visual construct became a pattern that he covered in arabesques and symbols.

KAZIE CARTZ
9783775727620 U.S. CDN $45.00 Pbk, 9.5 x 12.75 in. / 304 pgs / 240 color. May Art

EXHIBITION SCHEDULE
Bern: Kunstmuseum Basel, 03/15/14–06/22/14

HIGHLIGHTS | GROUP EXHIBITIONS
The Albertina
Birth of a World-Class Collection

The Albertina in Vienna houses one of the world’s most famous collections of art. This extensive, sumptuously illustrated volume presents the museum’s masterpieces acquired from the founders of the collection, Albert, Duke of Saxe-Teschen, and his consort, the Grand Duchess Marie Christine. The history of the couple’s memorial, fateful lives begins in the Baroque era at the court of Maria Theresa and moves through the years of revolution in America and Europe to the restoration of the conservative monarchies after the Vienna Congress. Their sojourns in Dresden, Rome, Paris, Brussels and Vienna—centers of European culture and politics, as well as hotbeds of social and intellectual innovations during the Enlightenment—are elucidated, and private insights into the feudal lifestyle of the European aristocracy are provided. Networks of collectors and art dealers are outlined, and the history of the ideas behind this princely collection of prints is explained.

HATJE CANTZ
9783775737955, US $60.00
Hb, 9.5 x 11.75 in., 272 pp / 150 color
JanuArt

Gustav Klimt: The Kiss
Edited by Agnes Husslein-Arco. Text by Stefanie Pencel, Alfred Weidinger
Gustav Klimt’s “The Kiss” (or “The Lovers”) draws thousands of visitors to the Belvedere in Vienna every year. Created at the height of his “Golden Period,” this painting is without doubt the masterpiece of the Jugendstil. In this fully illustrated volume, drawing on the latest research, the authors review the creation, significance and history of this ever-popular work, as well as information about the role of women in the artist’s life and paintings, offering a visual feast and an enjoyable read for all enthusiasts of the Viennese Jugendstil and its greatest master.

JOVISART
9783986593105, US $19.95
Pbk, 8.5 x 8.75 in., 128 pp / 150 color / 3 b&w.
AprilArt

Gustav Klimt
Edited by Agnes Husslein-Arco. Text by Stefanie Pencel, Alfred Weidinger
This accessible illustrated volume traces the life story of Gustav Klimt (1862–1918), drawing on the latest research to evaluate his work. Alma Mahler, Oskar Kokoschka and Carl Moll are among the many luminaries of the period littering the story of Gustav Klimt (1862–1918), drawing on the latest research to provide an introduction to the Austrian symbolist painter, who was one of the most prominent exponents of the Vienna Secession.

JOVISART
9783986593129, US $19.95
Pbk, 8.5 x 8.75 in., 128 pp / 150 color.
AprilArt

America’s Garden of Art
Frederik Meijer Gardens and Sculpture Park in Grand Rapids, Michigan, opened to the public in 1995, marrying an internationally acclaimed sculpture collection with beautiful green spaces. Today, this midwestern treasure is one of America’s most visited cultural destinations, attracting over half a million visitors each year. America’s Garden of Art chronicles the development and rapid growth of this innovative public garden, with stunning photography that captures the natural and man-made tableaux across all four seasons. The pictorial narrative by photographer William J. Delaunay, Lucio Fontana, Mona Hatoum, Josef Hoffmann, Mike Kelley, Kimojoja, Paul Klee, Peter Köger, Pino Manzoni, Agnes Martin, William Morris, Robert Morris, Blinky Palermo, Sigmar Polke, Gerhard Richter, Yinka Shonibare, Sophie Tauber-Arp, Dorothea Tanning, Lenore Tawney, Rosemarie Trockel, Eduard Vuillard and Pae White.

ALSO AVAILABLE
9783775756275, US $75.00
Clth, 9.5 x 12.5 in., 392 pp / 400 color.
FebruaryArt/Design & Decorative Arts

Art & Textile
Fabric as Material and Concept in Modern Art from Klimt to the Present
Text by Hartmut Böhme, Markus Briditzer, Beverly Gordon, Jean-Hubert Martin, Emmanuel Petit, Ute Ruhkamp, Marie-Antoinette au Salz-Salm, Brigit Schneider, Julia Wallen, Tristan Wedgdon.
This opulently designed volume looks at the dialogue between art and craft over the past century-plus. It compares works by Gustav Klimt, Edgar Degas, Jackson Pollock, Eva Hesse, Chiharu Shiota, Sargei Jensen and others to historical textiles from centuries past. Interdisciplinary essays provide extensive discussions of the materials and ideas utilized in textiles. Among the other artists featured are Magdalena Abakanowicz, Anni Albers, Joseph Beuys, Louise Bourgeois, Sonia Delaunay, Lucio Fontana, Mona Hatoum, Josef Hoffmann, Mike Kelley, Kimojoja, Paul Klee, Peter Köger, Pino Manzoni, Agnes Martin, William Morris, Robert Morris, Blinky Palermo, Sigmar Polke, Gerhard Richter, Yinka Shonibare, Sophie Tauber-Arp, Dorothea Tanning, Lenore Tawney, Rosemarie Trockel, Eduard Vuillard and Pae White.

KATE CARTZ
9783775756275, US $75.00
Clth, 9.5 x 12.5 in., 392 pp / 400 color.
FebruaryArt/Design & Decorative Arts

EXHIBITION SCHEDULE
Wolfsburg, Germany: Kunstmuseum Wolfsburg, 10/12/13–03/02/14

The Nude from Gauguin to Bonnard
Eve, Icon of Modernity?
Since easel painting began, the figure of Eve has been found in the work of painters from Masaccio to Rubens, Michelangelo, Bosch and Brueghel. The Nude from Gauguin to Bonnard presents nearly 70 works from Symbolists, Nabis, Fauves, Cubists and Surrealists, including Gauguin, Bonnard, Pissarro, Matisse, Picasso, Rousseau, Giacometti and Chagall. The historical shifts in the depiction of Eve, and her continued relevance for art, are discussed in several essays.

SILVANA EDITORIALE
9788836626878, US $40.00
Pbk, 9.5 x 12 in., 172 pp / 152 color.
MarchArt

HIGHLIGHTS • GROUP EXHIBITIONS

The Albertina Birth of a World-Class Collection
artbook.com 140

America’s Garden of Art
artbook.com 141
Episodes with Wayne Thiebaud
Interviews by Eve Aschheim, Chris Daubert.

Now in his nineties, Wayne Thiebaud, known for his iconic paintings of cakes, pies and counter displays, is one of the last living painters of the Pop era. While staunchly maintaining his independence from that group and others, he went on to develop vortigian cityscapes, deeply abstracted rural landscapes, and most recently, monolithic mountains. The rare interviews Thiebaud has given are general and abbreviated, but between 2009 and 2011, he granted his former students Eve Aschheim and Chris Daubert four extensive, no-holds-barred interviews in his studio. Extremely well read, articulate, humorous, self-deprecating and opinionated, Thiebaud discusses his early years in New York, where he became friends with Willem and Elaine de Kooning and hung out at the Cedar Tavern; his return to California; the many influences on his work (Krazy Kat, Persian miniatures, de Kooning, Dissenbiurn, Edward Hopper, Bathius, Magritte); his working methods; and advice to young artists.

William N. Copley: Reflection on a Past Life
Edited by Linn Lahn.

Originally written in 1978 for his Paris–New York exhibition, Reflection on a Past Life is a painter William N. Copley’s (1919–1998) humorous and insightful account of how his bizarre encounters with key Surrealists, such as Man Ray, Max Ernst, Marcel Duchamp and Man Ray, often known as “CFLY,” used his family wealth to open The Copley Galleries in Beverly Hills shortly after World War II, where he exhibited works by major Surrealist artists. Although the gallery proved to be a financial flop, closing after its first year, Copley secured a place in the annals of art history by bringing Surrealism to Hollywood, as well as with his own painting. This memoir provides a revealing and intimate look at the work and thought processes of Copley’s hero from the frank, engaging perspective of a younger colleague.

How I Became a Painter
By Trevor Winkfield.

How I Became a Painter, Winkfield (born 1944) reminisces about his student days in Leeds and London in the 1960s, and his early activities as an artist, writer, editor and translator, the second conversation that comprise Past Lives’ Conversations/Conversations series publishes firsthand testimonies of leading artists and intellectuals from Latin America. German-born Uruguayan Luis Coder-Cordero (1927–2015) was an influential artist, teacher, publisher and curator for nearly five decades. He was at the vanguard of 1960s Conceptualism, working in printmaking, sculpture installation and other media. Coder-Cordero’s work challenges our perception of reality and the status quo and is often characterized by his humor, often politically charged use of language toward underscores issues of power and commodification. In this eighth volume from the Conversaciones series, Coder-Cordero continues to explore his unique approach to Conceptualism and art as pedagogy with Latin American art scholar Alexander Albero.

Richard Deacon: Selected Writings
Edited by Krist Gruuijthuijsen. Artist, teacher and writer Doug Ashford (born 1958) is well known for his innovative work with the New York artist collective Group Material, which was founded in 1983 and operated until 1996. The group (which also included members such as Julie Ault, Patrick Brennan, Beth Jekel, Mundy McLaughlin, Maribeth Nelson, Tim Rollins and Peter Szpakulski) pioneered forms of installation and curatorial approaches, and engaged issues around participation and historical representation. Since that time, Ashford has gone on to make paintings, works, and produce other cross-disciplinary projects. He has also been influential as a teacher, having taught design, sculpture, and theory at The Cooper Union, New York, since 1989. This publication—the first collection of his writings and conversations—represents one of the many spaces Ashford’s work occupies, and attempts to encompass the evolution of the artist’s thinking over the past 25 years.

MOUSE PUBLISHING
9783894225970 Pbk, 14 x 21 cm / 176 pgs / 46 color / 30 b&w.

Richard Deacon: A Life in Conversation
Edited by Krist Gruuijthuijsen. Artist, teacher and writer Doug Ashford (born 1958) is well known for his innovative work with the New York artist collective Group Material, which was founded in 1983 and operated until 1996. The group (which also included members such as Julie Ault, Patrick Brennan, Beth Jekel, Mundy McLaughlin, Maribeth Nelson, Tim Rollins and Peter Szpakulski) pioneered forms of installation and curatorial approaches, and engaged issues around participation and historical representation. Since that time, Ashford has gone on to make paintings, works, and produce other cross-disciplinary projects. He has also been influential as a teacher, having taught design, sculpture, and theory at The Cooper Union, New York, since 1989. This publication—the first collection of his writings and conversations—represents one of the many spaces Ashford’s work occupies, and attempts to encompass the evolution of the artist’s thinking over the past 25 years.

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MOUSE PUBLISHING
9783894225970 Pbk, 14 x 21 cm / 176 pgs / 46 color / 30 b&w.
Group exhibitions

Beauty Reigns
A Baroque Sensibility in Recent Painting

Introduction by Rene Paul Barling. Text by Stephen Westfall, Lilly Wei, Rene Paul Barling. Beauty Reigns: A Baroque Sensibility in Recent Painting assembles the work of 13 emerging and mid-career abstract painters—Jose Alverez, Kamook Karam, Charles Burwell, Anneta Davidek, Nancy Lorenz, Ryan McGinness, Beatriz Milhazes, Jhia Moon, Paul Henry Ramirez, Felix Ray, Rosalyn Schwartz and Susan Chrysler White—who are characterized by high-key color, obsessive layering of surface imagery, repeated patterns, stylized motifs and a ten-sion between melancholy and the sublime. It builds directly on Barling’s award-winning exhibition and book New Image Sculpture, which examined how contempo-
raneous abstract painters—Jose Alverez, Kamook Karam, Charles Burwell, Anneta Davidek, Nancy Lorenz, Ryan McGinness, Beatriz Milhazes, Jhia Moon, Paul Henry Ramirez, Felix Ray, Rosalyn Schwartz and Susan Chrysler White—who are characterized by high-key color, obsessive layering of surface imagery, repeated patterns, stylized motifs and a ten-sion between melancholy and the sublime. It builds directly on Barling’s award-winning exhibition and book New Image Sculpture, which examined how contempo-
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REPRINTED FROM ART BASEL: YEAR 44

The first Arts of the Americas Biennial took place in 2012, designed by Gavillet & Rust (Geneva), has an A-to-Z format that maps the widening audience of art lovers a compilation of portfolios, interviews and essays on contemporary art, and lists all exhibitors participating in the three exhibitions. It depicts works from the different shows’ sectors, the world of Art Basel with a comprehensive look at the shows of 2013. This elegant, hardcover publication offers a double addition to the library of essential art books for the expanding global art world community.

Art Basel: Year 44
Edited by Lionel Bonaventure, Annemarie Schleinkofer, Marc Spiegler. Text by Harry Gool; Florence Derieux, Gianni Jetzer, Arto Lindsay, Massimo Minini, Elaine Ng, Hans Ulrich Oberst, Michelle Thomas, Philip Ursprung, Pauline J. Yao, et al.

Outside the Lines

Reinventing Abstraction

New York Painting in the 1980s

Text by Raphael Rubenstein. Reinventing Abstraction looks at 15 painters born between 1939 and 1949: Carroll Dunham, Louise Fishman, Mary Heilmann, Bill Jensen, Jonathan Lasker, Stephen Mueller, Elizabeth Murray, Thomas Nozkowski, David Reed, Joan Snyder, Pat Steir, Gary Stephen, Stanley Whitney, Jack Whitten and Terry Winters. Challenging official accounts of the decade, which tend to ignore the individualistic abstraction exemplified by these painters in favor of overly easily identifiable movements and styles, Rubenstein chronicles how, around 1980, a generation of New York painters embraced elements that had been largely excluded from the radical, deconstructive abstraction of the late 1960s and 1970s, which had influenced many of them. In a long, informative essay titled “The Lure of the Impure,” Rubenstein seeks to uncover the “street history” of painting, and to re-dress past, sometimes rate-based exclusions. Although many of the artists in Reinventing Abstraction are well known, their collective his-tory has not yet been addressed by art history.

CHEIM & READ

9780998551030 Hbk. 12 x 14 in. / 80 pgs / 15 color / 15 bw. Art

Memory Marathon

Serpentine Gallery Painting

Edited by Joshua Vitt, Lucie Petroumn, Foreword by Julia Peyton-Jones, Hans Ulrich Oberst. Text by Chris Flit-Wassell, et al. In 2012, the Serpentine Gallery staged the Memory Marathon, the seventh Serpentine Marathon. The event explored memory, archaeo-

logical excavation and historical recordings through interactions between artistic practice and scien-
tific inquiry. Among the more than 60 participants were vocalist Michael Stipe; filmmakers Amos Gitai and David Lynch; historians Jay Winter and Donald Sassoon, who explored the theme of “War Memory,” neuroscientist Israel Ritov with writer John Hull; robotics expert Luc Steele and neuroscientist Ed Coole; artists Oliver Castell and Ed Atkins; and scent expert Sissel Tolaas. Other contributors include astronomer Dimitar Sasselov; writers John Berger and Douglas Coupland; poet John Gronä; cultural historian Marina Warner; author and technologist China Mieville; artists Gilbert & George; architects Jacques Herzog, Pierre de Meuron; and Fumihiko Maki; and composer Gavin Bryars with poet and painter Elie Adham.

WALTHER KÖNIG, KÖLN

9783939236817 Hbk. 8.5 x 12 in. / 500 color. April 2020

144 artbook.com

145 artbook.com
Pigeons on the Grass Alas

Curatorial studies

PREVIOUSLY ANNOUNCED

Ten Fundamental Questions of Curating
Edited by Jens Hoffmann. Foreword by Miwon Kwon. Text by Peter Eleey, Elena Filipovic, Juan A. Galán, Sofia Hembrook, Chong Cuy, Maria Lind, Chie Minemura, Jessica Morgan, Adriano Pedrosa, João Ribas, Dieter Roelstraete.

It has become almost obligatory to introduce a book on curating by noting the plethora of recent publications on the subject. Here, in just a few short years, did we reach this point of saturation? What questions, exactly, do all these books address? Many attempt to offer an overview of the curatorial field as it exists today, or attempt to map its historical trajectory. Others propose a series of case studies under a common curatorial theme. All are hoping to contribute to this relatively new discipline and its accompanying canon. Edited by Jens Hoffmann, Ten Fundamental Questions of Curating offers a real critique of existing publications and modes of thinking by explicitly asking the questions that others have missed, ignored or deemed already answered: What is a curator? What is the public? What is art? What about collecting? What is an exhibition? Why media art? What to do with the contemporary? What about responsibility? What is the process? How about pleasure? Here, Peter Eleey; Elena Filipovic; Juan A. Galán; Sofia Hembrook; Chong Cuy; Maria Lind; Chie Minemura; Jessica Morgan; Adriano Pedrosa; João Ribas and Dieter Roelstraete each propose and then address one question. Ten Fundamental Questions of Curating takes a back-to-basics approach—a return to a kind of zero-degree state—at a time when a recalibration of what a curator is and does seems both necessary and urgent.

MOUSE PUBLISHING
9788867490530 U.S.|CDN $ 27.50
Pbk, 4.5 x 7 in. / 112 pgs / 23 color.

Radical Museology Or What’s ‘Contemporary’ in Museums of Contempo- rary Art?
By Claire Bishop

Illustrations by Dan Perjovschi.

With austerity cuts to public fund- ing, many contemporary art muse- ums have been forced to scale down their budgets, staff and ac- tions. In Nastia Muzeikova, New York-based art historian Claire Bishop argues that the commodification of fiscal and cul- tural temporality—one fast, the other slower—points to an alterna- tive world of values in which mu- seums (and by extension, culture, education and democracy in gen- eral) are not subject to the bami- ties of a spreadsheet, but enable us to access a rich and diverse his- tory; to question the present and to realize a different future. She dis- cusses creative solutions imple- mented at the Van Almuseum in Eindhoven, the Museo Nacional de Reina Sofia in Madrid, the MUSEUM in Ljubljana. This book is a manifesto for the importance of a politicized representation of the contemporary in today’s art.

WILLEM SANDBERG

When Attitudes Become Form
Edited by Gernot Celant. Intro- duction by Musacchio Prada. Preface by Musacchio Prada. Postscript by text by Gernot Celan. Text by Miuccia Prada, Patrizio Bertelli. Introduction by Miuccia Prada. Preface by Thomas Demand. Foreword by Thomas Demand and Rem Koolhaas, has recreated Harald Szeemann’s epochal Live in Your Head. When Attitudes Become Form, held at the Barn Kunsthalle in 1969, and in- stalled by Celant at the magnifici- ent Ca’ Corner della Regina in Venice in June-November 2013. Szeemann’s show was a dialogue with the Bern Kunsthalle, and Celant has reprised its spirit by placing the works in dialogue with the Ca’ Corner della Regina—a very different building, in its Venetian grandeur, to the Kun- sthalle. This publication is divided into three parts: the first reproduces photographs of the original exhibit, the second compiles essays and interviews on Celant’s project and the third includes the installation views of the show in Venice. The book is completed by a “Register” of works included in both shows.

FONDAZIONE PRADA
9788890729960 U.S. / CDN $120.00
Ch. 870 pgs / 170 b&w / 170 col. / 600 illus. / Illustrated throughout. Available Art

Exhibition as Social Intervention

Interviews with Mary Jane Jacob, Mark Dion, Simon Greenman. Curated by Mary Jane Jacob between 1991 and 1995, Culture in Action rethinks what an exhibi- tion of contemporary art might be. Through eight projects by artist teams developed in collaboration with Chicago community mem- bers, Jacob’s intention was to en- gage diverse groups over time.

Art-team leaders included Hito Steyerl-Ovadia, Daniel J. Mar- tilez, Mark Dion, Robert Peters, Laurel Palmer and John Ploof. Proj- ects took the form of book exhibitions, parades, candy bars and bill- boards, hippocratic gardens and a permanent youth media program.

The fifth volume in Altamaha’s Altamaha His- tories series, this book doc- uments the course of these projects, with critical reappraisal in newly commissioned essays and interviews, together with reviews from the period.

WALTHER KÖNIG, KÖLN

WILLEM SANDBERG

When Attitudes Become Form
Bern 1969/ Venice 2013

HIGHLIGHTS IN WRITINGS

Pigeons on the Grass Alas

Contemporary Curators Talk about the Field
Edited and with foreword by Paula Marincola, Peter Nesbett.

This book is a unique convening of experts—unique because the “curating” only takes place within its pages. A roster of curators, affectionately dubbed “pigeons,” were invited to respond to an evolving list of questions, what the editors then called the questions “a pigeons,” about their approach to this work. This pi- geoneer probes such topics as influences, daily practice, artist-curator relationships and the curator’s responsibility to society. Over the course of a year, the pigeons dropped by with their answers, and the editors then string together the questions and answers in a continuous narrative that reads something like the transcript of a large meeting, providing a portrait of common ground and fissures in the field of curating now. The contributing curators are Glenn Adamson, Anne Barlow, Carlos Baradad, Mark Basalek, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whitton, Christopher Basleitker, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whitton, Christopher Basleitker, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whitton, Christopher Basleitker, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whitton, Christopher Basleitker, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whitton, Christopher Basleitker, Shana Berge, Dan Byers, Joseph del Pesco, Sean Dockray, Ian Whiston, Christopher Eamon, Mia Abi Al Dahab, Peter Eleey, Nicholas Frank, Eric Fredericksen, Daniel Fuller, Lance Fung, César Garcia, Rika Gorol, Jennifer Gross, Andrea Grover, Pablo Helguera, Jens Hoffmann, Stuart Holmes, Hou Hanru, Rula Khallouf, Italo Martini, Helen Molesworth, Jessica Morgan, Aram Nersissian, Joanna Pirak, Jing W. Yen, Eliana Roche, Mahtab Hussain, Shana Berger, Dan Byers, Joseph del Pesco, Jean Dockray, Fiona Whito...
Dread
The Dizziness of Freedom
Dread: The Dizziness of Freedom reflects on possible re-articulations of the concept of dread in our times. Associated with the “dizziness of freedom” by Sven Kragh-Jacobsen, and with “the ecology of nihilism” by China Miell, the expe- rience of dread is a defining characteristic of the contemporary human condition, and — according to the contributors to this volume — an essential and potentially productive emotion. However dark and fatalistic its connotations, its dialectical coupling of caution and transgression, of paralysis and overdrive, dread allows us to imagine the world differently. Through conversations with and essays by some of today’s foremost cultural commentators, this book explores the creative agency of dread — an agency that is created by the very forces wishing to suppress or even destroy it — as well as its politics and related concepts of fear and anxiety.

Triple Bound
Essays on Art, Architecture and the Museum
By Wouter Davidts.
Offering new insights into the role of museums, Wouter Davidts (author of The Fall of the Studio) investigates the con- nectivity between architecture, the museum as an institution, the museum program and art. A museum’s architecture may be deployed in a variety of ways: as an autonomous icon, as a flexible space, as a PR instrument, as a memory machine, as a stimulus to urban renewal, as a landscape theme, as a political trump card, as a storage depot for arti- facts, and so on. Davidts explores these perspectives through several case studies — the Stedelijk Museum Amsterdam, Museum Boijmans Van Beuningen, the Centre Pompidou, Tate Modern and US institutions such as The Geffen Contemporary at MOCA Los Angeles and MoMA PS1 in New York.

Change
19 Key Essays on How Internet Is Changing our Lives
Edited by Manuel Castells, David Gelernter, Juan Ignacio Vázquez, Evgeni Morozov, Mikko Hypponen, Yochai Benkler, Federico Casalegno, David Crystal, Lucien Engelen, Patrick Wästman, Peter Henriksson, Donald MacGaff, Edward Castronova, et al.
The Internet has so far been- formed virtually all aspects of everyday life. It seems almost impossible to assess its impact. Here, 19 esteemed scholars from around the world tackle the topic from different angles. Manuel Castells, David Gelernter, Juan Ignacio Vázquez, Evgeni Morozov, Mikko Hypponen, Yochai Benkler, Federico Casalegno, David Crystal, Lucien Engelen, Patrick Wästman, Peter Henriksson, Donald MacGaff, Edward Castronova address such matters as the “Internet of things”; the sociology of the inter- net; cybercrime; and Internet security; the future of work; the Internet and urban-rural sustainability; the “Worldstream and the Cyber- sphere”; gaming and society; the Internet’s influence on languages and new economic systems; the massive changes wrought by the net in the music industry; and other aspects of its many cultural, social and political ramifications.

Invalid Format: An Anthology of Triple Canopy
Volume 3
Edited by Fernando Martín and Seraphine Martinez.
This book collects an anthology of Triple Canopy, the New York–based magazine and publisher. The book translates into print work that originally appeared in other forms. The third volume of Invalid Format includes project essays and literary publications written online in the third and fourth years of Triple Canopy’s existence, as well as documentation of public programs. In form and content, this book explores how works produced for the screen and live settings might be transposed to the codex in a way that recalls former contexts while also fully inhabiting the page. It includes contributions by Michael Almereyda, Kurt Beals, Mel Bochner, Daniel Borsbøn, Paul Chan, Joshua Cohen, Jordan Crandall, Simon Critchley, Moya Day, Ros Eriqude, Ellie Gi, Daniel Gordon, Vivian Gornick, Eva Hild, Armin Grunwald, Jörg Immendorff, Andy Grunberg, Jeff Koons, Malcolm Morley, Jeff Derksen, and Edward Castronova

Jeff Derksen: After Euphoria
Edited by Cathy Snell. Text by Jeff Derksen.
After Euphoria collects Jeff Derksen’s writings on art, architec- ture and globalism. Focusing on artistic practice and cultural theory, these essays examine the questions, research and proposi- tions of neoliberalism’s impact on society and culture. Exploring the works of Rem Koolhaas, BrianJungen, Sam Durant, Andrea Geyer, Jim-me Yoon, Ken Lum, Ron Terada, Stan Douglas, Sabine Bittelmheim, Walid Raad, and others, Derksen reveals the effects of globalization and its influence on the production and consumption of culture. A founding member of Vancouver’s writer-run center, the Kootenay School of Writing, Derksen is a writer, poet, critic and scholar based in Vancouver and New York. His critical work has been previously published in Sp兴enten, Archis, Open Letter, Camera Austria, C Magazine and Munch. After Euphoria is the latest title from the Documents series, critical writings co-published with Les éditions du réel.
Jurriaan Schrofer 1926–1990
Graphic Designer, Pioneer of Photo Books, Art Director, Teacher, Art Manager, Environmental Artist
Edited by Frederike Huygen.

The Dutch designer and polymath Jurriaan Schrofer (1926–1990) was one of the defining figures in European graphic design in the 1950s–70s. Working across all genres, from public relations brochures to interior design, and from magazines to advertising and alphabets, Schrofer is particularly regarded as a pioneer in the field of photo books and experimental typography. During the 1970s, he also became involved with government art policy and environmental art, and was an especially active force at the Association of Graphic Designers. The design historian Frederike Huygen describes his work as “research into perception, visual effects and the optical illusion of perspective; or the interplay of letterform, pattern and meaning.” This monograph tracks Schrofer’s career through a set of thematic chapters: his public relations brochures for various corporations; the photo book designs; his work as a cultural ambassador; advertising design; interior design; art policy and education; typographic experiments, and his art works. This monograph provides a full survey of Schrofer’s career.

VALZE 9789078088707 U.S.| CDN $ 50.00
Pbk, 6 x 9 in. / 206 pgs / 26 color / 54 b&w
February / Design & Decorative Arts

The Book Is Alive!

The Book Is Alive! is a survey of current thinking and innovative practice in contemporary publishing based on papers presented at the Booklive! international symposium in London in June 2012. This event brought together theorists and practitioners from the world of publishing and artists’ books to examine the current transformation of the book and its ability to keep space with digital culture and the emergence of new modes of making, reading, collecting and disseminating “on-the-page” work. It includes an interview with conceptual artist Joan Fentucuberta, a keynote text by Artbook | D.A.P. President Sharon Gallagher and writings by Andrej Blatnik, Sarah Bodman, Marco Bohr, Daniela Cascella, Arnaud Desjardin, Annabel Frearson, Peter Jaeger, Susan Johanknecht and Katharine Mignell, Sharon Kirland and Nick Thurston, Didier Mathieu, Paul Soulellis and Stefan Sieczek.

RSAP 9780989092450 U.S.| CDN $29.95
Pbk, 6.75 x 9 in. / 208 pages / 26 color / 54 b&w / 2 duotone
February / Art/Nonfiction & Criticism

Alex Wollner: Brasil Design Visual
Edited by Museum Angewandte Kunst, Klaus Klemp, Julia Koch, Matthias Wagner K. Foreword by Antonio Graczi, Marta Suplicy, Matthias Wagner K. Text by Klaus Klemp, Julia Koch, Marlon von Murak, Ren Spätz, Andre Stolzani, Alexandre Wolfer.

Alexandre Wolfer (born 1928) is one of the most important and successful graphic designers of the second half of the twentieth century. He played a prominent role in the artistic, cultural and economic foundation of postwar Brazilian design and is today one of South America’s most acclaimed figures in graphic design. Upon returning to Brazil from his studies in Europe, together with Geraldo de Barros and others he inaugurated Form-Inform, the first design consultancy in the country. Despite his great influence and popularity in South America, Wolfer remains relatively unknown abroad. Alex Wolfer: Brasil Design Visual remedies this oversight, presenting an extensive catalogue of the designer’s oeuvre. This handsome book showcases more than 100 works by the artist and focuses on the strong influence of the Uml School of Design where Wolfer studied between 1954 and 1958.

WARMUTH 9783803032140 U.S.| CDN $75.00 FLAT40
Hbk, 10.5 x 10.25 in. / 324 pgs / Illustrated throughout
March /Design & Decorative Arts/Latin American Art & Culture

HIGHLIGHTS

The Book on Books on Artists Books
Edited by Arnaud Desjardin.

The Book on Books on Artists Books is a bibliography of books that takes stock of a wide variety of publications on artists’ books since the early 1970s to assess the historical documentation of distribution, circulation and reception in the field. Together, these materials constitute a historical account of the field, with more than 600 entries, material on artists’ books, pamphlets, dealer catalogues and other printed materials on artists’ books, rather than critical writing or theoretical texts.

Pbk, 6 x 8.75 in. / 320 pgs / 1,000 b&w.

The Book Is Alive!

Pbk, 6.75 x 9 in. / 206 pgs / 1,100 color / 50 b&w.

February / Design & Decorative Arts

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February / Design & Decorative Arts

The Book Is Alive!

Pbk, 6.75 x 9 in. / 206 pgs / 1,100 color / 50 b&w.

February / Design & Decorative Arts
Paul Smith: You Can Find Inspiration in Everything
And if You Can’t, Look Again
Paul Smith (born 1946) is a multi-award-winning designer who works in a variety of media and is best known for his menswear collections. This book, one of his most personal and exuberant projects, has been variously described as “A ripe blend of master craftsmanship and Monty Pythonesque lunacy” (The Guardian), and “A treasure trove for anyone interested in fashion and art” (The Broadside). The book includes an introduction by William Gibson (in English, French, German, Italian and Japanese) and collaborations with and/or writings by Richard Williams, James Flint, Glen Baxter, Paul Slater, Mick Brownfield, Hans Ulrich Obrist, Samir Zarik, Jim Davies and others. Browsing these pages is a delightful excursion into Smith’s bar for eccentric, subversive detail; his dedication to the highest standards of craftsmanship and originality are everywhere in evidence. All of his passion and talent find brillant expression in this homage to beauty and creativity. This book transcends the narrow boundaries of a fashion monograph and is certainly not a mere catalogue of suits. Rather, imagine the author’s brain on a page: a cornucopia of cleverly original and often humorous thoughts and ideas, all perfectly executed. This new edition brings the classic book back into print and contains new added material from the master himself.

The Jewels of Trabert & Hoeffer–Mauboussin
A History of American Style and Innovation
Text by Yvonne J. Markowitz, Nonie Gadsden, Elizabeth Irvine Bray, Elizabeth Hamilton, Frederic A. Shur, Toni Strassler.
From the mid-1930s through the 1940s, the collaboration of the American jewelry firm Trabert & Hoeffer with the Parisian house Mauboussin produced some of the most extraordinary high-style jewels of its time. Hollywood stars such as Claudette Colbert and Marlene Dietrich appeared on-screen and off flashing the firm’s historic gems mounted in diamond-studded platinum settings. Even during the Depression and World War II, Trabert & Hoeffer–Mauboussin prospered and expanded across the country, not only by continuing to supply stylish custom jewelry to celebrities and socialites, but also by marketing more affordable ornaments. Its best-known invention was the Reflection line of semi-custom jewelry—“Your personality in a jewel.” Crafted from interchangeable parts, it made a bold new modern look available to a wider range of customers by allowing them to mix and match preconstructed parts with their own choice of gemstones. Drawing on historical sources that include part of the firm’s design archives, now at the Museum of Fine Arts, Boston, this book tells a story of design and marketing innovations, shrewd business decisions and adaptability to changing times that produced a legacy of dazzling jewels.

Office for Visual Interaction: Lighting Design & Process

The Office for Visual Interaction (OVI) has created some of the world’s most inventive lighting design, illuminating prominent buildings around the globe. The New York Times building, the United States Air Force Memorial, the Scottish Parliament and the Chicago and the Scottish Parliament are just a few examples from the OVI portfolio that have captivated designers and the public alike. As the name implies, OVI is inspired by light's interaction with finishes and materials, so that light and shadow become a natural extension of the architectural language, integrated seamlessly into the building's structure, rather than applied as an additional element. Masterfully designed and illustrated with more than 400 images, sketches and graphics, this book is an essential companion to the art and science of lighting design, and an in-depth account of one of the world’s leading architectural lighting design firms.
New India Designscap[e
Edited by Simona Romano. Foreword by Silvana Annicchiarico. New India Designscap[e offers an original selection of noteworthy works by the most talented designers at work today in India. These works are characterized by a singular mix of practical inventiveness and the imaginative repurposing of traditional forms, materials and motifs. Material subject matter recurs, often emphasizing the indi-
visibility of the sacred and the everyday. The objects presented range from a pedal-driven washing machine (an example of what has been called “barenste design”) and a bamboo bicylcle to ornate furni-
ture, toys and household accou-
trements. Among the designers included are Kavita Singh Kale, Gunima Agarwal Roy, Geetika Aryan, Shilpa Chavan, Hamps, Rijul Jassal, Shriram Jain, Remya Joshi, Lokesh Karkat, Pad-
ma Krishnan, Harsh Kureshi, Mita Malhotra, Ranjita Makani, Arundhati Nair, Sanand Paul, Satya Ra-
giwar, M.P. Paranjpe, Mann Singh
Gajanan Upadhayay and Priyanka Tola.

CORRAINI EDIZIONI
9788875703929 U.S.|CDN $ 32.00
Pbk, 6 x 7.75 in. / 104 pgs / Illustrated throughout.
February Design & Decorative Arts

Made in Slums Mathara / Nairobi
Photographs by Francesco Guasti, Filippo Romano. Made in Slums, which accompanies an exhibition of the same name curated by Fulvio Vacca, focuses on one of the largest slums in the world. This book is the product of a development cooperation project helmed by NGO Splan in design and construct a school and community agricultural repository in the slum of Mathara in Nairobi. Italian designer Francesco Vacca was commissioned to design both the interior and the exterior of the school, which would need to be constructed using only local materials and manpower. To nar-
rate the story of this project, pho-
tographers Francesco Guasti and Filippo Romano made a photo-
graphic reportage portraying the complexity of the undertaking and documenting the community involved. Through this sequence of photographs and informational texts, Made in Slums researches and exposes the most unexpected territories of the new international design scene.

CORRAINI EDIZIONI
9788875703936 U.S.|CDN $ 32.00
Pbk, 6 x 8.5 in. / 110 pgs / Illustrated throughout.
February Design & Decorative Arts/Sustainability

Gae Aulenti: Objects, Spaces
Edited by Vincenzo Fiore. Gae Aulenti (1927–2012) was one of the most admired architects of the postwar era, and certainly the most famous female Italian de-
signer ever. Her museum buildings jum-
ble among the Museum of Cal-
tian Art in Barcelona and the Asian
Art Museum in San Francisco) have especially endeared her to the international art world, and her furniture designs have long been collected worldwide. Aulenti’s jun-
pused traditional materials such as metal and stone with plastics in bold new combinations, emphasizing curved and spherical forms. This concise volume follows her design course from 1962 to 2008 through a selection of her most striking works, including the Sargas chair, the Locul Sofa chair, the Sun King Lamp, the Tens-
ioi, Fantasia series and the Sregole dda separate installation for the XII Triennale of Milano (1964).

CORRAINI EDIZIONI
9788875703943 U.S.|CDN $ 32.00
Pbk, 6 x 7.75 in. / 104 pgs / Illustrated throughout.
February Design & Decorative Arts

Martí Guixé: Transition Menu
Reviewing Creative Gastronomy
Text by Octavi Roset, Martí Guixé, Stephen Carpelan.
In Transition Menu, the self-pro-
fessed “ex-designer” Martí Guixé (born 1964) demonstrates how even food can be a design item. In this publication, Guixé presents his theories on food design by chroni-
bling the fictional character, Mar López, who, over the course of her career, transitions from chef and restaurant owner to food designer. The book showcases a variety of elements of the fictional food designer including her CV, kitchen concepts and menu design, with color photographs of each of the fixed items on López’s menu. Guixé describes how each component transcends a conventional ap-
pach to food to become a design-
sign item. Each dish is presented in conjunction with a short essay that describes its modern look and functionality. Transition Menu expands upon Guixé’s research on food design and includes his personal theories, thoughts and notes regarding the subject, by which he seeks to challenge the genre and reappropriate the parameters of conventional culinary rules.

CORRAINI EDIZIONI
9788875703950 U.S.|CDN $ 39.95
Pbk, 6.25 x 10.5 in. / 60 pgs / Illustrated throughout.
February Art/Cooking

Art and/or Design? Crossing Borders
Edited by Annett Zinsmeister. Text by Katia Bauzin, Aleea Côté, Christine Hé, El Ulmaturatedo.
Lois Schownhoven, Wolfgang Ultra.
This book explores provocative artist/design functions and lighting, even offering interior design consulting, while designers create functionless objects on limited editions. Where is the dividing line between the two? do not exist in Art and/or Design? attempt to clarify the distinction and reappropriate the parameters of conventional culinary rules.

JÖVIS
9783868436359 U.S.|CDN $ 39.95
Pbk, 6.5 x 8.5 in. / 132 pgs / 60 b&w photos.
AprilArt/Nonfiction & Criticism

Art/Design Transdisciplinary Studies
Edited by Annett Zinsmeister. Annett Zinsmeister has developed an interdisciplinary teaching practice based on her work as an artist and designer. Her studies investigating creative processes and perceptions of space and objects are of equal relevance to artists, designers and architects. This illustrated volume looks at the outcome of her experimental exercises that operate between the fine and applied arts, reactualizing the bound-
aries between the disciplines.

JÖVIS
9783868436265 U.S.|CDN $ 50.00
Pbk, 6.5 x 9.5 in. / 226 pgs / 250 color.
February Art/Nonfiction & Criticism

Dutch Design Yearbook 2013
Edited by Timo de Rijk, Antoine Achten, Jossef Achten, Hans van de Mark. Text by Klaart van Mansvort, Henk Oosterling, et al. The Dutch Design Yearbook surveys more than 60 of the best product, fashion and graphic design designers who prove the most forma-
tive in the future.

NAI010 PUBLISHERS
9789068681000 U.S.|CDN $ 50.00
Pbk, 8.25 x 10.5 in. / 144 pgs / Illustrated throughout.
February Design & Decorative Arts

Le Book New York 2013
The 2013 edition of Le Book is a must-see for anyone involved in the fashion or advertising industries. Both a source of information and in-
spiration, featuring the art of Dennis Hopper as curated by James Franco and Marc Attia, Le Book offers a skeleton key to the creative world, providing up-to-the-minute information on more than 10,000 professionals—from the best photographers, art directors, stylists and modeling agencies to location finders, rental studios, caterers, record labels, magazines, advertising agencies, fashion designers and public relations firms. In addition, Le Book functions as a visual reference for creative people worldwide, and has become the global meeting place for those involved in the fields of visual communication. Thanks to correspondences with such esteemed cultural figures as Paul Smith, Stephen Sprouse, Yves Saint Laurent and Karl Lagerfeld, each volume is a true collector’s edition.

LE BOOK
9789869310978 U.S.|CDN $ 250.00
Slip. Set. 8x.2/4 in. / 1,000 pgs / Illustrated throughout. Available/Fashion/Reference

Art/Design Transdisciplinary Studies
Edited by Christoph Thun-Hohenstein, Kathrin Pokorny-Nagel. Text by Christiane Thun-Hohenstein, Roland Girtler, Friedrich Heller, Peter Klingert, Gerd Picke, Kathrin Pokorny-Nagel. This publication celebrates the art of Dutch painter and designer Franz von Zülow (1983–2013), who worked on projects ranging from the MAM collection and the artist’s estate. Active in many genres, von Zülow designed textile patterns, carpets, ceramics and interiors while also developing innovative graphic techniques.

MODERNE KUNST RÜHRSPRECK
9783809980447 U.S.|CDN $ 28.00
Pbk, 8.25 x 11.25 in. / 144 pgs / Illustrated throughout.
February Design & Decorative Arts

Franz von Zülow

Product design

artbook.com
The Writings of George Kuchar
Edited by Andrew Lampert.
Despite being a consummate polymath, George Kuchar (1942–2011) is best known as a pioneering underground film and video maker with a disarming do-it-yourself aesthetic and a hilarious eccentric sensibility. Quirky and ingenious, heartfelt and campy, Kuchar’s movies know no boundaries and are an entirely unique development in the history of cinema. The artist’s characteristic instinct for kitsch, his humor and conceptual brilliance, were not confined to the screen alone; they can be glimpsed in all the activities he carried out throughout his life. The George Kuchar Reader, edited by Andrew Lampert, collects a wide swath of previously uncatalogued and newly unearthed writings and visual essays, including essays, comics, drawings, paintings, photographs, film stills, scripts, movie blues, correspondence, letters of recommendation for his students, documentation of his UFO sightings, excerpts from his dream journal, selections from his private notebooks and much more.

Primary Information
9780307346341 / cloth / ca $45.95
Pbk. 9 x 11 in. / 248 pp / 400 color / 250 b&w
February Film & Video

Gabriel Figueroa: Under the Mexican Sky
Art and Film
Text by Claudia Monterde.
The photographs of Gabriel Figueroa (1907–1997) constitute an essential node in the network of exchanges and appropriations that formed Mexico’s cultural identity in the early and middle decades of the twentieth century. Featuring color images and stills, Under the Mexican Sky provides a comprehensive view of the enduring Mexican iconography that Figueroa crafted throughout his career as a cinematographer, working on more than 200 films and collaborating with some of the world’s leading directors of the time, such as John Ford, John Huston, Emilio Fernández, and Luis Buñuel. Fiqueroa trained as a painter and photographer before transitioning into the world of film in 1932, and these early studies influenced Figueroa’s distinctive and vivid approach to cinematic composition. Drawing from a diverse array of influences—Renaissance perspective, German Expressionist cinema, Goya’s prints and the landscapes of José María Velasco —Figueroa forged a lasting image of Mexico’s history, landscape and people.

Primary Information
9788415832492 / cloth / ca $45.95
Pbk. 9.5 x 13 in. / 344 pp / illustrated throughout
FebruaryFilm & Video/Hispanic American Art & Culture

The Western Town: A Theory of Aggregation
Edited by Alex Lehnerer. Foreword by Robert E. Somol. Text by Jayne Kelley, Alex Lehnerer, Jared Macken, Lennor Speer. The Western town of roughly 1860–90 exists in an ephemeral moment in American history. Always being realized but never really there, these towns vanished entirely from the prairie by the end of the nineteenth century. Yet even today everyone has visited these towns, since they survive in their abstract and distilled form through the plot-generating sets of Western movies. The Western Town: A Theory of Aggregation retells the story of 22 Western towns archit ecturally, from the scale of the lace curtain in sun-bleached wood coffer to the vast, empty desert. The book includes detailed maps of towns from the following films, among others: A Fistful of Dollars (1964), Buchanan Rides Alone (1958), For a Few Dollars More (1965), Rio Lobo (1970), The Ladies of the Alamo (1966), and The Wild Bunch (1969).

Primary Information
9783775736596 / cloth / $45.00
Pbk. 9.5 x 13 in. / 176 pp / photographer January
Architecture & Urban Studies/Film

The Wrong House: The Architecture of Alfred Hitchcock
By Steven Jacobs. In this imaginative and scholarly book, Steven Jacobs explores the architectural elements of Alfred Hitchcock’s films and the vital role they played in providing atmosphere and facilitating plot development. Hitchcock famously left nothing to chance, and from the Greenwich Village apartment that provided the set for Rear Window or the now-destroyed Bates house in Psycho, every architectural entity plays a significant role both in setting the scene and in advancing the suspenseful narratives of which Hitchcock was master. Having worked as a set designer in the early 1920s, the director remained intimately involved with his films’ sets throughout his entire career. With the help of reconstructed floor plans made specially for this book, the author explains how, for example, confined spaces reinforce vulnerable characters’ sense of being powerless, while readers also learn the importance of stairs and windows at key moments in Hitchock’s masterpieces.

Primary Information
9781943603996 / cloth / $55.00
Pbk. 6 x 9 5/8 in. / 344 pp / illustrated throughout
FebruaryFilm & Video/Architecture & Urban Studies/Film

HIGHLIGHTS
ARCHITECTURE
In the Temple of the Self
The Artist’s Residence as a Total Work of Art
As treasure troves of creativity, the homes of artists reflect the intellectual worlds of their creators. Starting with the Villa Stuck in Munich—the aesthetic, conceptual cosmos and life’s work of the aristocratic artist Franz von Stuck—this unique volume integrates the artist’s house as a category into the international discourse and is the first to assign these buildings the status of major works. About 20 examples bring to life the fascination that these artistic fantasies hold for art lovers, including both existing projects and some which, although they have been lost, were of unique importance in their day and still retain their charisma. Along with paintings, sculptures and photographs, plans and models convey the interrelationship between art and life as well as the harmony of the arts expressed by Richard Wagner’s historical concept of the total work of art. Among the houses featured are Sir John Soane’s Museum, London; William Morris’s Red House, Bexleyheath; Louis Comfort Tiffany’s Tiffany House, New York City; Mortimer Menpes’ flat, London; the Fernand Khnopff Villa, Brussels; Jacques Majorelle’s villa and garden, Marrakesh; Kurt Schwitters’ Merzbau, Hanover; and Max Ernst’s house, Arizona.

Et in Suburbia Ego: José Oubrerie’s Miller House
Edited and with introduction by Todd Gannon. Text by Michael Cadwell, Melody Farris Jackson, Kenneth Frampton, Douglas Graf, Jeffrey Kipnis, John McMorrough, Mark O’Bryan, José Oubrerie.
Completed in 1992 in Lexington, Kentucky, the Miller House stands as architect José Oubrerie’s most notable accomplishment in the United States. Among the last members of Le Corbusier’s Paris atelier, Oubrerie is best known for his collaborations with Le Corbusier on projects including the Venice Hospital and the church of St. Pierre de Firminy-Vert. The Miller House, with its deft synthesis of modernist elements with American vernacular construction and an array of historical sources, marks a highly original swerve from modernist orthodoxy and a landmark achievement in American architecture. Et in Suburbia Ego: José Oubrerie’s Miller House gathers new commentary and interpretation by leading voices in contemporary architecture including Jeffrey Kipnis, Kenneth Frampton and Douglas Graf alongside newly commissioned photographs and previously unpublished drawings and models from Oubrerie’s archive, documenting the house at a level of detail rarely seen in architectural monographs.

The Modern House in Denmark
Text by Michael Sheridan.
The human being was at the center of Danish modernism. Traditional craftsmanship and a high degree of quality influenced both its design and its architecture. Alongside the construction of numerous groundbreaking public buildings, the 1950s and ’60s saw the design of many single-family homes based on an aesthetic that focused on truth to materials, honesty in construction and the reduction of form. Built of wood and brick and with practical, informal floor plans and large glass surfaces that opened up the interior of the house to nature, the best of these homes still fulfill their tasks to this day. The Modern House in Denmark is a compendium of selected buildings examined in detail, including icons such as Utzon House by Jørn Utzon, Arne Jacobsen’s Siesby House and the Baag Andersen House by Jørgen Bo and Vilhelm Wohlert. It includes new, full-color photographs that document the buildings as well as discussions on the history of each one’s design and construction. Biographies of the architects round out the volume.

Et in Suburbia Ego: José Oubrerie’s Miller House
Hatje Cantz
9783775738033 U.S.|CDN $60.00
Hbk, 9.75 x 10.75 in. / 336 pgs / 491 color. April/Architecture/Urban Studies

The Modern House in Denmark
Hatje Cantz
9783775735933 U.S.|CDN $75.00
Hbk, 9.75 x 12 in. / 368 pgs / 400 color. April/Architecture/Urban Studies

How artists from Sir John Soane to Kurt Schwitters have transformed their homes into artworks

HIGHLIGHTS
ARCHITECTURE
How artists from Sir John Soane to Kurt Schwitters have transformed their homes into artworks

Surveys and monographs

Munich, Germany: Museum Villa Stuck, 11/21/13–03/02/14

EXHIBITION SCHEDULE
Munich, Germany: Museum Villa Stuck, 11/21/13–03/02/14

HIGHLIGHTS
ARCHITECTURE

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WEXNER CENTER FOR THE ARTS, THE OHIO STATE UNIVERSITY
9781987130527 v. (i.) cs $20.95
Pbk, 6.25 x 9.5 in. / 278 pgs c / 288 color.
January/Architecture & Urban Studies

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Munich, Germany: Museum Villa Stuck, 11/21/13–03/02/14

MODERNES KUNST KÜNSTLE 9783869844527 USA CDN $ 50.00 Pbk, 9 x 12 / 344 pgs / 120 color / illust. throughout / February Architecture & Urban Studies

EXHIBITION SCHEDULE
New Haven, CT: Yale School of Architecture Gallery, fall 2013

Diane Lewis: Open City An Existential Approach

Open City is an anthology of studio projects by students of the acclaimed architect Diane Lewis. The drawings and models are accompanied by essays on the city as a work of architecture and art, by international architects and artists who have participated in this work. This collection of work on studio work on the architecture of the city as conducted by Lewis and her studio team extends the legacy of Cooper Union’s seminal Education of an Architect, volumes one and two. This two-volume compendium of 12 years of education is being published on the occasion of the 25th anniversary of the Frederick and Lilian Kiesler Foundation’s first Young Kiesler Award to Lewis and her studio team. Diane Lewis received her Bachelor of Architecture from The Irwin I. Chanin School of Architecture at The Cooper Union. Diane Lewis Architects, New York was founded in 1983, after her formative experience in design and urban planning work at the office of Richard Meier from 1977-78, followed by six years at I.M. Pei and Partners from 1978–83, under Jim Freed, as curator and senior designer on 409 Park Avenue. MIT and the Jacob W. Albinson Center Lewis was 2006 recipient of the Gehry International Chair in Design, University of Toronto, and the 2007 Brunner Grant from the AIA New York Chapter; in 2008 she received the National Design Award from the National Design Initiative. The studio's work has been the subject of over 50 articles and feature articles in architectural and design journals in the US and abroad. The work of Diane Lewis Architects has received over 50 local, national and international design awards.

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PREVIOUSLY ANNOUNCED

Tom Bianchi: Fire Island Pines
Edited by Ben Stamford. Introduction by Edmund White. Text by Tom Bianchi.
This collector’s edition of Tom Bianchi’s Fire Island Pines is limited to 67 numbered copies, and comes in a special orange cloth slipcase with a tipped-in cover image. It also contains a fine art gelatin silver print signed and numbered by Bianchi. In 1970, fresh out of law school, Bianchi began traveling to New York, and was invited to spend a weekend at Fire Island Pines, where he encountered a community of gay men. Using an SX-70 Polaroid camera, Bianchi documented his friends’ lives in the Pines, arranging an image archive of people, parties and private moments. These images, published here for the first time, and accompanied by Bianchi’s moving memoir of the era, record the birth and development of a new culture, Soaked in sun, sex, camaraderie—memoir of the era, record the birth of these sites just as they are today—empty fields and pastures, beaches, rolling hills, where time seems to have eradicated any trace of their violent past. As the viewer reads the captions on Michaels’ photographs, he or she begins at once to reckon the sad history of the place and the moment, reflecting on the heavy consequence of war. Published in an edition of 40 copies, this special limited edition of The Course of History includes a numbered and signed print by Bart Michiels, and is issued in a cloth slipcase. The image of the limited print is titled “Verdun 1916, Le Mort Homme, 2001,” depicting a wide, slightly hilly meadow with tall grass, behind a featureless sky.

Bart Michiels: The Course of History
Limited Edition
Text by Sanja Fessel, Simon Schama.
In his series The Course of History, Belgian-born, New York–based artist Bart Michiels sought out the most infamous and battle-scarred battlegrounds of Europe. He captures these sites just as they are today—empty fields and pastures, beaches, rolling hills, where time seems to have eradicated any trace of their violent past. As the viewer reads the captions on Michiels’ photographs, he or she begins at once to reckon the sad history of the place and the moment, reflecting on the heavy consequence of war. Published in an edition of 40 copies, this special limited edition of The Course of History includes a numbered and signed print by Bart Michiels, and is issued in a cloth slipcase. The image of the limited print is titled “Verdun 1916, Le Mort Homme, 2001,” depicting a wide, slightly hilly meadow with tall grass, behind a featureless sky.

Richard Corman: Madonna NYC 83 Limited Edition
Madonna’s NYC 83 celebrates a moment in early 1980s New York that has been much re-imagined in recent years for its fecund interactions between the worlds of fashion, art and music. This economically fragile period gave rise to a vital restlessness in the city, spawning adventurous personal styles and music that merged rap, funk, punk and pop. Madonna represented this sensibility like no one else. As this book makes amply clear, from the start she was determined to define a look for herself, and to come out in the public imagination. Richard Corman met Madonna by chance in 1983 and created a collection of images that constitute a multifaceted portrait of the young singer. This publication is a limited edition of 50 copies, and includes an original signed and numbered print of the image Cindy, which comes in a separate envelope within the slipcase.

DAMIANI 9788862083461 U.S. $ CDN 57.00 / $ CDN 50.00
Slip, Hbk, 9.5 x 12.5 in. / 98 pgs / Illustrations throughout / Signed B numbered edition of 50 copies. Available Limited Editions/Photography

PREVIOUSLY ANNOUNCED

Paz de la Huerta: The Birds Didn’t Die over the Winter
Limited Edition
Photographs by Alexandra Carr
In 2007, shortly before Paz became the celebrity she is today, they soon agreed to collaborate on a photo project, and began shooting in the fall of 2008, often using Paz’s small West Village apartment as a backdrop, which was mercifully well heated throughout that especially cold New York winter. A gorgeous, linen-bound volume, it contains a fine art gelatin silver print titled “Verdun 1916, Le Mort Homme, 2001,” depicting a wide, slightly hilly meadow with tall grass, behind a featureless sky.

DAMIANI 9788862083577 U.S. $ CDN 65.00 / $ CDN 60.00
Slip, Clth, 12 x 10.5 in. / 160 pgs / Illustrated throughout / Signed B numbered edition of 40 copies. March Limited Editions/Photography

Alexander McQueen: Working Process
Limited Edition
Photographs by Nick Waplington
Edited by Alexander McQueen, Nick Waplington. Text by Susannah Frankel.
Lee Alexander McQueen’s last show before his untimely death in 2010, titled The Horn of Plenty, functioned as a kind of personal survey in which McQueen revisited his 15-year archive of work, recontextualizing it through the new collection. He invited photographer Nick Waplington to document the collection from inception to runway. “It is not just a book about a season in a fashion house,” says Waplington, “It is also a personal record of Lee’s imagination, his version of himself, and a tribute to the many important and lasting relationships he had with all those who worked alongside him.” With over 250 photographs, Working Process allows readers an intimate glimpse into McQueen’s dynamic creative process. This boxed limited edition of 100 copies includes an original signed and numbered print by Waplington, which features McQueen behind the scenes at the fashion shoot, from page 36 of the book.

DAMIANI 9788862083560 U.S. $ CDN 1,500.00 / $ CDN 1,500.00
Boxed, 9 x 12 in. / 304 pgs / Illustrated throughout / Signed B numbered edition of 100 copies. March Limited Editions/Photography

PREVIOUSLY ANNOUNCED

Toilet Paper: I Always Remember a Face, Especially When I’ve Sat on It
A Vinyl Record Compiled by Maurizio Cattelan
Provocateur and prankster Maurizio Cattelan has created some of the most unforgettable images in contemporary art. Released in tandem with his show at Fondation Beyeler in Basel, and in collaboration with Pierpaolo Ferrari, his latest project is this limited-edition, vinyl-only picture disc—a suitably absurd and eccentric compilation that stems from the duo’s Toilet Paper magazine project. It features 14 tracks by a fittingly eclectic cast including Bernard Hermann, The Cheers, Pierre Schaffter, Judy Garland, Coldcut, Malcolm McLaren, Gene Vincent, Les Paul and Mary Ford, Hoosier Hot Shots, F.T. Marinetti & B. Gundini, Cornelius, and Ozzie Nelson and His Orchestra. Toilet Paper: I Always Remember a Face, Especially When I’ve Sat on It is limited to 1,000 copies, and is housed in a PVC sleeve. It includes exclusive artwork by Cattelan.

THE VINYL FACTORY/TOILET PAPER 9781939862224 U.S. $ CDN 60.00 / $ CDN 55.00
Vinyl record 12 x 12 in. / Limited edition of 1,000 copies. Available/limited Editions

Tacita Dean: c/o Jolyon
Originally conceived for an exhibition in Afghanistan, Tacita Dean’s (b. 1965) c/o Jolyon consists of 101 original pressure postcards from Kabul, Germany, over which the artist painted contemporary views of the same sites in gouache. The postcards were originally mailed “c/o Jolyon” to the former CEO of the Aga Khan Trust for Culture in Kabul, Jolyon Laskey. The name Jolyon had a particular resonance for Dean, as it was her father’s middle name, taken from a character in John Galsworthy’s The Forsyte Saga. The first 50 postcards of c/o Jolyon were shown as part of Documenta 13 at the Queen’s Palace, Bagh-e Babur in Kabul, Afghanistan, in 2012. Published in a limited edition of 300 copies, this book reproduces the 101 postcards in full color.

WALTHER KÖBL, KÖLN 9783863545244 U.S. $ CDN 110.00 / $ CDN 105.00
Hbk, 7.5 x 5 in. / 104 pgs / 100 images in full color. Limited Edition of 300 copies. January/Limited Editions/Art

HIGHLIGHTS • LIMITED EDITIONS

168 artbook.com

artbook.com 169
YORK CITY.

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drawings, Matta-Clark’s state-

“art cards.” Combining writing and Jersey. This book compiles these

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don Matta-Clark (1943–1978) was

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FLAT40 Hbk, 8.5 x 11 in. / 304 pgs / 490 color. November Art

Modern Art Nürnberg

9783869844553 us $50.00 FLAT40 Hks. 8.5 x 11 in. / 194 pgs / 124 color / 66 b&w. February Art

Lawrence Weiner: The Grace of a Gesture

Edited and with text by Thomas Kalten. This handbook contains documents The Grace of a Gesture, Lawrence Weiner’s contribution to the 2013 Venice Bienalle. Weiner’s text installation was prepared on the ground floor of the Palazzo

accompanied by a radical body of paintings titled Black Paint-

Giovanni Anselmo

The vor of Thomas Bayrle (born 1937), an overview of the multifaceted oe-

vre of Thomas Bayrle (born 1937), from his early kinetic machines to the recent engine installations, the serigraphies, sculptures, videos, his early work as a graphic de-

signment and publisher (with an illus-

Edited by Thomas Bayrle. Text by Thomas Bayrle, Devrim Bayr, Camin Christov-Bakargiev. Jörg Heuser. All-in-One offers an overview of the multifaceted oe-

works such as “Landscape for

Published by Barlow.

Sculpture

By Birgit Schneemann. This exhibition presents the newest work of Dan-

el Spoerri: Waschrumpeln, Waschrubbeln, Waschrubbeln

Edited by Daniel Levy. Text by Daniel Spoerri. A veteran of as-

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JOVISART
Laughing Windows
Volker März: Laughing Windows

JOVISART
Jan Fabre: Insect Drawings & Insect Sculptures 1975–1979

JOVISART
Hans Schefl: Catalogue Raisonné of Bronzes

JOVISART
John Buck

JOVISART
Xavier Veilhan: Rays

JOVISART
Eimgreen & Dragset: A Space Called Public

JOVISART
Michael Craig-Martin: Less Is Still More

JOVISART
Barthélemy Toguo: Print Shock

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Emil Cimiotti: Structures

JOVISART
Yasam Sasmazer

JOVISART
Sam Lewitt: Fluid Employment

JOVISART
Jeppe Hein: A Smile

JOVISART
Ariel Guzik: Cordix

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JOVISART
Michael Craig-Martin: Art & Culture
John Isaacs: The Hand that Rocks the Cradle

Vladimíra Klumpar: Work in Glass
Text by Jitka Palata, William V. Ganz, Vladimíra Klumpar. Intersections by Eva Hayd. Vladimir Klumpar (born 1954) is a contemporary American artist of Czech origin who creates monumental, abstract, cast-glass sculptures. This volume surveys nearly three decades of work and includes an interview with Klumpar, who describes his glass-casting process.

Germinal: Rockenschau: Natural Selection
Edited by Ulrike Schick. German artist Gerhard Rockenschau (born 1952) creates large works from synthetic industrial materials that utilize Pop aesthetics and reflect contemporary fashion and lifestyle. This catalogue presents Rockenschau’s Color Fails, which appear as both familiar images or objects.

Sabin Mohr: Alchemical Explorations
Published 1984–2012
Edited by Sabine Mohr, Renate Stücker. Galerie Wolfsburg. Text by Sabine Mohr, Sabine Mohr, Ludwig Seyfarth. German artist Sabine Mohr (born 1953) creates installations, objects and works for public spaces and the theater on the themes of metamorphosis. Alchemical Explorations is Mohr’s first monograph, presenting a cross-section of her work along-side texts by art historians.

Martin Walde: Black-and-White Photography
Edited by Hans Dürner. Text by Severin Düren, Veneta Gumper. In 2013, Vienna-based artist Martin Walde (born 1957) transformed the Kunstraum Dombir into a hallucinatory artificial paradise. Walde’s piercing in neon installations become bizarre beings and everyday utensils are transformed into tropical flowers.

Kerber Verlag: Rockenschaub: Alchemiker
Interview with Klumpar, who describes his glass-casting process.

Rosalie: Light Scapes
Edited by Peter Weibel. Foreword by Okwui Enwezor. Featuring works from the Museum der bildeunten Kunst in Leipzig. This publication documents the works, as well as a selection of light works created between 2007 and 2013.

Julio Le Parc: Kinetic Works

Julio Le Parc: Kinetic Works

Kerry E. Carter: The Personal Effects of Kim Dotcom
Edited by Matthew Mitchelka. Text by Christian Höller, James McKenney, Mathias Mitchelka. The personal effects of Kim Dotcom, owner of the file-sharing platform Megaupload in 2012. The bizarre collection includes a jet ski and a large quantity of cash.

Haegue Yang: Sculptures
Edited by Sabine Mohr, Rainer T. Faschinger. Text by Sabine Mohr, Rainer T. Faschinger. The work of German artist Sabine Mohr (born 1953) realized three large-scale, kinetic, interactive light and space sculptures for the Museum der bildenden Kunst in Leipzig. This publication documents the works, as well as a selection of light works created between 2007 and 2013.

Ian K. Carter: Freedom Is a Rare Bird
Edited by Octavio Zaya. Text by Cuasimodo Medione, Philip Oropesa, On Smeem. Spanish artist Lara Almarcegui’s installation at the 56th Venice Biennale 2015 revolved around a huge mountain of cement rubble, roofing tiles and bricks smashed into gravel, surrounded by smaller, similar figures and a huge mound of other materials. This volume presents the work.

Kendall Carter: The Hand that Rocks the Cradle
Text by Claude Lovel, Kandi Patz. California based Kendall Carter, (born 1971) draws from the hip hop culture and modernist painting, architecture and furniture design to create immense installations addressing race, gender and consumer culture. This volume is a survey of work from 2006–2013, including the artist’s recent collaboration with Dander Hostetter.

Kendall Carter: The Hand that Rocks the Cradle
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Lara Almarcegui: Freedom Is a Rare Bird
Edited by Octavio Zaya. Text by Cuasimodo Medione, Philip Oropesa, On Smeem. Spanish artist Lara Almarcegui’s installation at the 56th Venice Biennale 2015 revolved around a huge mountain of cement rubble, roofing tiles and bricks smashed into gravel, surrounded by smaller, similar figures and a huge mound of other materials. This volume presents the work.

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Edited by Sabine Mohr, Rainer T. Faschinger. Text by Sabine Mohr, Rainer T. Faschinger. The work of German artist Sabine Mohr (born 1953) realized three large-scale, kinetic, interactive light and space sculptures for the Museum der bildenden Kunst in Leipzig. This publication documents the works, as well as a selection of light works created between 2007 and 2013.

KERRY E. CARTER: The Personal Effects of Kim Dotcom
Edited by Matthew Mitchelka. Text by Christian Höller, James McKenney, Mathias Mitchelka. The personal effects of Kim Dotcom, owner of the file-sharing platform Megaupload in 2012. The bizarre collection includes a jet ski and a large quantity of cash.

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Jonathan Monk: Less Is More than One Hundred Indian Bicycles
(With Words from Rirkrit Tiravanija and a Silver Shadow)
Edited by Hans Dörsch. Text by Sebastian Stehle. This catalogue documents an installation by Jonathan Monk (born 1989) in Domiz, Austria. Monk assembled a 1950s Rolls Royce, an appropriateness extended by Rirkrit Tiravanija and several bicycles, which were then dispersed throughout the city.

Sheba Chachihi
Text by Kümke Sangari, Nancy Adriana, Gayatri Sinha. The work by Sheba Chachihi (born 1956) traverses the fields of documentary photography, installation and video. Chachihi has influenced an emerging generation of visual artists in India, particularly through her politically charged installation art. This publication examines the artist's projects in post-colonial India.

Zilla Leutenegger: Fairlady Z
Text by Michèle Rebecchi, Fritz Eichmann. Fairlady Z looks at recent photos, drawings, installations and sculptures by the artist Zilla Leutenegger (1960), on the theme of self-portraiture, the symbol of the letter Z and the memories associated with particular garments.

Katharina Grosse: Malermeeseermaier
Edited by Katharina Grosse, Ulrich Loock, Anika Reitsch. Text by Ulrich Loock. This book examines the vibrant, abstract paintings and large-scale installations of German artist Katharina Grosse (born 1961). Grosse paints on the floor, walls and facades of the exhibition site, and often introduces unexpected objects like beds or balconies, emerging painting, sculpture and architecture.

Valentin Ruhrig: Volumes
Edited by Michael Drischel, Christine König. König. This book encompasses the last five years of German artist Friedrich Kunath's (born 1969) inclusive complex and playful installations of paintings, sculptures and videos featuring a comorapia of images drawn from such diverse sources as Old Masters, kitsch cartoons and anthropomorphized animals and pop art and 60s.

Jeremy Deller: All That Is Solid Melts into Air
Foreword by Roger Malbert. Text by Jeremy Deller. This multimedia installation presents the artist's most ambitious project to date, focusing on the artist's exploration of music, particularly as it relates to the history and culture of the British isles.

Tillman Kaiser: The Truth and the Abstract Blues
Edited by Hans-Peter Wipplinger. Text by Alexander Hengesi, Andreas Weigl. This catalogue presents the complex works of Austrian artist Tillman Kaiser (born 1972). Kaiser builds geometrically abstract structures out of glass, cardboard, wood and found objects, influenced by science fiction, Colored work.

Dread Indian Bicycles
Johathan Monk: Text by Kumkum Sangari, Nancy Adriana, Gayatri Sinha. The work by Sheba Chachihi (born 1956) traverses the fields of documentary photography, installation and video. Chachihi has influenced an emerging generation of visual artists in India, particularly through her politically charged installation art. This publication examines the artist's projects in post-colonial India.

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Peter Greenaway: The Food of Love
Edited by Daniele Ricciarelli. Text by Peter Greenaway.
In his latest piece, Mungo Thomson (born 1969), for which field recordings were transcribed into a musical score, including parts for violin, flute, clarinet and percussion. This publication documents their project.

Pierre Huyghe: On Site
Edited and with interview by Marie-France Rafael. The films, installations and public events of Parisian artist Pierre Huyghe (born 1962) range from small-town parades to exhibitions in Antarctica. This publication, Marie-France Rafael interviews Huyghe on his early and recent works, as well as on the format of the exhibition.

Christian Marclay: Series Zazigui
In 2012, Christian Marclay (born 1955) was invited to participate in Mixed Bagging World, an international contemporary art festival in the port town of Beppe, Japan. OK, the length of the par joing out into Beppe’s harbor, Manley installed 100 Barney’s to which 100 differently tuned bells were attached. The sound of their collective ringing is documented on a CD in this volume, which also includes color reproductions of the installation and commentary.

Crickets
Michael Webster: Scripts, Transcripts
Edited by Argeo Ascani. This film gathers a live performance of Brent Green’s Gravity Was Everywhere Back Then, which tells the true story of a man attempting to cure his wife’s illness, with Green and his band—Brent Carty (Fujape), Todd Chandler, Drew Hamills (Drum and the Musical Peri), Donna K., Mike McGlinley and Alan Scobard—plus footage by Jem Cohen.

Christian Jankowski: Heavy Weight History
Text by Serge Edelsztein, Jennifer Fisher, Anthony Iles, et al. Beirut-based artist Christian Jankowski (born 1968) asked members of the Polish national weightlifting team to “fit” selected memorials in Warsaw. This publication is the most comprehensive to date of Jankowski’s work 1993–2013.

Dietrich Diederichsen, Mark Fisher, Anthony Iles, et al. In this publication, Marie-France Rafael introduces to the format of the exhibition.

Zbyněk Baladrán & Jiří Kovanda: The Nervous System
Test by Maria Thomson, Michael Webster. Cricket's is a collaboration between Californian artist Maria Thomson (born 1969) and composer Michael Webster (born 1968), for which field recordings of crickets from around the world were transcribed into a musical score, including parts for violin, flute, clarinet and percussion. This publication documents their project.

Peter Greenaway: Eisenstein in Guanajuato
Edited by Daniele Ricciarelli. Text by Peter Greenaway. This script by British director Peter Greenaway (born 1942) follows Russian director Eisenstein to Guanajuato, Mexico, in 1930, where he worked for ten days on a never-completed film called Que Viva Mexico.

Harun Farokci: Ein Neues Produkt
Edited by Nina Montmann. Text by Dirk Baecker, Jochen Becker, Diedrich Diederichsen, Mark Fisher, Anthony Iles, et al. Harun Farokci’s (born 1946) latest film Ein Neues Produkt looks at the structure of workplaces from an architectural, social and economic perspective, documenting a year in the life of a film firm. This accompanying volume includes six essays and an interview.

Brent Green: Gravity Was Everywhere Back Then
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Gianni Motti
Test by Elizabeth Labrini, François Ngettoh, Max-Marc Oelerich, Jef Lieu, Coben, D.A. Storn, Anael Demir, et al. Italian artist Gianni Motti (born 1956) creatively reimagines responsibility for natural or accidental phenomena that far exceed the possible actions of human being—an earthquake, or the explosion of the Challenger shuttle in 1986, for example. This publication documents these provocative and manipulative performances.

Bottega di Atene
Weaving, Dancing, Rhythm: an exhibition co-developed a system of notation for the choreography of the tapestries made of found or donated fabric. This publication focuses on these tapestries, highlighting a relationship between modern art and dance.

Nadia Cartez
Nadia Cartez (1924–2007) was an Israeli artist and choreographer who developed a system of notation for dance. During the Yom Kippur War, Eshkol began creating spaces made of found or donated fabrics. This publication focuses on these tapestries, highlighting a unique instance of the relationship between modern art and dance.
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Edited by Agnes Husslein-Arco,
Kristin Baker: Illume-Mine
Edited by Nikkii Columbus. Text by Suzanne Hockstein. This publication presents the newest paintings by artist Kristin Baker (born 1975), from 2011–2013. Baker’s compositions often involve the distortion of signs and color: rectangles float, prisms through which red turns to purple, white fans out and tangerine—visions often inhabit the body and mind in and out of focus. At the core of her work, which has developed over the course of a decade, is an exploration of the boundaries and expectations of the painted medium. The abstract painter, visual and process-oriented investigator. In these new paintings, Baker’s compositional strategies combine to reveal a diverse and shifting idiom. Published over the course of a decade, this monograph offers a retrospective overview of German painter and sculptor, Capitoul, Captured. Thierry de Cordier in and out of focus. At the core of her work, which has developed over the course of a decade, is an exploration of the boundaries and expectations of the painted medium. The abstract painter, visual and process-oriented investigator. In these new paintings, Baker’s compositional strategies combine to reveal a diverse and shifting idiom. Published over the course of a decade, this monograph offers a retrospective overview of German painter and sculptor, Capitoul, Captured.

Peter Angermann: Light on the Horizon
Edited by Harald Frisch. This publication introduces the intergalactic world of artist Kristin Baker (born 1975), known for his skill as a landscape painter. It presents 25 new paintings and drawings accompanied by questions to the artist (and his answers) from an all-star roster of curators and artists, including Gary Panter, Carter E. Foster, Edward Kienholz, Mark Kostabi, Erik Parker, Jeff Koons, Mark Pascale, Robert Storr, Robert Wilson, Jim Nutt and Suellen Rocca. Best known as a painter, he also works in printmaking, sculpture, digital art and multimedia. Pristine, cartoonish, flatly graphic and brightly chromatic, his paintings portray solitary, hallucinatory, often somewhat demonic characters, depicted against spare backdrops. This catalogue commemorates Wirsum’s fall 2013 exhibition at Denk in Elster Gallery in New York. It presents 22 new paintings and drawings accompanied by questions to the artist (and his answers) from an all-star roster of curators and artists, including Gary Panter, Carter E. Foster, Edward Kienholz, Mark Kostabi, Erik Parker, Jeff Koons, Mark Pascale, Robert Storr, Robert Wilson, Jim Nutt and Suellen Rocca. Best known as a painter, he also works in printmaking, sculpture, digital art and multimedia. Pristine, cartoonish, flatly graphic and brightly chromatic, his paintings portray solitary, hallucinatory, often somewhat demonic characters, depicted against spare backdrops. This catalogue commemorates Wirsum’s fall 2013 exhibition at Denk in Elster Gallery in New York.

Justine Otto: Half Board
Edited and with text by Jean-Christophe Ammann, Anne Weihs. The mosaic glaze that suffuses Justine Otto’s (born 1974) pictorial world transforms its protagon- istes—girls, women, animals—into eerie, emotionally suspended creatures carrying out enigmatic tasks. Published over the course of a decade, this monograph offers a retrospective overview of German painter and sculptor, Capitoul, Captured.

Fritz Köthe
Edited by Thomas Levy. Text by Belinda Grace Gardner. This publication offers a retrospective overview of German painter and sculptor, Capitoul, Captured (1916–2003), whose work efficiently works properly and saturates the hyperproduction of postwar consumer culture.

Yury Kharchenko: Worlds Within
Edited by Harald Frisch. Text by Olga Shulagina. Drawing on genres such as fantasy, sci-fi and horror, Andre Weksu (born 1977) creates fantastical, macabre tableaux that explore personal, collective and fictional memory. This book includes work from the artist’s 2012 exhibition at Gladstone Gallery—large colorful abstractions—as well as Weksu’s signature collages and portraits.

Keziah Jones & Native Maqari: Captain Rugged
Captain Rugged is a multimedia graphic-novel collaboration between Wein and artists Keziah Jones (born 1968) and Native Maqari (born 1986). Together they've created a series of remarkable, often somewhat demonic characters, depicted against spare backdrops. This catalogue commemorates Wirsum’s fall 2013 exhibition at Denk in Elster Gallery in New York. It presents 22 new paintings and drawings accompanied by questions to the artist (and his answers) from an all-star roster of curators and artists, including Gary Panter, Carter E. Foster, Edward Kienholz, Mark Kostabi, Erik Parker, Jeff Koons, Mark Pascale, Robert Storr, Robert Wilson, Jim Nutt and Suellen Rocca. Best known as a painter, he also works in printmaking, sculpture, digital art and multimedia. Pristine, cartoonish, flatly graphic and brightly chromatic, his paintings portray solitary, hallucinatory, often somewhat demonic characters, depicted against spare backdrops. This catalogue commemorates Wirsum’s fall 2013 exhibition at Denk in Elster Gallery in New York.
The House of the Seven Gables

By Kenneth Pelt, Corinne Mary Botz, Justin S. Murison, Christopher Atkins, and Gregor Schneider; Ori, Jacco Olivier, Robert Overby Collier, Dario Roberto, Anya Gallaccio, Justine S. Murison, Christopher Atkins and features essays by exhibition curator, Fionda Palitz, as well as Justin S. Murison, Christopher Atkins, and Corinne Mary Botz.

Artists include: Sue de Beer, Anna Collar, Doro Roberto, Amy Gallaccio, Kaiya Granam, Rachel Khelisi, Jacob Oliver, Robert Overby and Gregor Schneider.

The System of Objects

By一季度 现代主义,

The System of Objects examines pieces in the Dakis Joannou Collection within the framework created by French philosopher Jean Baudrillard in his book of the same name. Each piece is examined within one of Baudrillard’s categories of consumption, exchange, symbol, sign.

The Making of Home

Edited by Jürgen Rohr. This book examines the abundance of public sculpture created during Czechoslovakia’s “Normalisation” years (1968–1989), when factories, schools and hospitals were flooded with sculptural and relief ornamentation and public spaces were filled with memorials and monuments.

Collections and surveys

Edited by Luisa Fuentes Guaza. Centro América Languages from Guatemala and El Salvador.

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Function Dysfunction Contemporary Art from Glasgow

This competitive publication presents six site-specific installations by Glasgow-based artists Martin Boyce, Clare Barlow, Roddy MacNeil, Evans, Clara Phillips and Nicolas Party, who collectively represent the generation-span and gender-equality characteristic of Glasgow’s art scene.

PICTURES OF CZECH POSTMODERNISM

Text by Jiri Pribyl. Interview by Jean Medd. This illustrated volume narrates the story of postmodernism in Czech art, looking at works by Těma Claar’s, Stanislav Divík, Jiri David, Petr Nikl, Petr Prchal, Jan Melia, Jiri Surhuk and Antonín Stítelk—artists who emerged on the Czech art scene in the late 1980s.

THE SWISS INSTITUTE EXPERIENCE

Text by Gianni Jetzer. Test by Katrin Steinma, Re:act feminism #02 is an international, multi-disciplinary programme project traveling through Europe since 2011. The core archive contains more than 250 videos, photographs and other documentation of gender-oriented, feminist and queer performance art, from the 1960s to the early 1980s.

Deep Feelings

From Antiquity to Now


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Re:act feminism No.2

A Performing Archive

Edited by Katrina Becker, Beatrice Etten Elmen. Test by Katrina Becker, et al. re:act feminism #2 is an international, multi-disciplinary performance project traveling through Europe since 2011. The core archive contains more than 250 videos, photographs and other documentation of gender-oriented, feminist and queer performance art, from the 1960s to the early 1980s.

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Engadin Art Talks

Edited by Cristina Becker, Hans Ulrich Obrist, Beatrice Ruf. Text by Victor Acconci, Doug Aitken, et al. This volume contains ideas and projects from well-known artists, architects, designers, filmmakers and researchers on mountainous regions not only in Switzerland, but worldwide. It includes writings by Victor Acconci, Doug Aitken, Flor Anit, Anja Baghmanian and Jan von Brevern, as well as a discussion on architecture Bruno Tal and “Crystal Chain Letters.”

MODERNE KUNST NÜRNBERG/LIVE

Edited by Jennifer Allen, Dirk Heinke. Text by Nicholas Deball, Cyprien Gaillard, Dani Nairy Baghramian, Kerstin Brätsch, Michaelaer Mec ˇl. This publication presents six site-developed a thriving art culture.

BMW Art Cars

Edited by Thomas Gras, Test by Domingo Rivera Arribas, et al. Alexander Calder’s BMW 3.0 CSL from 1970 was the first in a series of BMW Art Cars brought to life by Hervé Poulain, artist, and auto racing enthusiasts, in collaboration with BMW’s Jochen Neerpasch. This volume presents 17 artists who have designed BMWs, including Sandro Chia, David Hockney, Jenny Holzer, Michael Jagnem, A.P. Renck, Robert Rauschenberg, Frank Gehry, and others.

Industrial Revelations: 40 Years of the Arts/Industry Residency Program

Text by Ruth Fischli/Weiss, Eck Shad, Glen Brown. Founded in 1974 as a one-month experiment, Arts/Industry organizes annual residencies for artists to create new works of art at the John Michael Kohler Arts Center and the Khaier Company’s pottery, iron and brass foundry and enamel shop. This volume documents the program.

Unlimited Art Basel

19–22 June 2014

Art Basel presents the 14th edition of Art Unlimited. Its concept of a large-scale, museum-quality exhibition presented within the framework of work of art is unique and popular among collectors and visitors alike.

MODERNE KUNST NÜRNBERG

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Art Basel presents the 14th edition of Art Unlimited. Its concept of a large-scale, museum-quality exhibition presented within the framework of work of art is unique and popular among collectors and visitors alike.

MODERNE KUNST NÜRNBERG

9783869844817 U.S.| CDN $ 39.95

FLAT40 Pbk, 9 x 11 in / 246 pgs / 170 color. February Art

BMW Art Cars

Edited by Thomas Gras, Test by Domingo Rivera Arribas, et al. Alexander Calder’s BMW 3.0 CSL from 1970 was the first in a series of BMW Art Cars brought to life by Hervé Poulain, artist, and auto racing enthusiasts, in collaboration with BMW’s Jochen Neerpasch. This volume presents 17 artists who have designed BMWs, including Sandro Chia, David Hockney, Jenny Holzer, Michael Jagnem, A.P. Renck, Robert Rauschenberg, Frank Gehry, and others.

Industrial Revelations: 40 Years of the Arts/Industry Residency Program

Text by Ruth Fischli/Weiss, Eck Shad, Glen Brown. Founded in 1974 as a one-month experiment, Arts/Industry organizes annual residencies for artists to create new works of art at the John Michael Kohler Arts Center and the Khaier Company’s pottery, iron and brass foundry and enamel shop. This volume documents the program.

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Walead Beshty: Natural Histories
Edited by Hans-Peter Wipplinger. Text by Monika Faber, Stephanie Damianosch, Hans-Peter Wipplinger. This volume compiles work in fashion, narratives and portraits by the internationally esteemed Austrian photographer Walead Beshty (born 1974). Through her career, Beshty has maintained a close dialogue with artists, approaching photography with a painterly eye. “I envy for their ability to create their reality,” she says. “It has always fascinated me to try to translate this into photography, where you have to deliberately aim at achieving these kinds of ‘snapshot of utter perfection.’” This volume includes her New York street scenes, fashion shoots for Homil Leng and various fashion magazines, the French photographer’s New York series, her collaboration with Vanessa Becchio and portraits of artists such as Louise Bourgeois, Martin Kippenberger, Susanne Hudson, and Alexandria.

Jürgen Schade: Snow Management Complex
Edited by Markus Bischofs. This monograph presents his photo series documenting Alpine ski slopes being prepared at night. Under the glare of cold floodlights, machines noisily turn nature into a tourist experience with snow cannons at full blast and bulldozers flattening the slopes.

Daan van Golden: Photo Book(s)
Edited by Emiliano Battaia, Daan van Golden. Text by Emiliano Bat- tia. Although better known for his painting, Dutch artist Daan van Golden (born 1938) is also a skilled photographer. This book publication features Mark’s portraits with the new black-and-white Polaroid film made by The Impossible Project Company.

Waleran Céroux: Presence
Edited by Waleran Céroux, Kathrin Kienast, and Swiss journalist Nuria Furrer. Although better known for his painting, Dutch artist Daan van Golden (born 1938) is also a skilled photographer. This book publication features Mark’s portraits using new black-and-white Polaroid film made by The Impossible Project Company.

Christine Turner: New York Is...
Edited by Acten Höfle. This text by Ingeborg Harms. American photographer Christine Turner (born 1940) depicts significant encounters between two or more people, photographed against neutral, pre-existing backgrounds. Presence highlights photographs, reproducing the photo pages of his earlier books, as well as two little-known photo essays in their entirety.

Georges Rousse: Mediterranean Prize Winner 2013

Michael Soromoff: Two Crowns of the Egg
Text by Donald Kupitz, Giambattista Basili. “Two Crowns of the Egg is an ode by the world-famous photographer Michael Soromoff to his twin Ionna Soromoff. A collaborative work of art, the book offers a psychological and spiritual journey.”

Nico Battaglia: The Third Day
Text by Friedemann Schaller. German photographer Henk Spohler (born 1965) explores in this monograph the conditions of food production, making use of mundane procedures like air travel or of production, making use of mundane procedures like air travel or...
The Intimate Circle in Contemporary Czech Photography

Edited by Vladimir Birgus.

Exploring themes of introspection in portraiture, the 50 Czech photographers gathered in this volume include Ivan Pinkava, Jiří David, Pavel Beiska, Milena Dopitová and Dita Pepe, as well as younger, lesser-known emerging talents. Each photographer supplies a short commentary on their work.

KAR
9788074371035 u.s. $45.00
FLAT40 Hbk, 9.5 x 11 in. / 192 pgs /
203 color. February Photography

Robert Dodge: Vietnam 40 Years Later

Foreword by Andrew Lam. Narrated through the colorful photographs of Washington, DC-based photographer Robert Dodge, this publication explores Vietnam four decades after the end of the war. Dodge’s images from throughout Vietnam reveal a country at a crossroads with serious economic and political challenges.

DAMIAN
9788862083256 u.s. $65.00
FLAT40 Hbk, 12 x 7.5 in. / 110 pgs /
Illustrated throughout. March Photography

Christian Höhn: China Megacity Photographs

Edited by Yen Xu-Lacner.

HÖHN
9783775736534 U.S.|CDN $ 75.00
FLAT40 Hbk, 9.5 x 11.75 in. / 112 pgs /
66 color. February Photography/Asian Art & Culture

Mathias Brascher & Monika Fischer: The Swiss

In The Swiss, the photographer team Monika Fischer (born 1971) and Mathias Brascher (born 1969), examines Korea’s violent division and uniforms of cities around the world. This publication displays Höhn’s images of Chinese megacities, including Beijing, Shanghai, Chengdu, Hong Kong, Shenzhen and others.

KANT
9783869844367 U.S.|CDN $ 40.00
FLAT40 Cht, 12 x 9.25 in. / 104 pgs /
48 color / 12 b&w. February Photography/Asian Art & Culture


Text by Antonín Dufek. Interviews by Petr Volf.

This volume gathers Viktor Kolář’s photographs from his five-year Canadian sojourn (1964–1973). For Kolář, the relative freedom of Vancouver and Montreal challenged him to define his style. “To capture the ‘new world’ without self-consciousness... was that sole task.”

KAR
9788074370715 u.s. $55.00
FLAT40 Hbk, 9 x 9 in. / 140 pgs /
553 b&w. February Photography

Luca Facelo: Common Grounds

Text and with text by Peter Bertelsma, Rolf Dormicz, Lucas Gehrmann, Andreas Gomme, Peter Mozer, Eva Schlegel, Hanss Sweboda, et al. Common Grounds, by Italian photographer Luca Facelo (born 1969), explores Korea’s violent division and uniforms of cities around the world. This publication displays Höhn’s images of Chinese megacities, including Beijing, Shanghai, Chengdu, Hong Kong, Shenzhen and others.

KANT
9783869844749 U.S.|CDN $ 48.00
FLAT40 Pbk, 10.25 x 11.75 in. / 240 pgs / 150 color. February Photography/Asian Art & Culture

Josef Dabernig: Panorama

Edited and with text by Peter Freshwater. German photographer Josef Dabernig (born 1956) investigates the landscapes of cities all over the world. This publication displays panoramas taken in countries such as Brazil, Ukraine, Egypt and Italy.

KERBER
9783868028288 u.s. $35.00
FLAT40 Pbk, 6.5 x 9 in. / 144 pgs /
324 color / 63 b&w. February Photography

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FLAT40 Cht, 12 x 9.25 in. / 104 pgs /
48 color / 12 b&w. February Photography/Asian Art & Culture

Jan Ságí: Plastic People Primitive Group

Edited and with text by Jan Ságí. Preface by Lenka Bučková.

Interviews by Petr Volf.

Exhibitions that are not seen here, or are reconstructed.

KART
9788862084474 u.s. $48.00
FLAT40 Pbk, 10.25 x 11.75 in. / 240 pgs / 150 color. February Photography/Asian Art & Culture

Viktor Kolář: Canada 1969–1973

Text by Marko Pokorný. Interview with Karol Hrubšíč. This volume gathers Viktor Kolář’s photographs from his five-year Canadian sojourn (1964–1973). For Kolář, the relative freedom of Vancouver and Montreal challenged him to define his style. “To capture the ‘new world’ without self-consciousness—was that sole task.”

KAR
9788074370715 u.s. $55.00
FLAT40 Hbk, 9 x 9 in. / 140 pgs /
553 b&w. February Photography

Juan Manuel Chasseur: The Primitives Group

Photographs of the Circle of the Primitives Group, an instrument in which, in its original form, the creative force of the artistic community was manifested. The present volume is a selection from his series Faces, the Fasci, The Priests, The Dagger, and the Priests, created in 1971.

KART
9788074370159 u.s. $45.00
FLAT40 Hbk, 8.8 x 11.5 in. / 158 pgs /
196 black-and-white photographs, 77 b&w. February Photography

Loredana Nemes: Sinluo 2002–2013

Text by Ana Casas Broda, Susan Soth. The Pigs

Edited by Tomaš Procház. Text by Antonín Dufek. Foreword by Kathleen S. Bartels.

The Pigs is a media-coined term referring to the artist’s world-famous ancestors—the great German composer Richard Wagner. The images afford a glimpse of how the landscape of the Swiss Alps influenced the composer’s operas.

KANT
21 color / 30 b&w.

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