“For new generations of photographers and artists who have missed out on experiencing many of the world’s important books first hand, it cannot be stressed enough how important this new edition of The Decisive Moment is for a contemporary audience.” —Jeffrey Ladd, Time LightBox
Wedding spiritual content to geometric form, Agnes Martin is a unique, pivotal figure between Abstract Expressionism and Minimalism

Agnes Martin
Edited by Frances Morris. Text by Frances Morris, Briony Fer, Tiffany Bell, Maria Müller-Sommer, Jacqueline Bax, Lena Fritsch, Anna Lovatt, Marion Ackermann, Rachel Barker, Christina Rosenberger, Richard Tobin, Rosemarie Trockel.

Agnes Martin was one of the preeminent painters of the twentieth century, whose work has had a significant influence both on artists of her own time and for subsequent generations. A contemporary of the Abstract Expressionists though often identified with Minimalism, Martin was one of the few women artists who came to prominence in the predominately masculine art world of the late 1950s and 1960s, and she became a particularly important role model for younger women artists. This groundbreaking survey provides an overview of Martin’s career, from lesser-known early experimental works through her striped and gridded grey paintings and use of color in various formats, to a group of her final works that reintroduce bold forms. A selection of drawings and watercolors is also included. With essays by leading scholars that give a context for Martin’s work—her life, relationship with other artists, the influence of South-Asian philosophy—alongside focused shorter pieces on particular paintings, this beautifully designed volume is the definitive publication on her oeuvre.

Agnes Martin was born in Maklin, Saskatchewan, Canada, in 1912, and moved to the US in 1932, studying at universities in Oregon, California, New Mexico and New York. She painted still lifes and portraits until the early 1950s, when she developed an abstract biomorphic style influenced by Abstract Expressionism. Her first one-woman exhibition was held at the Betty Parsons Gallery, New York, in 1958. Partly through close friendships with artists such as Ellsworth Kelly and Ad Reinhardt, Martin began to experiment with symmetrical compositions of rectangles or circles within a square, then from around 1960-61 to work with grids of delicate horizontal and vertical lines. She left New York in 1967, shortly after the death of Reinhardt, and moved to Cuba, New Mexico, where she lived until her death in 2004.
Jacob Lawrence: The Migration Series
Edited by Leah Dickerman, Elsa Smithgall.

In 1941, Jacob Lawrence, then just 23 years old, completed a series of 60 small tempera paintings with text captions about the Great Migration, the mass movement of black Americans from the rural South to the urban North that began in 1915–16. Within months of its making, the Migration Series was divided between The Museum of Modern Art (even-numbered panels) and the Phillips Memorial Gallery (odd-numbered panels). The work has since become a landmark in the history of African American art, a monument in the collections of both institutions and a crucial example of the way in which history painting was radically reimagined in the modern era. In 2015 and 2016, the panels will be reunited in exhibitions at The Museum of Modern Art and at The Phillips Collection. This catalogue grounds Lawrence’s Migration Series in the cultural and political debates that shaped the young artist’s work and highlights its continued resonance for artists and writers today. An essay by Leah Dickerman situates the series within contemporary discussions about black history and an artist’s social responsibilities in the late 1930s and early 1940s. Elsa Smithgall traces the acquisition and exhibition history of the Migration Series. Short commentaries on each panel explore Lawrence’s career and technique, and the social history of the Migration. The catalogue also debuts ten poems commissioned from acclaimed poets that respond to the Migration Series. Elizabeth Alexander, honored as the poet at President Obama’s first inauguration, introduces the section.

Published on the centennial of the beginning of the Great Migration, this volume presents Lawrence’s landmark painting cycle in its entirety.
Hokusai's paper lanterns, games and paper toys show him to be an ingenious master of materials

Hokusai

Text by Sarah E. Thompson, Joan Wright, Philip Meredith.

Katsushika Hokusai remains one of Japan’s most popular and influential artists. This handy volume presents the wide range of Hokusai’s artistic production in terms of one of his most remarkable characteristics: his intellectual ingenuity. It explores the question of how the self-styled “Man Mad about Drawing” approached his subjects—how he depicted human bodies in motion, combined figures and landscapes, represented three-dimensional objects on two-dimensional surfaces and when he used the techniques of illusionism or adjusted reality for greater visual or emotional effect. Including some 50 stunning and unusual paintings, prints and drawings from the peerless Hokusai collection at the Museum of Fine Arts, Boston, this book is a treasure trove that introduces readers to a witty, wide-ranging and inimitably ingenious Hokusai.

Known by at least 30 other names during his lifetime, Katsushika Hokusai (1760–1849) was an ukiyo-e painter and printmaker of the Edo period. In 1800, he published his two classic collections of landscapes, Famous Sights of the Eastern Capital and Eight Views of Edo. His influence extended to his Western contemporaries in nineteenth-century Europe, including Degas, Gauguin, Klimt, Franz Marc, August Macke, Manet and van Gogh.

EXHIBITION SCHEDULE
Boston, MFA, Museum of Fine Arts, Boston, 04/05/15–08/09/15
The act of drawing has long been considered the foundation of an artistic education, and the life class essential to the formation of an artist's style and technique. Yet in the contemporary art world, drawing is increasingly regarded as a medium in its own right, and the figure as a subject for ongoing exploration well beyond the sketchbook. 

Drawing People is a thoughtful and beautifully illustrated survey of the most compelling and inventive drawings of the human form being produced today by 70 contemporary artists from around the world. An introduction places the medium of drawing in its historical context, discussing its intersection with photography, painting, collage and illustration, as well as its ability to intimately express thought, personality and emotion. Five chapters—Body, Self, Personal Lives, Social Reality and Fictions—include short introductions outlining each theme, followed by generously illustrated profiles on individual artists exploring their style, approach to the medium and the ideas, narratives and inspirations that lie behind their mark-making. A selection of finely reproduced images highlights the latest work by each artist. Drawing People features an international roster of artists working with pencil, ink, watercolor, charcoal and crayon, including Francis Alÿs, Louise Bourgeois, Francesco Clemente, Marlene Dumas, Dr. Larka, Paul McCarthy, Nalini Malani, Wanghei Mutu, Raymond Pettibon, Rosemarie Trockel, Tal R, Marcel Dzama, Barry McGee, Amy Silman and Kara Walker. Together, their drawings and sketches, illustrations and animations bring to life one of the most creatively rich and emotionally powerful forms of art being made today.

Distributed Art Publishers, Inc.
9781933045832 pbk, u.s. | CDN $29.95
How Posters Work
By Ellen Lupton.
Edited by Caitlin Condell. Ellen Lupton. Text by Caitlin Condell, Gail Davidsen, Ellen Lupton.
With its unique focus on visual language, Ellen Lupton’s How Posters Work is more than another poster book. Rather than provide a history of the genre or a compilation of collectibles, the book is organized around active design principles. Concepts such as “Simplify,” “Focus the eye,” “Explicit the diagonal,” “Reverse expectations” and “Say two things at once” are illustrated with a diverse range of posters, from avant-garde classics and rarely seen international works to contemporary pieces by today’s leading graphic designers. Illustrated with over 150 works from the collection of Cooper Hewitt, Smithsonian Design Museum, How Posters Work provides a stunning education in seeing and making, demonstrating how some of the world’s most creative designers have mobilized principles of layout, composition, psychology and rhetoric to produce powerful acts of visual communication.

Ellen Lupton (born 1963) is an acclaimed writer, curator and graphic designer. She is Director of the Graphic Design MFA program at Maryland Institute College of Art (MICA) in Baltimore, where she also serves as Director of the Center for Design Thinking. As Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum since 1992, she has produced numerous exhibitions and books, including Mechanical Brides: Women and Machines from Home to Office (1993), Mixing Messages: Graphic Design and Contemporary Culture (1998), Letters from the Avant Garde (1998), Skin: Surface, Substance + Design (2002) and—most recently—Beautiful Users: Designing for People (2014). Lupton is a 2007 recipient of the AIGA Gold Medal, one of the highest honors given to a graphic designer or design educator in the US.

EXHIBITION SCHEDULE
New York: Cooper Hewitt, Smithsonian Design Museum, 05/15–11/15

A brilliant guide to the language of poster design from one of America’s most popular design authors and curators
Swedish Details

A home isn’t simply the sum of its rooms and furniture, but also a number of larger or smaller details. To prove this, illustrator Annika Huett and photographer Ulf Huett Nilsson went on a journey from the north to the south of Sweden, peeking into people’s homes. What they found was an inspiring myriad of personal details—from cramped shelves of kitchen cupboards, to toilet-paper holders, plants, outlets and coat hangers. The pair organized their book by rooms—kitchens, bedrooms, children’s rooms, bathrooms and entryways—so it’s easy to flip to a section to glean inspiration for one’s own home decoration scheme. With a range of photos, from large landscapes capturing entire rooms, to small close-ups of the little knickknacks one might normally overlook, the volume establishes an aesthetic uniquely Swedish and welcoming in its personality and warmth.

The details captured are neither new nor expensive, nor are they the fashion-inspired, cutting-edge design that has come to characterize some corners of Scandinavia. Instead, they are personal, homey and almost impossible to replicate—and it is these qualities that make this compilation such a quirky delight. In Swedish Details, Huett and Huett Nilsson not only shine a light on the smaller things, but also document the details that create the difference between a space and a home.
“...Björk presents us with a complex mass of dualities and contradictions. What is most impressive about the overall trajectory of her work is that each swerve or seeming detour contributes to a steadily ascending arc.” —Alex Ross

**Björk**

Text by Klaus Biesenbach, Alex Ross, Nicola Dibben, Timothy Morton, Sjón. Björk is a contemporary icon whose contributions to music, video, film, fashion and art have influenced a generation worldwide. Designed by top graphic design agency MM as a slipcased world of wonders, this publication—which accompanies The Museum of Modern Art’s spring 2015 exhibition on Björk—is composed of six parts: four booklets, a paperback and a poster. Each booklet contains illustrated texts by, respectively, curator Klaus Biesenbach, New Yorker music critic Alex Ross, British professor of musicology Nicola Dibben and the philosopher Timothy Morton (in conversation with Björk), while the poster features artwork from Björk’s albums and singles. The main book focuses on her seven major albums and the personas created for each one. Poetic texts by longtime collaborator, Icelandic poet Sjón, are accompanied by shots of Björk performing live; multiple stills from music videos made by directors including Michel Gondry, Chris Cunningham and Spike Jonze; images of Björk in breathtaking costumes by designers such as Alexander McQueen and Hussein Chalayan; and shots by star photographers such as Nan Goldin, Juergen Teller, Stéphane Sednaoui, Inez van Lamsweerde & Vinoodh Malhotra and Araki. All combine to form an extraordinary design masterpiece, celebrating the magical world of Björk.
This dynamic new volume is the first major survey to chronicle the emergence and migration of Pop art from an international perspective, focusing on the period from the 1950s through the early 1970s. Including original texts from a diverse roster of contributors, this catalogue provides important new scholarship on the period, examining production by artists across the globe who were simultaneously confronting radical cultural and political developments that would lay the foundation for the emergence of an art form embracing figuration, media strategies and mechanical processes with a new spirit of urgency and/or exuberance. *International Pop* amplifies the scope and tenor of what we understand to be "Pop," exposing the tremendous variety and complexity of this pivotal period and subject matter, and revealing how artists alternatively celebrated, cannibalized, rejected or assimilated some of the presumed qualities of Pop advanced in the US and Britain. Anchored by an expansive 48-page visual chronology, the book features in-depth essays by a range of scholars examining developments in Britain, Japan, Brazil, Argentina, Italy and Hungary as well as Western Europe and the US. The volume includes some 320 illustrations, including full-color plates of each work in the exhibition, which integrates many classics of Pop art with numerous rarely seen works.

**International Pop**
Edited by Darsie Alexander, Bartholomew Ryan. Text by Godfrey Leung, Darsie Alexander, María Jose Herrera, Claudia Calman, Erica Battle, David Hockney, Luiza Londerelli, Hiroko Isegami, Ed Halter, Charlotte Cotton, Martin Harrison, Tomás Phaezayé.

**WALKER ART CENTER**
375 12th Ave S, Minneapolis, MN 55403-2649 USA • Phone: 612-375-7600 • Fax: 612-375-6455 • www.walkerart.org

**EXHIBITION SCHEDULE**
Minneapolis, MN: Walker Art Center, 04/11/15–09/06/15
Dallas, TX: Dallas Museum of Art, 10/11/15–01/17/16
Philadelphia, PA: Philadelphia Museum of Art, 02/18/16–05/15/16

**ARTISTS INCLUDE**
- EVELYNE AXELL
- PETER BLAKE
- RAYMOND COALES
- ANTONIO DIAS
- ROSALYN DREXLER
- ERRÓ
- LEÓN FERRARI
- RICHARD HAMILTON
- DAVID HOCKNEY
- JASPER JOHNS
- TANAAAM KEICHI
- YVES KLEIN
- JIRI KOLÁR
- YAYOI KUSAMA
- NELSON LEIRNER
- ANA MARIA MAGLIONI
- ANTONIO MANUEL
- MARISOL
- MARTA MINULJIN
- CLAES ELLERBERG
- WANDA PIMENTEL
- MICHAELANGELO PISTOLETTO
- SIGMAR POLKE
- GERHARD RICHTER
- MIMMO RITELLA
- ED RUSCHA
- NIKI DE SAINT PHALLE
- OKAMOTO SHINJURO
- YOKO TANZAN
- WAYNE THEBAUD
- JEAN TINGUELY
- SHINOHARA USHD
- ANDY WARHOL

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The first comprehensive book on Latin American postwar architecture in 60 years

ARCHITECTS INCLUDE

- Lina Bo Bardi
- Luis Barragán
- Félix Candela
- Lucio Costa
- Eladio Dieste
- Ricardo Legorreta
- Rogelio Salmona
- Oscar Niemeyer
- Mario Pani
- Carlos Raúl Villanueva
- Roberto Burle Marx
- Affonso Eduardo Reidy

Latin America in Construction
Architecture 1955–1980

Edited by Barry Bergdoll, Carlos Eduardo Comas, Jorge Francisco Liernur, Patricio del Real.

In 1955 the Museum of Modern Art staged Latin American Architecture since 1945, a landmark survey of modern architecture in Latin America. Published in conjunction with a new exhibition that revisits the region on the 60th anniversary of that important show, Latin America in Construction: Architecture 1955–1980 offers a complex overview of the positions, debates and architectural creativity from Mexico and Cuba to the Southern Cone between 1955 and the early 1980s. The publication features a wealth of original materials that have never before been brought together to illustrate a period of self-questioning, exploration and complex political shifts that saw the emergence of the notion of Latin America as a landscape of development. Richly illustrated with architectural drawings, vintage photographs, sketches and newly commissioned photographs, the catalogue presents the work of architects who met the challenges of modernization with innovative formal, urbanistic and programmatic solutions. Today, when Latin America is again providing exciting and challenging architecture and urban responses, Latin America in Construction brings this vital postwar period to light.
The city as muse: Los Angeles in pictures

PHOTOGRAPHERS INCLUDE

- Iwan Baan
- Lewis Baltz
- Matthew Brandt
- Zoe Crosher
- Bruce Davidson
- John Divola
- Mitch Epstein
- Elliott Erwitt
- Jim Goldberg
- Katy Grannan
- Anthony Hernandez
- Todd Hido
- Dennis Hopper
- Alex Israel
- David Maisel
- Steve McCurry
- Susan Meiselas
- Joel Meyerowitz
- Karin Apolonia Müller
- David Moryama
- Catherine Opie
- Alex Prager
- Ed Ruchkin
- Lise Sarfati
- Denise Scott Brown
- Julius Shulman
- Dennis Stock
- Larry Sultan
- Bruce Weber
- James Welling
- Garry Winogrand

Both Sides of Sunset
Photographing Los Angeles

Los Angeles is a city of dualities—sunshine and noir, coastline beaches and urban grit, natural beauty and suburban sprawl, the obvious and the hidden. Both Sides of Sunset: Photographing Los Angeles reveals these dualities and more, in images captured by master photographers such as Bruce Davidson, Lee Friedlander, Daido Moriyama, Julius Shulman and Garry Winogrand, as well as many younger artists, among them Matthew Brandt, Katy Grannan, Alex Israel, Lise Sarfati and Ed Templeton, just to name a few. Taken together, these individual views by more than 130 artists form a collective vision of a place where myth and reality are often indistinguishable. Spinning off the highly acclaimed Looking at Los Angeles (Metropolis Books, 2005), Both Sides of Sunset presents an updated and equally unromantic vision of this beloved and scorned metropolis.

In the years since the first book was published, the artistic landscape of Los Angeles has flourished and evolved. The extraordinary Getty Museum project Pacific Standard Time: Art in L.A. 1945–1980 focused global attention on the city’s artistic heritage, and this interest has only continued to grow. Both Sides of Sunset showcases many of the artists featured in the original book—such as Lewis Baltz, Catherine Opie, Stephen Shore and James Welling—but also incorporates new images that portray a city that is at once unhinged and driven by irrepressible exuberance.

Proceeds from the sale of the book will benefit Inner-City Arts—an oasis of learning, achievement and creativity in the heart of Los Angeles’ Skid Row that brings arts education to elementary, middle and high school students.

METROPOLIS BOOKS
9781938922732. U.S. CDN $75.00
Clth. 12.75 x 10.25 in. / 288 pgs / 181 color / 106 b&w.
Stephen Shore: Uncommon Places
The Complete Works
Text by Stephan Schmidt-Wulffen. Interview by Lynne Tillman.
Originally published in 1982, Stephen Shore’s legendary Uncommon Places has influenced more than a generation of photographers. Shore was among the first artists to take color beyond the domain of advertising and fashion photography, and his large-format color work on the American vernacular landscape inaugurated a vital photographic tradition. Uncommon Places: The Complete Works, published by Aperture in 2005, presented a definitive collection of the landmark series, and in the span of a decade has become a contemporary classic.

Now, for this lushly produced reissue, the artist has added nearly 20 rediscovered images and a statement explaining what it means to expand a classic series. Like Robert Frank and Walker Evans before him, Shore discovered a hitherto unarticulated vision of America via highway and camera. Approaching his subjects with cool objectivity, Shore retains precise systems of gestures in composition and light through which a hotel bedroom or a building on a side street assumes both an archetypal aura and an ambiguously personal importance. An essay by critic and curator Stephan Schmidt-Wulffen and a conversation with Shore by writer Lynne Tillman examine his methodology and elucidate his roots in Pop and Conceptual art. The texts are illustrated with reproductions from Shore’s earlier series American Surfaces and Amarillo: Tall in Texas.

At age 14 Stephen Shore (born 1947) had his work purchased by Edward Steichen for The Museum of Modern Art, New York. At 17 Shore was a regular at Andy Warhol’s Factory, producing an important photographic document of the scene, and in 1971 at the age of 23 he became the first living photographer since Alfred Stieglitz 40 years earlier to have a one-man show at the Met. He has had numerous one-man shows, among others at The Museum of Modern Art, New York; George Eastman House, Rochester; Hammer Museum, Los Angeles; and The Art Institute of Chicago. Since 1982 he has been Director of the Photography Program at Bard College, Annandale-on-Hudson, New York.

APERTURE 9781597113038 u.s. | CDN $65.00
Hbk, 12.75 x 10.25 in. / 208 pgs / 176 color.
March/Photography

Expanded edition of Shore’s influential photobook classic

PUBLICATION HISTORY
- Uncommon Places first published in hardback by Aperture in 1982
- This expanded 2015 Aperture edition includes 20 new plates.
Richard Misrach: The Mysterious Opacity of Other Beings

Since the publication of Richard Misrach’s bestselling and critically acclaimed publication On the Beach, he has continued to photograph at the same location, building a body of work that has been exhibited as On the Beach 2.0—a reference to the technological and optical developments that have made the intensively detailed, exquisitely rendered pictures possible. The Mysterious Opacity of Other Beings focuses less on the abstraction of water, sand and mote-sized figures, instead honing in on the gestures and expressions of bathers adrift in the ocean. Misrach has continued to photograph at the same location, building a body of work that has been exhibited in over 350 exhibitions in museums and galleries throughout the world. Since the publication of Richard Misrach: The Mysterious Opacity of Other Beings pictions possible.

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Richard Misrach (born 1949) is one of the most influential color photographers of his generation. His work is held in the collections of over 50 major institutions, including the Museum of Modern Art, Whitney Museum of American Art and The Metropolitan Museum of Art in New York, and the National Gallery of Art, Washington, DC. The exhibit On the Beach traveled to several museums in 2004, including the Art Institute of Chicago, High Museum of Art, Atlanta, and National Gallery of Art. In 2012 Misrach collaborated with Aperture to launch a book and exhibition titled Petrochemical America, a series of photographs that explores the health and environmental issues surrounding the Mississippi River industrial corridor, otherwise known as “Cancer Alley.” Images from the project are featured in the Emmy-nominated title sequence of HBO’s True Detective.

Joel Meyerowitz: Retrospective

Edited by Ralph Goertz. Text by Joel Meyerowitz, Jing Saux, Ralph Goertz. Alongside William Eggleston, Stephen Shore and Garry Winogrand, New York-born and bred Joel Meyerowitz is one of the most important representatives of the New Color Photography movement of the 1960s and 70s. This retrospective traces his entire oeuvre, from his street photography to his light experimentations made during “the blue hour” in Cape Cod, and includes famous series such as Cape Light, After September 11: Images from Ground Zero, Legacy: The Preservation of Wildness in New York City Parks, in addition to the artist’s much-loved early work—he first trip to Europe in 1967, and his concurrent transition from black and white to color—which has been much less widely published. Though Meyerowitz admired Henri Cartier-Bresson and Robert Frank, and shares their uncanny ability to grasp a human being on the street as both an individual and a representative of a larger social context, his handling of space and composition consciously differs from that of his idols, his framing less synchronized, the moments he captures, interestingly, less perfect. This square hardback volume compiles the artist’s iconic images, and is an essential addition to any photography book collection.

Joel Meyerowitz (born 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries throughout the world. The New York native began photographing the streets in 1962 and by the mid-60s became an early advocate of color photography who was instrumental in transforming a general resistance to color film into an almost universal acceptance.

APERTURE 9781597113274 U.S. | CDN $60.00 Hbk, 17 x 13 in / 84 pgs / 82 color
Meyerowitz: Photography
Marc Ferrez & Robert Polidori: Rio


Housed in a slipcase, Rio contains the work of two photographers who portray Rio de Janeiro in a visual dialogue spanning centuries. Book One showcases nineteenth-century photographer Marc Ferrez’s classical work on the city where he spent his five-decade career, from the mid-1860s to the early 1910s, while Book Two presents a project of Robert Polidori’s from the past five years, in which he photographed Rio, emphasizing its contemporary dynamic and dense urban configuration. Polidori contextualizes today’s Rio within the natural settings from which the city grew, and which have defined its iconic international profile throughout history. This tension between the natural and built environments, also significant in Ferrez’s work, is a defining reference for Rio’s inhabitants and is here beautifully documented in its historic and present variations.

Marc Ferrez (1843–1923) is the most important Brazilian photographer of the nineteenth century. Ferrez produced a vast documentation of Rio and its surroundings using specialized cameras and large-format negatives, including a rotating panoramic camera. His last large-scale project was the Avenida Central album (1905), a unique architectural photography series on urban renewal in Rio in the early 1900s.

Robert Polidori (born 1951) was born in Montreal and today lives in Los Angeles. Polidori received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2006 Polidori’s controversial photographs of Hurricane Katrina’s aftermath were exhibited at The Metropolitan Museum of Art, New York.

Robert Polidori: Chronophagia

Text by David Dunan, Robert Polidori.

From his images of the Château de Versailles under restoration to the faded grandeur of Havana, to scenes of devastation from Chernobyl, after the nuclear explosion and a New Orleans ravaged by Hurricane Katrina, Robert Polidori is drawn to dystopian, shattered worlds and elegant ruin. Often considered an architectural photographer, Polidori captures mere buildings: his highly detailed views of interiors evoke both the intimate and the mysterious, wherein the humanity of these photos is felt in its very absence, in the traces left behind in vacant spaces once inhabited. Chronophagia is an affordable sampling of Polidori’s many famous projects. This handsome clothbound volume contains the artist’s own selection of more than 100 photographs, from the classics to several rarely seen images. The result is a beautifully edited compendium of Polidori’s 28-year career and a stunning visual exploration of the liminal space between past and present, of worlds on the brink of disappearance.

Robert Polidori was born in Montreal in 1951 and lives in Los Angeles. His work has been the subject of exhibitions in New York, London, Brazil, and Montreal, among others. He received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2006 Polidori’s series of photographs of New Orleans after Hurricane Katrina was exhibited at The Metropolitan Museum of Art in New York.

Urban density amid natural beauty: a photographic dialogue of Rio across centuries
Commercial squalor and natural beauty in the suburban Southwest: Robert Adams' photobook classic

**Publication History**
- First published in hardback by Colorado Associated University Press in 1974
- Second edition published in 2003 by Walker Kong
- Steidl's 2015 hardcover edition marks the book's 40th anniversary

**New Steidl edition**

**Robert Adams: The New West**


The open American West is nearly gone. A long-standing classic of photo publishing, The New West is a photographic essay about what came to fill it—freeways, tract homes, low-rise business buildings and signs. In five sequences of pictures taken along the front wall of the Colorado Rocky Mountains, Robert Adams has documented a representative sampling of the whole suburban Southwest. The result has a double power. At first they shock; normally we try to forget the commercial squalor they depict. Slowly, however, they reveal aspects of the geography—the shape of the land itself, for example—that are beyond man’s harm. Adams has written that “all land, no matter what has happened to it, has over it a grace, an absolutely persistent beauty,” and the photographs show this. Originally published in 1974, The New West is now regarded as a classic, standing alongside Walker Evans’ American Photographs and Robert Frank’s The Americans in the pantheon of landmark volumes of photography exploring American culture and society. This beautiful new edition marks the iconic book’s fortieth anniversary and includes new scans.

Robert Adams (born 1937) has photographed the geography of the American West for over 40 years. His work has been widely exhibited both in Europe and the United States, including in the seminal 1976 exhibition *New Topographics: Photographs of a Man-Altered Landscape*. He has over 40 publications and is a recipient of a MacArthur Fellowship, the Spectrum International Prize for Photography, the Hasselblad Award, two National Endowment for the Arts fellowships and the Deutsche Börse Photography Prize.

**Bruce Davidson: Nature of Los Angeles 2008–2013**

Text by Bruce Davidson.

In 2008, Bruce Davidson, who had already photographed New York and Paris, began exploring Los Angeles with a focus on its exotic plant life. The arid climate, normally hostile to life, allows for an exceptional botanical diversity in L.A. County that reaches from the surrounding foothills and mountain wilderness to the Pacific Ocean, and Davidson quickly became a Los Angeles convert. “Traffic, wealth, poverty, violence and other urban phenomena give way to valiant plant life where Ivy thrives on the underside of the 405 and Glendale Freeway interchanges, and a tree in the foothills regenerates itself after a wildfire has parched its bark,” he writes. “Without its plant life and human respect for it, L.A. would be a vast desert void.” Nature of Los Angeles 2008–2013 depicts the city in black and white, presenting its beauty and banality as emblematic of urban existence in general.

Bruce Davidson (born 1933) began photographing at the age of ten in Oak Park, Illinois. He studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for Life and in 1958 became a member of Magnum Photos. Davidson’s work is held in many major museum collections and his awards include a Guggenheim fellowship (1962), the first National Endowment for the Arts Grant in Photography (1967) and an honorary doctorate in Fine Arts from the Corcoran College of Art and Design (2011).

**New Steidl edition**

**Bruce Davidson: England/Scotland 1966**

STEIDL 9783869303084 u.s. | con $45.00 Cth, 11.75 x 11.5 in. / 116 pgs / tritone April/Photography

**New publication date**

**Bruce Davidson: Los Angeles 1964**

STEIDL 9783869303679 u.s. | con $45.00 Cth, 11.75 x 11.5 in. / 136 pgs / tritone

Also available Bruce Davidson: In Color 9783869304842 Hbk, u.s. | con $80.00 Cth, 11.75 x 11.5 in. / 144 pgs / 118 B&w ilus. Availablle Photo

**Bruce Davidson: Nature of Los Angeles beyond the urban sprawl**

Davidson reveals a lush and exotic Los Angeles beyond the urban sprawl.
Gordon Parks: Back to Fort Scott

Foreword by Peter W. Kunhardt, Jr. Introduction by Isabel Wilkerson. Text by Karen Haas.

The first African American photographer to be hired full time by Life magazine, Gordon Parks was often sent on assignments involving social issues that his white colleagues were not asked to cover. In 1950 he returned on one such assignment to his hometown of Fort Scott in southeastern Kansas: he was to provide photographs for a piece on segregated schools and their impact on black children in the years prior to Brown v. Board of Education. Parks intended to revisit early memories of his birthplace, many involving serious racial discrimination, and to discover what had become of the 11 members of his junior high school graduation class since his departure 20 years earlier. But when he arrived only one member of the class remained in Fort Scott, the rest having followed the well-worn paths of the Great Migration in search of better lives in urban centers such as St. Louis, Kansas City, Columbus and Chicago. Heading out to those cities Parks found his friends and their families and photographed them on their porches, in their parlors and dining rooms, on their way to church and working at their jobs, and interviewed them about their decision to leave the segregated system of their youth and head north. His resulting photo essay was slated to appear in Life in the spring of 1951, but was ultimately never published.

This book showcases the 80-photo series in a single volume for the first time, offering a sensitive and visually arresting view of our country’s racialized history.

Gordon Parks (1912–2006) was born into poverty and segregation in Fort Scott, Kansas. The self-taught photographer also found success as a film director, author and composer. He was awarded the National Medal of Arts and over 50 honorary degrees.

STEIDL
9783869309187
u.s. | CDN $39.95
Cloth, 10 x 11.5 in / 128 pages / 80 color
June
Photography/African American Art & Culture

Parks traces the effects of segregation on the classmates of his youth.
Henri Cartier-Bresson: Aperture Masters of Photography

Introduction and text by Clément Chéroux.

With this publication, Aperture presents an elegantly updated and refreshed edition of the classic Henri Cartier-Bresson volume on the Aperture Masters of Photography series. With an introduction by notable curator Clément Chéroux, this edition includes new, image-by-image commentary and a chronology of this influential and iconic artist’s life. Initially presented as the History of Photography series in 1976, the first volume of the Masters of Photography series featured Cartier-Bresson and was edited by legendary French publisher Robert Delpire, who cofounded the series with Aperture’s own Michael Hoffman. This redesigned and expanded version honors the selection of images from the original series, which Cartier-Bresson himself created with Delpire, encapsulating the spontaneity and intuition for which this legendary photographer is so celebrated.

APERTURE

First printed in paperback in 1976 in Aperture’s History of Photography series

Reissued by Aperture in hardback in 1997 in the Masters of Photography series, reprinted in 2005

Aperture’s redesigned 2015 edition preserves Cartier-Bresson’s original layout.

PUBLIC HISTORY

First published as the first volume in the Masters of Photography series in 1976, this edition is reissued with an introduction by notable curator Clément Chéroux.

This redesigned and expanded version honors the selection of images from the original series, which Cartier-Bresson himself created with Delpire, encapsulating the spontaneity and intuition for which this legendary photographer is so celebrated.

Mary Ellen Mark on the Portrait and the Moment

The Photography Workshop Series

Photographs by Mary Ellen Mark.

In The Photography Workshop Series, Aperture Foundation works with the world’s top photographers to distill their creative approaches, teachings and insights on photography—offering the workshop experience in a book. The goal is to inspire photographers of all levels who wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Each volume is introduced by a student of the featured photographer. In this book, Mary Ellen Mark (born 1940)—well known for the emotional power of her pictures, be they of people or animals—offers her insight on observing the world and capturing dramatic moments that reveal more than the reality at hand. Through words and pictures, she shares her own creative process and discusses a wide range of issues, from gaining the trust of the subject and taking pictures that are controlled but unforced, to organizing the frame so that every part contributes toward telling the story.

APERTURE

Paul Strand: Aperture Masters of Photography

Also available:

Alex Webb & Rebecca Norris Webb on Street Photography and the Poetic Image

Larry Fink on Composition and Impression

Todd Hido on Landscapes, Interiors and the Nude

enumerated many individuals associated with avant-garde art movements, including author James Joyce and artist Man Ray. She later moved to France in the 1920s and worked for Ray in his portrait studio before setting out on her own. Her portraits captured many individuals associated with avant-garde art movements, including author James Joyce and artist Max Ernst. Moving back to New York at the end of the decade, she began her renowned Changing New York series (later published as a book in 1939) and went on to become picture editor for the Camera.

Berenie Abbott: Aperture Masters of Photography

Introduction and text by Julia Van Haften.

In this redesigned and expanded version of a classic Aperture book, the work of Berenie Abbott (1898–1991) is introduced by historian Julia Van Haften, and includes new, image-by-image commentary and a chronology of this artist’s life. An innovative documentary photographer, Abbott pioneered the depiction of scientific subject matter and photographed the fast-changing landscape of her times. Abbott studied journalism for a year in Ohio before moving to New York in 1918 to study sculpture, where she met Marcel Duchamp and Man Ray. She later moved to France in the 1920s and worked for Ray in his portrait studio before setting out on her own. Her portraits captured many individuals associated with avant-garde art movements, including author James Joyce and artist Max Ernst. Moving back to New York at the end of the decade, she began her renowned Changing New York series (later published as a book in 1939) and went on to become picture editor for the Camera.

APERTURE

First edition published in hardback by Aperture in 1989

Reprinted by Aperture in hardcover in 2005

This redesigned 2015 edition is part of Aperture’s relaunched Masters of Photography series.

PUBLIC HISTORY

First published as the first volume in the Masters of Photography series in 1976, this edition is reissued with an introduction by notable curator Clément Chéroux.

This redesigned and expanded version honors the selection of images from the original series, which Cartier-Bresson himself created with Delpire, encapsulating the spontaneity and intuition for which this legendary photographer is so celebrated.

Mary Ellen Mark on the Portrait and the Moment

The Photography Workshop Series

Photographs by Mary Ellen Mark.

In The Photography Workshop Series, Aperture Foundation works with the world’s top photographers to distill their creative approaches, teachings and insights on photography—offering the workshop experience in a book. The goal is to inspire photographers of all levels who wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Each volume is introduced by a student of the featured photographer. In this book, Mary Ellen Mark (born 1940)—well known for the emotional power of her pictures, be they of people or animals—offers her insight on observing the world and capturing dramatic moments that reveal more than the reality at hand. Through words and pictures, she shares her own creative process and discusses a wide range of issues, from gaining the trust of the subject and taking pictures that are controlled but unforced, to organizing the frame so that every part contributes toward telling the story.

APERTURE

Paul Strand: Aperture Masters of Photography

Also available:

Alex Webb & Rebecca Norris Webb on Street Photography and the Poetic Image

Larry Fink on Composition and Impression

Todd Hido on Landscapes, Interiors and the Nude
A meditation on adolescence and the relationship between photographer and subject

Hellen van Meene: The Years Shall Run Like Rabbits

Introduction by Martin Barnes. Text by Joost Zwagerman.

Over the last 20 years, Hellen van Meene has produced a complex body of work, offering a contemporary take on photographic portraiture. Characterized by her exquisite use of light, formal elegance and palpable psychological tension, her depictions of girls and boys on the cusp of adulthood demonstrate a clear aesthetic lineage to seventeenth-century Dutch painting. In her series The Years Shall Run Like Rabbits, van Meene captures the intimacy in the photographs, at the same time, she captures them at a young age through play. For each picture, Mollison sets up his camera during break time, making multiple frames, and then composing each final photograph from several scenes, in which he finds revealing “play” narratives. With photographs from rich and poor schools, in countries including Argentina, Bhutan, Botswana, India, Israel, Italy, Japan, Kenya, Nepal, Norway, Sierra Leone, the United Kingdom and the USA, Mollison also provides lively access for readers of all ages to issues of global diversity and inequality.

The work of James Mollison (born 1973) has been featured widely in such publications as Calumny, The New York Times Magazine and The Paris Review, among many others. He has also published several books, among them James and Other Apes (2004), The Zisciples (2008) and Where Children Sleep (2010).

James Mollison: Playground

Foreword by Jon Ronson.

James Mollison’s photo projects are based on smart, original concepts applied to serious social and environmental themes. For his latest book, Playground, Mollison has photographed children at play in school playgrounds, inspired by memories of his own childhood, and interested in how we all learn to negotiate relationships and our place in the world at a young age through play. For each picture, Mollison sets up his camera during break time, making multiple frames, and then composing each final photograph from several scenes, in which he finds revealing “play” narratives. With photographs from rich and poor schools, in countries including Argentina, Bhutan, Botswana, India, Israel, Italy, Japan, Kenya, Nepal, Norway, Sierra Leone, the United Kingdom and the USA, Mollison also provides lively access for readers of all ages to issues of global diversity and inequality.

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Mollison’s photographs of children’s playgrounds show how we all learn to negotiate relationships.
“Passengers, airliners, workers, baggage, cargo, taxis and trains flow ceaselessly through Kennedy International Airport. Taryn Simon recorded another ceaseless flow—one the public rarely sees: contraband detained and seized from international flights.” —The New York Times
Expanded and redesigned, *Brush Fires* encompasses the breadth of Wojnarowicz’s passionately political photography

**Expanded Aperture Edition**

**David Wojnarowicz: Brush Fires in the Social Landscape**

*Twentieth Anniversary Edition*


David Wojnarowicz’s use of photography, often done in conjunction with writing or painting, was extraordinary—as was his way of addressing the AIDS crisis and issues of censorship and homophobia. *Brush Fires* in the Social Landscape, begun in collaboration with the artist before his death in 1992 and first published in 1994, engaged what Wojnarowicz would refer to as his “tribe” or community: contributors—from artist and writer friends such as Karen Finley, Nan Goldin, Kiki Smith, Veronique de Varennes, and Lucy R. Lippard, to David Cole, the lawyer who represented him in his case against Donald Wildmon and the American Family Association—cohere to offer a compelling, provocative understanding of the artist and his work. *Brush Fires* is also the only book that features the breadth of Wojnarowicz’s work with photography. Now, on the twentieth anniversary of *Brush Fires*, when interest in the artist’s work has increased exponentially, this expanded and redesigned edition of this seminal publication puts the work in front of an audience all over again while maintaining the integrity of the original. Through the lens of various contributors, the book addresses Wojnarowicz’s profound legacy: the relentless censorship and ethical issues, alongside his aesthetic brilliance, courage and influence.

David Wojnarowicz was born in Redbank, New Jersey, in 1954 and died of AIDS in New York in 1992. His artwork is in numerous private and public collections, including The Museum of Modern Art and Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and the National Gallery of Canada, Ottawa, among other institutions. The author of five books, Wojnarowicz attained national prominence as a writer and advocate for AIDS awareness, and for his stance against censorship.

**Ray Johnson**

Pioneer of mail art and an early participant in both the Pop and Fluxus movements, Ray Johnson created complex, punning works that ingeniously combine text and image, celebrity culture and art history, wit and melancholy. Figures such as Mickey Minae, Elvis Presley, James Dean, Michael Jackson and Calvin Klein models populate his many collages—a candid foreboding of current societal obsession. In the 20 years since his death, Johnson’s work has become an increasingly accurate depiction of our fragmented and overstimulated society and includes some of the most recognizable imagery from the twentieth and twenty-first centuries. Beautifully designed, this massive compendium includes 236 color reproductions of collages, drawings, interventions and other ephemera from Johnson’s estate.

Born in Detroit, Michigan, Ray Johnson (1927–1995) studied under Josef Albers and Robert Motherwell at Black Mountain College in North Carolina, and worked as a painter early in his career, exhibiting alongside Ad Reinhardt and Charman von Wiegand before embracing pop imagery, collage and mail art, producing thousands of collages and other works on paper. His life and death (by suicide, jumping from a bridge in Sag Harbor, Long Island) were the subject of the award-winning documentary *How to Draw a Bunny* (2002).

**Karma**

9781938221020 
US: $45.00

Hbk, 9 3/4 x 12.25 in / 236 pgs / 236 color.

January/Art

**Also Available**

Ron Nagle: *Writings by Ray Johnson*
9781938221043
Hbk, US: $45.00

Siglo

**A bumper compendium on Pop art’s “most famous unknown artist.”**
Yoko Ono: One Woman Show, 1960–1971


Yoko Ono: One Woman Show, 1960–1971 examines the beginnings of Ono’s career, demonstrating her pioneering role in visual art, performance and music during the 1960s and early 1970s. It begins in New York in December 1960, where Ono initiated a performance series with La Monte Young in her Chambers Street loft. Over the course of the decade, Ono earned international recognition, staging “Cut Piece” in Kyoto and Tokyo in 1964, exhibiting at the Indika Gallery in London in 1966, and launching with John Lennon her global “War Is Over!” campaign in 1969. Ono returned to New York in the early 1970s and organized an unsanctioned “one woman show” at MMAMA. Over 40 years after Ono’s unfulfilled MMAMA debut, the Museum presents its first exhibition dedicated exclusively to the artist’s work. The accompanying publication features three newly commissioned essays that evaluate the cultural context of Ono’s early years, and five sections reflecting her geographic locations during this period and the corresponding evolution of her artistic practice. Each chapter includes an introduction by a guest scholar, artwork descriptions, primary documents culled from newspapers, magazines and journals, and a selection by the artist of her texts and drawings.

Born in Tokyo in 1933, Yoko Ono moved to New York in the mid-1950s and became a critical link between the American and Japanese avant-garde. Ono’s groundbreaking work greatly influenced the international development of Conceptual art, performance art and experimental film and music. In celebration of Ono’s eightieth birthday in 2013, the Schirn Kunsthalle Frankfurt organized a major traveling retrospective.

THE MUSEUM OF MODERN ART, NEW YORK

9780870709661 u.s. $60.00
Cloth, 9 1/2 x 12 in. / 240 pgs / 250 color MayArt

EXHIBITION SCHEDULE

New York: The Museum of Modern Art, 05/17/15–09/07/15

ALSO AVAILABLE

Yoko Ono: The Other Rooms 9788881587561 Pbk, u.s. $35.00
Charta/Wiintersaum Press

Yoko Ono: To the Light 9783863352219 Pbk, u.s. $40.00
Walther König, Köln

A true cross-media pioneer, Jonas has inventively tackled the myths and archetypes of the feminine

In the Shadow a Shadow: The Work of Joan Jonas


One of the most continuously influential figures of the past half century, Joan Jonas was among the first artists to embrace the forms of video, performance and installation. From her beginnings as a sculptor, and her emergence in the New York art and performance scenes of the 1960s and 70s (including the seminal “Vertical Roll” video piece of 1972, in which the titular television malfunction enacted a memorably fractured female identity), up through her six appearances at Documenta and her performance at the Performa 13 biennial, her work has always been surprising, groundbreaking and necessary. This extensively illustrated volume, containing hundreds of full-color photographs, drawings, scripts and diagrams, presents the definitive collection of Jonas’ work. The first and authoritative career-spanning monograph of the multimedia pioneer, it covers more than 40 years of performances, films, videos, installations, texts and video sculptures. Art writer Joan Simon has painstakingly researched every one of Jonas’ works and includes notes on each piece, along with new and never-before-published writings by the artist that provide extensive background. In the Shadow a Shadow also contains essays by Douglas Crimp, Barbara Claussen and Johanna Burton, and unpublished photographs and drawings from Jonas’ archives. With a detailed production and exhibition history of the video and performance works, as well as the first comprehensive bibliography and biography of the artist, this intensively researched and authoritative book documents the range, breadth and depth of one of the most prolifically original artists of the twentieth and twenty-first centuries.

New York–born and based, Joan Jonas (born 1936) has taught at UCLA School of the Arts, in Stuttgart, Germany and at the Massachusetts Institute of Technology, where she is a professor emerita. She has lived and worked in Greece, Morocco, India, Germany, Holland, Ireland, Poland, Japan, Italy, Hungary and Ireland.

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On Kawara — Silence

Text by Jeffrey Weiss, Danial Buren, Whitney Davis, Maria Gough, Ben Hightower, Tom McCarthy, Susan Stewart, Anne Wheeler.

Because of his recourse to language, photography and systems of information, On Kawara is often described as a key figure in the history of Conceptual art. Yet his work stands apart in its devotion to painting and its existential reach. On Kawara — Silence is published in conjunction with a major exhibition of Kawara’s post-1964 work at the Solomon R. Guggenheim Museum, New York. Like the exhibition itself, the structure of the book was devised in close collaboration with the late artist. The exhibition catalogue contains essays on Kawara’s work by leading scholars and critics in various fields, including art history, literary studies and cultural anthropology. It also includes substantial, authoritative descriptions of every category of his production—the first time such comprehensive information has appeared in print. Richly illustrated, On Kawara — Silence reproduces many examples of the Date Paintings (Today), calendars (One Hundred Years and Three Million Years), postcards (I Got Up Today), telegrams (I Am Still Alive), news cuttings (I Read), maps (I Went) and lists (I Met) that comprised the artist’s practice beginning in the mid-1960s. Among other groups of works, the book includes images of the 97 Date Paintings (accompanied by their newspaper-lined storage boxes) that Kawara produced during a three-month run of daily painting in 1970. The catalogue also contains reproductions of paintings and drawings produced in Paris and New York in the years that precede the works for which Kawara is best known, as well as rare images of materials related to his working process. The volume is published in four differently colored covers.

On Kawara was born in Japan in 1933. During the 1950s he was a prominent member of the postwar Tokyo avant-garde, producing figurative work in a late-Surrealist style. Kawara left Japan in 1959, traveling to Paris and New York, where he settled in 1964. By 1966 he had devoted his work solely to the schematic representation of time and place through calendars, maps, lists, postcards and telegrams. Kawara’s primary body of work, which occupied him until his death in 2014, is the Today series, a sequence of paintings produced according to strict protocols of size, color and technique. An inquisitive traveler, the artist produced Date Paintings in 136 cities and various languages.

On Kawara — Silence

EXHIBITION SCHEDULE

SUGGEREN MUSEUM
9780892075195 u.s. / CDN $65.00
Cloth, 12.75 x 9.75 in. / 364 pgs / 438 color
Macmillan/Asian Art & Culture

New York: Solomon R. Guggenheim Museum, 02/06/15–05/03/15

Barbara Gough, Anne McFarland, Tom McCarthy, Daniel Davis, Jeffrey Weiss, Sophie Calle, Sophie Calle: Suite Vénitienne

New Siglio Edition

Sophie Calle: Suite Vénitienne

After following strangers on the streets in Paris for months, photographing them and noting their movements, Sophie Calle ran into a man at an opening whom she had followed earlier that day. “During the course of our conversation, he told me he was planning an imminent trip to Venice. I decided to follow him,” she writes at the beginning of Suite Vénitienne, her first artist’s book and the crucible of her inimitable fusion of investigative methods, fictional constructs, the plundering of real life and the composition of self. Over the course of almost two weeks in Venice, Calle notates, in time-stamped entries, her surveillance of Henni B., as well as her own emotions as she seeks, finds and follows him through the labyrinthine streets of Venice. Her investigation is both methodical (calling every hotel, visiting the police station) and arbitrary (sometimes following a stranger—a flower delivery boy, for instance—hoping someone might lead her to him). This Siglio reissue is a completely new iteration of Suite Vénitienne (first published in 1988 and long out of print), designed in collaboration with Calle to be the definitive English-language edition. Printed on Japanese paper with a die-cut cover and gilded edges, this beautiful new Siglio edition allows readers to devour this crucial and compelling work.

Sophie Calle (born 1953) is an internationally renowned artist whose controversial works explore the tensions between the observed, the reported, the secret and the unsaid. She has mounted solo shows at major museums around the world and represented France at the Venice Biennale in 2007. Her most recent US exhibition was the acclaimed Rachel, Manqué at the Episcopal Church of the Heavenly Rest in Manhattan in 2014.

SIGLIO
9783936201105 u.s. / CDN $34.95
Hbk, 5.5 x 8 in. / 196 pgs / 4 color / 56 b&w
AprilArtists’ Book

SOPHIE CALLÉ: TOILE DE WOOLLY WOO

Calle’s first artist’s book documents her pursuit of one man through the streets of Venice

PUBLICATION HISTORY

• Originally published in 1988 in French by Editions de l’Etoile
• Published in English in 1988 by Bay Press
• Siglio’s fully redesigned 2015 edition is made in collaboration with the artist

ALSO AVAILABLE
Sophie Calle: Double Game 9780375556234 Hbk, u.s. / CDN $39.95
Violet Editions

ALSO AVAILABLE
Sophie Calle: The Address Book 9780375556234 Hbk, u.s. / CDN $39.95
Siglio
Marilyn Minter: Pretty/Dirty

Text by Blit Amin, Eileesa Author, Nick Flynn, KB Hardy, Rich Halg, Colby Keller, Eileen Myles, Jenni Sorkin,
Norville Vaiselfield. Interview by Catherine Morris, Linda Valtosky.

Marilyn Minter is famed for her glossy, hyper-realistic paintings, photographs and video works—seductive images that borrow the language of fashion and advertising photography, exploring the boundaries of desire, sensuality and body anxiety in the age of consumerism. Close-up imagery of mouths, feet, splashes and puddles, rendered in high-gloss enamel on sheets of metal, subversively questions the pathology of glamour. Produced in conjunction with the first major museum retrospective on her work, Pretty/Dirty examines every period of the artist’s 40-year career from her beginnings with the controversial porn paintings, initially rejected by the critical establishment, to her later large-scale photorealistic works. Essays from the exhibition’s curators examine the trajectory of Minter’s development and her engagement with debates over the representation of the female body. Texts from musicians, artists, writers and curators speak to Minter’s wide-ranging influence: reflections from the likes of artist KB Hardy, musician and author Richard Halg, and as an artist interview with writer Linda Valtosky. Illustrated with hundreds of full-color reproductions, and with a complete biography and bibliography. Pretty/Dirty charts a new perspective on the career of this exciting and continually working artist.

Marilyn Minter (born 1948) has been the subject of numerous solo exhibitions, at venues including the San Francisco Museum of Modern Art in 2005, the Center for Contemporary Art, Cincinnati, in 2009 and the Museum of Contemporary Art, Cleveland, in 2010. Her video “Green Pink Casablanca” was exhibited in the loby of MoMA for over a year, and was also shown on digital billboards on Sunset Blvd in LA, and the Creative Time MTV billboard in Times Square, New York.

GREGORY R. MILLER & CO.
9781941386043 u.s. $50.00
HxL: 9.75 x 11 in. / 178 pgs / Illustrated throughout
April 2016

Minter’s art skews glamour with consumerist critique

EXHIBITION SCHEDULE

Museum Houston: 04/17/15–07/19/15

Museum of Contemporary Art, 05/15/16–08/28/16

Marilyn Minter: Pretty/Dirty

Marilyn Minter, Vénus Noire and Black Light (from the series Merde), 2011. Image courtesy of the artist and Colby Keller.

Museum: Photographs by Mickalene Thomas

Mickalene Thomas, born for her large-scale, multicolored and rhinestone-encrusted paintings of domestic interiors and portraits, identifies the photographic image as a defining touchstone for her practice. Thomas began to photograph herself and her mother as a student at Yale, studying under David Hilliard—a pivotal experience for her as an artist. This volume is the first to gather together her various approaches to photography, including portraits, collages, Polonies and other processes. The work is a personal act of deconstruction and reappropriation. Working primarily in her studio, Thomas’ portraits draw equally from memories of her mother, 1970s black-is-beautiful images of women such as supermodel Beverly Johnson and actress Vonneta McGee, Édouard Manet’s odalisk figures and the mise-en-scène studio portraiture of James Van Der Zee and Malick Sidibe. The interior space of her studio, a reappearing character in many of her photographs and paintings, frequently takes on as much of a performative role as her models do. The space exudes a thick, cozy physicality from its layers of fur, rugs, wood paneling and multipatterned linoleum tiles—all of which are richly laden with sensory triggers of a 1970s American rumpus room. Born in Camden, New Jersey, in 1971, Mickalene Thomas earned her BFA in painting at Pratt Institute in 2000 and an MFA at the Yale University School of Art in 2002. Thomas participated in residencies at the Studio Museum in Harlem, New York, 2000–3, and at the Versailles Foundation Munn Artists Program, Giverny, France, 2011. Her work has been included in countless exhibitions worldwide, including at La Conservera, Ceuta, Spain (2009); National Portrait Gallery, Washington, DC (2010); Hara Museum, Tokyo (2011); Santa Monica Museum of Art, California (2012); and Brooklyn Museum (2012–13). She is represented by Lehmann Maupin in New York, Susanne Vielmetter Los Angeles Projects, Kavi Gupta in Chicago and Galerie Nathalie Obadia in Paris.

APERTURE
97815971513144 u.s. $65.00
Cth, 10 x 13 in. / 156 pgs / Illustrated throughout
JudyPhotography/African-American Art & Culture

Thomas’ portraits draw equally from mise-en-scène studio portraiture, 1970s black-is-beautiful images and Manet’s odalises
In 1978 two of Joseph Szabo’s high school students invited him to join them at a Rolling Stones concert at JFK Stadium in Philadelphia. Sensing a promising photo opportunity, Szabo agreed, packing three 35mm cameras and plenty of black-and-white film. Some 90,000 Rolling Stones fans converged on the stadium for the concert, where Szabo captured them drinking, kissing, smoking, dancing and hanging out. Their unposed subjects transported by the music, the drugs, the alcohol and the community. Szabo’s Rolling Stones Fans photographs show unguarded moments of absorption and abandon in the sublimity of the rock and roll gig. Szabo recently returned to these contact sheets; an earlier edition of this work, published in 2007, is now highly collectible.

Joseph Szabo: Rolling Stones Fans reprints photographs from this series, selected by Szabo, in a luxurious new edition.

Joseph Szabo (born 1944) has been called the “quintessential photographer of the teenager.” He is best known for his photographs of adolescents taken in and around the halls of his high school. Sensing a promising photo opportunity, Szabo turned his camera on his students to get their attention, Szabo captured the anxiety and bravado of the American teenager in classic documentary style black-and-white photographs that quickly attained cult status in the world of high school, parking lots and street corners, and the uniquely American culture in which all of us have grown up.

Dennis Hopper: Drugstore Camera

Edited by Michael Schelling. Introduction by Mark Hopper.

Drugstore Camera feels like a stumbled-upon treasure, a disposable camera you forgot about and only just remembered to develop. Yet in this case the photographer is Dennis Hopper and the photographs, remarkably, are never before published. Shot in Texas, New Mexico, where Hopper was based following the production of Easy Rider in the late 60s, the series was taken with disposable cameras and developed in drugstore photo labs. This clothbound collection documents Hopper’s friends and family among the ruins and open vistas of the desert landscape, female nudes in shadowy interiors, road trips to and from his home state of Kansas and impromptu still lifes of discarded objects. These images, capturing iconic individuals and wide-open Western terrain, create a captivating view of the 60s and 70s that combines political idealism and optimism with California cool.

Dennis Hopper (1936–2010) was born in Dodge City, Kansas. He first appeared on television in 1954 and quickly became a cult actor, known for films such as Rebel Without a Cause (1955), Easy Rider (1969), The American Friend (1977), Apocalypse Now (1979), Blue Velvet (1986) and Hoosiers (1986). In 1988 he directed the critically acclaimed Color. Hopper was also a prolific photographer and published now-classic portraits of celebrities such as Andy Warhol and Martin Luther King Jr. His works are housed in The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York and Los Angeles County Museum of Art, among others.
Nightlife, stardust and disco decadence: the ultimate portrayal of the ultimate club

Studio 54

Photographs and text by Hasse Persson.

In 1977, at the height of the disco craze, a club opened at 254 West 54th Street in New York City. Studio 54 was—and, arguably, remains—the world’s most renowned and legendary disco. Regularly attended by celebrities such as Andy Warhol, Elizabeth Taylor, Mick Jagger, Bianca Jagger, Jerry Hall, Debbie Harry, Grace Jones, Michael Jackson, Calvin Klein, Elton John, John Travolta, Brooke Shields and Tina Turner, the club fostered an atmosphere of unadulterated hedonism for nearly a quarter century. Hasse Persson (born 1942) has had a long career as a photojournalist. Though Swedish born, he spent nearly a quarter century, from 1967 to 1990, working in New York. He has published five books on life and work’s art and fashion set. He started his own design house in 1961 with his partner Pierre Bergé. Saint Laurent was one of the first designers to hire nonwhite models, and one of the first designers to lend his name to a ready-to-wear line while maintaining his haute couture business. He became the first designer to be honored with a Costume Institute retrospective at The Metropolitan Museum of Art during his lifetime, with a 1983 show organized by Diana Vreeland, who called him the “Pied Piper of fashion,” because “whatever he does, women of all ages, from all over the world, follow.”

Yves Saint Laurent’s Studio: Mirror and Secrets

Text by Jérôme Savignon.

The name of Yves Saint Laurent, one of the great fashion designers of the twentieth century, evokes the now-iconic looks he helped popularize as part of the modern woman’s wardrobe: the Le Smoking tuxedo jacket, the pea coat, the Mondrian dress, the jumpsuit. But seven years after Saint Laurent’s death, the man himself remains an enigma and a source of fascination (two Yves Saint Laurent biopics were released in 2014). In Yves Saint Laurent’s Studio: Mirror and Secrets, the first book to be published by the Fondation Pierre Bergé with Yves Saint Laurent, fashion historian Jérôme Savignon invites the reader into the designer’s studio, revealing Saint Laurent’s approach to fashion and design. Illustrated with more than 40 previously unpublished photographs, this volume offers a fresh, behind-the-scenes glimpse at the work of this iconic fashion designer.

A precocious talent, Yves Saint Laurent (1936–2008) started work at the venerable fashion house of Christian Dior at the age of 18. He started his own design house in 1961 with his partner Pierre Bergé. Saint Laurent was one of the first designers to hire nonwhite models, and the first to lend his name to a ready-to-wear line while maintaining his haute couture business. He became the first designer to be honored with a Costume Institute retrospective at The Metropolitan Museum of Art during his lifetime, with a 1983 show organized by Diana Vreeland, who called him the “Pied Piper of fashion,” because “whatever he does, women of all ages, from all over the world, follow.”

ACTES SUD/FONDATION PIERRE BERGÉ–YVES SAINT LAURENT

9782330034115 U.S. | CDN $24.95

Hbk, 4 x 7.75 in. / 142 pgs / 40 b&w.

February/Fashion

A special glimpse into the legendary designer’s creative domain

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Photographs and text by Hasse Persson.

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“His are the only clothes in which I am myself. He is far more than a couturier, he is a creator of personality.”

—Audrey Hepburn

Hubert de Givenchy

Text by Hubert de Givenchy, Philippe Venet, Elsa Martinez de la Pera, Igor Uría, Louise Fernandez, Paula Luengo.

Published on the occasion of the first major retrospective of the work of the great French fashion designer, this volume celebrates a key twentieth-century creator and a living legend in the history of haute couture. The exhibition, devised by Hubert de Givenchy himself and curated by Elsa Martinez de la Pera, provides an exceptional survey of the couturier’s creations over nearly half a century, from the opening of the Maison Givenchy in Paris in 1952 to his professional retirement in 1995. A hundred or so of his finest pieces selected from museums and private collections all over the world, many of them never previously shown, establish a dialogue in the Museum’s galleries with a group of works belonging to the Thyssen-Bornemisza collections.

Hubert de Givenchy (born 1927) was born to an aristocratic family in Beauvais, France. After completing his studies at the École des Beaux-Arts, Givenchy worked for several fashion designers, including the avant-garde Elsa Schiaparelli. In 1952 he opened his own fashion house, his style markedly innovative compared to the couturiers of his day. In 1957, he moved to New York City and became “invisible,” recording images of the dancers using nothing more than his 35mm Leica. He was able to explore the performers’ immediate space, affording a more abstract portrait of their frenzied existence in an art form predicated on perfection. This cloudbound masterpiece is an homage to the gritty world behind the curtain. With impresario Lincoln Kirstein, George Balanchine co-created the New York City Ballet in 1948. What followed is arguably one of the most revolutionary periods in ballet history as he redefined the art form, introducing abstract works performed with a signature speed, musicality and precision. Under the leadership of Peter Martins, these are the hallmarks of the Company to this day, and this book—with its candid, impressionistic action shots and exquisite use of color—serves as a beautiful tribute to the New York City Ballet’s cultural and artistic presence. This new, slimmer edition of Ballet excludes the section of additional performance documentation.

Born in Switzerland in 1961, Henry Leutwyler moved to Paris in 1985, where he apprenticed with photographer Gilles Tapié and rapidly established himself as an editorial photographer. A decade later, he moved to New York City. Today, Leutwyler’s celebrity portraits can be found in the pages of Vogue, Vanity Fair, The New York Times Magazine, The New Yorker, Esquire Magazine and Time. He has photographed the likes of Michelle Obama, Julia Roberts, Tom Wolke, Rihanna and Martin Scorsese, to name only a few. Leutwyler lives and works in downtown Manhattan.

NEW STEIDL EDITION

Henry Leutwyler: Ballet
Photographs of the New York City Ballet

Introduction by Peter Martins.

After four years of collaboration with choreographer Peter Martins and the New York City Ballet, Swiss portrait photographer Henry Leutwyler was granted unprecedented backstage access to the Company during the winter of 2012. The resulting book, Ballet, reflects 30 years of his passion for the art form, realized in 30 days of photographing. Leutwyler inhabited the shadows of the stages and became “invisible,” recording images of the dancers using nothing more than his 35mm Leica. He was able to explore the performers’ immediate space, affording a more abstract portrait of their frenzied existence in an art form predicated on perfection. This cloudbound masterpiece is an homage to the gritty world behind the curtain. With impresario Lincoln Kirstein, George Balanchine co-created the New York City Ballet in 1948. What followed is arguably one of the most revolutionary periods in ballet history as he redefined the art form, introducing abstract works performed with a signature speed, musicality and precision. Under the leadership of Peter Martins, these are the hallmarks of the Company to this day, and this book—with its candid, impressionistic action shots and exquisite use of color—serves as a beautiful tribute to the New York City Ballet’s cultural and artistic presence. This new, slimmer edition of Ballet excludes the section of additional performance documentation. Born in Switzerland in 1961, Henry Leutwyler moved to Paris in 1985, where he apprenticed with photographer Gilles Tapié and rapidly established himself as an editorial photographer. A decade later, he moved to New York City. Today, Leutwyler’s celebrity portraits can be found in the pages of Vogue, Vanity Fair, The New York Times Magazine, The New Yorker, Esquire Magazine and Time. He has photographed the likes of Michelle Obama, Julia Roberts, Tom Wolke, Rihanna and Martin Scorsese, to name only a few. Leutwyler lives and works in downtown Manhattan.

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THE HALLMARKS OF THE TRAIT PHOTOGRAPHER HENRY LEUTWYLER INHABITED THE SHADOWY DEPTHS OF THE STAGES AND BECAME ‘INVISIBLE,’ RECORDING IMAGES OF THE DANCERS USING NOTHING MORE THAN HIS 35MM LEICA. HE WAS ABLE TO EXPLORE THE PERFORMERS’ IMMEDIATE SPACE, AFFORDING A MORE ABSTRACT PORTRAIT OF THEIR FRENZIED EXISTENCE IN AN ART FORM PRECITATED ON PERFECTION. THIS CLOUDBOUND MASTERPIECE IS AN HOMAGE TO THE GRITTY WORLD BEHIND THE CURTAIN. WITH IMPRESARIO LINCOLN KIRSTEIN, GEORGE BALANCHINE CO-CREATED THE NEW YORK CITY BALLET IN 1948. WHAT FOLLOWED IS ARGUABLY ONE OF THE MOST REVOLUTIONARY PERIODS IN BALLET HISTORY AS HE REDEFINED THE ART FORM, INTRODUCING ABSTRACT WORKS PERFORMED WITH A SIGNATURE SPEED, MUZICALITY AND PRECISION. UNDER THE LEADERSHIP OF PETER MARTINS, THESE ARE THE HALLMARKS OF THE COMPANY TO THIS DAY, AND THIS BOOK—WITH ITS CANDID, IMPRESSIONISTIC ACTION SHOTS AND EXQUISITE USE OF COLOR—SERVES AS A BEAUTIFUL TRIBUTE TO THE NEW YORK CITY BALLET’S CULTURAL AND ARTISTIC PRESENCE. THIS NEW, SLIMMER EDITION OF BALLET EXCLUDES THE SECTION OF ADDITIONAL PERFORMANCE DOCUMENTATION. BORN IN SWITZERLAND IN 1961, HENRY LEUTWYLER MOVED TO PARIS IN 1985, WHERE HE APPRENTICED WITH PHOTOGRAPHER GILLES TAPIÉ AND RAPIDLY ESTABLISHED HIMSELF AS AN EDITORIAL PHOTOGRAPHER. A DECADE LATER, HE MOVED TO NEW YORK CITY. TODAY, LEUTWYLER’S CELEBRITY PORTRAITS CAN BE FOUND IN THE PAGES OF VOGUE, VANITY FAIR, THE NEW YORK TIMES MAGAZINE, THE NEW YORKER, ESQUIRE MAGAZINE AND TIME. HE HAS PHOTOGRAPHED THE LIKES OF MICHELLE OBAMA, JULIA ROBERTS, TOM WOLKE, RIHANNA AND MARTIN SCORSESE, TO NAME ONLY A FEW. LEUTWYLER LIVES AND WORKS IN DOWNTOWN MANHATTAN.
Guy Bourdin: Untouched
Edited by Shelly Verthime.

Intriguing, revolutionary and undeniably one of the most influential fashion photographers of the twentieth century, Guy Bourdin was a groundbreaking image-maker, whose work has achieved a cultlike following. His striking use of color, suggestive narratives and surrealist aesthetics established a visual language entirely his own. Though best known for his color images, Bourdin launched his career in black and white in the early 1950s. Untouched explores this largely unseen work and gives insight into the early development of his photographic eye. The carefully constructed images, initially conceived as an exhibition series, reveal his artistic motivation years before he began working on assignments for French Vogue and Photo Rire. In both concept and composition, these photographs display his fascination with striking graphic layouts and narrative cinematic portraiture. Capturing people he encountered on the streets of Paris, Bourdin trained his eye to transcend the realism of the medium, developing a unique perspective through unconventional manipulations of the picture plane.

Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spans over three decades. Bourdin shot largely for French Vogue as well as Harper’s Bazaar, Chanel, Issey Miyake, Versace, Charles Jourdan and Emanuel Ungaro. Today Bourdin’s work is held in prestigious museums including the Victoria and Albert Museum, Jeu de Paume, the Guggenheim and the National Museum of China. Bourdin died in 1991.

The origins of Bourdin’s beguiling aesthetic

Guy Bourdin: A Message for You
Edited by Nicole Anne Meyer, Shelly Verthime.

Guy Bourdin created images containing fascinating stories, compositions and colors. Using fashion photography as his medium, Bourdin explored the provocative and the sublime with a relentless perfectionism and sharp humor, breaking with the conventions of commercial photography and capturing the imagination of a generation. The late 1970s, widely recognized as the high note of his career, is the focal point of this new edition, which combines in one book the two volumes of the original 2006 publication. The first part of A Message for You shows the legendary, rarely forgotten images and rarely seen variants of a single model, Nicole Meyer. She appeared in over 30 of Bourdin’s famous campaigns for Charles Jourdan and in iconic French Vogue editorials. The second part of the book explores Bourdin’s pictorial landscape in a collage of images that maps his artistic vision. The texts, Polanski, poems, sketches and contact sheets are interpersed with Nicole Meyer’s recollections.

Patrick Demarchelier
Introduction by Anna Wintour.

This monograph is the definitive guide to the career of one of the most prodigious fashion photographers of our time. From his earliest work at Harper’s Bazaar to his more mythic collaboration with Vouge, Patrick Demarchelier has single-handedly redefined the fashion photograph and the fashion industry along with it. His celebrity portraits have shaped the public personas of figures ranging from Princess Diana to Madonna. Demarchelier is everywhere at once, with a photographic sensibility that is as comic, incisive and as varied as his subject matter. Featuring more than 400 of Demarchelier’s most telling photographs, this volume provides an invaluable fashion reference point, all the while charting the course of our own cultural obsession with celebrity and beauty.

Born outside Paris in 1943, Patrick Demarchelier relocated to New York in 1975, where he began his editorial career with Harper’s Bazaar and Hearst Publications. His photographs appear regularly on the covers and in the pages of publications such as Vogue and Vanity Fair, among many others. He was the 2007 recipient of the Eleanor Lambert Award from the Council of Fashion Designers of America. He continues to live and work in New York.

“Demarchelier creates a kind of verve, a frisson that has made him a legend, and his name a byword for fashion royalty.”
—Interview magazine
The Dawn of Technicolor
1915–1935
Edited by Paolo Cherchi Usai, Catherine A. Sommerville. Preface by Paolo Cherchi Usai. Foreword by Bruce Berman. Text by James Layton, David Pierce.
Published to coincide with Technicolor’s centennial in 2015, The Dawn of Technicolor recounts the beginnings of one of the most widely recognized names in the American film industry, reconstructing the company’s early years from a wealth of previously unavailable internal documentation, studio production files, contemporary accounts and unpublished interviews. Following its incorporation in 1915, Technicolor developed a series of two-color processes as necessary steps toward full-color photography and printing. Despite its success in the laboratory and in small-scale production, the company was plagued by repeated disappointments. With the support of patient investors and the visionary leadership of Herbert T. Kalmus, Technicolor eventually prevailed against daunting odds to create the only commercially viable color process for motion pictures. The Dawn of Technicolor investigates these vital make-or-break years, as the firm grew from a small team of exceptional engineers into a multimillion-dollar corporation. The authors chart the making of pivotal films in the process, from the troubled productions of Ben-Hur (1925) and The Mysterious Island (1926–29), to the early short films in Technicolor’s groundbreaking three-color process; Walt Disney’s animated Alice and Tree (1932) and the live-action La Cucaracha (1934). The book spotlights the talented engineers and filmmakers associated with Technicolor and the remarkable technical innovations that finally made color films practical, changing the film industry forever. Lavishly illustrated with more than 400 reproductions, it includes a comprehensive annotated filmography of all two-color Technicolor titles produced between 1915 and 1935.

GEORGE EASTMAN HOUSE
9780300239821 p. c. $95.00 Hir, 10 x 12.5 in. / 448 pgs / 267 color / 161 b&w.
February/Film & Video

EXHIBITION SCHEDULE
Rochester, New York: George Eastman House, In Glorious Technicolor, 5150475-04428615
Berlin: Berlin International Film Festival, film series, February 2015
Vienna: Austrian Film Museum, film series, April 2015

Charlie Chaplin: The Keystone Album
The Invention of the Tramp
Edited with text by Carole Sandrin, Sam Stourdzé. Text by Glenn Mitchell.
Charlie Chaplin: The Keystone Album brings together 794 images—technically photograms, printed directly from film frames—from 29 of Charlie Chaplin’s first 38 short films made with the Keystone Film Company in 1914. The strips trace the evolution of Chaplin’s iconic Tramp character as the actor developed his trademark gestures in his short films, before eventually immortalizing the character in the 1915 feature The Tramp. These images were found in a curious document, dubbed “The Keystone Album,” laid out almost like a comic book, with handwritten captions giving the titles of the films and their reconstituted scenarios. It was confirmed in 2014 that H.D. Waxy, a former artistic director of the British Film Institute, compiled the extraordinary album in the 1940s in order to keep a record of the original versions of Chaplin’s first films, which were being restored at the time. This beautiful Japanese-bound volume reproduces The Keystone Album in a facsimile edition that faithfully retains the look and spirit of the original, including all 794 original images and their meticulous handwritten annotations (transcribed at the back of the book) in their original layouts, as well as new texts by Carole Sandrin, Sam Stourdzé and Glenn Mitchell.

EDITIONS PAUL BARAU
9782365110679 p. c. $180.00 Slip, Hir, 15.25 x 11.75 in. / 112 pgs / 794 b&w.
February/Film & Video/Photography

The evolution of Chaplin’s tramp: a gorgeous facsimile of a film scholar’s lovingly made scrapbook from the 1940s

From Ben-Hur to early Disney: Technicolor’s pioneer days
Charlie Chaplin: Footlights with The World of Limelight
By David Robinson.
Long before becoming one of the masterpieces of Charlie Chaplin’s artistic maturity, and even before existing as a screenplay, Limelight was conceived by its author as a 34,000-word novel. After remaining virtually unknown for more than 60 years after its completion, Footlights is now published by Cineteca di Bologna in this volume for the very first time. Chaplin’s vivid, idiosyncratic style, unadulterated by editors, moves freely from the baldly colloquial to moments of rich imagery and Dickensian description. For a setting, he looked back to London and the music halls of his first professional years, an enchanted period in which he had broken out of the deprivations of his childhood to discover, progressively, his unique gifts as entertainer and communicator. But this retrospection also recalled the painful meanness of an uneducated, uncultured boy launched into the world of success. David Robinson, Chaplin’s most eminent biographer, traces the long yet logical evolution of the story, from its unlikely origin in Chaplin’s 1915 meeting with Ninjinsky. The succeeding commentary recounts the making of the film, and traces the real-life sources of Chaplin’s memories: the people and theaters of London’s Soho, and the unique belief tradition of the two great theaters of Leicester Square, the Empire and the Alhambra, commemorated in Limelight for the first and only time on film. The book is illustrated with a great wealth of previously unpublished documents and photographs from the Chaplin archives, historic pictures of the theatrical world of Chaplin’s youth and images from the author’s private collection.

The Art of Smallfilms
The Work of Oliver Postgate & Peter Firmin
Edited by Jonny Trebilcock, Richard Emsley, introduction by Stewart Lee. Foreword by Daniel Postgate. Working from a cowshed on a farm in Kent, Oliver Postgate (1925–2008) and Peter Firmin (born 1928) produced some of the best-loved British children’s animated television of the 1960s and 1970s. Their iconic productions include Bagpuss (originally aired in 1974), The Clangers (1969–74), Ivor The Engine (1975–77), Poppets’ Wool (1966–68) and Bagpuss The Nog (1958–65). Postgate and Firmin worked together from 1950 through the 1980s, creating popular, beloved characters that appealed to children and their parents alike, like the whistling, moany Clangers (edited by Firmin’s wife, Joan in bright pink wool) in outer space, the saggy, baggy cloth cat Bagpuss and the mild-mannered Wog boy Precio Poppet. Firmin painted the backdrops and created the models, and Postgate wrote scripts, did the stop-motion filming and frequently recorded the kindly, avuncular narration. This book, which includes a preface by Postgate’s son Daniel, presents the Smallfilms archive, the puppets and cutouts from these shows (including some of the characters who didn’t quite make the cut), along with insights into how they were created. The emphatically handmade models and painstakingly drawn illustrations that came to life in the Smallfilms productions are captured here in attentive, detailed photographs. The archive is presented like “a collection of artifacts in an exhibition detailing some much-admired twentieth-century art movement, like Fluxus or Dada,” as acclaimed English stand-up comedian Stewart Lee notes in his introduction. The Art of Smallfilms, full of pipe cleaners, cotton balls, wires and ping-pong balls, celebrates the imagination and ingenuity of two artists who shaped a generation’s childhood.

Jean Desmet’s Dream Factory
The Adventurous Years of Film (1907–1916)
The early twentieth-century film industry grew with the help of passionate entrepreneurs like Jean Desmet (1875–1956), who went from being a carnival showman to one of the Netherlands’ leading cinema operators, and finally became the country’s first professional film distributor. The first decades of film were its most adventurous years—a period of astonishing technological development, artistic ingenuity and creative entrepreneurship. With his cinema company, Desmet was part of the transformation of cinema from a novelty into a major popular entertainment industry. The Jean Desmet Collection, now housed at the EYE Film Institute, Amsterdam, consists of more than 900 films, mostly from France, America, Italy and England, including masterpieces that were considered lost for decades. In this publication the story of the early days of the medium is told through films in the Desmet Collection, along with related posters, correspondence, photographs and stills.

Jonny Trebilcock
Richard Emsley
Stewart Lee
Daniel Postgate

artbook.com
This Archive Is a Selection of Images from Projects, Books, and Saved References

Edited by Tom Adler, Evan Backes.

This unusual volume is a selection of images from the projects, books and saved references found in the hard drives, stored files and archives of T. Adler Books. The collection draws from the seemingly disparate worlds of surfing, fashion and style, fishing, music, fine art, rock climbing, travel and adventure. The photographs, paintings, ephemera, illustrations and contact sheets are arranged in pairs and sequenced suggesting subtle connections and parallels.

Iconic historical images, works by well-known contemporary artists and photographers, and beautiful outdoor photographs blend and share page space with found paintings, incidental vacation snapshots and works by well-known contemporary artists and photographers, and beautiful outdoor photography.

Animals, fine art, fishing, music, fine art, rock climbing, travel and adventure. The photographs, paintings, ephemera, illustrations and contact sheets are arranged in pairs and sequenced suggesting subtle connections and parallels.

resulting in a melding of tone and composition, gestures and cultures, associations and connections that reinforce the individual images.

Ben Watts: Montauk Dreaming

Montauk Dreaming is a vibrant celebration of the Long Island town that London-born photographer Ben Watts (born 1957) has called home since 1995. A “paradise three hours outside the walls of the greatest city in the world,” as Watts calls it, Montauk has exploded in recent years, going from a sleepy beach town to a major summer cultural destination. An established commercial and fashion photographer, Watts regularly shoots for publications such as The New York Times Magazine, GQ and Interview. This volume collects the photographs that Watts takes on his days off, of his friends and family at the beaches and the parties that inspire his colorful style. Primarily shot on an iPhone with Watts’ own photo app and set of filters rendering the beaches in hallucinatory, sun-drenched color, Montauk Dreaming captures the lifestyle and spirit of a summer on the beach.

Joni Sternbach: Surf Site Tin Type

Text by Lyle Rexer, April M. Watson, Chris Malloy, Johnny Abegg.

Surf Site Tin Type is an homage to a sport, a way of life, and a tribute to the people who practice it. Over the past decade, Brooklyn-based photographer Joni Sternbach has traveled around the world, creating Tin Type portraits of contemporary surfers using the nineteenth-century wet-plate collodion process. Stunmmg in their detail, these one-of-a-kind images evoke the romance and adventure of surfing, and the bold individualism of the men and women who live to ride the waves. Working with a large-format camera and using hand-poured plates that are prepared and developed on location, Sternbach has profiled a fascinating range of surfers, both well-known and unknown, on prized surfing beaches. Locations include Montauk and Malibu in the United States, Byron Bay in Australia and Cornwall in England. Typical surfing photographs are action shots, riding the mighty wave and in vivid color, whereas Sternbach turns to a historic technique to capture something essential and even timeless in the portraits and settings, recalling a tradition of nineteenth-century anthropological photography. Surf Site Tin Type features texts by noted photo critic and historian Lyle Rexer, curator April M. Watson, and Chris Malloy and Johnny Abegg, both well-known surfers and filmmakers.

DAMIANI
9788862083805 US / CDN $45.00
Hbk, 12 x 9.75 in / 192 pgs / Illustrated throughout.
March/Photography

T. ADLER BOOKS
9781936822800 US / CDN $45.00
Hbk, 10 x 10 in / 144 pgs / Illustrated throughout.
May/Photography

ALSO AVAILABLE

Surfing Photographs from the 70s
9781936822448
Hbk, u.s. / cdn $40.00
T. Adler Books

Surfing San Onofre to Point Dume: Photographs 1956–1942
9781936822455
Hbk, u.s. / cdn $29.95
T. Adler Books
The Birth of Rock and Roll


In *The Birth of Rock and Roll*, Americana collector Jim Linderman has arranged a storyboard of sorts that dramatizes the spirit of rock and roll in its early days—when “a juke-joint with fifty patrons was a big show,” as Linderman writes in his introduction. “A church with fifty congregants was a full house. The annual square dance at the town hall, a rent party, a fish-fry, the honky-toky piano in the whore house, the union meeting… There was no real money in it. A performer was lucky to be fed, get drunk and get laid.” The photographs have little to do with the conventional iconography of the birth of rock and roll; conspicuously absent are pictures of young white men in Memphis, poodle skirts, Alan Freed and Bill Haley’s Bivycrome. These photographs instead document and celebrate the pure but indefinable essence of rock and roll, of the spirit of music itself. Ordinary, anonymous men, women and children—some white, some black—are holding guitars and strumming while looking relaxed or frantic, but nearly always blissful. Some of the action takes place in rural fields, some in dance halls, some at civic events, some in living rooms and basements. Wherever there was an urge to make acoustic or electric music—whether to help at a rent party, busk in front of a crowd or testify in the name of Jesus—there was an uncredited photographer there to snap an image, and these are the photographs that comprise Linderman’s fascinating narrative.

DUST-TO-DIGITAL
9780981734286 u.s. $50.00
Hbk. 8 5 x 12 in. / 160 pgs / 134 color.
February/Photography/Music.

Making Pictures
Three for a Dime

Edited with introduction by Maxine Payne. Foreword by Philip Marsh Jones.

In the 1930s the Maassengill family of rural Arkansas built three portable photography studios on old truck frames, attached each to the back of any car that would run, and started a mobile photo booth business that would last for a decade. Without formal training they invented ways to mimic the popular photo booth and brought their business to the dirt roads and open fields. Making Pictures, featuring Maassengill family prints and photo albums collected by the artist Maxine Payne, illuminates a Depression-era South previously unseen by the public. Unlike the hardscrabble lives captured by VMPA photographers, the Maassengill photographs often show folks wishing to look their best. Hand-painted backdrops, colorized prints and the occasional prop add a playful edge to these scenes. Not unlike photographs by Vivian Maier or Mike Disfarmer, the Maassengill photographs invite us to reconsider a time and place from a new perspective.

DUST-TO-DIGITAL
9780981734255 u.s. $35.00
Hbk. 6.25 x 8.5 in. / 180 pgs / 271 color.
January/Photography.

Vernacular photographs taken in juke joints, honky-tonks and living rooms

JR & Art Spiegelman: The Ghosts of Ellis Island

In August 2014 the French artist JR received an unprecedented invitation to work in the Ellis Island Immigrant Hospital, a building on the south side of the island that has been abandoned and closed to visitors since 1954. About ten percent of the millions of migrants who passed through Ellis Island, having been deemed not healthy enough to enter the United States, spent some time in the hospital. For Unframed—Ellis Island, documented in *The Ghosts of Ellis Island*, JR chose about 20 archival photographs of the hospital’s patients and staff and wheat-pasted these images around the abandoned building, creating haunting scenes that bring the history of these rooms back to life: a family looking out at the Statue of Liberty in New York Harbor, a small boy lying on an empty bed frame, patients staring out of the caged “psychopathic” ward. The work, which is accessible by guided tour, will remain in “until it decides to disappear.” Along with images of JR’s photographic interventions in the hospital, this publication includes new illustrations by legendary cartoonist Art Spiegelman, who collaborated with JR on illustrated narratives about Ellis Island’s immigrants.

JR (born 1983) is best known for his monumental, wheat-pasted street portraiture projects. His ongoing project Unframed involves installing archival images and images from anonymous photographers in new contexts. JR has carried out Unframed projects in Marseille, São Paulo, Venice, Atlanta, Baden Baden and Washington, DC. In 2014 he worked inside the theater of the NYC Ballet creating a 6,500-square-foot composite image of NYCB dancers depicted nearly life-size that, when seen from above, forms a giant eye. JR won the TED Prize for 2011.

Art Spiegelman (born 1948) is an American cartoonist, editor and comics advocate based in New York City, best known for his graphic novel *Maus* (1981). His work as coeditor on the comics magazines *Archie* and *Flare* has been influential, and he spent a decade as contributing artist for The New Yorker where he made several high-profile and sometimes controversial covers.

DAMANI
9788891383563 u.s. $30.05
Hbk. 8.5 x 10.5 in. / 112 pgs / Illustrated throughout.
April/Art

The migrants of Ellis Island, brought back to life by JR and Art Spiegelman
A Strange and Fearful Interest

Death, Mourning, and Memory in the American Civil War
Edited with text by Jennifer A. Watts. Text by Steve Roden, Benet Oliver.
The American Civil War claimed the lives of 750,000 Americans. Death and mourning defined the four wrenching years between 1861 and 1865, leaving an indelible imprint on the nation at large. During these years, photography became a powerful tool of reportage and remembrance. “The field of photography is extending itself to embrace subjects of strange and sometimes of fearful interest,” wrote Oliver Wendell Holmes in reference to a haunting series of Civil War views. Drawing on more than 200 works from the superb Civil War collections at the Huntington Library, many never published before, A Strange and Fearful Interest explores how photography and other media were used to describe, explain, and perhaps come to terms with a national trauma on an unprecedented scale.

The result is a fascinating tale of tensions between public fascination and private grief, and historical document.
Oliver Wendell Holmes Sr., July 1863

NEW STEIDL EDITION

The Photographs of Abraham Lincoln
Edited by Peter W. Kunhardt, Jr. Introduction by Harold Holzer. Preface by Philip B. Kunhardt, III.
First published in 1911, The Photographs of Abraham Lincoln was privately printed by Frederick Hill Messer, the preeminent historian of the photographs of Abraham Lincoln. It was a groundbreaking look at the then-known photographs of the sixteenth president of the United States, who was the first president to be photographed while in office. In the decades that followed, Messer made new discoveries and updated the information that was known about each image. He published an expanded edition in 1944, collaborating with the Lincoln biographer Carl Sandburg. This new work, published on the 150th anniversary of Lincoln’s death, is an update to Messer’s original biographical documentation, and includes 114 portraits. Here we see Lincoln’s striking face, photographed over a span of 20 years (1846-65). Published with the Messer-Kunhardt Foundation, this new iteration of The Photographs of Abraham Lincoln reflects not only Messer’s pioneering research, but the work of the many Lincoln scholars who followed in his footsteps and the work of five generations of Messer’s family who advanced his scholarship. The new volume is edited by Peter W. Kunhardt, Jr., the executive director of the Messer-Kunhardt Foundation, who brings his expertise on Lincoln, having previously coauthored two titles on the president. This new edition of The Photographs of Abraham Lincoln is an essential and intimate collection of portraits of the legendary president, and an important volume for American archival and photographic history.

STEIDL
9783869309170 u.s. $55.00
Cth, 9.5 x 12.25 in. / 256 pgs / 114 images.
April/Photography/History

With 114 portraits of America’s favorite president

SHOOTING RANGE
PHOTOGRAPHY & THE GREAT WAR

2014 Winter Supplement

SHOOTING RANGE: Photography & The Great War
Edited with text by Inge Hemerman. Foreword by Oliviero Toigo. Text by Rain Devk, Johan Pau.
The First World War began on July 28, 1914, 100 years ago, and lasted until November 11, 1918. From the start, photography and film played decisive roles in the media and governmental presentation of this unprecedented global conflict. Shooting Range: Photography & The Great War draws on a selection of magnificent private archives to show how this then relatively new technology was used for a variety of propaganda purposes. Reproducing a massive wealth of archival postcards, newspaper and magazine features, photo albums, commemorative images and amateur photographs from all sides of the conflict, it looks at the ways in which battlefields were staged for media images, the strict protocols on photography at the Front, and the obviating of these restrictions by private soldiers. The result is a fascinating tale of tensions between power and powerlessness, between the visible and the hidden, between public representation and historical document.

ASAMER
9783869177543 u.s. $34.95
Pbk, 9.75 x 12.5 in. / 224 pgs / 200 color
November/Photography/History

ALSO AVAILABLE:
The Gettysburg Address by Abraham Lincoln
9781118922473
Hbk, u.s. / Cth $14.00
T. Adler Books
Black Dolls
Unique African American Dolls, 1850–1930
From the Collection of Deborah Neff
Edited by Frank Maneca, Text by Margo Jefferson, Faith Ringgold, Lyle Rexer.

This book presents over 100 unique handmade African American dolls made between 1850 and 1930 from the collection of Deborah Neff, a Connecticut-based collector and champion of vernacular art. It is believed that African Americans created these dolls for the children in their lives, including members of their own families and respective communities as well as white children in their charge. Acquired over the last 25 years, this renowned collection is considered to be one of the finest of its kind ever to be assembled. The dolls portray faithful yet stylized representations of young and old African Americans—playful boys and girls, well-dressed gentlemen, elegant young ladies, and distinguished older men and women. Made with scraps of cloth, ribbon and lace, or old socks, and stuffed with wool or cotton, these unusual dolls are charming and full of emotional spirit. Their faces are embroidered, stitched and painted to express a variety of emotions, each representing a fascinating story of culture and identity conveyed through the untold story of these dolls.

There are no black dolls—but there was a black doll ever to be assembled. Over the last 25 years, the author and collector have endeavored to uncover fascinating vernacular photographs of museums, historical societies and private collections, the research done for this volume uncovered fascinating vernacular photographs of African American children holding white dolls and Caucasian children holding black dolls—but there was not a single image of an African American person holding a black doll. This complex combination of text and imagery has helped transform this book into a commentary about social mobility and racial identity conveyed through the untold story of these dolls. In an essay, renowned artist Faith Ringgold addresses the inherent prejudices of this work as well as her personal connection with the medium. Also included are essays by Pulitzer Prize-winning critic Margo Jefferson and writer Lyle Rexer.

These beautiful handmade dolls tell a fascinating story of culture and identity in American history.

Common Wealth
Art by African Americans in the Museum of Fine Arts, Boston

The story of African Americans in the visual arts has closely paralleled their social, political and economic aspirations over the last 400 years. From enslaved craftspersons to contemporary painters, printmakers and sculptors, African American artists have created a wealth of artistic expression that addresses common experiences, such as exclusion from dominant cultural institutions, and confronts questions of identity and community. This generously illustrated volume gathers more than 100 works of art in a variety of media by leading figures from the nineteenth century to the present—among them, Henry Ossawa Tanner, Jacob Lawrence, Romare Bearden, Lois Mailou Jones, Gordon Parks, Wifredo Lam, Kara Walker, Glenn Ligon and Kerry James Marshall—alongside many others who deserve to be better known, including artists from the African diaspora in South America and the Caribbean. Arranged thematically and featuring authoritative texts that provide historical and interpretive context, Common Wealth invites readers to share in a rich outpouring of art that meets shared challenges with individual creative responses.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9783986686813 | $39.00
Cmt, 9.5 x 11 in. / 256 pps / 146 color.
January/Art/African American Art & Culture

The triumphs and challenges of African American art
A spectacular celebration of modern photography from the vast archives of the Rijksmuseum

Modern Times
The Age of Photography

Text by Matti Boom, Hans Rosenboom.

The Rijksmuseum’s Philips Wing is scheduled to reopen in November 2014 with “Modern Times: The Age of Photography.” A major survey of twentieth-century photography culled from the Rijksmuseum’s collection (the first for the museum). Growing spectacularly since the decision was made in 1994 to collect photography beyond the nineteenth century, the collection now includes some 20,000 twentieth-century works, including masterpieces by photographers such as André Kertész, Brassai, Robert Capa, László Moholy-Nagy, Henri Cartier-Bresson, Weegee, William Klein, Eva Besnyői, Man Ray and Joel Meyerowitz. A wide-ranging overview published to accompany the exhibition, this catalogue—designed by the renowned masterpieces by photographers such as André Kertész, Brassai, Robert Capa, László Moholy-Nagy, Henri Cartier-Bresson, Weegee, William Klein, Eva Besnyői, Man Ray and Joel Meyerowitz. A wide-ranging overview published to accompany the exhibition, this catalogue—designed by the renowned

Painting and Sculpture at The Museum of Modern Art
Edited by Ann Temkin.

This volume provides a fresh look at The Museum of Modern Art’s collection of painting and sculpture as it stands in 2015. The Museum’s present holdings are the result of almost 90 years of collaborative effort between its curators and trustees, and the nearly 300 objects represented in this book affirm the convictions of the Museum’s founders in 1929, who believed that modern art rivals in its greatness the art of any previous era. The catalogue opens with an essay by Ann Temkin, the Mario-Josse and Henry Vanam Chief Curator of Painting and Sculpture, which addresses the historical construction of the Museum’s collection and explores the shifting issues that have guided its acquisitions. The thoughtful selection of the works included in this catalogue highlights the range of artworks and ideas that constitute the evolving foundation of the Museum’s collection. The cumulative result of decades of collection-building is chronicled in the richly illustrated pages, including the legendary favorites of the collection, such as Vincent van Gogh’s “Starry Night” (1889), Pablo Picasso’s “Girl Before a Mirror” (1932) and Andy Warhol’s “Gold Marilyn Monroe” (1962). The selection also celebrates lesser-known masterworks that underscore the vast breadth of the collection, such as Diego Rivera’s “Apanion Leader Zapata” (1931), Horace Pippin’s “Ab Lincoln, The Great Emancipator” (1942) and Niki de Saint Phalle’s “Shooting Painting American Embassy” (1961). The story continues through to the present, including landmark works such as Gerhard Richter’s “October 18, 1977” (1988), Kara Walker’s “Tone: A Historical Romance of a Civil War as It Occurred ²between the Dusky Thighs of One Young Negress and Her Heart” (1994) and Cai Guo-Qiang’s “Bromaying Your Enemy’s Ammunition” (1998). With 126 years spanning the distance between the works on the first and last pages of the book, Painting and Sculpture offers the opportunity to immerse oneself in the multitude of artistic approaches encompassed under the banner of modern art.
From Manet to Matisse, the impact of Japonisme on French painting

Monet, Gauguin, Van Gogh ... Japanese Inspirations

Japanese art is of fundamental importance for the development of modern art in Europe. Nearly all of the great nineteenth-century masters—from Edgar Degas, Édouard Manet, Claude Monet, Paul Gauguin and Vincent van Gogh to Pierre Bonnard, Henri de Toulouse-Lautrec and Edouard Vuillard—embraced the charm of Japanese pictorial motifs and stylistic devices, developing them in their own work. Even Henri Matisse and Pablo Picasso expressed enduring interest in Japan well into the twentieth century. Monet, Gauguin, Van Gogh ... Japanese Inspirations explores the most fascinating chapters of French art in the second half of the nineteenth century, in the phenomenon known as Japonisme. The catalogue and the exhibition it accompanies focus on the period between 1860 and 1910, the heyday of the craze for Japanese art in France. Alongside paintings and prints by artists active in France such as Paul Gauguin, Vincent van Gogh and Claude Monet, the volume showcases an extensive selection of Japanese color woodcut prints by Utamaro Hiroshige, Katsushika Hokusai, Kitagawa Utamaro and others. Japanese artifacts are likewise juxtaposed with works by French artists such as Félix Bracquemond, Jean Camille and Émile Gallé, inspiring a dialogue between works rarely considered in tandem. Featuring essays by well-known authors as well as younger scholars, this comprehensively illustrated catalogue sheds light on the most important aspects of this formative epoch and the productive exploration of Japan embarked upon by artists living and working in France.

Paul Gauguin
Text by Raphael Brayuer, Lukas Glor, Sam Keller, Martin Schwander, Alastair Wright.
The Post-Impressionists counted among their number a good many painters who were both determined and unconventional, and who went their own separate aesthetic ways, refusing to be subsumed by any categorization. Like Vincent van Gogh, Paul Gauguin was a particularly uncompromising example of this tendency. His quest for an independent artistic stance and an authentic lifestyle took the former stockbroker from Paris to Brittany before he made the decision to travel to Polynesia. Simplified forms, expressive colors and emphatic two-dimensionality characterize his seminal paintings. Today these count among the world’s most treasured artworks. This extensive publication traces Gaugain’s artistic development through reproductions of his masterworks of both painting and sculpture—from the multifaceted self-portraits and sacred paintings of his period in Brittany, and the didactic, vivid paintings and archaic, mystical sculptures from Tahiti, to the late works made during his last years on the Marquesas Islands. In addition to its thorough investigation of Gauguin’s multifaceted oeuvre, the volume also analyzes his influence on modern and contemporary artists.

Paul Gauguin (1848–1903) was born in Paris and made his first extended voyage in 1866, embarking on a round-the-world journey. He began painting and drawing in 1871, quickly becoming acquainted with the modern and contemporary artists.

His extensiv...
Fiftieth-anniversary reissue of the ultimate book on Weston's photography and aesthetics

NEW APERTURE EDITION
Edward Weston: The Flame of Recognition
Fiftieth Anniversary Edition
This classic monograph, first issued as a hardcover in 1966, began its life in 1958 as a monographic issue of Aperture magazine published in celebration of Weston's life. Drawing on a decade-long collaboration between the photographer and Nancy Newhall, Aperture cofounder and early MoMA curator, this volume brings together a sequence of images and excerpts from Weston's writing in an effort to channel the photographer's creativity and, in his own words, "present clearly my feeling for life with photographic beauty ... without subterfuge or evasion in spirit or technique." Now, 50 years later, Aperture presents a reissue of this volume, which covers the range of Weston's greatest works, from the portraits and nudes to the landscapes and still-lifes. Accompanying and amplifying the images are Weston's own thoughts, excerpted from his now-famed daybooks and letters. Others who contributed to the making of the book include two of the artist's sons, Brett and Cole, and two other Aperture cofounders, filmmaker and author Dody Warren Weston and Ansel Adams, whose preface offers a posthumous tribute to the oeuvre of a remarkable artist. A brief bibliography as well as a chronology offer further insight into the life and work of this giant of twentieth-century photography.
Edward Weston (1886–1958) began to earn an international reputation for his portrait work around 1911, but it was not until 1922 that he came fully into his own as an artist, with his photographs of the Amoco Steel mill in Ohio. From 1923 to 1926 he worked in Mexico and California, where he lived with his sons, turning increasingly to subjects such as nudes, clouds and close-ups of nicks, trees, vegetables and shells. On a Guggenheim Fellowship from 1957 to 1958, he photographed throughout the American West. In 1948 Weston made his last photographs; he had been stricken with Parkinson’s disease several years earlier.

APERTURE
07107113106 (u. s. c.) $45.00
Hbk, 8.25 x 8.75 in. / 112 pp / 64 dustjackets.
April/Photography

Alvin Langdon Coburn
Text by Pamela Roberts, Anne Carter-Bresson.
A key American Pictorialist and a crucial innovator in abstract photography, Alvin Langdon Coburn is a fascinating but often neglected figure in the history of American modernism. As early as 1905, Coburn was making futurist depictions of New York and Pittsburgh, anticipating modernist architectural photography’s classic “bird’s-eye” view. In 1912, in New York, working with the Cubist artist-painter Max Weber, he developed this idiom a step further, photographing New York from the pinnacles of skyscrapers. The following year he published Men of Mark, which featured portraits of authors, artists and statesmen, including Henri Matisse, Henry James, Mark Twain and Theodore Roosevelt. In 1914 Coburn relocated to London, participating in the British Vorticist movement, led by Wyndham Lewis and Ezra Pound; Coburn’s series of multiple exposures and “Vortographs” were the first truly abstract photographs. So why is Coburn not better known today? After 1920 he deliberately withdrew from the photo world (though he never gave up photography) and retired to rural Wales, where he immersed himself in painting, music composition and Freemasonry. In the 1950s he was rediscovered and championed by Beaumont and Nancy Newhall of George Eastman House, to which he bequeathed almost 20,000 prints and negatives along with cameras, correspondence and ephemera. This beautiful volume, published to accompany a show at George Eastman House and drawing on a wide range of public and private collections, reveals his work and legacy for a new generation.

Alvin Langdon Coburn (1882–1966) was born in Boston, Massachusetts, in 1882. He was given his first camera at the age of eight, and quickly developed a precocious talent for both visual composition and technical proficiency. He exhibited frequently in both America and Europe from early on in his career, and published several photo-books, including New York (1912), by which time his international reputation was at its peak (George Bernard Shaw even called him “the greatest photographer in the world”). He died in Wales in 1966.

FUNDACIÓ MAPFRE
078689344499 (u. s. c.) $65.00
Hbk, 8.5 x 7.5 in. / 226 pgs / Illustrated throughout.
April/Photography

Coburn was a pioneer of photographic abstraction and Pictorialism.
From Bauhaus to Buenos Aires: Grete Stern & Horacio Coppola

Edited with text by Roxana Marcoci, Sarah Meister. Text by Jodi Roberts.

Published to accompany the first US museum exhibition of the work of German-born Grete Stern and Argentinean Horacio Coppola. From Bauhaus to Buenos Aires explores the individual accomplishments and parallel developments of two of the foremost practitioners of avant-garde photography in Europe and Latin America. The book traces their artistic development from the late 1920s, when Stern established a pioneering commercial studio, ringl + pit, with her friend Elin Rosenberg Auerbach, and Coppola began groundbreaking experiments with photography in his native Argentina, to their joint studies at the Bauhaus and travels through Europe in the early 1930s, through the mid-1950s, by which time they had firmly established the foundations of modern photography in Buenos Aires. The couple effectively imported the lessons of the Bauhaus to Latin America, and revolutionized the practice of art and commercial photography on both sides of the Atlantic by introducing such innovative photographic techniques as photomontage, embodied in Stern’s protofeminist works for the women’s journal Ideas, and through Coppola’s experimental films and groundbreaking images for the photographic survey Buenos Aires 1936. Featuring a selection of newly translated original texts by Stern and Coppola, and essays by curators Roxana Marcoci and Sarah Meister and scholar Jodi Roberts. From Bauhaus to Buenos Aires is the first publication in English to examine the critical intersections that defined the notable careers of these two influential artists.

Grete Stern (1904–99) began taking private classes with Walter Peterhans—soon to become head of photography at the Bauhaus—in Berlin in 1927. In Buenos Aires during the same period, Horacio Coppola (1906–2012) initiated his photographic experiments and in 1929 founded the Buenos Aires Film Club to introduce foreign films to Argentine audiences. His burgeoning interest in new modes of photographic expression led him to the Bauhaus in 1932, where he met Stern and they began their joint history. Following the close of the Bauhaus in 1933, Stern and Coppola fled Germany and established themselves briefly in London before embarking for Buenos Aires in 1935. There they mounted an exhibition in the offices of the avant-garde literary magazine Sur, announcing the arrival of modern photography in Argentina.

EXHIBITION SCHEDULE

New York: The Museum of Modern Art, 02/23/15–09/13/15

Florence Henri: Mirror of the Avant-garde 1927–40

Foreword by Matte Gil. Text by Cristina Zehle, Susan Kamenic, Giovanni Martin.

Florence Henri’s work occupied a central place in the world of avant-garde photography in the late 1920s and this survey pays homage to the artist’s essential contribution. Accompanying an exhibition at the Jeu de Paume, the volume offers an overview of Henri’s work produced between 1927 and 1940, including her iconic self-portraits and still lifes as well as her lesser-known portraits of her contemporaries, photomontages, collages and documentary work. László Moholy-Nagy declared that “with Florence Henri’s photos, photographic practice enters a new phase—the scope of which would have been unimaginable before today. Absorbs and beyond the precise and exact documentary composition of these highly defined photos, research into the effects of light is tackled not only through abstract photographs, but also in photos of real-life subjects... Reflections and spatial relationships, superposition and intersections are just some of the areas explored from a totally new perspective...” Henri remains an inspiration for photographers, artists and design enthusiasts alike.

Florence Henri (1893–1982) initially studied painting at the Académie Moderne in Paris. In 1928 she turned to photography after spending a semester at the Deauville Bauhaus. Henri continued to make photographs until World War II when the Nazi occupation of France forbade her photographic style and materials became difficult to source. She turned her attention to abstract painting and continued to paint until her death in the early 1980s.

APERTURE 9/19/13 11328 u.s. | CDN $65.00
Hbk. 9 x 11 in. | 224 pgs | 200 b&w
March/Photography

Henri’s oeuvre constitutes a portrait of the European avant-garde between the wars.
Hartley’s enigmatic masterpieces of American abstraction

Marsden Hartley: The German Paintings 1913–1915
Edited by Dieter Roehrs, Foreword by Udo Kittelmann, Text by Susan Fort, Thomas W. Gaechtgen, Kathryn Hogue Medlin, Alexia Proctor, Bruce Robertson, Thomas Weissbrodt, Cornelia Wieg

This volume takes a close look at the most popular and influential period of the great American modernist painter Marsden Hartley—his Berlin years, during which he produced his pioneering “German Officer” portraits and a series of works that occupy a unique zone between abstraction and figurative. During a brief stint in Paris, Hartley met and fell in love with a Prussian officer, and early in 1913 he followed the officer to Berlin. When war broke out the officer was called up, and was killed in action in October 1914. Mourning his loss, Hartley created an astonishing series of paintings that abstracted components of the officer’s uniform, retaining their military symbolism and patterns. Nearly a half-century later, this combination of bright color and composition with popular military symbolism and patterns, was to make a strong impact on Pop artists such as Jasper Johns and Robert Indiana. In this volume, approximately 25 of the artist’s works from these years (1913–15) reveal the impact of World War I and elucidate the artist’s appropriation of military symbols and Native American motifs. Also included are an illustrated chronology and a wealth of archival material that conveys the historical moment in which these works were made. Their presentation in Los Angeles marks the first focused exhibition of Hartley’s Berlin paintings in the US since they were created. Marsden Hartley was born in Lebanon, Maine, in 1877. After studying at the Cleveland School of Art he won a scholarship to study in New York, where he became one of the first American artists to adopt the discoveries of Picasso, Kandinsky and Klee. His first solo exhibition was held at Alfred Stieglitz’s legendary 291 gallery. In 1912 he moved to Paris and was welcomed into the circle of Gertrude Stein. After extensive travels in the 1930s Hartley returned to Maine, where he died in 1943.

D.A.P./GAGA
9781938922664 / v.o / c$48.00 Pbk, 7.5 x 11 in / 208 pgs / 114 color / 52 b&w. Available/Art

Futurist Depero

1912–1950

This gorgeous, clothbound, nearly 500-page volume presents a generous overview of one of the Futurist movement’s most prolific and visionary figures. Fortunato Depero announced his allegiance to the Futurist cause with the manifesto “Futurist Reconstruction of the Universe” (coauthored with Giacomo Balla), and went on to attempt exactly that, traversing all disciplines—painting, sculpture, theatre and set design, poetry, graphic design, textiles and toy design—and infusing them with Futurism’s joyous, energetic color palette and embrace of mechanization and speed. Depero was a pioneer in several fields: he created one of the first artist’s museums, several classic artist’s books (such as his famous “bolted book” of 1927) and the first artist’s “factory”—the Casa d’Arte Futurista in Rovereto, Italy, which produced toys, tapestries and furniture in the Futurist style. He was also very successful as a graphic designer, and his 1932 bottle design for Campari Soda is still in production. Surveying over 300 works from the gamut of his vast output, Futurist Depero is a wonderful, rich celebration of this fascinating Futurist protagonist.

Fortunato Depero (1892–1960) encountered Futurism on a visit to Florence in 1913 and quickly became one of its leading exponents. In 1928 Depero relocated to New York, the city he called the New Babe, where he lived and worked between 1928 and 1930, designing costumes for stage productions, covers for magazines including The New Yorker and Vogue, and opening the Depero Futurist House. He returned to the US in 1947, living in New Milford, Connecticut from March 1948 to October 1949, where he wrote his autobiography, Gu/Think, Gu/Plant. His works were featured prominently in the 2014 Guggenheim exhibition Italian Futurism and The Museum of Modern Art’s Inventing Abstraction.

FUNDAÇÃO JUAN MARCH
9788470756522 / v.o / c$75.00 Cdn, 11.25 x 12.75 in / 462 pgs / 650 color. January/Art

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9780892072949 / Pbk, v.o / c$16.00 Guggenheim Museum

Harkley's enigmatic masterpieces of American abstraction

The all-encompassing Futurist universe of Fortunato Depero

artbook.com
EXHIBITION SCHEDULE
Copenhagen, Denmark: Ny Carlsberg Glyptotek, 06/11/15–09/20/15
Washington, DC: The Phillips Collection, 02/07/15–05/10/15
Jerusalem, Israel: The Israel Museum, 05/05/15–07/31/15

Louise Bourgeois: I Have Been to Hell and Back
Anyone who has stood underneath one of Louise Bourgeois’ Maman—her sculptures of spiders, symbolizing mater- nal protection—understands the singular- ity of her artistic approach. Stylistically, her pioneering body of work is complex: she deployed a wide variety of mater- ials and practices—drawings, etchings, installations, works made of fabric, sculp- tures in wood, marble, bronze, latex, plaster and hemp—to address universal questions. This extensive monograph provides an overview of Bourgeois’ ar- tistic development, and presents a large number of works, including some that have never before been reproduced. The volume is grouped into themes that char- acterize her oeuvre, including memory, trauma, relationships, sexuality, fear and the difficulties of being an artist and mother at the same time. Personal pho- tographs further document the artist’s childhood and family life, with several letters and documents being made avail- able for the first time.
Born in Paris, where she studied with Fernand Léger, Louise Bourgeois (1911–2010) moved to New York in 1938, where her first solo exhibition was held at the Bertha Schaefer Gallery in 1946. She quickly developed a sculptural vocabu- lary that drew inventively and equally on Abstract Expressionism, Surrealism and psychoanalysis. Bourgeois had her first retrospectives in 1962, at the Museum of Modern Art in New York. She died in May 2010.

EXHIBITION SCHEDULE
Stockholm, Sweden: Moderna Museet, 05/16–05/17

“"I have been to Hell and back and let me tell you it was wonderful." —Louise Bourgeois

Man Ray: Human Equations
A Journey from Mathematics to Shakespeare
Text by Wendy Grossman, Adina Kamion-Kuhsen, Eduard Seibel, Andrew Strauss. Man Ray’s Shakespearean Equations—a series of paintings he considered to be the pinnacle of his creative vision—has long been a puzzle of Surrealism. What meaningful common thread could pos- sibly link Shakespeare, mathematics and art? This volume sets out to unravel the puzzle by beginning with photographs of mathematical models that Man Ray took at the Institut Henri Poincaré in Paris in the 1930s. It then charts the artist’s develop- ment along a path that culminates with the Shakespearean Equations, a series of oil paintings he made in Hollywood more than a decade later, inspired by that earlier photographic work. The canvases build a bridge from painting back to photography and reveal the ease with which Man Ray moved between various disciplines and forged his own path. An invertebrate experi- menter, he pioneered artistic activities in the realms of painting, object making, film and photography, challenging conventional boundaries and blurring established aesthet- ic categories.

Man Ray was born Emmanuel Radnitzky in Philadelphia in 1890 and grew up in New York, where he studied art at the National Academy of Design and the Ferrer School. A nomadic soul like his lifelong friend Marcel Duchamp, Man Ray relocated many times throughout his life, worked in many media and likewise stopped short of officially joining the ranks of either Dada or Surrealism, though he was informally close to both movements. Participating in the most groundbreaking formal experi- ments of the Western modernist avant- gardes, Man Ray made Cubist paintings, ready-mades, camera-less photographs and nonnarrative films (among many other things). He died in 1976 and was buried in the Cimetière du Montparnasse in Paris. His epitaph reads: “unconcerned, but not indifferent.”

EXHIBITION SCHEDULE
Stockholm, Sweden: Moderna Museet, 05/16–05/17

Louise Bourgeois: I Have Been to Hell and Back
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EXHIBITION SCHEDULE
Stockholm, Sweden: Moderna Museet, 05/16–05/17

“"I have been to Hell and back and let me tell you it was wonderful." —Louise Bourgeois

Man Ray between mathematics, Shakespeare and art

EXHIBITION SCHEDULE
Copenhagen, Denmark: Ny Carlsberg Glyptotek, 06/11/15–09/20/15
Washington, DC: The Phillips Collection, 02/07/15–05/10/15
Jerusalem, Israel: The Israel Museum, 05/05/15–07/31/15
**Riley’s dazzling stripe paintings receive their most complete survey in this volume**

**2014 WINTER SUPPLEMENT**

**Bridget Riley: The Stripe Paintings 1961–2014**


Published on the occasion of the major exhibition at David Zwirner in London, this fully illustrated catalogue offers intimate explorations of paintings and works on paper produced by the legendary British artist over the past 50 years, focusing specifically on her recurrent use of the stripe motif. Riley has devoted her practice to actively engaging viewers through elementary shapes such as lines, circles, curves and squares, creating visual experiences that at times trigger optical sensations of vibration and movement. The London show, her most extensive presentation in the city since her 2003 retrospective at Tate Britain, explored the stunning visual variety she has managed to achieve working exclusively with stripes, manipulating the surfaces of her vibrant canvases through subtle changes in hue, weight, rhythm and density. Created in close collaboration with the artist, the publication’s beautifully produced color plates offer a selection of the iconic works, including Riley’s first stripe works in color from the 1960s, a series of vertical compositions from the 1980s that demonstrate her so-called “Egyptian” palette, and an array of her modestly scaled studies, executed with gouache on graph paper and rarely before seen. A range of texts about Riley’s original and enduring practice grounds and contextualizes the images, including new scholarship by art historian Richard Shiff, texts on both the artist’s wall paintings and newest body of work by Paul Moorhouse, Twentieth-Century Curator at the National Portrait Gallery in London, and a 1978 interview with Robert Kudielka, her longtime confidant and foremost critic. Additionally, the book features little-seen archival imagery of Riley at work over the years; documentation of her recent commissions for St. Mary’s Hospital in West London; and installation views of the London exhibition itself. Born in London in 1931, Bridget Riley attended Goldsmiths College from 1949 to 1952 and the Royal College of Art from 1952 to 1955. In 1974 she was made a CBE and in 1999 appointed the Companion of Honour. In 1968 she won the International Prize for Painting at the Venice Biennale. Recent international museum shows include Bridget Riley: Paintings and Related Work, National Gallery, London (2010); Bridget Riley: From Life, National Portrait Gallery, London (2010); Bridget Riley: Rétrospective, Musée d’Art Moderne de la Ville de Paris (2008); and Bridget Riley: Reconnaissance, Dia Center for the Arts, New York (2000).

**DAVID ZWIRNER BOOKS**

9781906967680 u.s. / £65.00
Oh, 10 x 12 in. / 180 gsm / 12 color / 7 b&w / 2 gatefolds. Available/2014

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**Damien Hirst: The Complete Psalm Paintings**

Edited by Damien Hirst, Jason Beard. Text by Michael Bracewell, Amie Corry.

This beautifully illustrated book constitutes a comprehensive survey of Damien Hirst’s Psalm paintings. The 150 works in the series are made up of iridescent butterfly wings and paint on canvas, which combine to form kaleidoscopic patterns reminiscent of Gothic stained glass windows. Dating from 2008, the paintings address some of Hirst’s most enduring and important themes: beauty, art, belief, life and death. Each of the fully illustrated paintings is accompanied by the Old Testament prayer from which its title is derived, the text rendered on images of individually selected marble samples. Also included is a complete list of works, and essays by art writers Michael Bracewell and Amie Corry. In his essay, Bracewell writes: “The Psalm paintings can’t help but bring together, in literal form, such fundamental concepts as beauty and power over death through prayer and belief, while simultaneously seeming to propose solely their own—albeit spectacular—abstraction. As they take their place within the greater canon of Hirst’s art, these paintings extend his fascination with natural history and the potentially synonymous relationships between life, death, art and ‘beauty,’ and the languages of Christian faith and religion.” The Complete Psalm Paintings is an exquisite companion to one of Hirst’s most beautiful series.

Damien Hirst was born in Bristol in 1965. He first came to public attention in 1988 when he conceived and curated Flower, an exhibition of his own work and that of his contemporaries staged in an abandoned London warehouse. Since then Hirst has become widely recognized as one of the most influential artists of his generation. Alongside over 80 solo exhibitions, he has worked on numerous curatorial projects. In 2009, Hirst took the unprecedented step of bypassing gallery involvement by selling 244 new works at a Sotheby’s, London auction. He was awarded the Turner Prize in 1995 and received a major solo retrospective at Tate Modern, London. He lives in Devon, England.

**Artbook | D.A.P. welcomes the British art publisher OTHER CRITERIA to its list. Other Criteria works directly with Damien Hirst and other established and emerging artists to make books, limited editions, prints, jewelry, posters and clothing. See page 206 for the Other Criteria backlist.**

*Mamma Andersson & Jockum Nordström: Who Is Sleeping on My Pillow*  
Text by Paolo Colombo, Anders Krüger, Stig Claesson. Interview by Marcel Ostera.

The Swedish artist couple Mamma Andersson (born 1962) and Jockum Nordström (born 1963) have been at the forefront of contemporary figurative painting since the late 1980s. Updating Vallhard for a post-Hitchcock age, Andersson paints beguilingly eerie interiors and landscapes. Nordström’s detailed collages, watercolors and drawings occupy a more folkloric realm populated by historical and contemporary characters enacting sexual and social roles across broad narrative panoramas. Originally published on the occasion of the 2010 exhibition at David Zwirner, New York, *Who Is Sleeping on My Pillow* marked the first time Andersson and Nordström presented their work in concurrent solo shows, after spending half their lives together while maintaining separate practices. The book showcases Andersson’s and Nordström’s work from the late 1980s to 2010 in over 200 full-color plates. Alongside these, it also includes family snapshots and source materials, texts by Paolo Colombo and Anders Krüger, a poem by Stig Claesson and an interview with Nordström by Marcel Ostera.

**David Zwirner Books**  
9781935202264 U.S. | CDN $75.00  
Hbk, 9.5 x 11.5 in / 247 pages / 200 color / 62 b&w.  
Available artbook.com

**Also Available**  
Jockum Nordström: *Art I Have Learned and Forgotten Again*  
9783775738527  
Hbk, U.S. | CDN $60.00  
Hatje Cantz

**Between dream and thought: Doig as a rigorous visual thinker**

*Peter Doig*  

The works of the painter Peter Doig, who divides his time between Trinidad, London and New York, are densely atmospheric and sometimes uncanny. They are often based on found or private visual material, which the artist pieces together in dreamlike compositions suffused with melancholy and angst. Employing an unusual color palette and possessing an immense sensitivity for his medium, Doig follows in the footsteps of masters such as Paul Gauguin, Pierre Bonnard and Henri Matisse. This publication presents Doig as an artist with a conceptual practice, a visual thinker who is not only fascinated by the history of painting but also the process of painting itself. The large-format paintings and works on paper reproduced in this volume, selected from Doig’s entire career, allow the viewer to share his creative passion and his enthusiasm for the power of painting.

Born in Edinburgh in 1959, Peter Doig was raised in Canada and spent two decades in London before moving to Trinidad. Doig graduated from St. Martin’s School of Art in 1983 and the Chelsea School of Art in 1990. Hovering between abstraction and figuration and rendered in a rich, sometimes anti-naturalistic color palette, Doig’s sumptuous paintings are loved by both critics and collectors alike. Doig was nominated for the Turner Prize in 1994 and his work was included in the 2006 Whitney Biennial. The artist made headlines in February 2013 when his painting “The Architect’s Home in the Ravine” sold for $12,000,000 at a London auction, breaking his previous record.

**Kazë Cantz**  
9783775738980  
U.S. | CDN $75.00  
Hbk, 10.75 x 12.25 in / 176 pages / 177 color.  
Munchen

**Exhibition Schedule**  
Basel, Switzerland: Fondation Beyeler, 11/23/14–03/22/15
Saint Phalle’s art is at once exuberant and political, avant-garde and popular.


Introduction by David Zwirner. Text by Bob Nickas, Diedrich Diederichsen.

In the words of Peter Schjeldahl, writing recently in The New Yorker about the exhibition No Problem: Cologne/New York 1984–1989 at David Zwirner in New York, “the show’s cast of artists amounts to a retrospective shopping list of what would matter and endure in art of the era.” Categorizing that moment, this seminal publication examines the latter half of the 1980s through the lens of the art scenes in Cologne—arguably the European center of the contemporary art world at that time—and New York. While a number of established Cologne-based gallerists, including Karsten Greve, Paul Maenz, Rolf Rick, Michael Werner and Rudolf Zwirner, had already begun shaping the European reception of American art in the previous decade, the 1980s marked a period during which art being produced in and around Cologne gained international attention. A burgeoning gallery scene supported the emerging work of artists based in the region, with gallerists such as Gisela Capitain, Raffa Gabbi, Max Hetzler and Monika Spruth showing artists such as Walter Dahn, Martin Kippenberger, Albert Oehlen, Rosemarie Trockel and others. These German artists were exhibited alongside artists such as Robert Gober, Jeff Koons, Richard Prince, Cindy Sherman and Christopher Wool. Conversely, the work of German artists was presented in New York, with breakout exhibitions at galleries such as Barbara Gladstone, Metro Pictures, Lehmann Maupin and other significant venues. Important museum exhibitions that explored work on both sides of the Atlantic also set the tone for this dialogue, among them Europa/America (Museum Ludwig, 1986) and A Distanced View (New Museum, 1986). Big, bright and vibrant, this Pentagram-designed publication revises the conversation, reproducing in full color every one of the over 100 artworks by 22 international artists included in this massive exhibition—one of the largest in David Zwirner’s history. The book also features new scholarship by Diedrich Diederichsen and Bob Nickas, an illustrated timeline for both cities and compelling archival material—from documentary photographs from the period and reproductions of Cologne’s historic Spur Magazine to reviews of exhibitions from the period. This catalogue encapsulates the energy, heart and “dissonance of styles”—in the words of Schjeldahl—embodied by this fecund moment in global art history.

Now the object of renewed critical focus, the New York–Cologne dialogue defines the art of the 1980s.
**Le Corbusier & Pierre Jeanneret: Chandigarh, India**

Text by Hélène Baudry-Caupquil, François-Clair Prodhom, Patrick Seguin.

This beautiful, comprehensive volume documents Le Corbusier and Pierre Jeanneret’s massive Chandigarh project—the buildings and the furniture (today considered masterpieces of twentieth-century architecture and design), the plans, sketches and maquettes as well as reproducing both archival and contemporary photographs. In 1947, after India gained independence, the Indian Prime Minister Jawaharlal Nehru initiated a vast plan of modernization throughout the country, during which Chandigarh became the administrative capital of the Punjab province. Nehru commissioned Le Corbusier and Pierre Jeanneret to construct this capital from scratch, with the sole instruction that they should be expressive and experimental and should not let themselves be hindered by tradition. Illustrated with photographs dating from the time period to the present, this book documents the architectural project and the production of the furniture, offering a definitive summary of this epic modernist enterprise. A further chapter is dedicated to the work of Lucien Hervé, the famous architectural photographer who depicted the city extensively. The architect, urban planner, painter, writer, designer and theorist Charles-Edouard Jeanneret, known as Le Corbusier, was born in Switzerland in 1887. In 1922 Le Corbusier and his cousin Pierre Jeanneret opened an architectural studio in Paris, inaugurating a partnership that would last until 1940. They began experimenting with furniture design after inviting the architect Charlotte Perriand to join the studio in 1928. After World War II, they sought efficient ways to house large numbers of people in response to the urban housing crisis. In the 1950s a unique opportunity to realize their concepts on a grand scale presented itself in the construction of Chandigarh. Before his death in 1965, Le Corbusier established the Fondation Le Corbusier in Paris to look after and make available to scholars his library, architectural drawings, sketches and paintings.

**Jean Prouvé: 5 Volume Box Set**

Text by Catherine Coley.

This limited-edition boxed set compiles all five of Galerie Patrick Seguin’s volumes on the “demountable” architecture of Jean Prouvé: the revised editions of 6x6 and 8x8, plus three new monographs on the BCC Demountable House, Ferembal Demountable House (adapted by Jean Prouvé), and the Filling Station. Each is illustrated with both archival and contemporary documentation.

**Lina Bo Bardi: 100 Brazil’s Alternative Path to Modernism**

Text by Renato Anelli, Vera Simone Bader, Gabriela Cianciole Costafero, Sabine von Fischer, Steffen Lehmann, Andres Lopil, Zeuler Lima, Olívia de Oliveira, Catherine Veires, Catherine Wainck.

The Italian-Brazilian architect and designer Lina Bo Bardi (1914–92) forged a unique path with her bold, modern designs. Spanning architecture, stage design, fashion and furniture, her work drew inspiration from the International Style, which she translated into her own visual language. Fundamental to her work was her thoughtful engagement with her adopted country of Brazil—its culture, society and indigenous design traditions—and her ideas about the social possibilities of design, and she expressed her sometimes radical views in her design work, exhibitions and writings. Published on the occasion of Lina Bo Bardi’s hundredth birthday, this richly illustrated volume presents an overview of her oeuvre and highlights her iconic buildings: her home, the so-called Casa de Vidro, the Museu de Arte de São Paulo and the cultural center SES-Pampa.
An unprecedented examination of design’s ability to effect, defuse, obfuscate or unveil manifestations of violence in contemporary society

Design and Violence

Design has a history of violence. It can be an act of creative destruction and a double-edged sword, and yet professional discourse around design has been dominated by voices that only trumpet its commercial and aesthetic successes. Violence, defined here as the power to alter circumstances against the will of others and to their detriment, is ubiquitous in history and in contemporary society. In recent years, moreover, technology has introduced new threats and added dramatically to the many manifestations of violence. Design and Violence is an exploration of the relationship between the two that sheds light on the complex impact of design on the built environment and on everyday life, and invites dialogue, comments, reflection and active, occasionally fierce, debate.

Examples of questions posed include: Can we design a violent act to be more humane? How far can the state go to protect its borders from immigration? What are the new technologies of violence? What does it mean to design a violent system? These experimental and wide-ranging conversations host voices from the fields of art and design, science, law, criminal justice, ethics, finance, journalism and social justice, making Design and Violence an invaluable resource for lively discussions and classroom curricula.

The Museum of Modern Art, New York
9780870709685 v. 1: $46.00
Hbk, 9 1/16 x 12 1/2 in / 322 pages / 100 color.
May/Design & Decorative Arts

Making Africa
A Continent of Contemporary Design
Edited by Mauve Kries, Amelie Klein.

Over the past decade, Africa has experienced a tremendous political, economic and technological transformation. Spearheading this shift is a new generation of entrepreneurs and doers who have opened up a fresh view of this vast and diverse continent, using the Internet to make themselves visible. Developed in collaboration with renowned curator Olusoji Enwezor, Making Africa: A Continent of Contemporary Design embraces this new perspective, seeking to reveal the continent as a think tank and investigating the intriguing possibility of a new understanding of design. It focuses on a generation of African designers, architects and artists who transcend the boundaries between design, art, photography, architecture and urbanism. Utilizing traditional techniques as comfortably as new media such as Facebook and mobile banking systems, these designers are establishing a new design identity—and thus a new future—for the continent. Making Africa examines everyday life through such items as furniture, posters, fashion garments and accessories, including J.D. Obihai Ojipere’s “Nigerian hairstyles” and Cyrus Kabiru’s wearable sculptures as well as the objects of Cheick Diallo, fashion by Buli Akib, the photographs of Malick Micallau and Obihai Ojipere, the architecture of Francis Kéré, the animation art of Rob Fink and many other creations of designers from different disciplines. Grounding these new movements in a larger historical context, Making Africa also takes a look at the first generation of postcolonial Africa.

Vitra Design Museum
9783931936525 u. s / $110.00
Flex, 9.5 x 13 in / 352 pages / Illustrated throughout.
April/Design & Decorative/African Art & Culture

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The Future of the Skyscraper

SOM Thinkers Series

Edited by Philip Nobel. Text by Bruce Sterling, Tom Vanderbilt, Matthew Yglesias, Diana Lind, Will Self, Emily Badger, Dickson Despommier. Illustrations selected by Michael Govan.

Engines of industry, expressions of ego or soil, tall towers are nononsense, when they pierce the shared skies, intensely public. We may ask of them artistic questions: what do we make of these things we make? What do these forms mean? But also, because architecture is forever tied to real life, we may ask of them questions of a political, economic and technological nature—as well as those, touching on the body and the mind and the soul, that we may simply call human.

Bruce Sterling is an American science fiction author best known for his novels and his work on theMinorlands anthology, a short story collection that helped to define the cyberpunk genre.


Matthew Yglesias is the Executive Editor of Iddar and author of The Rent Is Too Damn High.

Diana Lind is the Executive Director and Editor-in-Chief of Next City, a non-profit quarterly magazine with a mission to inspire social, economic and environmental change in cities.

Will Self writes a column for The Guardian and appears regularly on BBC radio and television. His ninth and latest novel, Umbrella, was a finalist for this year’s Man Booker Prize.

Emily Badger is a reporter for the Washington Post; she previously served as a staff editor for the online journal, The Atlantic Cities.

Dickson Despommier is emeritus Professor of Microbiology and Public Health at Columbia University and the author of The Vertical Farm: A Solution to the food crisis in 2050. Michael Govan is the director of the Los Angeles County Museum of Art. Govan previously served as the director of the Dia Art Foundation in New York.


A classic of Fluxus book-making and 1960s visionary architecture

PRIMARY INFORMATION FACSIMILE EDITION

Fantastic Architecture

Edited by Wolf Vostell, Dick Higgins. Compiled by Fluxus artists Wolf Vostell and Dick Higgins, and first published by Higgins’ legendary Something Else Press in 1970, Fantastic-Architecture anticipated the critiques launched by a new generation of visionary architects in the 1970s. In his introduction, Higgins argued that “architects ... have only just begun to escape from the drawing board mentality,” and articulated the need for “creating space, which may or may not be functional, but which is at least relevant to the sensory environment in which we live. The economics of building has led to an aridity in our experience which is not consistent with the richness of our time.” Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual. Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual. Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual. Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual. Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual. Against this, Higgins and Vostell advocate the approach of polymath artists such as Kurt Schwitters, Nata Wassermann, Erich Bischolz, John Cage and Buckminster Fuller. From their contemporaries and friends, artists such as Canoeke Schmeeman and Ben Vautier, Richard Hamilton, Douglas Haubler, Lawrence Weiner, Dennis Oppenheim, Jan Dibbets, Jean Tinguely, Robert Fillou, Daniel Spoerri, Oedip and Bici Hendricks, Philip Corner, Joseph Beuys, Ayo, Claes Oldenburg and others also made contributions, which range from the visionary to the absurd to the political, from the epistolary to the visual.

ARTISTS INCLUDE

- Ayo
- Joseph Beuys
- John Cage
- Jan Dibbets
- Buckminster Fuller
- Richard Hamilton
- Raoul Hausmann
- Dick Higgins
- E.H. Hedge
- Hans Hufalen
- Douglas Hufeler
- Milan Knizak
- Alison Knowles
- Addi Koppelke
- Franz Mon
- Claes Oldenberg
- Dennis Oppenheim
- Dieter Roth
- Gerhard Richter
- Carlene Schmeeman
- Kurt Schwitters
- Ben Vautier
- Wolf Vostell
- Lawrence Weiner

PRIMARY INFORMATION

0789086687 / s. h / $28.00
Cnh, 6 x s in / 194 pgs / 120 b&w.
May/Architecture & Urban Studies
Future Publics (The Rest Can and Should Be Done by the People)
A Critical Reader in Contemporary Art
Edited by Maria Hauxper, Ranji Hostote. Text by Nancy Adaparia, Avital Ausiley, Amelia Barkin & Nikos Papasteriopoulos, Manuel Betran, David Graeber and Michelle Kun, Diré Haygi, Tom Holmes, Brian Holmes and Geert Lovric. Future Publics reflects on the emergence of radically new publics whose origins in moments of social crisis and political uncertainty inspire them to question existing forms of collective organization, decision-mak-
ing structures and protocols. These future publics recognize that following the collapse of late capital’s certi-
tudes, the institutions of political and cultural life cannot continue as usual. Utopian yet pragmatic, insistent yet self-critical, they resist normalization into restrictive definitions of citizenship, cutting across conventional lines of class, region, ethnicity and ideological affiliation. This reader explores how the imaginative and innova-
tional labor of these new publics has proposed new speculative forms of belonging and collaboration beyond the ones envisaged within the paradigm of contemporary art.

VALLIKAAR, UTRIND
9780718988963 u.s. $29.95 Pbk. 4.5 x 6.5 in. / 224 pgs / Illustrated throughout. March/Honfante & Critics

Speculations (“The future is ____”) Text by Gopal Balakrishnan, Ray Brassier, Ted Chiang, Jace Clayton, Samuel Delany, Silvia Federici, Rika Gallchen, David Graeber, N. Katherine Hayles, Josephine Humpreys, Daniel Humber, Evangel Monacos, Hua+ng Ng Pi, Trevor Paglen, Christian Parenti, Srikant Reddy, David Riff, Kim Stanley Robinson, Norman Rush, Atma Taylor, et al. In summer 2013 Triple Canopy invited writers, artists, scientists, activists, economists and technologists to bet on the future: which future do you want to see realized? How precisely can you describe it? What demands might this future bring to pass? The answers were presented as Speculations (“The future is ____”). 50 days of lectures and discussions at MoMA PS1, Triple Canopy’s contribution to the exhibition EXPO 1: New York. This book, a lexicon of the central terms of Speculations, conveys the relationship between ideation and action and suggests viable approaches to interpreting and changing the world. Triple Canopy considers economic interventions (“guaranteed basic income”), political abstractions (“autonomy,” “prometheanism”), figures of the imagination (“planetary colonization”), modes of expression (“science fiction”) and useful neologisms (“hedge-fund utilitarians”).

On Being an Artist By Michael Craig-Martin. Few living artists can claim to have had the influence of Michael Craig-Martin (born 1941). Celebrated internationally for his own art, he has also helped nurture generations of younger artists, among them Julian Opie, Damien Hirst, Sarah Lucas, Liam Gillick and Gary Hume. Often described as the godfather of the YBAs, he taught by combining personal example and individual guidance, offering students practical advice and insights gained from his own professional highs and lows. Part memoir and part instructional guide, On Being an Artist mixes reminiscence, personal philosophy, self-examination and advice for the budding artist. In a series of short episodes, Craig-Martin reflects on both the work and career on the many ideas, events and people that have inspired and shaped him throughout his life, from his childhood in postwar America through to his time as an art student at Yale in the 1960s and subsequent work as a teacher, to his international successes in later years.

ART & BOOKS
9781939970181 u.s. $35.00 Pbk. 8 x 5 1/2 in. / 254 pgs / 140 color / 24 b&w. Aperture/Honfante & Critics

EXHIBITION SCHEDULE
DUMAS / ANTHONY HUMES
Dallas, TX: The Glass-Mass Foundation, 04/15–07/15

Sweet Nothings
Notes and Texts 1982–2014
By Marlene Dumas.
Edited by Mariska Van Den Berg.
From the beginning, language has played an important role in the work of Marlene Dumas. Her earliest collages make use of text, and she often enlists poetically monikers or captions directly onto her drawings, such as “The Eyes of the Night Creatures” or “Miss Interpreted.” Over the last 30 years, the artist has written texts ranging from aphorisms, statements and short poetic pieces to longer analytical essays. Her writing focuses on her own work, discussing its subject matter, its politics, background and source material, as well as its critical reception and her own cultural position as an artist. “I am always ‘lost from here’,” she writes in one text (a poem), “even though I try to know / or understand ‘what’s going on’ and / what the rules are and how they / keep on changing and what that means. / When looking at my images I’m not lost, I but / I’m uneasy.” Sweet Nothings, originally published in a long out-of-print (and rare) Dutch edition in 1998 and now revised and expanded, provides a selec-
tion of her best and most representative writings from 1992–2014. Marlene Dumas (born 1953) is a South African artist who works in a range of media including painting, collage and prints. She moved to Amsterdam for her studies in 1976 and continues to live and work there. She often strips her subjects of their original contexts, working with—while often transgressing and deconstructing—traditional Western modes of representation. She repre-
sented the Netherlands in 1995 at the 46th Venice Biennale, and has enjoyed numerous solo museum exhibitions and retrospectives devoted to her work around the world since then.

D.A./W.A.T.E.R: RINDS, KDIU
9781899082833 u.s. $27.50 Pbk. 8 x 7.5 in. / 256 pgs / 35 b&w. March/Honfante & Critics

PUBLICATION HISTORY
• First published in paperback by Uitgeverij De Baal in 1998
• Raring’s 2015 expanded edition includes Dumas’ more recent writings

ALSO AVAILABLE
Marlene Dumas: Against the Wall 9781590623061 Pbk. u.s. / £15.00
Marlene Dumas: The Image as Burden 9781590622561 Pbk. u.s. / £15.00
Marlene Dumas: Measuring Your Own Grave 9781933371985 Pbk. u.s. / £15.00
Marlene Dumas: Museum of Contemporary Art, Los Angeles

Often integrated with her paintings, Dumas’ writings meditate on image-making and its politics.
The Trumpets of Jericho
By Uuica Zürn.
Introduction and translation by Christina Swendsen.

This fierce tale of birth by German Surrealist Uuica Zürn was written after she had already given birth to two children and undergone the self-induced abortion of another in Berlin in the 1950s. Beginning in the relatively straightforward, if disturbing, narrative of a young woman in a tower (with a bath in her hair and ravens for company who engaged in a psychic war with the parasitic son in her belly), The Trumpets of Jericho dissolves into a beautiful nightmare of hypnotic obsession and mythical language, stitched together with anagrams and private ruminations. Arguably Zürn’s most extreme experiment in prose, and never before translated into English, this novella dramatizes the frontiers of the body—its defensive walls as well as its caisles and thresholds—animating a harrowing and painfully, tediously honest depiction of motherhood as a breakdown in the distinction between self and other, transposed into the language of darkest fairy tales.

Uuica Zürn (1916–70) was born in Grünewald, Germany. Toward the end of World War II, she discovered the realities of the Nazi concentration camps—a revelation which was to haunt and unsettle her for the rest of her life. After meeting Hans Balmer in 1953, she followed him to Paris, where she became acquainted with the Surrealists and developed the body of drawings and writings for which she is best remembered: a series of anagram poems, hallucinatory accounts and literary enactments of the mental breakdowns from which she would suffer until her suicide in 1970.

Wakefield Press
9781939663023 u.s. | CDN $12.95
Pbk, 4.5 x 7 in. / 90 pgs / 1 b&w
June/Literature

Also available
Dark Spring
By Uuica Zürn
9781939663309 Pbk, u.s. | CDN $13.95
Exotic Change

The Massacre of the Innocents
By Giambattista Marino.
Introduction and translation by Erik Butler.

A fiercely crafted epic and literary monstrosity from the seventeenth-century “post of the manuel”, the harrowing account of four bloody cantos, of King Herod and his campaign to murder the male infants of his kingdom to prevent the loss of his throne to the prophesied King of the Jews. The book starts in the pits of Hell, where the Devil stokes the flames of Herod’s paranoid bloodlust in his tormented sleep, and concludes in the heights of Heaven where the “unnamed champions” march on to eternal glory. In between is an account of physical and political brutality that unfortunately holds too clear a mirror to world events today. The Massacre of the Innocents describes unendurable cruelty while championing the nobility of suffering, all brilliantly translated and presented in ottava rima.

Italian poet and adventurer Giambattista Marino (1569–1625) was deemed “the king of his age,” and his very name came to define the style of an epoch: marinismo, a shorthand summation of the bizarre inventiveness and canine excesses of Baroque poetry. In and out of jail, and escaping an assassination attempt by a rival, Marino spent a good part of his life in Northern Italy and France before returning to his birthplace of Naples. His most famous work, L‘Adone (Adonis), stands as one of the longest Italian epics ever written, and for two centuries was deemed a monstrous epitome of Baroque bad taste.

Wakefield Press
9781939663030 u.s. | CDN $17.95
Pbk, 6 x 9 in. / 210 pgs / 2 b&w
April/Literature

Also available
Petruccio
By Pierre Louÿs
9781939663223 Pbk, u.s. | CDN $13.95
Wakefield Press

A Dilemma
By Joris-Karl Huysmans.
Introduction and translation by Justin Viciar.

Originally published in book form in French in 1887, Joris-Karl Huysmans’ A Dilemma remains a particularly nasty little tale, a morbidly satric and cruel account of bourgeois greed and manipulation that holds up as clear a mirror to today’s neoliberal times as it did to the French fin-de-siècle. Written smack in-between Huysmans’ most famous works—his 1881 Against Nature, which came to define the Decadent movement, and his 1981 exploration of Satanism, Down There—A Dilemma presents some of Huysmans’ most memorable characters, including Madame Champagne, the self-appointed Persian protector of women in need, and the canaal which would be sophisticate notorious Le Pensier, who wages a war of words with the benevolent patriarch of this deceased grand son with devastating consequences. In its unfailing portrayal of how authoritarian language can be used and abused as a weapon, this novella stands as Huysmans’ indictment of the underlying crimes of the novel itself: a language apparatus employed to maintain the appetites of the ruling class.

Earning a wage through a career in the French civil service, Joris-Karl Huysmans (1848–1907) quietly explored the extremes of human nature and culture through a series of books that influenced a number of different literary movements: from the grey and grimy Naturalism of books like Marthe and Deventer, to the cornerstones of the Decadent movement, Against Nature and the Satanist classic: Down Here, the dream-ridden Surrealist favorite, Beckett, and his Catholic novels, A Dilemma and The Cible.

Wakefield Press
9781939663115 u.s. | CDN $12.95
Pbk, 4.5 x 7 in. / 98 pgs / 1 b&w
March/Literature

The Physiology of the Employee
By Honoré de Balzac.

Svendsen.

Wakefield Press
9781939663047 u.s. | CDN $13.95
Pbk, u.s. | CDN $13.95

Disagreeable Tales
By Lélia Bloy.

Introduction and translation by Erik Butler.

Thirty tales of theft, coagsm, murder and a host of other forms of perversion and cruelty from the “unglaubliche boggab” and “pilgrim of the absolute,” Lélia Bloy. Disagreeable Tales, first published in French in 1894, collects Bloy’s narrative sermons from the depths: a cauldron of frightful anecdotes and inspired misanthropy that represents a high point of the French Decadent movement and the most emblematic entry into the library of the “Craze Taik” christened by Villiers de l’Isle-Adam. Whether depicting parents and offspring being sacrificed for selfish gains, or imbeciles sacrificing their own individually on a literary whim, these tales all draw sustenance from an underlying belief: the root of religion is crime against man, nature and God, and that in this hell on earth, even the worst among us has a soul.

A close friend to Joris-Karl Huysmam, and later admired by the likes of Kafka and Borges, Lélia Bloy (1846–1917) is the best known but least translated of the French Decadent writers. Nourishing antithetical sentiments in his youth, his outlook changed radically when he moved to Paris and came under the influence of Barbe d’Aurevilly, the unconventionally religious novelist best known for Le Diablesque. He earned the dual nicknames of “The Pilgrim of the Absolute” through his unorthodox devotion to the Catholic Church, and “The Ungrateful Beggar” through his endless reliance on the charity of friends to support him and his family.

Wakefield Press
9781939663108 u.s. | CDN $16.95
Pbk, 6 x 9 in. / 200 pgs / 1 b&w
May/Literature

Also available
The Book of Minnleh
By Marcel Schwob
9780824411587 u.s. | CDN $12.95
Wakefield Press

artbook.com

Sema Culture: Wallace Berman & His Circle


This report of the now classic and much sought after 2005 volume celebrates the circle of the quintessential visual artist of the Beat era, Wallace Berman (1926–76), who remains one of the best-known secrets of the postwar era. A crucial figure in California’s underground culture, Berman was a catalyst who traversed many different worlds, trans- ferring ideas and dreams from one circle to the next. His larger community is the subject of Sema Culture, which includes previously unseen works by 52 artists. Anchoring this publication is Sema, a loose-leaf art and poetry journal that Berman published in nine issues between 1955 and 1964. Although printed in extremely short runs and distributed to only a handful of friends and sympathizers, Sema is a brilliant and beautifully made compendium of the most interesting artists and poets of its time, and is today a very rare collector’s item. Showcasing the individuals that defined a still-potent strand of postwar counterculture, Sema Culture outlines the energies and values of this fascinating circle. Also reproduced here are works by those who appear in Berman’s own photographs, approximately 100 of which were recently discovered from vintage negatives, and which are seen here for the first time. These artists, actors, poets, curators, musicians and filmmakers include Robert Alexander, John Altoon, Toni Basil, Wallace Berman, Ray Bremser, Bonnie Bremser, Charles Britton, Joan Brown, Cameron, Bruce Conner, Jean Conner, Jay DeFeo, Diane DiPrima, Kirby Doyle, Bobby Driccoit, Robert Duncan, Joe Dunn, Lynn Faul- kes, Ralph Gibson, Allen Ginsberg, George Herms, Jack Hirschman, Walter Hopps, Dem- sis Hooper, Billy Jahnke, Jim, Lawrence Jordan, Patricia Jordan, Bob Kaufman, Philip Lamantia, William Margolis, Michael McClure, David Meltzer, Taylor Mead, Henry Miller, Stuart Perlkoff, Jack Smith, Dean Stockwell, Ban Talbot, Russ Tamblyn, Aya (Taste), Al- exander Trocchi, Edmund Teske, Zack Walsh, Lew Welch and John Wieners.

Semina Culture, Wallace Berman & His Circle

2014 WINTER SUPPLEMENT/NEW EDITION

Jason Fulford: The Mushroom Collector

Edited by Lorenzo De Rita.

This publication reissues a beloved photobook classic—acknowledged as such by Martin Parr and Gerry Badger in the third volume of The Photobook: A History—that has been out of print since the hardcover edition was published in 2010. As photographer Jason Fulford (born 1973) recently learned firsthand, mushrooms have a way of growing and spreading wherever they touch ground. It all started when a friend of Fulford’s gave him a box, found at a flea market, full of photos of mushrooms—unassuming pictures taken by an unknown but almost certainly amateur photogra- pher, apparently as notes for some mycological studies. Fulford’s art photography (aside from his well-known book Dancing Pictures, which depicted people getting down to their favorite songs) are usually of still, quasi-mute objects: a smashed Dorito chip overrun with ants, two bronze donkeys sporing, the blank back of a street sign. Yet these mushroom images got stuck in Fulford’s mind, like a bad song sometimes does, and they started to grow in his own work. The Mushroom Collector combines some of the original real-market mushroom pictures with his own images and text by the artist about the project.

THE SOON INSTITUTE

First published by The Soin Institute, Amsterdam in hardback in 2010

The Soin Institute’s 2014 paperback edition is published in a reduced trim size.
Looking In: Robert Frank’s The Americans

Expanded Edition
Edited with text by Sarah Greenough. Text by Anne Wilkes Tucker, Stuart Alexander, Martin Gasser, Jeff Rosenheim, Michel Frizot, Luc Sanne, Philip Brooksman.

First published in France in 1958, then in the United States in 1959, Robert Frank’s The Americans changed the course of twentieth-century photography. Looking In: Robert Frank’s “The Americans” celebrates the fiftieth anniversary of this prescient book. Drawing on newly examined archival sources, it provides a fascinating in-depth examination of the making of the photographs and the book’s construction, using vintage contact sheets, work prints and letters that literally chart Frank’s journey around the country on a Guggenheim grant in 1955-56. Curator and editor Sarah Greenough and her colleagues also explore the roots of The Americans in Frank’s earlier books, which are abundantly illustrated here, and in books by photographers Walker Evans, Bill Brandt and others. The 83 original photographs from The Americans are presented in sequence as in near vintage prints as possible. The catalogue concludes with an examination of Frank’s later reinterpretations and deconstructions of The Americans, bringing full circle the history of this reissued entity in the annals of photography. This volume is a reprint of the 2009 edition.

National Gallery of Art, Washington/Steidl
9783869214063 u.s. cdn $95.00
Hbk, 0.25 x 11.5 in. / 528 pgs / 108 color / 210 duotone / 188 tritone.
March/Photography

A Sculptor’s World

Isamu Noguchi: A Sculptor’s World
Foreword by R. Buckminster Fuller. Text by Isamu Noguchi.
A Sculptor’s World is the long-awaited reprint of Isamu Noguchi’s 1963 autobiography, which Steidl last printed in 2004. It remains Noguchi’s most comprehensive statement about the art that brought him international acclaim. Told in words and images, A Sculptor’s World is essential reading for anyone with an interest in the life and work of this seminal artist or a general interest in sculpture. Reissued in 2004 and since out of print, A Sculptor’s World is now in its third edition, reprinted by Steidl. This volume includes the original foreword by R. Buckminster Fuller as well as a new timeline of major events in Noguchi’s life between 1968, when he created his seminal autobiography, and his death in 1988.

Steidl
9783869215156 u.s. cdn $60.00
Cht, 9.25 x 10 in. / 290 pgs / [illustrated throughout.]
July/Art/Biography

Richard Avedon: Photographs 1946–2004
The Danish architect and industrial designer Poul Kjærholm has always been quietly revered in modernist design circles, but in recent years his work has attained cult status among a younger generation of designers and connoisseurs. This exquisite monograph presents a comprehensive retrospective view of Kjærholm’s work, and also shows the history out of which his aesthetic grew. It features seven shorter essays by the American architect and Kjærholm’s editor Michael Sheridan, along with several hundred photographs and descriptive copy. It is the deepest and widest-ranging study of Kjærholm’s work to date.
Poul Kjærholm was born in 1929 in Denmark. He became head of Denmark’s prestigious Institute for Design in 1973, and served there until his death in 1980. Over the years he designed dozens of chairs, recliners and tables that became landmarks of Danish furniture design, including the famous PK 24 reclining chair. His works are in the permanent collections of The Museum of Modern Art in New York, the Victoria and Albert Museum in London and many other international design museums. Kjærholm was the recipient of many important awards in industrial and graphic design, including two Grand Prix at the Milan Triennale (1957 and 1960), the ID Award and the Lunning Award. This beautifully produced catalogue, edited by Poull Erik Tønner and curator Helle Tøjner, offers a sophisticated and thorough composite view of Kjærholm’s career.

Louisiana Museum of Modern Art
9788791607271 u.s. cdn $60.00
Hbk, 11.75 x 9.75 in. / 224 pgs / 200 color / 160 duotone. Available/Design & Decorative Arts

Looking In: Robert Frank’s The Americans

Richard Avedon: Photographs 1946–2004

Poul Kjærholm

Isamu Noguchi: A Sculptor’s World

Félix González-Torres

Félix González-Torres, one of the most influential artists of his generation, lived and worked resolutely according to his own democratic ideology, determined to “make this a better place for everyone.” Combining principles of Conceptual Art, minimalism and political activism, González-Torres’ arsenal included public billboards, giveaway piles of candy or posters and ordinary objects (clocks, mirrors, light fixtures) often used to startling effect. His work challenged notions of public and private space, originality, authorship and the authoritative structure in which he functioned. With this volume, now in its second edition, González-Torres’ editor Julie Ault has amassed a comprehensive overview of this important artist. In the spirit of the artist’s method, Ault withholds the very idea of what a monograph should be. The book contains texts by Robert Storr and Mizun Koss, among other notables, as well as significant critical essays, exhibition statements, transcripts from lectures, personal correspondence and writings that influenced González-Torres and his work. Ample visual documentation adds another decisive layer of content. We see works not just in their finality, but often witness their transformation over a lifespan.

Steidl
9783869219527 u.s. cdn $95.00
Cht, 9.25 x 10.75 in. / 400 pgs / [Illustrated throughout.]
May/Art

Richard Avedon: Photographs 1946–2004

Poul Kjærholm

Isamu Noguchi: A Sculptor’s World

Félix González-Torres
Aperture Magazine

Edited by Michael Fazio

Aperture is a sophisticated world to the world of contemporary photography that combines the finest writing with inspiring photographic portfolios. Since its inception, Aperture has become a leading voice in the world of contemporary photography, explored in two distinct sections: Words, focused on the heart of photography, and Pictures, offering an immersive experience of artists’ projects and series. Columns include Studio Visit, The Collectors, Dispatches, Object Lessons and What Matters. The Spring 2015 edition, “The Queer Issue,” explores how contemporary photographers are engaged with queer reference and themes, in addition to revisiting key figures and historical projects. The Summer 2015 issue, “Tokyo,” will be researched onsite in that city and feature a selection of vital contemporary photography, while exploring Tokyo’s role in narratives of Japanese photography.

APERTURE

Aperture 2015: Spring 2015

9781597113292 | US: $34.95
Pbk, 9.25 x 12 in / 138 pages / Illustrated throughout
February/Journals/Photography

Aperture 2015: Summer 2015

9781597113225 | US: $34.95
Pbk, 9.25 x 12 in / 138 pages / Illustrated throughout
May/Journals/Photography

ALSO AVAILABLE

Aperture 217: Winter 2014

9781597112833 | Pbk, US: $24.95

Parkett No. 96

Edited by Boris Groys

Since 1984 Parkett 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 full-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 Frances Stark, Adrian Villar Rojas, Danh Vo, Valentin Carron (no. 93), Paulina Olowska, Jimmie Durham, Damian Ortega and Helen Marten (no. 92), Yto Barrada, Monika Sosnowska, Liu Xiaodong and Nicole Eisenman (no. 91), El Anatsui (90), Hangue Yang (89); and Paul Chan (88). Additional articles have focused on artist Daifei Mengma, the Kochi-Muinsu Biennale in India and the current Berlin art scene (85); and photographers Jardim Bel and Xavier Le Roy (91).

PARKETT

9783907582558 | US: $45.00
Pbk, 2 x 10 in / 300 pages / Illustrated throughout
June/Journals/Photography

Esopus 22

Edited by Todd Lippy

A themed issue exploring the intersections between medicine and creativity. Esopus 22 features artist’s projects by Nina Katchadourian, Teresa Matas, Melissa Meyer, Fred Tomasiell, William Vilakongo and Martin Wilner. Other content includes a selection of materials from the archives of William Carlos Williams; 100 frames from Frederick Wiseman’s classic 1970 documentary Hospital, with an introduction by Wiseman; a new installment of the regular series Modern Artifacts, featuring material from the MoMA archives on a 1943 exhibition of artworks by disabled and convoluted war veterans who had participated in the museum’s Arts in Therapy program; new fiction by Karl Ove Knausgaard (My Struggle) and Matti Halla (The Metropolis Case)—images by medical illustrators representing Esopus readers’ prescriptions of recent ailments; and much more. The issue closes with a spread of new songs—each inspired by a bodily organ—contributed by a range of alternative musicians and contemporary composers.

ESOPUS FOUNDATION LTD.

9781932026940 | US: $40.00
Pbk, 9.5 x 11.5 in / 320 pages / 400 color / 100 b&w
November/Journals/Photography

Cabinet 56: Sports

Edited by Sina Najati

Artistic contexts are nearly as old as human society itself. They have grown and flourished across the millennia and around the world, and today form the basis of a global industry worth in excess of six hundred billion dollars. And such games are not just for the players: audiences’ fascination with sports also makes them a productive sphere through which to consider questions of spectatorship, tribalism and belonging. Cabinet 56, with a special section on “Sports,” includes Leldeo de Duranteas on the new geometries of tennis; Carla Wieg on squash; and the colonial history of rubber; and Hal Foster on the rhythmical dimensions of soccer. Elsewhere in the issue: Adam Jasper on how homes built by freed slaves in Liberia mimicked the Palladian style of US plantation mansions; Augusto Cordero on the disassembly and reassembly of a Munich theater during World War II; and Hal Foster on the aesthetics of middle- and more.

CABINET

9781932026884 | US: $12.00
Pbk, 7.75 x 9.75 in / 112 pages / 70 color / 30 b&w
March/Journals/Photography

Cabinet 57: Catastrophe

Edited by Sina Najati

The political and economic superstructures of the global industry worth in excess of six hundred billion dollars. And such games are not just for the players: audiences’ fascination with sports also makes them a productive sphere through which to consider questions of spectatorship, tribalism and belonging. Cabinet 56, with a special section on “Sports,” includes an interview with Anson Rubenbach on European intellectual responses to the catastrophes of two world wars; Matthew Spellen on St. Anthony the Hermit and the notion of retraction from a world marked by disaster; and Jonathan Hayes on the Düsseldorf reassembly of a Munich theater during World War II; and Hal Foster on the aesthetics of middle- and more.

CABINET

9781932026957 | US: $12.00
Pbk, 7.75 x 9.75 in / 112 pages / 70 color / 30 b&w
March/Journals/Photography
Toilet Paper: Issue 11
Edited by Maurizio Cattelan, Pierpaolo Ferrari.
Toilet Paper is an artist’s magazine created and produced by Maurizio Cattelan and Pierpaolo Ferrari, born out of a passion or obsession they both cultivates: images. The magazine contains no text; each picture springs from an idea, often simple, and through a complex orchestration of people it becomes the materialization of the artists’ mental outbursts. Since the first issue, in 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 surrealistic imagery. The result is a publication that is itself a work of art, through its accessible form as a magazine, and through its wide distribution, challenges the limits of the contemporary art economy.

Kenzo: Volume III
Edited by Maurizio Cattelan, Pierpaolo Ferrari, Humberto Leon, Carol Lin.
The third installment in French clothing line Kenzo’s collaboration with Maurizio Cattelan and Pierpaolo Ferrari’s Toilet Paper takes its readers on a journey to an unfamiliar world—a place where, as Kenzo’s Creative Directors Carol Lin and Humberto Leon write, “the ordinary is slightly distorted, mirrors lead to other dimensions and the mirrors and beautiful consort in singular harmony. We love that David Lynch’s (the inspiration for our collections) skewed and somewhat disruptive sense of storytelling seamlessly fits with how the Toilet Paper approach making images and the final results speak for themselves. Needless to say we’re delighted with the outcome and hope everyone else enjoys the images as much as we do.” Numbered edition of 2,000 copies.

Toilet Paper: Issue 11

also available Toilet Paper Issue 10
9788886206593
 prevail, U.S. $35.00

2014 winter supplement

GAYLETTER
GAYLETTER magazine is the bisexual print companion of the hugely popular weekly email newsletter created in 2009 to help discerning homosexuals in New York figure out what to do with their time. The newsletter features the best of culture, from parties to art openings, films and performances, and reaches over 50,000 subscribers each week. Edited by Ali Benitez and Tom Jackson, GAYLETTER magazine is the first post-gay publication to embrace the best of queer culture while disregarding labels and categories. The publication features original photo essays by renowned artists and photographers such as Jack Pierson and Raves Cos as well as long-form interviews, travel pieces and fashion stories. While the newsletter and website remain loan toward more immediate event-based content, the magazine distills the spirit of GAYLETTER to create a collecting and endearing publication. This inaugural issue features Jack Pierson, Thomas Dozol, Jim French, Tim Murphy, Colby Kelley, Thomas Knights, Go Black Peter, Justin V. Bond, Renee Cox, Daniel Pink, Lisa Bradford, Robert W. Richards, Amber Martin, Cyle Suesz, Daniel Miss and more.

GAYLETTER GAYLETTER: Issue 1
9788862067004
 prevail, U.S. $20.00
Pbk, 8 x 11 in. / 128 ppm / illustrated throughout.

also available
Femin Adie
Master N
9788862067028
 prevail, U.S. $30.00
Pbk, 8 x 11 in. / 128 ppm / illustrated throughout.

The Opéra: Volume III
Magazine for Classic & Contemporary Nude Photography
Edited by Mathias Strauss.
In this third edition of The Opéra, an international magazine of nude photography, editor Mathias Strauss once again bridges the divide between the classical depiction of the human body and a modern interpretation of the nude. This issue features more than 200 images from more than 30 artists, among them Alberto Vallé-Guadix, Amaud La Jeunie, Birgitta Nilsson, Carla Benzing, John Crawford, Dale Grant, Markus Burke, Druyan Byrne, Igor Chechichlov, Bartja Witzynska, Justyna Nanney, Kai Knozir, Karel Fortunay, Lilli Waters, Marcel Glaessner, Massimo Leopardi, Michael Lupi, Philipp Hepper, Ren Hang, Sergey Mehrschinchen, Shen Wei, Stephane Coutelle, Tobias Slater-Hunt, Synthrophos, Javier Sanabu and SuperUltraxtra.

Kinker
9788867899137
 prevail, U.S. $49.95
Pbk, 8 x 11 in. / 200 ppm / 130 color / 82 b/w
Illustrated through April

also available
Osmos Magazine: Issue 06
Edited by Cały Sophy Rabkowitz. Text by Tom McInerey, Carolyn Cristov-Bakargiev, Troy Salzman.
Osmos Magazine is an "art magazine about the use and abuse of photography," explains founder and editor Cały Sophy Rabkowitz (formerly of Parkett and Fantom). Nutrishing contemporary perspectives in photography and the visual arts, and delivering a unique view with content divided into recurring thematic sections—some traditional, such as “Portfolios,” “Stories” and “Barraganes”—and others more idiosyncratic, such as “Eye of the Beholder,” where gallerys discuss the talents they showcase; and “Means to an End,” about the side effects of non素敵な image production. Contributors to this issue include Michael St. John, Stuart Pongho, Aladón Arighi and Sam Samore, with a vintage Bruce Miroitz image on the cover.

Osmos
9780956388605
 prevail, U.S. $25.00
Pbk, 8 x 11 in. / 88 ppm / illustrated through April

also available
Osmos Magazine: Issue 03
9780956388800
 prevail, U.S. $25.00
Osmos

Conjunctions: 64, Natural Causes
Edited by Bradford Morrow.
As we struggle to understand how our natural environment is swiftly changing—global climate warming to melt, forests and Jungles denuded and commodified, fellow creatures increasingly endangered—our fragile, intimate connection to nature is more than ever thrown into focus. And yet nature pervades our lives in the most essential, complex ways, and will surely run through any human folies that might threaten it. Conjunctions: 64, Natural Causes radically reimagines the venerable genre of nature writing, collecting fictional narratives in which landscape is central, sometimes even a character, along with essays on our far-flung habitats, which are thriving as well as suffering. It presents works of ecology, poetic incursions into the seemingly infinite communities of natural subjects, from coral reefs to landraces, lush alpine meadows to drought-stricken plains. Contributors to this issue include Russell Banks, Joyce Carol Oates, Norm Holland, Miranda July, and many others.

BARD COLLEGE
9780949194687
 prevail, U.S. $15.00
Pbk, 6 x 9 in. / 350 ppm
July

also available
Journals and magazines

Highlights

section
Cameron, Untitled. From Cameron: Songs for the Witch Woman, published by the Cameron-Parsons Foundation/The Museum of Contemporary Art, Los Angeles. See page 136.
Olaf Otto Becker: Reading the Landscape

Text by William Ewing

In his Nadir series, Olaf Otto Becker (born 1959) presents idyllic dreamlike places—paradisical tableaus from the jungles of Malaysia and Indonesia. (Romantic floodplains, tree trunks slung with liana vines, niches for countless life forms—these are the untouched tropical rainforests of legend.) Even the temperate rainforest of Redwood National Parks in California seems reassuringly intact: the mammoth trees are surviving thanks to rigorous conservation measures. But contrast, in the second half of his series Becker shows what happens across the globe when international corporations clear large tracts of land and giant areas of barren, treeless terrain result. Erosion also does its work, and no life can survive in these places. In the final section, Becker presents the artificial “forests” conceived by various international architects to insert greenery into urban space.

David Leventi: Opera

Forward by Plácido Domingo. Text by Marvin Heiferman, Thomas Mellins.

In his Opera, photographer David Leventi (born 1978)—whose work has been widely published in Time, The New York Times Magazine, Condé Nast Traveler and American Photography—captures the interiors of more than 40 opera houses spanning four centuries and four continents. Shot meticulously over five years, Opera presents a typology; each empty hall is seen from the place at center stage where the singers would stand. The large-format camera reveals these temples of music in their wealth of architectural detail and acoustic design; the body of work historically documents landmarks that serve as symbols of their nations’ wealth and grandeur, their dedication to the promotion of the arts and to bringing communities together. With its unique concept—the opera house as a lens for cultural survey, a unifying force and tradition across continents—the collection serves as a beautiful tribute to opera.
From 1973 to 1974, Walker Evans, Lee Friedlander, Garry Winogrand

Double Elephant 1973–74: Manuel Álvarez Bravo, new en passant invention of the limited and signed photographer’s portfolio as we know it today.

Distinct visions that can be described in the wteidl artbook.com hotography press in us.

By Alexander Kismaric.

Oddly refreshing, unself-consciously striking and unpredictably adventurous. This edition honors this unique collaborative project that was to become a touchstone in the History of Photography.

Also available: Thomas Ruff: Jegra 9788815691457 Hbk, u.s. | cdn $55.00 Le Fèvre

Catalogue Raisonné

Text by Joshua Chuang, Wolfgang Fuchs.

This volume presents all photographs, engravings, and numbered editions by the artist from 1988 onward.

silent dialogue: Diane Arbus & Howard nemorov

by Alexander Kismaric.

Silent Dialogue, by art historian Al-exander Nemerov, is a probing, inti- mate reflection about photographer Diane Arbus, the author’s aunt, and her brother, Pulitzer Prize-winning poet Howard Nemerov, the au- thor’s father. “I have no memories of Diane Arbus,” begins Alexander Nemerov in the first of two medi- tative essays that comprise this book. “A Resemblance” examines Howard Nemerov’s complicated responses to his sister’s photog- raphy. “The School” focuses on a body of Arbus’ work known as the Untitled series, photographs made at residences for the mentally dis- abled between 1960 and 1971, in the last years of her life. Through their work, the author explores the siblings’ disjointed and distinct sen- sibilities, and in doing so uncovers the measure of the same passionate, imaginative road that Schwartz had brought to his specifically religious com- missions.

Robert Adams: A Road Through Shore Pine

A Road Through Shore Pine focuses on a series of 18 photo- graphs by Robert Adams (born 1937), taken in Neshaminy State Park, Oregon, in Fall 2013. Adams documents a contemplative jour- ney, made first by automobile, then by foot, along an isolated, tree-bordered road to the sea. The passage takes on the qual- ity of metaphor, suggestive of life’s most meaningful journeys, especially its final ones. For this group of photographs, all of which were printed by Adams himself, the artist returned to the use of a medium-format camera, allow- ing the depiction of an intense amount of detail. Adams writes of these photographs: “The road is one that my family traveled often. For many of its members they are gone now, and Kenosha and I visit it and the road the few times if the crisp coat- ins are not sly, but rather have a nostalgic, almost melancholic feel to them. We are not sure what happens when we arrive at the road, but it seems to be a place where we can find ourselves, and this is what makes it so special.”

Silent Dialogues: Diane Arbus & Howard nemorov

Robert Adams: A Road Through Shore Pine

Mirage

Edited with text by Hisako Motono. All photo is the fourth of Japanese photographer Daido Moriyama’s limited-edition publications with MFM. For this volume, Moriyama (born 1938) unearthed a selection of previously unpublished color slides from the 1970s. The slides have faded over the past four de- cades, and this volume reproduces them in their present fragile beauty. The works consist of several bondage photographs made on commission, and images shot for Japanese Playboy. Editor Hisako Motono writes in his afterword: “… after several decades film takes on a layer of decay. The result is a mixture of evocative nostalgia and a sense of beauty and passion.”


This two-volume publication ex- amines the early work of photog- rapher Robert Adams (born 1937) in relation to the German architect Rudolf Schwarz (1897–1961). In a previously unpublished text, Adams reveals a closer connection between his photography and his commission to become a photographer and his early choice of subject, the Denver suburbs. As Adams writes, Schwarz’s buildings “helped sug- gest to me, when I returned to America, that not just churches, but whole urban and suburban landscapes might be revealed as sacred if we brought them to a measure of the same passionate regard that Schwartz had brought to his specifically religious com- missions.”

WALTHER KÖNIG, KÖLN 9783863356538 Hbk, u.s. | cdn $120.00

Catherine mashman, "the photographs of robert adams,"...
Pieter Hugo: Kin
Text by Ben Okri.
Pieter Hugo (born 1976) has garnered critical acclaim for his series of portraits and landscapes, each of which explores a facet of his native South Africa and neighboring African countries, including the film sets of Nigeria’s Nollywood; toxic garbage dumps in Ghana; sites of mass executions in Rwanda; as well as abinios, the Hyaena Man of Nigeria, honey collectors and garbage scavengers. Kin, a collection of images shot within a few miles of Hugo’s home over the past decade, focuses instead on the photographer’s family, his community and himself. Writer John Maharvey characterizes it as the artist’s first major work to focus exclusively on his personal experience in his native South Africa, a place defined by centuries of political, cultural and racial tensions and contradictions. Hugo describes his series as “an engagement with the failure of the South African colonial experiment and my sense of being ‘colonial dustbin’: South Africa is such a fractured, schizophrenic, wounded and problematic place... How does one take responsibility for history, and to what extent should one try? How do you raise a family in such a conflicted society?” This work attempts to address these questions and reflect on the nature of conflicting personal and collective narratives.

APERTURE
9781597113014  u.s. | ca $75.00
Dbl. 11.75 x 9.25 in. / 194 pg / 180 color. MarchPhotography: African Art & Culture

2014 WINTER SUPPLEMENT

Vanessa Winship
Text by Carlos Martín Garcia, Neal Ascherson, Stanley Weinbaum-Wanambwa, Juan Goytisolo.
The work of British photographer Vanessa Winship (born 1980) first emerged into public consciousness in the late 1990s, as the political world was being radically redrawn in the wake of the Cold War. Her eerie, black-and-white depictions of Eastern Europe, shot in natural light on a variety of formats and cameras, explored concepts of borders, national identity and the vulnerability of humans within the continuum of history and world conflict. Upon her receipt of the prestigious Henri Cartier-Bresson Award in 2011, Robert Delpire observed “Her work might be seen as a classic documentary approach but in fact it features a sensitivity and complexity that is deeply contemporary.” This first broad survey of her work (previous monographs have focused on single series) lucidly reproduces her many acclaimed projects: (Imagined States and Destinies: A Baltic Journey (1999–2003), Black Swan: Between Chronicle and Fiction (2002–10), Georgia: Swans Carried by the Wind (2008–11)), Swastikas: Schoolgirls of Eastern Anatolia (2007); Number (2010), the widely acclaimed The Dancers on Jackson (2011–12), of which Phil Cosmes of BBC News said: “This is pure photography, and... viewed as a whole, is about as good as it gets”; and her most recent series, Almeria: Where Gold Was Found (2014). Also included are specially commissioned essays by Neil Ascherson, Stanley Weinbaum-Wanambwa and Carlos Martín Garcia; excerpts from books by Juan Goytisolo; plus a biography timeline, an updated bibliography and a selection of texts by the photographer used to complement each series in the style of a travel diary.

APERTURE
9781478038582  u.s. | ca $45.00
Pb 11 x 11.5 in. / 128 pgs / 80 images. JunePhotography

Jerry Berndt: Beautiful America
Protest, Politics and Everyday Culture in the USA, 1968–1980
Edited by Mark Schüter.
Jerry Berndt (born 1944) documented the period between 1968 and 1980 in America like no other photographer. Personally involved in the anti-Vietnam War activities of the 1960s, Berndt combines photojournalism with documentary, conceptual and street photography to create a unique view of America’s social constitution during these decisive years. Berndt consistently placed himself near political conflict, systematically portraying the spectrum of America’s people and philosophies, including the middle and working classes, as well as the inhabitants of America’s often ignored ghettos. In the early 1970s, Berndt withdrew from political protest and worked for newspapers, imbuing his pictures with a timelessness beyond current events. His work from this period shows how Americans expressed themselves culturally and socially, while also exposing the foundation of America’s changeable urban infrastructure. This book visualizes an important, uneasy period of American life, providing a key perspective on the current political and cultural landscape.

RADIAL BOWES/NEVADA MUSEUM OF ART
9781934435908  u.s. | ca $65.00
Pb 13 x 11.5 in. / 266 pgs / 216 color. AprilPhotography

David Taylor: Monuments
Text by Claire C. Carter, Daniel D. Arnouk, William L. Fox.
In 2007, Arizona artist David Taylor began photographing the monuments that mark the border between Mexico and the United States, aiming to document each of the 276 obelisks installed by the International Boundary Commission, which has the task of surveying the international border between Mexico and the United States. Taylor’s documentation is reflective of a survey conducted by the photographer D.R. Payne between 1891 and 1895 under the auspices of the Boundary Commission (now the International Boundary and Water Commission or IBWC). While many people have photographed the border, there has been no full documentation of the monuments in more than 100 years. This volume combines Taylor’s series with texts by curator Claire Carter and cultural geographer Daniel Arnouk, humanizing a zone in transition in the wake of drug smuggling, immigration debates and a post-9/11 security climate. Monuments exist as a typology, the incongruous obelisks acting as witness to a shifting national identity as expressed through an altered physical terrain.

RADIAL BOWES/NEVADA MUSEUM OF ART
9781934435915  u.s. | ca $60.00
Pb 13 x 12.5 in. / 200 pgs / 135 color. MarchPhotography

Aaron Huey: Mitakuye Oyasin
Text by Aaron Huey.
In this powerful book, Aaron Huey (born 1975) portrays both the broken social landscape and the ceremonial warfare culture of the Pine Ridge Indian Reservation. The book begins and ends with a traditional Lakota prayer, suggesting that the interweaving images may be analogous to a transformative ceremonial experience. The Pine Ridge Reservation, located 75 miles southeast of the Black Hills in South Dakota, is sometimes referred to as Prisoner of War Camp #34, and is now the home of the Oglala Lakota. Sadly, Pine Ridge is now the quintessential example of the failure of the US reservation system imposed upon the Lakota and other tribes, with staggering statistics on everything from violent crime to education. The unemployment rate is nearly 90% and the life expectancy for men is 48, roughly the same as Afghanistan and Somalia. Huey stumbled upon Pine Ridge seven years ago. Since then he has created one of the single largest bodies of work on a contemporary American Indian reservation. His color photographs stand as a testament to the incredible difficulties facing the tribe and the reparations yet to be made to them, but also to the strength and beauty of their spirit, which shines through all of the darkness.

RADIAL BOWES/NEVADA MUSEUM OF ART
9781934435922  u.s. | ca $50.00
Pb 13 x 12.5 in. / 200 pgs / 135 color. MarchPhotography

Pieter Hugo: Kin

2014 WINTER SUPPLEMENT

Vanessa Winship

Jerry Berndt: Beautiful America

David Taylor: Monuments

Aaron Huey: Mitakuye Oyasin

Raymond Depardon: Adieu Saigon
Text by Raymond Depardon.

“At the age of 22 I was sent to Saigon to cover the war as a photojournalist,” recalls Pulitzer Prize–winning photographer Raymond Depardon (born 1942). “Mugger robbed me on my arival, and I lived in a small hotel by the river... I think I was happy. I returned some years later. It was for another war, and the famous reporters had left. The streets were full of GIs and their goinfriends, of blind bomb victims and so many children returning to school. It was the end of an epoch, people would hand flowers to the soldiers... I stayed for months in this city that no longer exists.”

This beautiful hardback volume covers a varied range of imagery from Saigon, where Depardon photographed two years and, on visits as recent as 2014, the unrecognizable, globalized city now called Ho Chi Minh. Depardon’s workbwitnesses to a city in transition.

—Exhibition Schedule—

9788836632242 s.c. $25.00 Pgs. 4.5 x 7.5 in. 224 pages / 158 images. Map/Photography

Rene Burri: Movement
Forward by Hans Ulrich Obrist, Philip Pearl
Over the course of a half-century, the photography of Rene Burri (1924-2014) has tracked the turning points, triumphs and crises of the twentieth century. Whether it was the 16-year-old Burri’s portrait of Winston Churchill or his later portrayals of Che Guevara, Fidel Castro, Richard Nixon, Aamir Khan or Saddam Hussein, Burri has always engaged the collective consciousness. Removed from sensationalism yet no less striking are Burri’s Images of the theater of war, of people suffering in poverty and calamity. And as if to hold such horrors in check, Burri turned his lens with equal intensity to the spheres of beauty and creativity — to the landscapes of Latin America, to great artists such as Picasso and Maria Callas, and to luminaries of architecture such as Le Corbusier and Oscar Niemeyer. This two-volume collection offers an extensive compilation of images from the eminent photojournalist.

9788836650202 s.c. $100.00 Pgs. 4.5 x 7.5 in. 300 pages / 138 color. Map/Photography

Tina Modotti

Absence/ Presence: Richard Pousse`te-Dart as Photographer
Text by Charles R. van Doren
Abstract Expressionist painter Richard Pousse`te-Dart (1916-92) pursued photography throughout his long and distinguished career, creating brilliant nature studies and portraits, including of Nina Modotti. School colleagues Mark Rothko, Betty Parsons, John Graham, Barnett Newman and Thelonious Smalle. In 1948-Postwar France’s photographs were exhibited at the Betty Parson’s Gallery and, in 1954, honored by Photography magazine, yet this body of work has been overshadowed by the artist’s achievements in painting. This volume is the first in-depth consideration of the artist’s photographic work. Many of the photographs are published for the first time, and include portraits of artists, musicians, filmmakers and writers drawn from the rich milieu in which Pousse`te-Dart flourished, as well as sumptuous studies of the natural world.

9788836653977 s.c. $75.00 Pgs. 11 x 1 1.5 in. 388 pages / 370 images. Map/Photography

In No Great Hurry: 15 Lessons in Photographing with Saul Leiter
By Tomas Leach.
In No Great Hurry is a fascinating documentary on one of twentieth century’s most beloved street photographers, Saul Leiter (1923-2013). Leiter—a contemporary of Diane Arbus and Richard Avedon—could have been celebrated as the great pioneer of color photography long ago this lasthon work was published in Harper’s Bazaar under Esquire, but he was never driven by the lure of conventional success. Instead he preferred to drink coffee and photograph in his own way, amassing an archive of gorgeous work piled high in his New York City apartment. Intimate and beautifully rendered, In No Great Hurry follows Leiter as he deals with the triple burden of clearing a houseful of memories, becoming world-famous in his eighties, and finding off a poky filmmaker.

9788836635705 $29.50 Pgs. 11 x 1 1.5 in. 100 pages / 60 images. January/Photography

Trevor Paglen: Visibility Machines
Text by Jimena Cares, Jane Stiehl, Trevor Paglen.
In No Great Hurry is a fascinating documentary on one of twentieth century’s most beloved street photographers, Saul Leiter (1923-2013). Leiter—a contemporary of Diane Arbus and Richard Avedon—could have been celebrated as the great pioneer of color photography long ago this lasthon work was published in Harper’s Bazaar under Esquire, but he was never driven by the lure of conventional success. Instead he preferred to drink coffee and photograph in his own way, amassing an archive of gorgeous work piled high in his New York City apartment. Intimate and beautifully rendered, In No Great Hurry follows Leiter as he deals with the triple burden of clearing a houseful of memories, becoming world-famous in his eighties, and finding off a poky filmmaker.

9788836635705 $29.50 Pgs. 11 x 1 1.5 in. 100 pages / 60 images. January/Photography

EXHIBITION SCHEDULE

February/ Pino & Green exhibition at the Museum of Art in Pisa, Italy.

March/ Toni Frissell exhibition at the High Museum of Art in Atlanta.

April/ Devotion exhibition at the National Portrait Gallery in London.

May/ In Search of the Sublime exhibition at the Museum of Fine Arts in Boston.


July/ In Search of the Sublime exhibition at the Museum of Fine Arts in Houston.

August/ Devotion exhibition at the National Portrait Gallery in London.

September/ Rare exhibition at the Museum of Modern Art in New York.


November/ In Search of the Sublime exhibition at the Museum of Fine Arts in Boston.

December/ Rare exhibition at the Museum of Modern Art in New York.

EXHIBITION SCHEDULE


April/ In No Great Hurry exhibition at the Museum of Modern Art in New York.


June/ In No Great Hurry exhibition at the Museum of Modern Art in New York.


August/ In No Great Hurry exhibition at the Museum of Modern Art in New York.


October/ In No Great Hurry exhibition at the Museum of Modern Art in New York.


December/ In No Great Hurry exhibition at the Museum of Modern Art in New York.
Burgeoning the familiar format of a book accompanied by an interview with him about the development of Downtown Los Angeles as its rededication peaked with the construction of Frank Gehry’s cultural icon. Designed as an exploration of the impact of Gehry’s building, the book challenges common assumptions about the vital role of the architect in our society, and the place of contemporary social documentary investigation. Intended as a very pertinent, un-published essay by Sekula on the challenges of representing the city, this is an interview with him about the 2005 exhibition Facing the Music which he curated for the gallery at REDCAT, and contains reviews of the building’s history and the continuing urban transformations it has catalyzed. This publication is a unique record of social and artistic engagement in a metropolitan often passing us by.

William Meyers: Outer Boroughs New York Beyond Manhattan

Outer Boroughs finds beauty in rarely photographed outer-borough neighborhoods in Brooklyn, the Bronx, Queens and Staten Island. Through compelling streetscapes and cityscapes, evocative pictures of structures, objects, interiors, group shots and candid portrayals of individuals taken between 1990 and 2005, William Meyers (born 1938) pays tribute to the outer boroughs and fills in a void in the photographic tradition of the changing city. His other book of photographs of New York City are almost exclusively of the landmarks, buildings and streets of Manhattan, and the best-known New York street photographers—figures such as Berenice Abbott, Weegee and Helen Levitt—tended to work solely in Manhattan. But Meyers’ photography explores the unseen pockets of the outer boroughs where most of the city’s inhabitants live and work, the overlooked and underestimated spaces of the city.

Daniel King: Ukraine: Between Days

Ukrainian photographer Daniel King landed in Kiev, Ukraine, in the summer of 2013, just as the “Fucks up, Ukraine!” demonstrations, which had started in May, were beginning to shake the capital and the region. Instead of photographing the protests, King turned his camera on a group of Ukrainian teenagers and the architecture of the city they inhabited, meeting them in the streets, in their shared house, at the lake or in the public parks. He captured the nuances of their daily life together, one which was strangely unbefouled by the monumental political events taking place just a couple of blocks away from their gathering places.

Allan Sekula: Facing the Music

This posthumous volume presents a collaborative exploration he initiated to examine downtown Los Angeles as its redevelopment peaked with the construction of Frank Gehry’s cultural icon. Designed as an exploration of the impact of Gehry’s building, the book challenges common assumptions about the vital role of the architect in our society, and the place of contemporary social documentarist. Intended as a very pertinent, unpublished essay by Sekula on the challenges of representing the city, this is an interview with him about the 2005 exhibition Facing the Music which he curated for the gallery at REDCAT, and contains reviews of the building’s history and the continuing urban transformations it has catalyzed. This publication is a unique record of social and artistic engagement in a metropolitan often passing us by.

Allan Sekula: Facing the Music

Write to David Dimond. The Neighbors, the latest project from photographer Arne Svenson (born in 1962), began when he in- tercepted a telephoto bird-watching lens from a friend and began to record the quotidien activities of his neighbors in the glass-walled apartment building across the street from his Manhattan studio. Uncompelled and untroubled without his subjects’ knowledge, the images capture his neighbors, framed by the structure of their own windows, in their unguarded moments: taking a nap, eating breakfast, talking on a cell phone. Simultaneously tender and voyeuristic, these carefully composed photographs have been compared to scenes from Vermeer and Edward Hopper—but the series has also sparked controversy, and debate since it was first exhibited in August 2013, at a moment of acute national anxiety over surveillance and privacy. After extensive and respectful public discussion, The Neighbors series is collected here for the first time in a beautiful clothbound volume.

Anja Niedringhaus: At War

Photographing America | Sociological photography

Jeanette Montgomery Barron: My Years in the 1980s

New York Art Scene


Mark Neville: Fancy Pictures

Interview by David Campney. Fancy Pictures brings together six of photographer Mark Neville’s (born 1969) socially engaged and intensely immersive projects from the last decade. He offers pictures tight living communities through a collaborative process intended to be of direct, practical benefit to his subjects. One 2011 project focused on an English town with a strong post-industrial identity that has suffered serious industrial decline. Assembling photos and scientific data, Neville produced a book to be given free to the environmental health services department of each of the 433 local councils in the UK. For another project in Helmand, Afghanistan, the artist created stills using multiple flash systems and 16mm movies to depict a military occupancy by young people. Span- ning continents and cultures, each of Neville’s projects involves the artist living among his subjects. Fancy Pictures is a testament to the power of photography—not just to capture a community, but to effect change in it.

Zalmay: Dred and Dreams

Afghan-born photographer Zalmay (born 1969) was forced to flee to the Netherlands after the 1980 So- viet invasion of Afghanistan. His work as a freelance photographer eventually brought him back, to document the war and humanitarian crises again following there. Fourteen years after the world promised to rebuild Afghanistan, the Afghan people are living far in their government and the in- ternational community. Focusing on civilians and their lived experience of war, insecurity, chronic governmental mismanagement and international negligence, Zalmay encounters misery but also real hope on the ground. In this book, which brings together photographs shot between 2008 and 2013, Zalmay’s gritty black- and-white photographs present the stark reality of the situation in Afghanistan while his sun-tinged color images capture the aspirations of the Afghan people. Empathetic, indignant and overwrought, Zalmay’s photographs draw attention to an ongoing struggle that has largely left the headlines.

Zalmay: Dred and Dreams

Anja Niedringhaus: At War

Preface by Risto Franzen. Text by Jean-Christophe Ammann, Ulrike Demmer. Her photos are familiar, although we may not be aware of her. Our eyes are drawn around the globe on the front pages of newspapers and the covers of magazines, influencing our no- tions of crises and wars from day to day. Winner of the 2005 Pulitzer Prize, Anja Niedringhaus (1965–2014) spent more than 20 years documenting, with forcible candor, the suffering and misery in such places as Croatia, Serbia, Iraq, Afghanistan, Libya and Israel. As one of the few women working in the field of crisis photography, she labored under extreme stresses. Her pictures focus on people without compromising their dign- ity. This publication shows life in the wasteland, of soldiers and the desperation of prisoners, as well as the laughter and joy experienced by hope. Introductory essays on the subject of war pho- tography join discussions on visual storytelling in an attempt to create an important document of the times.

Saul and Frank}
Landscape photography

Mark Ruweland

Text by Grant Ahmad. Interview by Paul Roth. Galerie Morl. Over the past three decades, Mark Ruweland (born 1954) has examined the intersections of rep- resentation, culture, memory and shifting perceptions of space. His work is an epic account of North American civilization, exploring, from topologies of urban architectures to large-scale landscape projects such as The Ice Age and Wind the Course of Empire. Ruweland repre- sents landscape as a site where radically distinct scales of time intersect. Picturing the earth as an enormous historical archive, he describes his work as “an inquiry into the histories, cultural and nat- ural, of places that reveal the land as both a field of human endeavor and an agent of historical pro- cesses.” Ruweland spotlights traces of human activity—whether an an cient footpath in the late 1990s to the work of the most contested and unique environment facing the northern extremity of Antarctica, Ecuador’ s Immigration Eden

Khalid Al Thani:

Language without Words

Throughout history, certain art- ists have attempted to produce photographic images that do not reflect reality. Be it Morandi’s bottles and jars, the Bechers’ industrial buildings or Giacometti’s fragile figures, such artists consciously restrict their media and visions to transcend appearances. Khalid Al Thani (born 1980) works in this tra-dition to produce photographs that are icons of the little-seen desert. For more than a decade Al Thani has wandered the desert with his Leica, relented to the photograph- ing symbols of its desolate beauty: a lacoon, an oxen, a Sibera tree, sand dunes, the night sky scattered with stars. Thousands of film rolls later, Al Thani has neared his goal, and this book presents the most recent images from his project. The artist’s “language without words” embodies his desire to recreate his immediate experiences of awe before a harsh but delicate terrain, and his larger desire to establish a unique Qatari photographic language.

**EXHIBITION SCHEDULE**

Khalid Al Thani: Language without Words

**STEIDL**

Visitors Center, West Palm Beach, FL: Norton Museum of Art, 09/15-07/15

**NEW PUBLICATION DATE**

*Imaging Eden: Photographers Discover the Immigration Eden*

Edited with text by Tyrene Callahan. Introduction by Anna Wilkes Tucker. Text by Bruce Barcott. In his new monograph, Jamey Stilling (born 1956) synthesizes environmental interests with his longstanding fascination with the interactions of nature and human activity. In October 2010, Stilling began a three-and-a-half-year aerial exploration over what has become the world’s largest con- tinent to produce photographs that transcend appearances. Khalid Al Thani (born 1980) works in this tradi-

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In the Wake
Japanese Photographers Respond to 3.11
Text by Anne Nihmura Muray, Anne E. Hountondji, Michio Hatsuyi, Marilyn Ivey, Tatsuro Nakagawa
The catastrophic events of March 11, 2011—the earthquake, tsunami and ensuing nuclear meltdown of the Fukushima Daiichi Nuclear Power Plant—have been called “the triple disaster” in Japan. Among the first artists to respond to these experiences were photographers. Some attempted to document the devastation, while others ruminated on the meaning and use of photography in the wake of tragedy. As the immediate effects of the earthquake and tsunami gave way to nuclear disaster, artists began to respond to the challenges of depicting an invisible threat that calls up the collective memory of Hiroshima and Nagasaki. Artists include Takashi Arai, Nobuyoshi Araki, Iruki Hen, Nansya Hatakeyama, Takashi Homma, Kikuji Kawata, Reiko Kawasaki, Keizo KitaJima, Kozo Miyoshi, Masato Sato, Liang Shaojie, Shimpei Takada, Masaru Tatsuki, Daiku Yokota and Tomoko Yoneda.

MFA PUBLICATIONS. MUSEUM OF FINE ARTS, BOSTON 9780696668270. 416 pps. $60.00
Hbk, 8.75 x 12.5 in. / 240 pgs / 150 color April/Photography/Asian Art & Culture

Masao Yamamoto: Small Things in Silence
Text by Masao Yamamoto, Jacob Slatens
Japanese photographer Masao Yamamoto (born 1957) trained as an oil painter before discovering that photography was the ideal medium for the theme that most interested him—the ability of the image to evoke memories. Small Things in Silence surveys the 20-year career of one of Japan’s most important photographers. Yamamoto’s portraits, landscapes and still lifes are made into small, delicate prints, which the photographer frequently overpaints, dyes or steeps in tea. Edited and sequenced by Yamamoto himself, this volume includes images from each of the photographer’s major projects—Box of Fix, Netakase, Kawa and Shizuka—as well as installation shots of some of Yamamoto’s original photographic installations. In the words of Yamamoto himself: “I try to capture moments that no one sees and make a photo from them. When I see them in print, a new story begins.”

HARJE CAITZ 9783775793914. £55.00 Hardcover / £35.00 Illustrated throughout February/Photography/Asian Art & Culture

Jacqueline Hassink: View, Kyoto
On Japanese Gardens and Temples
Dutch photographer Jacqueline Hassink (born 1966) recently commenced working on a multipart series called View, Kyoto, in which she examines how the interior and exterior spaces of individual structures permeate and face one another. She took photographs of traditional Japanese gardens from within Kyoto’s Buddhist temples, placing equal weight on the interior and exterior spaces. In two of the temples, she was allowed to move the sliding rice-paper screens, allowing her to create new, enormous spatial entities. The moss gardens of Saiho-ji and the cherry blossoms in Haradani-in constitute another part of the series. These scenes, which change with the seasons—the Hassink calls them “living sculptures”—reflect Japanese aesthetics, which see appearances of paradise.

HARJE CAITZ 9783775779108. £75.00 Hardcover / £45.00 Illustrated throughout February/Photography/Asian Art & Culture

Photography from Japan and China
Hiroshi Sugimoto: Conceptual Forms and Mathematical Models
Introduction by Hiroshi Sugimoto. Text by Klaus Ottmann.
The meticulous practice of photographer Hiroshi Sugimoto (born 1948) is like that of a painter. Inspired by Marcel Duchamp’s obsession with the mechanics of space and the mathematical foundations of his works, such as “The Bride Stripped Bare by Her Balcony, Even” or “The Large Glass,” Sugimoto photographed nineteenth-century mathematical models from the collection at the Komaba Museum at the University of Tokyo, which also features the third and last authorized replica of Duchamp’s “Large Glass.” Like the models that Man Ray photographed in the 1930s at the Institut Henri Poincaré in Paris, these objects also require a visual understanding of complicated trigonometry functions. This is the first publication to consider the artist’s output as an exploration of Sugimoto’s photographs of mathematical models with his own mathematical models—computer-controlled precision tools made of aluminum.

HARJE CAITZ 9783775792914. £55.00 Hardcover / £35.00 Illustrated throughout February/Photography/Asian Art & Culture

The Chinese Photobook
Edited by Martin Parr. VassarLundgren. Text by Gu Zheng, Raymond Lum, Ruben Lundgren, Stephanie H. Yang, Gerry Badger.
In the last decade there has been a major reappraisal of the role and status of the photobook within the history of photography. Newly revised histories of photography as recorded via the photobook have added enormously to our understanding of the medium’s culture, particularly in places that are often marginalized, such as Latin America and Africa. However, until now, only a handful of Chinese books have made it onto historians’ short lists. Yet China has a fascinating history of photobook publishing, and The Chinese Photobook will reveal for the first time the richness and diversity of this heritage. This volume is based on a collection compiled by Martin Parr and Beijing- and London-based Dutch photographer team VassarLundgren. And while the collection was inspired initially by Parr’s interest in propaganda books and in finding key works of socialist realist photography from the early days of the Communist Party and the Cultural Revolution era, the selection of books includes key volumes published as early as 1950, as well as contemporary volumes by emerging Chinese photographers. Each featured photobook offers a new perspective on the complicated history of China from the twentieth century onward. The Chinese Photobook embodies an unprecedented amount of research and scholarship in this area, and includes accompanying texts and individual life descriptions by Gu Zheng, Raymond Lum, Ruben Lundgren, Stephanie H. Yang and Gerry Badger.

APERTURY 9788571222841. £50.00 Hardcover / £150.00
Hbk, 11.5 x 13 in. / 472 pgs / 1000 color.
May/Photography/Asian Art & Culture

Spanning more than a century of Chinese photobooks

ALSO AVAILABLE
Photobooks Spain 1905–1937 9788411511817
Hbk. £75.00
PMU/Museo Nacional Centro Darte Antico Solea
Type 42: Fame Is the Name of the Game
 Photographs by Anonymous
 Edited by Nicole Dalme, Susanna Zander. Introduction by Cindy Sherman. In spring 2012 artist Jason Binkenhoff (born 1974) discovered a collection of around 950 black-and-white Type 42 Polaroids featuring headshots and intimate close-ups of actresses taken from the television screen in the late 1960s. The origins of the series—and, most notably, its creator—remain entirely mysterious, their author’s only trace being the scribbles of actresses’ names and dates on the Polaroids’ edges. Edited by Nicole Dalme and Susanna Zander, and introduced by Cindy Sherman, Fame is the Game: The Photographs is a selection of 120 works from the extraordinary archive. Capturing such celebrities as Brigitte Bardot, Doris Day, Catherine Deneuve, Mia Farrow, Jane Fonda, Sophia Loren, Barbara Streisand, Elizabeth Taylor and Tina Turner, the collection wrests the fleeting fame of 1960s cinema into the present, memorializing the fascination it provided for the anonymous photographer.

Miroslav Tichý: Pictures of Fair to Middling Women
 Photographs by Miroslav Tichý
 Edited by Andreas Reu. Susanne Gansheimer, Udo Kittelmann, Bianca Krull. Text by Andreas Reu, Jana Holmänner. The Museum fur Moderne Kunst in Frankfurt staged Miroslav Tichy’s (1926-2011) first solo exhibition in Germany in 2003. Just after his photographs were rediscovered, and quickly built the largest public collection of his work, including 85 photographs and 4 sketches. Selections from this important collection are published in this volume, along with photographs of the artist in his ragged clothing taken by Petr Kozánek between 1965 and 1985.

MODERNE KUNST NÜRNBERG
 9783860098483 u.s. $40.00
 8.75 x 9 in./165 pgs/Color/Photo
 February/Photography

Jerome Witkin & Joel-Peter Witkin: Twin Visions
 Edited with introduction by Jack Rutberg. Test by Louise Salter, Lyle Zimetkind, Phil Terlin, Lita Barrin, Aline Smithson, Diane Calder, et al. Struggled for over 50 years, Brooklyn-born identical twin brothers—the celebrated artists Joel-Peter Witkin and Jerome Witkin—are brought together for the first time in this publication recreating an exhibition at Jack Rutberg Fine Arts in Los Angeles. Each of the artists’ works from the critically acclaimed exhibition is fully illustrated in this volume, which also includes an audio CD of the historic first interview of the brothers together, as well as a selection of the initial reviews and interviews published through the mid-point of the exhibition’s extended run.

JACK RUTBERG FINE ARTS, INC.
 9781880566190 u.s. $40.00
 8.75 x 10 in./118 pgs/68 b&w/665 color/Photo
 February/Photography

Axel Hoedt: Dusk
 Axel Hoedt: Dusk undermines the carnival as cliché: Hoedt’s (born 1966) photographs of celebrations in the villages of Austria and Switzerland deliver no debauchery, but instead offer revelers in earnest poses, static against a bright background, juxtaposing classic studio photography, Polaroid snapshots and still-life imagery.

STIEGL
 9783869307978 u.s. $38.00
 7 x 8.75 in./94 pgs/Full-color throughout/Photo
 May/Photography

Juergen Teller & Nicolas Ghesquière: The Flow
 Following the success of Just Arrived in Paris, The Flow is the second book in the continuing collaboration between Juergen Teller and fashion designer Nicolas Ghesquière, the current artistic director of Louis Vuitton. On October 1, 2014, Teller photographed Ghesquière’s Spring-Summer 2015 collection for the house, and the resulting book is a fluid mix of fashion photos and images of Paris shot while bowling down the Seine. This combination of portraiture, still-life and landscape photography mirrors the eclectic influences and materials which Ghesquière synthesizes in his collections—a bold, unconventional flow whereby innovation unceasingly reenergizes a tradition.

STIEGL
 9783869309201 u.s. $50.00
 8.5 x 11 in./96 pgs/76 color/Photo
 March/Photography

Juergen Teller: Siegflieder
 Test by Peter Mils. For a German soccer enthusiast like Juergen Teller (born 1966), Summer 2014 couldn’t have been any better. The German national team won the World Cup in Brazil, and Teller was passionately present every step of the way. This new volume, Siegflieder (literally “the victor’s plane”), the affectionate name given to the Ger-

HIGHLIGHTS PHOTOGRAPHY
Bill Jacobson: Place (Series)

Text by Maureen N. McLane. Bill Jacobson: Place (Series) shows the celebrated photographer’s newest body of work, which he describes as: “the result of inserting rectangles of various sizes and surfaces in both constructed and natural settings . . . the work questions what is ‘real’ and what is ‘abstract,’ while suggesting that the creation of places . . . comes from choice and desire.” The book is printed on heavy paper stock that recalls the rectangular paper of the series, sometimes seen propped against walls or held to obscure a subject’s face. Jacobson (born 1955) creates work that speaks to the artificial geometric constructs that dominate even supposedly natural photography; a photographer, we are reminded through these visibly curated images, is always creating the subject of his photograph. Place, while visually abstract, touches on something quite human in its exploration of the impulse to construct, image and the world around us.

RADIX BOOKS 9783964605939 u.s. $60.00 Clth, 12 x 14.5 in. / 98 pgs / 156 color March/Photography

Shirana Shahbazi: Monster

Edited by Manuel Knies, Shirana Shahbazi

The ooeue of Iranian-born, Swiss-based artist Shirana Shahbazi (born 1954) reflects her ongoing interest in the relationship between images and their surfaces, as well as the relationship between various artistic media and their iconical qualities. The artist’s book Monstre presents Shahbazi’s recent abstract work, which features richly hued colors, objects and geometric forms. For these photographs, Shahbazi arranged real forms and bodies in her studio as if staging a still life and then photographed them from different vantage points. The light and color effects of the images suggest the kind of decorative abstraction—so easily produced digitally—that appears in screen savers and desktop wallpapers, but these are digital effects achieved through laborious analog means. Brilliantly colored and intriguingly suggestive of depth, the photographs oscillate between representation and abstraction. Shahbazi has exhibited at MoMa, the New Museum, the Hammer Museum and the Museum of Contemporary Photography, Chicago.

JRP|TRACER 9783959460403 u.s. $39.95 Pbk, 6.5 x 9 in. / 256 pgs / 256 color February/Photography

Sama Alshaibi: Sand Rushes In

Edited with interview by Isabelle Ehrlich, Salwa Mikdadi. Text by Alfredo Cramerotti. Sama Alshaibi: Sand Rushes In, the first book by this rising artist, presents work from about 2010, a video and photographic installation that premiered at the 2013 Venice Biennale, as well as other series. Alshaibi’s lyrical multimedia work explores the landscape of conflict: the ongoing competition for land, resources and power in West Asia and North Africa, and the internal battle for control. Additional ma- terial, selected from the artist’s series Negative’s Capable Hands, Colaferro and Thévenez, is presented in the context of “Silvia,” meaning “chair” or “ throne” in Arabic. The desert, border and body are discussed through the geopolitical issues and histories used by the artist, linking the Arab- speaking world. Alshaibi operates between the United States and West Asia/North Africa, with much of her work inspired by and shot on site in landscapes from the western Sahara of North Africa to the eastern Arabian Desert on the edges of Iraq—highlighting the contrast between desert and oasis.

JRP|TRACER 9783957113083 u.s. $80.00 11/14 Clth, 9.5 x 12.5 in. / 112 pgs / 108 color March/Photography/Middle Eastern Art & Culture

Jon Rafman: Nine Eyes

Edited by Kate Steimann. Text by Joanne McNeil, Suhrob Mokhtari, Gabrielle Martin, Jon Rafman, Kate Steimann. Nine Eyes documents seven projects that commission Rafman to take photographs, and presents work from Google Street View. In 2007 Google began adding street views to its maps, photographs taken by a fleet of hybrid electric automobiles, each one bearing a nine-lens camera mounted on a rooftop pole. This clothbound volume includes images from Nine Eyes of Google Street View, an ongoing project by artist, filmmaker and essayist Jon Rafman, (born 1981) whose work explores the impact of technology on consciousness. The photographs range from the beau- tifully symmetrical to the disturbingly violent—each, in some way, an extraordinary moment captured forever through a mapping service. Rafman’s project reveals that while the world as presented by Google appears to be truthful and trans- parent, this way of photographing creates a cultural text like any other, a structured and structuring space whose codes and meaning the artist can assist in constructing and deciphering.

NEW DOCUMENTS 9781935841179 u.s. $40.00 Clth, 10 x 9.75 in. / 98 pgs / 48 color January/Photography

Jon Rafman. Nine Eyes. Courtesy the artist and Jessica银ton.

New Publication Date

Sam Taylor-Johnson: Second Floor

Text by Karl Lagerfeld.

When: Sam Taylor-Johnson (born 1967) climbed the famous mirrored staircase of Chanell’s headquarters at 31 rue Cambon, Paris, she did not quite know what to expect. Her destination was Coco Chanel’s private apartment on the second floor; her mission, to photograph it. Through the door marked “MADEMOISELLE PRIVÉ,” Taylor- Johnson entered Coco Chanel’s secret world—as exactly as she had left it at her death in 1971. Taylor-Johnson captures the mysterious, eerie presence of Coco’s ornaments and furniture: a golden lion, a bejeweled birdcage, leather-bound books, Chinese lacquer screens, crystal chandeliers. Ultimately we are left with a sense of beauti- ful emptiness— Coco’s touch is everywhere, but everything is haunted by her absence.

STEIDL 9783866482164 u.s. $60.00 Clth, 8.25 x 12.75 in. / 76 pgs / 40 color December/Photography

Walter Fernandes: Angola Cinema

A Fiction of Freedom

Edited with prefaces by Miguel Himer, Christiane Schulte, Gabrielle Sittiner. Text by Maria Alice Correia, F. João Gomes da, Paula Nasutti. Angola Cinema honors the unique, fantastic and unknown architecture of movie theaters in Angola, built in the decades before the end of Portuguese colonial rule in 1975. Initially designed as traditional closed spaces, open-air cinemas with terrace bars became the order of the day, better suited as they were to a tropical climate. The arrival of these cinemas in the 1960s brought atmosphere and elegance to the experience of going to the movies, but these urban cadastres were also, importantly, a place where social barriers dissolved and where liberation from colonialism was possible. Walter Fernandes’ (born 1979) pho- tographs offer not only an examination of the architectural history of these buildings, but also an important document of urban organization in the twentieth century, as well as the changing mentalities of a society living with the prospect of its independence.

STEIDL 9783866487594 u.s. $59.95 Clth, 11.75 x 8.5 in. / 414 pgs / 467 color May/Photography/Modern, Art & Culture

Barcelona

Text by Berta Marsó, Ricardo Fertiche, Javier Velasco.

Throughout its complex past, Barcelona has managed to maintain its unique features. Its famed architecture, monuments, style and spirit. Barcelona offers a visual chronological journey through the city with its stimulating mosaic of iconic images, many never before published, from past and present. The book begins in 1870, moving from the Expo to the crazy nights of 60s intellectuals to the energy of 1992. Finally comes a portrait of Barcelona through the lens of multiple generations: the images of local photographers such as Catala-Roca, Colla, Pomés and Maas, but also international greats such as Carlier-Bresson, Enri, Avedon, Koudelka, Newton and Farr, accompanied by text that contextualizes them historically. Famed Barcelona figures, of course, make appearances as well: Picasso, Miro, Dalí, Aus Gardner, Garcia Marquez, Cortiä and others are here captured in this beautiful tribute to a city and its cultural life.

LA FABRICA 9788416767174 u.s. $60.00 Pb, 9.5 x 11.75 in. / 352 pgs / illustrated throughout. January/Photography

ART PHOTOGRAPHY | ARCHITECTURAL AND INTERIORS PHOTOGRAPHY

Bill Jacobson: Place (Series)

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Barcelona

NEW DOCUMENTS

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NEW DOCUMENTS
Greg Gorman: Outside the Studio

Foreword by James Nachtwey. Introduction by Greg Gorman.

Outside the Studio is photographer Greg Gorman’s tenth monograph. This book takes Gorman (born 1949) outside the reaches of his studio portrait and figure-study work, for which he is best known, and onto the streets of Southeast Asia—uncharted territory for the artist. Traveling initially on behalf of Epson, giving symposiums on fine art digital printing throughout Singapore, Malaysia, China and the US, Gorman got a firsthand look at these very different cultures at the very beginning of the digital revolution. The transition from analogue to digital cameras was another new experience for Gorman, who had shot film for more than 30 years. Gorman, being in the studio with the likes of Marlon Brando or Robert De Niro was second nature, but being thrust in front of strangers in Southeast Asia was another story. For Gorman, as a professional photographer, shooting in Thailand, Cambodia and Vietnam was a new adventure.

Xavier Guardans: Traveling Lights

Text by Amelia Rine. Traveling Lights is the second in a series of five projected volumes of Xavier Guardans’s (born 1954) long-term photographic projects. In this publication, 40 photographs are selected from more than 200 in Guardans’ ongoing photographic series investigating light. The series began in Egypt in 2004 and was developed over 10 years in 14 countries, including Kenya, Belize, China, Senegal, Vietnam, Spain and the US, among others. The images are arranged so that a visual narrative is woven through seemingly disparate environments: stone and mineral deposits found in the glaciers of Patagonia are juxtaposed with dried bush photographed in Mexico, creating complex textures and connections. The effects of light unite photographs taken of various subjects around the world into a coherent series. “Photography is painting with light,” Guardans notes. “Everything else comes after that.”

Erich Hartmann & Ruth Bains Hartmann: From a Summer Notebook

Text by Ruth Bains Hartmann. Here are pages from a photographer’s summer notebook, the sights he wishes to remember, the feelings he wishes to record. These pages from my notebook encompass that same time, those same places, seen through a different eye, recorded in a different language... So begins writer Ruth Bains Hartmann in this record of a 1988 summer holiday in coastal Maine that she shared with her husband, the renowned Magnum photographer Erich Hartmann. Her words and his images form an intimate distillation of a particular time and place. Long marred, well-traveled and often separated by work, the couple used their summer to claim a calm interval together, each recording their parallel yet distinctly different experiences. Erich Hartmann’s stunning photographs of the couple’s summer house and the idyllic Maine countryside are complemented by Ruth Bains Hartmann’s memories of their shared lives there.

American Photography 30

For its 30th-anniversary volume, American Photography goes back to basics in a deluxe clothbound tome with over 350 of the year’s best photographs. In a subtle nod to earlier books from the collection, the volume is presented with straightforward elegance in a genuine cloth hardcover and dust jacket. Designed by Robert Newman, former creative director of Reader’s Digest, and with jacket photographs by David Buike from a series taken in South Africa during the ceremonies that followed the death of President Nelson Mandela, American Photography 30 contains images chosen by a distinguished jury of photo and art professionals from among the 5,644 photos submitted for consideration by photographers, magazines, agencies, publishers and schools. The collection represents the finest work being created by today’s top talents and honors the relationship between photographer and client who together seek smart, one-of-a-kind visual solutions for magazines, advertisements and books, despite declining budgets and challenging time constraints. In an era of social media and stock imagery that threatens to further homogenize the creation and distribution of photography, American Photography looks beyond the ordinary to celebrate not only the power of the well-crafted still image in its finest form, but to honor its maker and the creative personnel who insist on creating only the most original, thoughtful and compelling pictures.

American Illustration 33

In its 33rd annual volume honoring the year’s best editorial, book, advertising, poster and fine art illustration in hardcover, American Illustration comes extravagantly wrapped in all-black, organic, uncoated paper stocks and cloth. The simple black-on-black elegance of this, the latest in a series of celebrated annual books, is continued inside with a “Little black book” that offers the names of the artists, captions and creative credits for each of the images in the collection, along with existential musings presented in verse anonymously, one for each of the 212 featured artists. The beauty of the packaging culminates with an original cover—an expressionless, genderless face borrowed from old Buddhist paintings—by South Korean artist Daeshim Kim on a double-sided jacket. Co-designed by Len Small and Esther Wu, this edition of American Illustration includes 383 winning images selected by a jury of top art and design professionals from among 9,720 images submitted by illustrators, magazines, publishers, agencies and schools. This year’s distinguished jury included Chris Dixon, Design Director, Hardy Fair; Marti Golum, Art Director, Reader’s Digest; Amy Hausmann, Deputy Director, MTA Arts for Transit & Urban Design and Peter Morance, Art Director, The New York Times, among others. As always, each illustration is generously presented one image per page in large format, standing on its own as a work of art.

For more information, visit artbook.com.
Celebrating the entire career of China’s most popular artist

Ai Weiwei: On the Table

Text by Rosa Pera. Interviews by Lucinda Hume.

Ai Weiwei: On the Table surveys the full scope of Weiwei’s career, from his early days in 1980s New York to his present-day status as the best-known and most influential Chinese artist in the world. Work by this media-savvy activist calling for greater freedom in China can now be found in leading contemporary art museums and collections worldwide; the image of his taunting, irreverent middle finger imposed atop touristy monuments and landscape photos has become ubiquitous; his sunflower seed installations iconic. This volume includes previously unseen new work, as well as a range of key pieces from the past 35 years, presented in a beautiful clothbound format.

Ai Weiwei (born 1957) spent his youth in exile, returning to Beijing at the end of the Cultural Revolution in 1976. He lived in the US, mostly in New York, from 1981 to 1993, and in the wake of his exposure to the work of Warhol, Duchamp and Johns, began altering readymade objects and creating conceptually driven art. In 2008 he was commissioned as the artistic design consultant for the Beijing National Stadium built for the Summer Olympics. The artist has openly criticized the Chinese government and was famously incarcerated for 81 days in 2011 on no official charges.

LA FABRICA
9788441599195 u.s. $60.00 Cdn. 9 x 12 in. / 230 pgs / Illustrated throughout. February/Artisan Art & Culture

13 Most Wanted Men: Andy Warhol and the 1964 World’s Fair

Conversations

This volume brings expert opinion and first-hand testimony to bear upon the events surrounding the creation and destruction of Andy Warhol’s Thirteen Most Wanted Men at the 1964 New York World’s Fair. The complex constellation of art, politics and gay life surrounding Warhol’s mural and its painting-over comes alive in 13 interviews—about historian Hilary Ballon, critic Douglas Crimp, poet Diane de Prima, 1964 World’s Fair head of television Albert Fisher, poet John Giorno, art historian Anthony Grudin, civil rights historian Felicia Kornbluh, former Warhol assistant and poet Gerard Malanga, Simmskeez Jonas Mekas, art historian Richard Meyer, former Warhol assistant and photographer Billy Name, Rockfel ler biographer Richard Norton Smith and architect and critic Mark Wigley. The interviews are introduced by the show’s co-curator Larissa Harris, and accompanied by reproductions of all of the Thirteen Most Wanted Men; photographs of Warhol and the Fair by Factory regulars and photojournalists; and rarely seen archival documents from Warhol’s Time Capsule.

QUEENS MUSEUM/THY ANDY WARHOL MUSEUM
9781032061192 u.s. $35.00 Phbk. 7.5 x 9.25 in. / 152 pgs / 13 color / 84 b&w. February/Art

EXHIBITION SCHEDULE
Pittsburgh, PA: The Andy Warhol Museum, 09/27/14–01/05/15

Andy Warhol: Death and Disaster

A 1962 newspaper photograph of a plane crash inspired Andy Warhol (1928–87) to produce a series dealing with catastrophes and horrific accidents. In his grainy silkscreens—some brightly colored, others in black and silver—both the content and form refer to the reportage aesthetics, general appeal for sensation and the confusion of images that dominates modern society, using this as a backdrop against which to explore transience and mortality. In a 1963 interview about the Death and Disaster series, Warhol mentioned the photograph of the plane crash but also referenced his pictures of Marilyn Monroe: “I realized that everything I was doing must have been Death.” This catalogue, published to accompany an exhibition at the Kunstsammlungen Chemnitz, goes beyond the Death and Disaster series, and includes Warhol’s pictures of Jacqueline Kennedy, skulls, race riots and electric chairs in a survey of this critical theme in Warhol’s oeuvre.

KERNER
9783775700442 u.s. $55.00 Phbk. 9.5 x 11.75 in. / 144 pgs / 80 color / 32 b&w. February/Art

Also available
Ai Weiwei: Destruction
9783836555583 Phbk. u.s. $59.95 Waver Konig, Köln

Andy Warhol: The American Dream
9788836392762 Phbk. u.s. $50.00 Silvana Editoriale

Also available

artbook.com 126 artbook.com 127
Ludwig Goes Pop
Edited by Stephan Diederich, Luise Pfl. Text by Walter Grasmuck, Brigitte Francen, Susanne Neubecker, Klaus Hornell, Regine Huyer, Rudolf Zwier, et al.
Ludwig Goes Pop tells the story of Peter and Irene Ludwig’s legendary Pop art collection and its rapid evolution during the art-market upheavals of the late 1960s. The design of the book references the specific catalogue created by artist Wolf Vostell for Art of the Sixties, the first exhibition of the collection in Cologne in 1968. Artists of the Pop era, such as Jim Dine, James Rosenquist, Jasper Johns and David Hockney, recount their experiences with the Ludwigs and celebrate their extraordinary passion for collecting. Photographs and documents supplement the selection of major Pop works.

WALTER KÖNIG, KÖLN 9783863355999 U.S. $30.00 (FLAT40)
Hbk, 9.75 x 11.75 in / 306 pgs / 397 color. February/Art

Jan Schoonhoven
Text by Antonien Melissen. Regarded as one of the most important Dutch artists of the twentieth century, Jan Schoonhoven (1914–1994) created innovative works that reflect his active involvement in major European postwar developments in art, particularly in relation to formalized abstraction. Despite spending the majority of his life in Delft, The Netherlands, Schoonhoven worked in dialogue with and had a significant impact upon an international group of avant-garde artists. Beginning in the 1950s, he played a central role in the Netherlands Informele Groep (Netherlands Informal Group) and the Nul-group (Nul Group), which were affiliated with the European Informel movement and the ZERO Group, respectively. Rejecting formalism and subjective expression, these artists shared a collective interest in exploring the essential objective properties of art. Schoonhoven in particular developed a highly unique body of work that centered on a sustained investigation of serial abstraction, the monochrome and the grid. This volume includes new scholarship by Antonien Melissen, one of the foremost authorities on Schoonhoven’s work.

DAVID ZWIRNER BOOKS 9781941701041 U.S. $35.00 Hbk, 8 x 10.5 in / 128 pgs / 130 color April/Art

German Pop
Edited by Max Hollein, Martina Wölkart. Artists in the still-young Federal Republic of Germany were quick to adopt Pop art shortly after its emergence in Britain and America in the 1960s. In contrast to the often sensationalist and glamorous vocabulary of their Anglo-American peers, artists such as Thomas Bayrle, Christa Dichgans, Konrad Klageck, Ferdinand Krzetz, Uwe Laosgen, Sigmar Polke and Gerhard Richter grappled with the banalities of everyday life in capitalist West Germany. German Pop reconstructs the four crucial centers of Pop art in Germany in the 1960s and early 1970s: Düsseldorf, Berlin, Munich and Frankfurt am Main. The catalogue brings together nearly 140 works of art and documentary materials by artists both established and lesser known.

WALTER KÖNIG, KÖLN 9783863354844 U.S. $75.00 paper, 12 x 12 in / 248 pgs / 240 color. January/Art

Pop Art Myths
Edited by Paola Alberici. Text by Paola Alberici, Francesco Calvo Serraller, Thomas Crow. Pop Art Myths revisits Pop from a twenty-first-century perspective, bringing together more than 100 works by artists including Andy Warhol, Roy Lichtenstein, Richard Hamilton, Peter Blake, Robert Rauschenberg, Tom Wesselmann, Alex Katz, Mimmo Rotella, Eduardo Arroyo, Vija Celmins, Onyar Fikhistorin and Gerhard Richter. The exhibition and catalogue attempt to survey Pop art through the revelation and deconstruction of the myths the artists constructed around themselves and the movement, about its apparent superficiality, and its implied irony and critique (or lack thereof). Also included are texts by art historians Francisco Calvo Serraller and Thomas Crow.

FUNDACIÓ COLECCION TYSSEIN-BORNEMISZA 9788411335585 U.S. $60.00 Hbk, 9.25 x 10.75 in / 252 pgs / 165 color / 10 b&w. January/Art

Sigurður Guðmundsson: Dancing Horizon 1970–1982
Edited by Kristín Dagmar Jónsdóttir. Introduction by Lily van Gogh. Dancing Horizon 1970–1982 is a comprehensive collection of the photographic work of Icelandic artist Sigurður Guðmundsson (born 1942), the “Nordic father of Conceptual photography.” Focusing on a critical period in his development, in the 1970s Guðmundsson made a famous series of conceptual photographs he called Slútað, in which the artist is posed with various props—for example, balancing a wooden slab on his head to make visual contact with the horizon in the background, or digging himself into the grass. Influenced by the informality and unpredictability of international Fluxus, which Guðmundsson encountered in the late 1960s as a member of the progressive Icelandic artists’ collective Sur, the Slútað are humorous, absurd and lyrical; they have been characterized as “visual poems.” More than 80 artworks are reproduced here and many of them seem newly exhibited or published, along with previously unpublished studies.

CYNOSUSA 9789959420244 U.S. $80.00 Hbk, 8.5 x 10.75 in / 222 pgs / 25 color 100 duotones. February/Photography

Dieter Roth: Balle Balle Knalle
Text by Sven Beckett, Julia Gelshorn, Benjamin Mayer-Krahmer, Stefan Röpplinger. Although he is regarded as one of the most influential artists of the twentieth century for his artistic books, prints and sculptures often made with found materials, Dieter Roth (1930–1998) always thought of himself mainly as a writer, viewing his artistical work as a way to earn money for his writing. The use of language accordingly forms a backbone throughout Roth’s entire oeuvre. Drawing on significant works from various phases of Roth’s career, Dieter Roth: Balle Balle Knalle explores an essential connective thread in Roth’s varied body of work, showing how text and image were intimately connected for the artist and how his literary and artistic endeavors cross-pollinated each other. This volume, published to accompany an exhibition at the Kunstakademie Düsseldorf, includes new texts by Sven Beckett, Julia Gelshorn, Benjamin Mayer-Krahmer and Stefan Röpplinger.

WALTER KÖNIG, KÖLN 9783863353681 U.S. $80.00 (FLAT40)
Hbk, 6.75 x 9.5 in / 288 pgs / Illustrated throughout. February/Art

EXHIBITION SCHEDULE
February/Art

Dorothea Iannone: Censorship and the Irrepressible Drive Toward Love and Divinity
Edited by Heike Munder. Text by Maria Elena Buzzek, Dorothea Iannone, Babette Schmoller. Since the early 1960s, Dorothea Iannone (born 1933) has occupied herself with the attempt to reinvent “ecstatic unity”—“the union of gender, feeling and pleasure,” as she describes it—resulting in a body of frequently autobiographical work encompassing painting, drawing, collage, objects and publications. This volume examines the censorship of Iannone’s work, using her 1960 artist’s book The Story of Bim as a starting point. Iannone’s works were removed from an exhibition at Kunsthalle Bern in 1989, after the museum director demanded that the genitalia in her paintings be covered. Responding to the director’s request, Iannone published The Story of Bim, reclaiming her work from the censors. The inclusion of the cover of this book is hidden by a belly band.

JRP/INGRAM 9783959316953 U.S. $59.95 Hbk, 8 x 10.75 in / 160 pgs / 58 color / 31 b&w. February/Art

128
artbook.com
129
Panamarenko: Universum

Text by Hans Willermann, Bert de Baere, Viktor Misiano, Anders Kroeger.

Panamarenko (born 1940), one of Belgium’s most original and beloved contemporary artists, is an artistic innovator and an engineer, working in the fields of science and art. His 1980s beginnings at Antwerp on the global art map, but he is now best known for his spectacular inventions. These constructions—flying carpets, mechanical birds, backpack helicopters—are frequently the result of rigorous experiment and meticulous calculation. Panamarenko is a witty empiricist, invested in the processes of making and experimenting for their own sakes, and a "workbench visionary," as Anders Kroeger calls him in his catalogue essay. Universum surveys Panamarenko’s art from its beginnings to the present. Published to accompany a major exhibition at Antwerp’s M HKA that brings together objects, drawings, models and editions organized around the three poles of objects, actions and thinking, this beautifully realized volume is a detailed exploration of Panamarenko’s mental universe and artistic process.

Wolfsburg, 10/18/14–02/15/15

STEIDL

9783863303912 u.s. $65.00 hbk, 9.5 x 12.13 in / 332 pgs / Illustrated throughout. ManchArt

Richard Serra
Edited with text by Alfred Pacquement.

This publication accompanies Richard Serra’s (born 1938) pair of exhibitions in Qatar in 2014 at the QM Art Gallery at Katara and the Alwaha Doha exhibition space, as well as his permanent installations 7 East-West/West-East, both commissioned by the Qatar Museums Authority. Instead of retrace Panamarenko’s career chronologically, as is usual in the artist’s exhibition catalogues, this book comprises eight thematic chapters that do not aim to investigate all of his work. Rather, this organization facilitates a closer examination of the development of specific bodies of work and thereby a deeper understanding of Serra’s overall oeuvre. Each chapter is built around the works shown at the QM Art Gallery and Alwaha Doha, as well as 7 East-West/West-East, installed in MIA Park in Doha in 2011, and 7 East-West/West-East, installed in 2014 at a site chosen by the artist in the Brouq Nature Reserve near Dukhan.

Stein, 2012

STEIDL

9783863303929 u.s. $65.00 hbk, 9.5 x 12.13 in / 296 pgs / Illustrated throughout.

James Bishop

Text by Carter Ratcliff.

Throughout his career James Bishop (born 1937) has engaged European and American traditions of post-war abstraction while developing a subtle, poetic and highly unique visual language of his own. Alternating between—and at times intertwining—painting and drawing, Bishop’s works explore the ambiguities and paradoxes of materiality and transparency, flatness and spirituality, as well as linear lyricism and loosely composed compositions. Proving the nuanced and expressive qualities of color and scale, Bishop’s luminous works have been described by American poet and critic John Ashbery as “half architecture, half air.” This volume includes works spanning the artist’s prolific career and presents several large paintings on canvas from the 1960s to the early 1980s, as well as small-scale paintings on paper, to which Bishop turned exclusively in 1986 and continues to produce today. Providing a rare opportunity to view the artist’s work, this volume is published for Bishop’s solo presentation in New York since 1987, at David Zwirner.

DAVID ZWIRNER BOOKS

9781941701036 u.s. $50.00 hbk, 9.75 x 11.25 in / 72 pgs / Illustrated throughout.

Agnes Martin & Richard Tuttle: Religion of Love

Foreword by Martin Clark. Text by Stean-Inge Ahrus, SteenamperKof, Svenn Ove Øvstebø.

Making Silver is a new book con- ceived by Richard Tuttle (born 1943). Featuring new texts and comprehensive installation photos from his exhibition Silver (Bergen Kunsthall, 2012), it documents the five steel sculptures that Tuttle made on site in Bergen, as well as including full-color reproductions of 121 drawings. These “note- book drawings” cover the artist’s entire artistic output of a single year (2010), and were exhibited as the front page of the Lindhaus notebook, which was mounted on the wall with a nail, emphasizing the notebook itself as sculptural entity. The unique concept for the book—developed by Tuttle himself, who is celebrated for his virtuos- ity with book’s authors—includes a “inserted book within a book,” pop-out details and an extensive fold-out cover.

BERGEN KUNSTHAL

9788239101086 u.s. $45.00 Pts., 8.5 x 7.95 in / 88 pgs for the insert / Illustrated throughout. FebruaryArt

Lygia Pape: Magnetized Space

Edited by Maria Lúcia Blancino, Manuel J. Borja-Villel, Teresa Vilhena. Text by Ivana Bernstein, Laura Cardellicci, et al.

Lygia Pape (1927–2004) was a founding member of Brazil’s Neo-Concrete movement. Her early work developed out of European geometric abstraction (Concrete art), but Pape expanded these idioms, drawing on the visual tradi- tions of her native country. Her paintings, sculptures, books and films have made a defining contri- bution to Brazil’s artistic identity, as well as to the field of art’s books.

Pape was closely affiliated with art- ists such as Lygia Clark and Hélio Oiticica and enjoyed comparable prominence and acclaim in Brazil. Outside of Brazil, however, Pape has remained less well known than her contemporaries, until the Fiena Sofia and Serpentine Gallery’s landmark show at 2011-12. The catalogue for that exhibition—the first English-language monograph on the artist—quickly went out of print and is now a rarity. This expanded, revised edition of that catalogue reveals her oeuvre for the English-speaking audience for the first time.

ARTBOOK

9780300194638 u.s. $55.00 Pts., 8.10 x 12.25 in / 420 pgs / 239 color / 108 b&w.

Artbook/Institute of Latin American Art...
Kerry James Marshall: Look See

Text by Robert Storr; Hamza Walker. Interview by Angela Choon.

Over the course of almost three decades, Kerry James Marshall (born 1955) has produced a complex body of work exploring the representation of African Americans in society, culture and art history. Working across various media in portraits, interiors, nudes and landscapes, Marshall conveys actual and imagined events from African-American history and culture and integrates a range of stylistic influences to address the limited historiography of black art. Produced on the occasion of the artist’s first exhibition at David Zwirner in London, this volume features reproductions of 14 new paintings (the majority of which are portraits of subjects whose dissociated states suggest the differences between “looking” and “seeing”), as well as preparatory drawings, details and new scholarship by Robert Storr and Hamza Walker. Taken all together, the range of materials included in Kerry James Marshall: Look See constitutes a vibrant portrait of Marshall’s original and evolving practice.

David Zwirner Books
9781947010089 US / CDN $65.00
Hbk, 10 x 12 / 150 pgs / 143 color
Illustrated throughout.

May/Art/African American Art & Culture
American figurative painting

Kehinde Wiley: The World Stage: Haiti

The latest in the World Stage series of portraits by Kehinde Wiley (born 1977), this volume presents 13 new paintings, the result of the artist’s trip to Haiti—a nation that is often presented as a place of chronic poverty, corruption and deprivation. In Haiti Wiley actively went looking for beauty, staging pagents to cast his portrait subjects and advertising with open calls on the radio and posters put up in the streets of Jacmel, Jalousie and Petit-au-Prince. Wiley worked within the tradition of pagent culture native to the Caribbean but also subverted it, choosing his winners at random. The paintings draw on the artistic traditions of France and Spain (the colonial rulers of Haiti before the Haitian Revolution), as well as Haiti’s varied religious traditions and local crafts, creating a composite portrait of contemporary Haiti through its people, history and culture.

Robert N. Tilton
9780931486926 US: $40.00
Hbk, 8.75 x 11.5 in./64 pgs./40 color.
MarchArt/Atlantic Modern Art & Culture

Trenton Doyle Hancock: Skin and Bones

20 Years of Drawing

Edited by Betsy Stepina Zim. Introduction by Valerie Cassel Oliver. Foreword by Bill Armit. Text by Valerie Cassel Oliver, Brooke Davis Anderson. Conversations with Gary Panter, Stanley Whitney. Best known for his exuberant paintings centered around semiotic ‘fictional’ characters called the Mounds, Trenton Doyle Hancock (born 1974) is also a prolific draftsman. This in-depth examination of his drawings, collages and works on paper, this comprehensive survey brings together works made between 1984 and 2014. Tracing the evolution of Hancock’s vision by showing the genesis of his mythology, including that of the epic Mound saga, and his wide range of high and low influences (comics, graphic novels, cartoons, music and film, as well as visual art), this catalogue demonstrates the fundamental, continuing importance of drawing in Hancock’s work up to the present day. Also included in this volume is a 32-page comic book.

Contemporary Arts Museum Houston
9781933315607 US: $34.95
Pbk, 5 x 11.25 in./152 pgs./138 color.
February/Art

Touch and Go: Ray Yoshida and His Spheres of Influence

Text by John Corbett. Photographs by Tom Van Eynde.

Ray Yoshida (1930-2005) taught at the School of the Art Institute of Chicago for 40 years, where, with his students—among them, Jim Nutt, Philip Hanson and Christina Ramberg—he fostered a scene of artists that would become known as the Chicago Imagists. Touch and Go is the first book to comprehensively examine Yoshida’s work in relation to his role in an educational institution, both as a student and a teacher. The Chicago arts scene of the 1960s and 70s is explored here as a community of mutual influence, with Yoshida as a figure of particular importance. As John Corbett writes in his essay, “He was influential. He was influenced.” He was part of the myriad series of relays that has produced the unique art scene in Chicago, open to input from elsewhere, but in many ways a world quite hermetic and almost pervasively eccentric.

Corbett & Dempsey
9780979904895 US: $34.00
Pbk, 7.5 x 9.75 in./144 pgs./56 color.
January/Art

Walter Robinson: Paintings and Other Indulgences

Text by Charles F. Stuckey, Barry Blinderman, Vanessa Meikle Schultem.

By 1980 Walter Robinson (born 1950) had established himself as a critic for Art in America and member of the New York ‘artists’ collaborative Colaborative Projects. He became notable for paintings of square-jawed detective-hero types and swooning venus based on pulp romance covers. Employing what critic Carl McCormick termed a “devious sense of irony done with incredible sincerity,” he examined painting’s relationship to mass-cultural images of desire, mining lurid illustrations from the 1940s and 50s and recontextualizing them in a style culled from “how to paint” books. Robinson’s subsequent paintings of beer cans and bottles, pharmacueticals, fast-food burgers, Landa’s End models and online erotic “selfies” continue to address our indulgence of longing and excess in a media saturated world. Walter Robinson: Paintings and Other Indulgences is the first monograph on Robinson, with photographs of 140 paintings spanning his 35-year career.

University Galleries of Illinois State University
9780965619456 US: $29.00
Pbk, 8.5 x 10 in./144 pgs./140 color.
June/Art

Christina Ramberg: Corset Urns & Other Inventions

1968-1980

Text by John Corbett.

Associated with the Chicago Imagists throughout the late 1960s, Christina Ramberg (1946–1995) painted portraits of women’s bodies—bound torsos, hands, wrists and hair—in rendered in seductive, sleek surfaces, mutated colors and solid plastic forms. Ramberg’s immediately produced paintings stand in stark contrast to the hundreds of drawings she made, compulsively exploring shape and form in every possible variation of whatever subject she chose. Corsets, girdles and bras were a particular obsession, for they not only served to shape the body to conform to an ideal, but also symbolized the need to contain and heighten female sexuality. Including paintings and drawings made between 1968 and 1980, this volume traces her progressive toward more anthropomorphic and then increasingly nonhuman figures which hover somewhere between human and object.

Corbett & Dempsey, Ltd.
9780979904857 US: $29.00
Pbk, 7 x 9 in./100 pgs./77 color.
January/Art

Touch and Go

Delivered by Calvin Tomkins "the most highly admired unknown artist in America," Albert York (1928–2009) painted some of the most quietly transcendent pictures of his time over the course of a three-decade career. Because he lived exclusively on the east side of Long Island, far from the contemporaneous artistic foment of Manhattan, his art and his eloquence remained something of a secret, almost one with extremely devoted followers, such as Jacqueline Kennedy Onassis and Barbara Hulanicki, as well as numerous artists, notably Fairfield Porter, Edward Gorey and David Hockney. They also include Matthew Marks, who began collecting York’s work in 1983. Now, with the cooperation of Davis & Langdale, York’s representatives for several decades, Matthew Marks Gallery has created the most comprehensive monograph ever published on the artist. With full-color plates of over 60 works spanning York’s career, plus reprints of essays by Tomkins and Porter and a new essay by Bruce Hainley, the book provides the first substantial overview of this beloved artist.

Matthew Marks Gallery
9781880146896 US: $50.00
Ctn, 10 x 11.25 in./184 pgs./90 color/2 b&w.
January/Art

Philip Guston: Late Paintings

Edited by Paul Wizvis, Introduction by David Anfam. Philip Lament-Smith, Paul Wizvis.

In 1987 Philip Guston (1913–80) left New York City for Woodstock, where—abandoning the Abstract Expressionism of the previous decades—he revisited the figurative imagery of his youth. Cartoonske in quality, these paintings began to incorporate motifs familiar to him since childhood, from the hooded figures of the Ku Klux Klan to everyday objects such as lightbulbs, cigarettes, and wineglasses. When these paintings were shown for the first time in 1970, they proved highly controversial but soon gained critic recognition and are now widely regarded as some of the most compelling and influential works of the late twentieth century. Published from the acclaimed exhibition Philip Guston: Late Paintings held at Inverleith House, Edinburgh (which was featured in ArtForum’s 100 exhibitions of 2012), this handsome volume includes installation views, color plates, an illustrated chronology of the artist’s essays and additional plates in both color and black and white.

The Royal Botanic Garden Edinburgh
9781901929293 US: $40.00
Hbk, 12 x 13 in./60 pgs./33 color/2 b&w.
January/Art
**Contemporary painting and drawing**

*Neo Rauch: At the Well*
Text by Norman Rosenthal.
At the Well, produced to coincide with an exhibition of Neo Rauch’s (born 1960) new works at David Zwirner in New York, brings together both small- and large-format paintings that expand the artist’s unique iconography of ecstatic figures, animals and hybrids within vaguely familiar but imaginary settings. This oversized catalogue—designed in close collaboration with the artist—is anchored by 10 plates and numerous 1:1 details that give viewers intimate access to these compelling compositions. Themes of birth and new beginnings abound. Rauch consistently create characters who appear to be in the process of transformation. At the Well features an essay by art historian and curator Sir Norman Rosenthal, who presents a careful reading of Rauch’s new work. The book also includes a reprint of the classic: Brothers Grimm fairy tale "The Young Giant," specifically chosen by Rosenthal to further expand his analysis.

- **David Zwirner Books**
  9783037781718, $90.00
  Hbk, 10 x 12.5 in / 80 pp / 62 color
  January/Art

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Foreword by Adam Lindemann.
Text by Carlo McCormick.
Since the 1970s Raymond Pettibon (born 1957) has created a vocabulary of symbols that reappear consistently in his oeuvre. These range from baseball players, vixens, light bulbs and railway trains to the cartoon character Garfield and infamous murderer Charles Manson. But the most poetic and revealing of Pettibon’s symbols may be the surfer, the solitary longboarder challenging a massive wave. In his “surf paintings,” viewers ride along with a counterculture existential hero who perhaps is the artist’s nearest proxy. Almost all of the works included in this volume depict an ocean roiling with chaotic swells, accompanied by nonsequiturs, quotations and bits of poetry in the artist’s handwriting. Among these works are early small-scale, monochrome Indian ink paintings; numerous paintings from the 1990s when the artist introduced color to his work; and a group of rare, large-scale paintings.

- **VENUS VERDIER MANHATTAN**
  9780998689811, $50.00
  Hbk, 8.5 x 11 in / 102 pages / 74 color
  AvailableArt

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*Cameron: Songs for the Witch Woman*
Text by Todd Lipshitz, Philippe Vergne.
A key underground figure of Los Angeles’ countercultural art scene, Cameron (1922–95) created a body of visionary painting and drawing that won her equal esteem among the Californian assemblage artists and the occult world of that time. Her powerful personality led to a number of roles in key underground movies such as Kenneth Anger’s Invocation of the Witches, a malevolent muse and curator. Cameron's distinctive exploration of visual vocabulary, rich materiality and experimental process across the mediums of painting, drawing, photography and newly seen photocyto works. The catalogue features two double-page spreads of major paintings: “Lotus Eater” from 1974 and “Tweedle Junction” from 1965/74, the latter having the distinction of being one of the only remaining works which Defoe worked on while she worked on “The Rose.” The essay by Los Angeles–based artist Todd Lipshitz is anchored by the handling of forms and objects that appear and reappear in Defoe’s work, accruing meaning incrementally over time.

- **MITCHELL-INNES & NASH**
  9780998689811, $40.00
  Hbk, 9 x 11.5 in / 88 pp / 50 color
  AvailableArt

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*Per Kirkeby: Bronze, Drypoint, Wood*
Text by Michael Sarrett, Paul Erik Tjos唯, Ulrich Wilms.
Per Kirkeby (born 1938) is one of the most important figures in contemporary Scandinavian art. After receiving a distinction in graphics, Kirkeby joined the Experimental Art School in Copenhagen in 1962 and began to develop the visual idiom that he continues to use to explore the metamorphosis of nature in a variety of media. Kirkeby considers himself empathetically a painter. This context of painting informs an examination of his three-dimensional works from the early 1980s, which he produced with traditional sculpting techniques and cast in bronze. Over the course of his career Kirkeby has also produced a substantial body of prints. This catalogue is the first to juxtapose the artist’s drypoints and woodcuts with a series of his bronze. A number of miniature woodcuts from the 1950s, which were believed to have been lost, have been rediscovered and are published here for the first time.

- **ASPEN ART PRESS**
  9780993424863, $105.00
  Hbk, 7.5 x 11 in / 108 pages / 60 color
  February/Art

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*Per Kirkeby: Mainly Drawings*
Text by Tommaso Bini, Walead Beshty.
Walead Beshty featuring the remaining works which Kirkeby began to de- stroy at Mitchell-Innes & Nash in 1965 and are published here for the first time. Contributors include Arkana, Katy Siegel and Heidi Zuckerman.

- **KITZ CHEC**
  9780775730009, $50.00
  Hbk, 9.25 x 11.75 in / 168 pages / 191 images
  February/Art

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**2014 WINTER SUPPLEMENT**

*Jay DeFeo*
Text by Wieland Boethius.
Published on the occasion of Jay DeFeo’s (1929–89) first exhibit at Mitchell-Innes & Nash featuring 50 key works spanning the years 1965–89, this volume examine DeFeo’s distinctive exploration of visual vocabulary, rich materiality and experimental process across the mediums of painting, drawing, photography and newly seen photocyto works. The catalogue features two double-page spreads of major paintings: “Lotus Eater” from 1974 and “Tweedle Junction” from 1965/74, the latter having the distinction of being one of the only remaining works which DeFeo worked on while she worked on “The Rose.” The essay by Los Angeles–based artist Wieland Boethius is anchored by the handling of forms and objects that appear and reappear in DeFeo’s work, accruing meaning incrementally over time.

- **MITCHELL-INNES & NASH**
  9780998868187, $40.00
  Hbk, 9.25 x 11.75 in / 88 pp / 50 color
  AvailableArt

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*Tomma Abts: Songs Complex Abstract Compositions*
Text by Bob Nickas, Katy Siegel and Heidi Zuckerman.
German artist Tomma Abts (born 1967) creates her paintings and drawings using a rigorous process that combines the rational with the intuitive. Starting with no external source material and no preconceived idea of the final result, Abts makes complex abstract compositions that ultimately take as her subject the process of their own creation. This publication accompanies her exhibition at the Aspen Art Museum, which is the first to survey the artist’s extensive drawing practice. It features 41 works from 1996 to the present—a many never before exhibited—and includes new works created specifically for the exhibition. The catalogue also features essays by Bob Nickas, Katy Siegel and Heidi Zuckerman.

- **ASPEN ART PRESS**
  9780993424863, $105.00
  Hbk, 7.5 x 11 in / 108 pages / 60 color
  February/Art

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*Sean Scully: Figure Abstract, Wood*
Text by Mark O’Sullivan, Bronte Nollett.
Sean Scully (born 1940) is one of the most significant abstract painters of our time. He has produced a wealth of variations on his core theme of lines and stripes during his decades-long career, creating works with a fascinating range of tone and expression, from the romantic to the mercurial. Early in his career Scully made figurative work to which he still feels indebted: “To do my paintings retain a sense of the body, and the feeling of a physical relationship with the world.” He considers German Expressionism an important source of inspiration and cites the influence of such artists as André Derain, Henri Matisse, Karl Schmidt-Rottluff and Ernst Ludwig Kirchner. Presenting surprising new perspectives on the artist’s work, this publication is the first to study the interplay between figuration and abstraction in Scully’s oeuvre.

- **HATJE Cantz**
  9783775730009, $50.00
  Hbk, 9.25 x 11.75 in / 200 pages / 191 images
  February/Art

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**Gerhard Richter: Detail**

*Paintings from the Richter Collection*
Text by Thomas Heyden, Eva Kraus, Angelka Nollett.
To mark a major gift from the private collection of Ingrid and Dr. George Brichten, the Museum of Modern Art in New York will boast the world’s third-largest collection of works by Gerhard Richter (born 1932). This catalogue celebrates the Richter pieces newly added to the Museum collection. Richter himself has dedicated a companion exhibition, designed by the artist himself, of 28 of these paintings made between 1967 and 2003. The works included in this volume are representative of Richter’s famously diverse range of favored subjects and techniques, comprising a thorough survey of the artist’s decades-long exploration of the medium of painting. Notable works reproduced include “Der Trlume,” a blurred snapshot painting, “Six Colors” (1986), a gridred color-panel abstraction, and “red no. 31” (1988), an overpainted version of “Hanged” from Richter’s legendary cycle on The Red Army.

- **MODERN KUNST NÜRNBERG**
  9783866193696, $38.00
  Pgs 9.5 x 11 in / 40 images / illustrated throughout
  February/Art

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*Tomma Abts: Songs Complex Abstract Compositions* by Bob Nickas, Katy Siegel and Heidi Zuckerman.
*Jersey Cameron: Songs for the Witch Woman* by Todd Lipshitz, Philippe Vergne.
*Per Kirkeby: Bronze, Drypoint, Wood* by Wieland Boethius.
*2014 WINTER SUPPLEMENT Jay DeFeo* by Wieland Boethius.
*Tomma Abts: Songs Complex Abstract Compositions* by Bob Nickas, Katy Siegel and Heidi Zuckerman.
*2014 WINTER SUPPLEMENT Jay DeFeo* by Wieland Boethius.
*Sean Scully: Figure Abstract, Wood* by Mark O’Sullivan, Bronte Nollett.
*Gerhard Richter: Detail* by Thomas Heyden, Eva Kraus, Angelka Nollett.
Haim Steinbach: Once Again The World Is Flat
Edited by Andreas Ravottoni, Andrea Bolin, Martin Clark. Text by Andreas Bolin, Martin Clark, Robin Geiss, Alixen M. Gingeras, Terry R. Myer, Andrea Ravottoni.

Presents the first comprehensive perspective of the artist’s oeuvre from the early 1970s to the present. The exhibition includes over 100 works, as well as a selection of the artist’s own documentation and ephemera.

Edited by Andreas Ravottoni. 

Includes more than 600 works from the artist’s New York period, as well as his later Paris and Berlin years. The book highlights the development of his practice and offers a unique perspective on the evolution of his work from the early 1960s to the present.

Sturtevant: Drawing Double Reverse
Edited with text by Susanne Gammel. 

Explores the artist’s practice of drawing as a form of self-expression and artistic inquiry, focusing on the period from the 1960s to the 1980s.

Art & Language Uncompleted
Edited by Carla Geyser. Text by Matthew Jeschke Jackson. 

This is the first comprehensive publication on the work of the Art & Language group, which was active from the mid-1960s to the early 1980s. The book includes over 300 pages of text and images, as well as a selection of the group’s original works and related ephemera.

Sculpture of Writing
Edited by Giorgio Maffei, Mauro Peressi. 

This is the first book to focus on the work of the Italian sculptor Giorgio Maffei, who is known for his work in sculpture and writing. The book includes over 200 works, as well as a selection of the artist’s own documentation and ephemera.

Supports/Surfaces
Foreword by Joe Fyfe. 

This is the first publication to focus on the work of the Supports/Surfaces group, which was active from the late 1960s to the early 1970s. The book includes over 300 pages of text and images, as well as a selection of the group’s original works and related ephemera.
Following in Los Angeles’ great tradition of artist’s books established by Ed Ruscha and John Baldessari, the ULLENS CENTER FOR CONTEMPORARY ART has called on Ryan Trecartin along with LA artists Kathryn Andrews, Aaron Curry, Alex Israel, Matthew Monahan, Sterling Ruby and Kaari Upson to make individual artist’s books for UCCA’s Los Angeles Project exhibition in Beijing.

Kathryn Andrews: Strip
Edited by Karen Marta, Brian Roettinger.
In Strip, snapshot photos of Hollywood Boulevard’s Walk of Fame real and colide, resulting in random but systematic juxtapositions of smear performers and gawking tourists. As the reader turns the pages of Kathryn Andrews’ first artist’s book, rows of images—much like film strips—become visible, shifting left and right within the picture window of the book page. Ultimately this three-dimensional layered world is lost as a new image of a fragmented Hollywood emerges from the book’s chance encounters. Following in the great artist’s book tradition of John Baldessari and Ed Ruscha, the Ullens Center for Contemporary Art has called on Kathryn Andrews to make an artist’s book for the Los Angeles Project in Beijing.

978-3-86335-623-1 | €30.00
Pbk, 6.75 x 9 in / 248 pgs / 36 b&w
January/Artists' Books

Matthew Monahan: Square Garden
Edited by Karen Marta, Brian Roettinger.
For Square Garden, Matthew Monahan (born 1978) continues his exploration of the interplay between two- and three-dimensional art, reproducing in this artist’s book a series of 36-foot drawings. The drawings seem to continuously resonate across the pages, as if the reader is navigating through an unfolding labyrinth where images rise and fall, appear and disappear. Made from carbon paper folded into rice paper to create a series of drawings that function like overlapping frottage tests, the simple drawings of figures, building materials and decorative motifs shift like the patterns in a kaleidoscope, resembling by turns architectural plans, disaster diagrams, exercise manuals and war games. Matthew Monahan—Square Garden was inspired by the artist’s experience, remembered at a distance of more than ten years, of the Chinese urban landscape, and is published to accompany the Los Angeles Project exhibition at the Ullens Center for Contemporary Art, Beijing.

978-3-86335-624-8 | €30.00
Pbk, 6.75 x 9 in / 232 pgs / 130 color / 66 b&w
January/Artists’ Books

Aaron Curry: Boxes
Edited by Karen Marta, Brian Roettinger.
For his new artist’s book Boxes, Los Angeles–based artist Aaron Curry (born 1972) created 160 unique box sculptures, which he promptly destroyed. Before their destruction, however, Curry photographed these works, so that this volume would contain not only the last record of each of these works, but would also transform and consolidate them into one new, singular work of art—an artist’s book in the tradition of John Baldessari and Ed Ruscha, that is appropriately sculptural and material, with its b&w images and die-cuts. This volume is one in a series of seven distinct artists’ books published to accompany the group survey exhibition The Los Angeles Project at the Ullens Center for Contemporary Art, Beijing.

978-3-86335-621-7 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 143 color / 75 b&w
January/Artists’ Books

Kaari Upson: The House
Edited by Karen Marta, Brian Roettinger.
For her first artist’s book, Kaari Upson (born 1972) compiled a collection of source materials, automatic drawings and sketches which systematically, through different combinations and organizational systems, manifested themselves as a revealing psychosocial graphic novel. Since receiving her MFA from CalArts in 2007, Upson has focused on The Larry Project, a series of works trying to reconstruct a history of a man, Larry, after Upson found boxes of his possessions in a burned-down home. As Upson constructed him, Larry was the quintessential 1970s and 1980s vampire owner, a devotee of Hugh Hefner and soft-sell therapies, disillusioned with materialism yet enamored with his luxury car and home. Kaari Upson: The House is published to accompany Upson’s contribution to The Los Angeles Project at the Ullens Center for Contemporary Art: mattresses, couches and other objects melted in silicon, displayed in an installation designed by the artist.

978-3-86335-627-9 | €30.00
Pbk, 6.75 x 9 in / 224 pgs / 36 b&w
January/Artists’ Books

Alex Israel: Alex Israel’s Sticker Book
Edited by Karen Marta, Brian Roettinger.
Los Angeles–based Alex Israel (born 1982) invites readers to join him in his ongoing exploration of mise-en-scène and his campy homage to the Hollywood lifestyle, entertainment culture and construction of celebrity in Alex Israel’s Sticker Book. Indebted to classical painting, Hollywood set design and the visual vocabulary of 1980s and 1990s Los Angeles (think neon signs and pastels, Roy Ban sunglasses and sultry saxophone theme songs), Israel has created an artist’s book where the reader can create their own installations and compositions using Israel’s artworks, reproduced here in the form of 148 die-cut stickers. This volume is published as part of the group exhibition The Los Angeles Project, for which the Ullens Center for Contemporary Art has commissioned Alex Israel, along with other Los Angeles artists, to make individual artist’s books.

978-3-86335-625-5 | €30.00
Pbk, 6.75 x 9 in / 248 pgs / 18 color
January/Artists’ Books

Back in Print
Sterling Ruby: LA/BJ
Edited by Karen Marta, Brian Roettinger.
Struck by the eerie similarities of the two giant megapixels of Los Angeles and Beijing, Los Angeles–based artist Sterling Ruby (born 1972) takes the reader into his own journalistic vision in LA/BJ: Combining photographs of landscapes and interiors of the two cities, both shot and found by the artist, on pages claustrophobically framed by collaged imagery of stagelights and stalactites (a form Ruby has previously explored in monumental sculptures), Ruby conflates and contrasts the two cities, both of which have been at various times poised as the city of the future. The focal point where these two cities merge creates a hybrid city, a dystopic scene that feels like science fiction.

978-3-86335-626-2 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 60 color / 20 b&w
January/Artists’ Books

Ryan Trecartin: Yet
Edited by Karen Marta, Brian Roettinger.
For his first artist’s book, Ryan Trecartin (born 1981) has compiled more than 100 colored images created by mixing his personal Instagram and Snapchat feeds, screenshots and photos, all captured and archived in his phone. While developing several new bodies of work that encompass video, sculpture and installation with his collaborator Lizzie Flach (which debuted in Berlin and Los Angeles in autumn 2014), Trecartin collected images—reproduced here—which functioned as both reference material and conceptual pivot points for his expansive new bodies of work.

978-3-86335-629-3 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 103 color
January/Artists’ Books

HIGHLIGHTS | ART

The Los Angeles Project
Marta, Brian Roettinger
978-3-86335-621-7 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 143 color / 75 b&w
January/Artists’ Books

978-3-86335-624-8 | €30.00
Pbk, 6.75 x 9 in / 232 pgs / 130 color / 66 b&w
January/Artists’ Books

978-3-86335-623-1 | €30.00
Pbk, 6.75 x 9 in / 248 pgs / 36 b&w
January/Artists’ Books

978-3-86335-625-5 | €30.00
Pbk, 6.75 x 9 in / 248 pgs / 18 color
January/Artists’ Books

978-3-86335-627-9 | €30.00
Pbk, 6.75 x 9 in / 224 pgs / 36 b&w
January/Artists’ Books

978-3-86335-626-2 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 60 color / 20 b&w
January/Artists’ Books

978-3-86335-628-6 | €30.00
Pbk, 6.75 x 9 in / 224 pgs / 130 color / 66 b&w
January/Artists’ Books

978-3-86335-629-3 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 103 color
January/Artists’ Books

978-3-86335-622-5 | €30.00
Pbk, 6.75 x 9 in / 224 pgs / 130 color / 66 b&w
January/Artists’ Books

978-3-86335-621-7 | €30.00
Pbk, 6.75 x 9 in / 144 pgs / 143 color / 75 b&w
January/Artists’ Books
Aaron Curry: Bad Brain
Edited by Karen Maes. Interview by Alexi Vaughan. Text by Michael Nud Holm. Richard Hawkins, Bad Brain. Aaron Curry’s eagerly awaited retrospective catalog from his 2014 exhibition at CARC musée d’art contemporain de Bordeaux, features 80 artworks spanning a decade from 2003 and 2014. As Michael N. Holm writes, Bad Brain draws on the artist’s “teenage fondness for Eddie the skeleton mascot of Iron Maiden, and the greasy skull drawings of Pushead, who provided artwork for Metallica’s 'Ride the Lightning’.”

Shannon Ebner: Strike
Like most scores, the text-based works of Los Angeles-based artist Shannon Ebner (born 1971) literalize and make visible the intervals and suspensions inherent in language. Her alphabets explore language’s “other”—inversion pressures like silence, nonverbal communication, misspellings, handwriting—and emphasize what written language commonly represents or takes for granted in order to function. But the mechanical processes of language break down under Ebner’s close scrutiny; text and language are revealed as eminently physical, concrete manifestations of supposed immaterial ideas. In her new artist’s book, Strike, Ebner slows down the pace of reading to its zero degree—one letter, one page. With each letter looming as a monumental, monolithic symbol, Shire fosters a reading experience akin to our first readings of the written word, when we started, as children, to learn how to do things “by the book.”

Cory Arcangel: All the Small Things
Text by Julian Myers-Segrue. Conceived and designed by Sterling Ruby (born 1972) himself, Softwork is generously illustrated with dozens of full-page photographs of works from the artist’s last four exhibitions, as well as many images from Ruby’s studio that provide insight into the artist’s working methods. Ruby makes unruly and bruised sculptures, hallucinatory color-field carvings and paintings, and envisions addressing the conflict between individual desire and social structure, and the influence of institutional architecture, both literal and figurative, on human behavior and psychology. “Soft Work” is “only a declarative term. It’s not hard. It’s not sold, it’s making.” Ruby told Artforum, “In America, there is a domesticity that is not associated with masculinity— or it is, it’s usually associated with a different, a contradiction.” Some of the works in Softwork also point to the influence of the late Mike Kelley, to whom Ruby was both studio assistant and close friend.

Sterling Ruby: Softwork
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MOUSE PUBLISHING 9788862743255 | 165 pgs. | $55.00
Pbk, 8 x 10 in. / 120 pp / 74 color / 22 black & white illus.
Available in US.

EDGAR BOOKS 97815856735814 | u.s. $45.00
Pbk, 8 x 10 in. / 120 pp / 74 color / 22 black & white illus.
Available in Europe and Japan.

JRP|RINGLING 9783863356293 | 150 pgs. | $55.00
Pbk, 9 1/4 x 11 in. / 165 pp / 105 color / 125 b&w illus.
Available in US.

Sterling Ruby
Edited with foreword by Alessandro Petti. Text by Jörg Heiser, Robert Hobbs, Sterling Ruby, Catherine Tait. The multitude of mediums and techniques used by Sterling Ruby (born 1972) in his work—ranging from sculpture to collage, installation to painting, ceramics to video and printing—reflects the issues he tackles: the conflict between individual impulses and mechanisms of social control, the coercive function of architectonic space, at the intersection of the highbrow and the lowbrow, of obsolescence. His work bridges the highbrow and the lowbrow, producing a unique artistic practice: “Soft Work.” With The Small Things, Arcangel presents media and cultural references that are widely accessible and known to the masses, in novel and unforeseen ways. Arcangel is a firm believer in making his own work available and freely shares many of his videos and code-based works on the internet. His practice has gained him an immense online following, as well as hundreds of fans and admirers, and his work is regularly discussed in the media.

STERLING RUBY 9783863356293 | 150 pgs. | $55.00
Pbk, 9 1/4 x 11 in. / 165 pp / 105 color / 125 b&w illus.
Available in US.

Ryan Trecartin: Site Visit
 Site Visit is the first comprehensive monograph of Ryan Trecartin’s work, and includes essays by a range of contributors, as well as a detailed chronology of the artist’s career. Throughout the book, the reader is invited to explore Trecartin’s site-specific installations, which are both an effort to return significance to an age of digital immediacy. This slim, clothbound hardcover is the first publication on Trecartin’s film works, and includes stills from seven films accompanied by three contextual essays.

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Pbk, 9 1/4 x 11 in. / 165 pp / 105 color / 125 b&w illus.
Available in US.

Seven Films by Peter Sietsma
Seven Films by Peter Sietsma is the first comprehensive monograph on the filmmaker Peter Sietsma. The book includes essays on Sietsma’s practice, as well as a detailed chronology of the artist’s career. Throughout the book, the reader is invited to explore Sietsma’s site-specific installations, which are both an effort to return significance to an age of digital immediacy. This slim, clothbound hardcover is the first publication on Sietsma’s film works, and includes stills from seven films accompanied by three contextual essays.

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Pbk, 8 x 10 in. / 120 pp / 74 color / 22 black & white illus.
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STERLING RUBY 9783863356293 | 150 pgs. | $55.00
Pbk, 9 1/4 x 11 in. / 165 pp / 105 color / 125 b&w illus.
Available in US.
Jason Rhoades: PeaRoeFoam
In 2002 Jason Rhoades (1965–2006) introduced the world to PeaRoeFoam, a "brand new product and revolutionary new material" created from green peas, salmon eggs and white foam. When combined with glue, they transform into a versatile, fast-drying and durable material that he intended for both utilitarian as well as artistic uses. This publication examines and situates the PeaRoeFoam project within Rhoades’ career and acknowledges its importance within the framework of his body of work. It discusses and reproduces its initial three public presentations and includes archival documents and photographs, installation views of all three shows, as well as diagrams and drawings related to their creation. Also featured are a revealing personal essay by David Zwirner, who began showing Rhoades’ work in the early 1990s, a new scholarly by Julien Bismuth and selected interviews from the Jason Rhoades Oral History Project, conducted by Lucas Zwirner and Dylan Kenny, who have interviewed over 50 artists, curators, friends, collaborators, art historians and others who knew the artist.
DAVID ZWIRNER BOOKS
9781947701072 U.S. | £55.00
Hbk. 9.5 x 12.25 in. | 144 pgs | 700 color
MayArt

Paul McCarthy: Chocolate Factory, Paris
Pretext
Text by Paul McCarthy.
This new publication by Paul McCarthy (born 1945) is realized on the occasion of the opening of Chocolate Factory, his first large-scale exhibition in France, presented at Monnaie de Paris. In this complex and ambitious project, the story of a work seven years in the making emerges with the history of the space. Composed of two volumes, Chocolate Factory, Paris is an artist’s book retracing the development of the project since its very conception to its setting in the eighteenth-century sister of Monnaie de Paris. The book is entirely conceived by the artist around the imagery of Christmas in Paris and more specifically around the figures of Santa Claus and the Christmas Tree with collaged texts, sketches and drawings by McCarthy that make reference to art history, poetry and anthropology.
RAZIE CANTZ
9783775739320 U.S. | $30.00
Pbk. 9.5 x 11.75 in. | 78 pgs / 125 color
AprilArt

Thomas Houseago
Text by Helen McAlester, Jeremy Strick. Interview by Paul Schimmel.
This new monograph on British-born, Los Angeles-based artist Thomas Houseago (born 1972) is published in conjunction with an exhibition at Hauser & Wirth’s New York gallery. With a focus on recent developments in Houseago’s work, the publication features his recent paintings and photographs of the artist at his studio, as well as reproductions of Houseago’s distinctive figurative sculptures. The New York Times recently compared one of his figures to “a cinematic monster emerging from a junkyard where some extraterrestrial energy brought it to life.” The highlight of the Hauser & Wirth show, a new three-dimensional installation of the artist’s relief panels called “Mound Room,” is reproduced in this volume for the first time. The publication also includes new texts by Jeremy Strick and Helen Mclachlan as well as a recent interview conducted by Paul Schimmel.
JORDAN WOLFSON
9783837843815 U.S. | $75.00
Hbk. 9.5 x 13 in. | 232 pgs | 150 color
AprilArt

2014 WINTER SUPPLEMENT
Kelley Walker
Text by Robert Hobbs.
This comprehensive catalogue was published on the occasion of Rodney McMillan’s (born 1969) exhibition at the Aspen Art Museum, showcasing a focused survey of the contemporary artist’s multidisciplinary practice, which encompasses painting, sculpture, installation and performance. Incorporating and challenging the notion of art as social and historical critique, the works and essays in this publication examine issues of race, identity and commerce in contemporary society. It features texts by Thomas Law, Rodney McMillan and Heidi Zuckerman.
ASPEN ART PRESS
9780934324717 U.S. | $40.00
Hbk. 8 x 11 in. | 156 pgs / 60 color
AprilArt

Rodney McMillan
Text by Thomas Law, Rodney McMillan, Heidi Zuckerman.
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9780934324717 U.S. | $40.00
Hbk. 8 x 11 in. | 156 pgs / 60 color
AprilArt

Gabriel Kuri: With Personal Thanks to Their Contractual Thingness
Text by Daniel McClain, Heidi Zuckerman. Interview by Sofia Hernández Chong Cuy.
Using familiar materials such as receipts, newspaper and plastic bags, Mexican-born, Los Angeles-based artist Gabriel Kuri (born 1970) is interested in the way that money mediates almost all human relationships. These publication accompanies his Aspen Art Museum exhibition, comprising a selection of works that center on Kuri’s interest in the transactional residue of daily life and broad-based ideas of tracking systems in economics, politics, consumption and production. The catalogue also features essays by Daniel McClain and Heidi Zuckerman, as well as an interview between Kuri and Sofia Hernández Chong Cuy.
ASPEN ART PRESS
9780934324954 U.S. | $55.00
Flex. 8.5 x 11 in. | 224 pgs | 120 color / 120 b&w
Illustrated throughout
MarchArt

Jordan Wolfson
Initially conceived to document Jordan Wolfson’s 2014 exhibition at David Zwirner in New York—his first with the gallery, featuring a new sculptural work, a video and his much-discussed armature sculpture “Female figure 2014”—this publication, born out of a close collaboration between Wolfson and book designer Joseph Logan, ultimately exists as a hybrid of an exhibition catalogue and an expression of Wolfson’s artistic vision. Featuring large color plates, the book is anchored by photographs of Wolfson’s bewildering, repurposed “Female figure 2014” taken by Andreas Laslo Konrad, who documented every aspect of the exhibition including many behind-the-scenes images of its gallery installation. Also included are reproductions of Wolfson’s new series of wall-mounted sculptures comprised of bumper stickers overlaid on inkjet prints, candid photographs of the artist taken by Gaea Woods and a text by the artist providing context for the visual material.
DAVID ZWIRNER BOOKS
9781947710085 U.S. | $50.00
Pbk. 9.5 x 13 in. | 100 pgs / illustrated throughout
MayArt

Also available:
Jordan Wolfson: Every Homo / Le Phoako
9783837865485 Hbk. U.S. | $55.00; FLAT40
Walter König, Köln/David Zwirner Books

HIGHLIGHTS | ART
Multimedia art from Los Angeles and New York

144 artbook.com
145 artbook.com
Ellen Harvey: The Museum of Failure

Interview with Adam Budak.

From her earliest experiments with painting mid-century landscapes as graffiti on the streets of New York, to her recent project All Is Guide to the Ruins of Washington, DC (2013) at the Corcoran in Washington, DC, Ellen Harvey (born 1967) has created a unique and humorous perspec-
tive on unpacking the history of art and aesthetics. Taking its title from the ongoing project featured in the 2008 Whitney Biennial, a new illuminated wall of priceless mirrors in oval frames, The Mu-
seum of Failure is the first major retrospective publication on the artist’s work, looking at each of her major projects and bodies of work of the past 20 years. Harvey’s prac-
tice incorporates painting, pho-
tography, video, installation and curatorial participation to examine our expectations about art and cultural production, their proper contexts and what constitutes appropriate engagement, all with a disarming charm. The book includes a pull-out poster by the artist Henriette Huldisch and an in-depth interview with the artist by curator Adam Budak.

Alfredo Jaar: Tonight No Poetry Will Serve

Edited by Pakiyo Nyago, Jari-Pekka Vartiainen, and Vesa Siren.

Art and aesthetics.

This artist’s book is a mixture of recipes and ideas embellished with illustrations and photographs. The recipes are by British artist Sue Webster (born 1966), better known as one half of an artist duet with Tine Nibie; the Illustrations are by both artists. The recipes came as a result of the artists’ move to Foxy Acres in the British countryside—an organic farm complete with vegetable garden, chickens and wild woodcock. Webster had never got bored of the edible dish and often got it executed. The book is available in the UK and US.

Sue Webster: The Foxy Acres Cookbook

Edited with introduction by Sue Webster. Foreword and poem by Jonathan Horowitz.

Your Land / My Land: Election ’12

Text by Jason Farago.

The most comprehensive overview of the installations and photographs of Chilean-born, New York-based artist Alfredo Jaar (born 1956). It includes color reproductions of over 40 works, from 1974 to 2014, including such groundbreaking works as “Lament of the Images,” “The Silence of the Danube,” and “The Sound of Silence.” Also covering some of his most cele-
trated public interventions such as “Cloud” and “The Skgglh Konsinth” as well as many of his lesser-known but milestone earliest works from Chile, this publication stands as the most comprehen-
sive survey yet of Jaar’s cross-di-
disciplinary, cross-border practice. Also included is the Adrienne Rich poem after which the exhibition was titled, “Tonight No Poetry Will Serve,” an important source of in-
spiration for the artist.

MUSEUM OF CONTEMPORARY ART KIASMA

9789527076150 U.S. CDN $30.00 Hbk, 9 x 12 in. / 336 pgs. 147 color 2009/2015

February/Art, Latin American Artist & Culture

Jonathan Horowitz: Your Land, My Land: Election ’12

Text by Jason Farago.

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February/Art, Latin American Artist & Culture

The Otoloth Group: World 3

Edited by Kottov Eshun, Anjulika Sagat, Martin Clark, and Stenner Siskindt.

World 3 complements The Otoloth Group’s exhibition at Bergen Kunsthall, in the Year of the Quest, which features moments from the grand political project of mid-
century Pan-Africanism, envisioned by revolutionaries such as W.E.B. Du Bois, George Padmore, Franz Fanon and Kwame Nkrumah as the total liberation of the African continent from Europe through the building of a United States of Af-
rica. One key work in the exhibition is “Statefall,” where the short century of decolonization is repre-
sented through a political calendar assembled from the unlikely and anarchic mentalism of the post-
age stage. Exploring toward this piece, World 3 also employs the postage stamp as its main visual language. The oversized canvas assembles a triologue between First Day Covers from newly inde-
pendent states, endpapers, envelopes from the diaspora of the digital auction and an associative inven-
tory of questions from various ac-
tivists and intellectuals, beautifully documenting the spirit of a pow-
eful digital movement.

BERGEN KUNSTHAL

9788293031179 U.S. CDN $25.00 Pbk, 10 x 13 in. / 299 pp / Illustrated throughout. February/Art

Gran Fury: Read My Lips

Edited, introduction and afterword by Gran Fury. Foreword by David Cronenberg, David Cronenberg, Robert Gober, Gran Fury.

Gran Fury: Read My Lips is the first comprehensive catalogue on the AIDS activist collective’s work from 1987-95. Naming itself after the Plymouth automobile model used by the New York City Police Department, Gran Fury made pub-
lic projects that were simultaneously scathing, provocative, stylish and often funny. Gran Fury’s bill-
boards, posters, videos, posters and paintings raised public aware-
ness of AIDS and put pressure on politicians, while sparking debate in sites ranging from the Illinois Sen-
ate to Italy’s tabloid press. Bringing the gap between Subjournism’s site-
specific art strategies, postmodern appropriation and Queer activism, the influential work of Gran Fury elucidates the political and collec-
tivist art practices that flourished in 80s/90s downtown New York. This catalogue, designed by Gran Fury, is the first major publication solely devoted to the group. It reprints high historical interviews between Gran Fury and Robert Gober, David Drebin and Charles Atlas, as well as three never-before-published con-
versations by Gran Fury from late 1990s/early 2000s, all reprinted and in conjunction with the retrospec-
tive curated by Michael Cohen and Gran Fury at NYU. Adam Budak.

SCHOOL PRESS

9781338022371 CDN $25.00 Pbk, 10 x 8 in. / 66 color/ 43 color / 10 b&w / 21 duotone. January/Art

I Cancel All My Works at Death

A Project by Triple Canda on James Lee Byars

Edited by Triple Canda, Jens Hoffmann, introduction by Triple Canda, Foreword by Eliza Rooney-Reader, Text by David Horst, Jent Hoffmann, et al.

Titled after James Lee Byars’ fa-
mous pronouncement, ‘Triple Canda’s I Cancel All My Works at Death points that Byars and his work are better misremembered than un-
noticed. Triple Canda is a fugitive institution operated by two art historians that produces exhibitions “about art but devoid of it” that are realized without the involvement of artists. This book includes documentation of the exhibition as well as two recol-
lections (by the artist’s teenage sweetheart and a late-life acquain-
tee), essays on creative recon-
struction and Byars’ relationship to Detroit, a conversation between Triple Canda and a keynote on the legacies of multi-discipli-
nary art and others that ha-

Bernadette Corporation: 2000 Wasted Years

Bernadette Corporation: 2001

2000 Wasted Years is the first mono-

graph on the work of Bernadette Corporation, the New York-based collective founded in the early 1990s. The book extends from their retroactively exhibited title of the same name held at ArtSpa Spaces in 2012, constituting a further site to refame the Corporation’s activities and identity of the past 20 years. The book is structured chronologi-

cally, loosely following the year-by-
year timeline of the group’s history which also formed the backbone of their ArtSpa exhibition; the publication gathers a vast array of visual and textual material. It includes the Bernadette Corpora-
tion’s operations within the realm of fashion; their interventions into the magazine culture of the 1990s, as well as the group’s own short-

dived periodical, Made in USA; the Southeast Asia and Ethiopian Cinema during the group’s Berlin years; and the fusion of politics, branding and art within the group”s gallery shows of the 2000s.

KIBOOS BOOKS

9781380305692 CDN $90.00 Hbk, 7.5 x 10 in. / 392 pgs / 273 color 60 b&w. Avalvable/Art

2014 Winter Supplement

MUSEUM OF CONTEMPORARY ART DETROIT

9780989268368 U.S. CDN $35.00 Pbk, 6 x 9.5 in. / 138 pgs / 22 color / 118 b&w. Avalvable/Art

2014 Winter Supplement
New publications from The Drawing Center, New York | Sound art

Tomi Ungerer: All in One
Text by Thérèse Wilier, Peter Sir, Claire Gilman, Tomi Ungerer
Tomi Ungerer is best known as the award-winning author and il- lustrator of such beloved 1960s children’s classics as The Three Robbers and Moom. But even as Ungerer was busy producing children’s books for Harper & Row, he was making a name for himself with witty advertising campaigns for the New York Times and the Village Voice, satirical illustrations for Harper’s, New Yorker, and the Village Voice, satirical illustrations for Village Voice and The New York Times with witty advertising campaigns.

Xanti Schawinsky: Head Drawings and Faces of War
Introduction by Brett Littman. Text by Joëlle Kuo, Michael Snodgrass. The oeuvre of Bauhaus artist Alexander “Xanti” Schawinsky (1904-70) encompasses a range of social and political investigations. Schawinsky spent a lifetime relativating—from Switzerland to Germany to Italy to the United States—and in the process developed his central themes, which include the responsibility of the individual and the repercussions of machine warfare. His Bauhaus training is manifested in his work’s complex interpretation of the interrelation of art, craft and design, and his practice traversed avant-garde theater, experimental photography, the Bauhaus jazz band, mechanical music and dance, and graphic design. This publication focuses on Schawinsky’s work on paper from the 1940s, particularly his Head Drawings and Faces of War. Schawinsky’s 1940s series reveal the existential struggle of a artist informed by Bauhaus idealism coping with the devastation of war.

Portraits from the École des Beaux-Arts, Paris
Text by Brett Littman, Emmanuelle Bruguères. This publication explores 400 years of portrait drawings from live models. Forty-four portraits have been chosen from the collection of Paris’ Ecole des Beaux-Arts based on criteria such as the social classe and profession of the model, male and female gestures, caricature and frontal gaze. The goal of this project is to explore the notion of draught portraiture and to provide alternative readings of this genre of art-making within a contemporary context. The selection of works is extensive, ranging from never before exhibited drawings by Jean-Auguste-Dominique Ingres, Jacques-Louis David and Charles Garnier, to the work of modern and contemporary masters Henri Matisse and Georg Baselitz, to portraits by recent graduates of the Ecole des Beaux-Arts.

Thread Lines
Text by Joanna Kohlberg Ramanow. Thread Lines departs from the typical assumption that drawing means putting pen to paper, framing it instead as an open-ended act in which lines can be woven, stitched, knitted, even embroidered. Featuring 16 artists who use textile in a variety of formats (embroidery, weaving, collage, performance), the expressive and conceptual possibilities of line are highlighted, with an emphasis on its making. For some artists the line functions as a direct extension of the body—a performative act or participatory event. Others work in abstraction; still others use the line as a means of addressing gender, personal narrative and politics. Thread Lines includes works by Mimica Bengoa, Louise Bourgeois, Sheila Hicks, Ellen Lupton, Kyo Mizutani, Beryl Korot, Maria Lai, Sam Moldew, William J. O'Brien, Robert Otto Epstein, Jessica Raven, Elaine Reischl, Drew Shults, Alan Shields, Lenore Tawney and Anne Wilson.

The Drawing Center 9780942324884 u.s. | £30.00 Pbk. 6 x 9 in. / 520 pgs / 49 color February 2014

There Will Never Be Silence
Double LP from MoMA/MoMA PSI Records
Edited by David Piaker, Jenny Schlenzka. Compositions by Lizzi Bougatsos, Kevin Beale, Yasunari Tono, Sabahbi Friedberg
There Will Never Be Silence pays homage to both John Cage and the MoMA exhibit There Will Never Be Silence: Going John Cage 4’33” (2013-14) in a uniquely designed edition of 500. In a 1954 letter that Cage wrote regarding his so-called “silent piece” 4’33” (1952), he stated “the piece is not actually silent (there will never be silence.)” Fifty years after Cage’s letter, the debut album from the newly created MoMA MoMA PSI Records reconsideres silence, the lack of silence and the status of recorded sound. Organized by David Piaker, Curator, Department of Drawings and Prints, MoMA, and Jenny Schlenzka, Associate Curator, MoMA PSI Records, the double LP features four compositions presented as artistic answers to Cage by artists Kevin Bealey, Lizzi Bougatsos, Sabahbi Friedberg and Yasunari Tono. Their works shed light on how far Cage’s ideas about sound have progressed in diverging directions.

The Drawing Center 9780942324891 u.s. | £25.00 Vinyl record, 12 x 12 in. January/March

148 artbook.com

2014 WINTER SUPPLEMENT

Art or Sound
Introduction by Germiano Celant. Text by Jo Apple, Luciano Checca, Chiara Costa, Christoph Cox, Gujarat David, Patrick Fa stead, Christoph H. Hägg, Bart Hopkin, Douglas Kahn, Alan Licht, Andrea Lissone, Neal Libbert, Catherine Longbridge, Mario Marenzi, Simone Menegu, Holly Rogers, Jonathan Sterne, David Toop, John Tresch, Eric de Visscher, Young Yeon. Portraits by Musica Praed, Patrizio Bertelli. Art or Sound examines the rich overlap and areas of ambiguit between musical instruments and works of art. Looking at exemplars spanning the seventeenth century to the present, this gorgeously produced book, with its thick vinyl cover, offers a fascinating rein- terpretation of the musical instrument and the ways in which it can become a sculptural-visual entity (and vice versa). It opens with in- stuments made from precious materials in the seventeenth century—eighteenth-century musical automatons by Pierre Jean-Droz and var- ious customized instruments from the Victorian and early modern eras. Research in the field of synesthesia is presented along with works from the historical avant-gardes, such as Luigi Russolo’s celebr- ated Intonarumon (1913). Also included are scores by John Cage, works by Robert Morris and Nan June Paik, sound installations such as Robert Rauschenberg’s Check (1952–65) and Laurie Ande- rson’s Handphone Table (1978). Examples of artistic appropriations of musical instruments (by the likes of Arman, Richard Artschwager and Joseph Beuys) and hybrid instruments by Ken Butler and Will- iam T. Wiley are considered alongside the more recent research of artists such as Christian Marclay, Janet Cardiff, Martin Creed and Doug Aitken, and a younger generation, represented by Ari Sala, Alejandro Argüelles, Haroon Mirza, Ruta Ewan and Maxxace Danz, among others. Esteemed writers, musicians and scholars such as Christoph Cox, Douglas Kahn, Alan Licht, David Toop and Rob Young contribute contextualizing essays.

The Museum of Modern Art, New York 9780262013708 u.s. | £35.00 Fabric, 14 x 14 in. / 220 pgs / 140 color Edition
Olivier Ranch
The ongoing project that Steve and Nancy Oliver have developed over the last 30 years has no obvious parallel in the history of art collecting. Beginning in 1985, their ranch in Northern California has been the site for dozens of commissions, site-specific and permanent outdoor works, by some of the most significant artists of the twentieth century. The idea of Bruce Nau- man, Richard Serra, Ann Hamilton, Martin Puryear, and many others have constructed works, with the active support of the Olivers. Olivier Ranch is the first published look at one of the greatest collections of outdoor sculpture in the world (open to the public only during the fall and spring for organized groups). Including a major essay plus individual texts on each commission by Joan Simon, and filled with interviews, artist statements, plans, archival photographs and stunning new photography, this book charts the history of the project through each commission, through the eyes of the artists and the Olivers.

GREGORY R. MILLER & CO.
9783982318888 u.s. $80.00 Hbk, 11 x 11 in / 226 pp / 338 color/57 b&w photographs

The America House Berlin
Pop, Politics, and Propaganda
Over the last 50 years, the America House in Berlin has been the focal point of cultural and political discourses and international controversies. Protected by barbed wire, it was attacked with eggs and Molotov cocktails; Robert Kennedy and Willy Brandt visited; millions of Berliners gained access to information in its library and at screenings of films. Lynel Fassinger and Robert Rauschenberg exhibited their works there. In addition, the building is an architectural gem. Built in 1956-57 by Bruno Grippm, the delicate, open structure is based on the concept of the "idea of space"—a fluid space that is borne by a transparent exterior membrane. In fall 2014 the building will be the new home of CO Berlin, the exhibition center for photography and visual media. On this occasion, the book traces the rich history of the America House.

APEN ART BOOK
9788853424270 ital. €35.00 Hbk, 8.5 x 8.25 in / 198 pp / Illustrated throughout.

EXHIBITION SCHEDULE
ASpen, CO: Aspen Art Museum, 03/01/15–06/28/15

Parallel Views: Italian and Japanese Art from the 1950s, 60s and 70s
Edited with introduction by Allan Schwareman. Text by Joshua Mark, Carolyn Christov-Bakargiev, Nicholas Cullinan, Ming Tanpo.
In the decades following World War II, both Japan and Italy were rebuilding after the savages of war, constructing democratic political systems after a period of fascisim. Parallel Views presents a breadth of posterior masters of Italian and Japanese art. The 145 artworks reproduced here includes works by the Italian proto-Arte Povera and Arte Povera artists Alighiero Boetti, Alberto Burri, Lucio Fontana, Piero Manzoni, Mario Merz, Maria Merz, Giulio Paolini, Giuseppe Penone, Michaelangelo Pistoletto and Mimmo Rotella. Central figures in the Gutai movement—Matsumi Kanemasa, Saburò Manakuma, Shizumoto Shozo, Shigeko Saka—-are represented, as are important Mono-ha artists, including Lee Ufan, Sesei Nibau, Suga Kisho and Takamatsu Jun, among others. This volume goes readers a unique opportunity to view works that have rarely been shown or considered together but in fact share common themes and concerns. As essayist Joshua Mark states, "modernism was not a process extending a dominant model from Paris or New York to outlying countries, like Japan or Italy, but rather a process of exchange between intertwined nodes. Its dynamic is a process of creative interpretation in which concepts origi- nating in one context were understood differently in another." A panel discussion among three leading scholars of this period in Italian and Japanese art further examines the connections and similarities between the art and artists of this period. Parallel Views invites readers to explore a body of artworks that have been overlooked until recently but warrant renewed attention.

DAMIANI
9788892150400 u.s. €75.00 CRN, 11 x 12 in / 408 pp / 240 color.

Imagining New Worlds: Wifredo Lam, José Parlá, and Fahuam Pecu
Featuring the work of Brooklyn-based artist José Parla (born 1973) and Atlanta-based artist Fahuam Pecu (born 1975), Imagining New Worlds explores the legacy and influence of the Cuban artist Wifredo Lam (1902–62), one of Semusel’s most influential figures. Representing a new generation engaged in a global discourse on art, culture, travel, identity and alterity, José Parla and Fahuam Pecu consider Lam’s legacy through their own personal reflections on Lam’s involvement with Semusel and poetry, his fusion of African-inspired imagery with that of the natural world and the influence of the Santeria religion of the Caribbean and the Ngadjite movement on Lam’s art. This volume ac-companies three concurrent exhibitions at the High Museum of Art: exhibitions of work by Parla and Pecu (the first major museum presentations for both artists), and a Wifredo Lam retrospective.

DAMIANI
9788892150303 u.s. €20.95 PGS, 11 x 11 in / 128 pp / Illustrated throughout.

Also Available
A B Borderlands: Wifredo Lam, Havana to New York, Hbk, u.s. €49.95
DAMIANI/Standard Press
Emil Nolde: Landscapes
Text by Christian Ring.

The aspherical nature of German land-
scape—its flat horizons and soaring,
dramatic skies crowded with dark clouds—played a central role in the work and imaginary of Emil Nolde (1867–1956). Growing up near the North Sea in the German-Dutch border region, Nolde observed the meeting of sky, land and water in vast, unbroken stretches. “The landscape of my youth was like a fairytale to me,” he wrote. “My parental home in the flat country, the skyarks swooping joyfully through the air, my wonderland from sea to sky.” For Nolde, his native region, these brooding landscapes continued to appear in his work, their simplified shapes rendered in Nolde’s characteristic brilliant color palette and depicted from extreme distances.

Emil Nolde: Landscapes collects 30 of Nolde’s watercolor landscapes made around 1918, many previously rejected, the discarded and the broken wood. They were born out of the fragments; and this is the book. Delving deep into the artist’s world, his eponymous “Freak Art Scrapbook.” Chicago’s Armory Show in Print, 1910–1913
Text by Julia V. Hendrickson.

Introduction by John Curtot.
Conversation with John Curtot, Josiah McElheny.

In 1913, the year that the Armory Show hit Chicago, an anonymous Chicago artist gathered every newspaper clipping from the infamous Art Institute exhibition into an extraordinary handmade document. Freak Art Scrapbook presents this folkloric ledger documenting the key presentation of early twentieth-century American and European modernist art, a collection of witty and satirical snippets from the popular press, much of it dripping with satire as an entire city took to lampooning modern art. Lovingly reproduced in all its bilious, acidic yellow, sporting pre-jazz cartoons that satirize Marcel Duchamp’s iconic “Nude Descending a Staircase,” the scrapbook is a complex, multilayered artifact, not only a register of the Midwestern response to modernism, but also a fascinating glimpse of the central arguments about populism and the vanguard of art.

CORINNE AMPAY
78006664029
Pbk. $38.00
Pbk., 17.7 x 11.25 in / 42 color & 30 b&w pg / 1 design plate

AvailableArt

BERNARD JACOBSON GALLERY
9781872784496
Pbk. $16.95
Pbk., 7.25 x 7.75 in / 76 pg / Illust. throughout
AvailableArt

Robert Motherwell: Works on Paper
Text by Christopher New, Ben Wiedel-Kaufmann.

Ben Nicholson (1894–1982) is a pioneer of abstract art in Britain. An equal if younger colleague of Mondrian, he caused a furore in an art world geographically remote from the celebrations on Fauvism, Constructivism, Futurism and the work of these twentieth-century American and European modernist artists, a collection of witty and satirical snippets from the popular press, much of it dripping with satire as an entire city took to lampooning modern art. Lovingly reproduced in all its bilious, acidic yellow, sporting pre-jazz cartoons that satirize Marcel Duchamp’s iconic “Nude Descending a Staircase,” the scrapbook is a complex, multilayered artifact, not only a register of the Midwestern response to modernism, but also a fascinating glimpse of the central arguments about populism and the vanguard of art.

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Robert Motherwell: Intuition and Order
Text by Christopher New, Ben Wiedel-Kaufmann.

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2014 WINTER SUPPLEMENT
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Kurt Schwitters: Art Philosopher
Text by Mel Gooding.

Kurt Schwitters, Art Philosopher is published to accompany an exhibition at Bernard Jacobson Gallery, London. In his essay Mel Gooding focuses on what Kurt Schwitters is most famous for—the abstract collages that he began to make in the winter of 1919/20 using found and everyday objects such as labels, bus tickets, fabric and bits of broken wood. They were born out of his feeling that, after the war, “Everything had broken down and new things had to be made out of the fragments...and this is Merz.” Schwitters’ undogmatic and nonmanifest artist, by elevating the rejected, the discarded and the useless to fine art, inspired such postwar pioneers as Jasper Johns, Robert Rauschenberg, Eduardo Paolozzi, Richard Hamilton and Joseph Beuys, and he is now seen as the grandfather of many post-1945 art movements, from Pop art to Conceptual, installation and performance art.
of the allegorical concepts Pieter Bruegel the Elder: Fall of the Rebel Angels

The Fall of the Rebel Angels (1562) is presented in this lavishly illustrated volume in microscopic detail, and placed in its wider context in the texts, which argue that, with this painting, Bruegel turned a traditional devotional theme into an innovative commentary on his own time. Many of the angels in Bruegel’s scene are hybrids of natural and artificial forms, just as the curiosity cabinets of the time would juxtapose “naturals” and “artiﬁcialia” for the connoisseur, connecting the painting to early modern European cultures of knowledge and collecting.

SILVANA EDITORIALE
9788863629360 | £35.00 | $40.00 | 8x6” x 11” | 320 pp. / 200 color February/Art

Caspar Wolf and the Aesthetic Conquest of Nature

Text by Rolf Brinkmann, et al.
The notion of the Alps as a magnificent natural spectacle is surgingly recent. It was not until the eighteenth century that its craggy mountain ridges began to be seen as sublime and beautiful. Swiss landscape painter Caspar Wolf (1735–80) was one of the first to discover the then largely unexplored Alps as a subject for art. Trained in Germany and Paris, Wolf was commissioned to produce a comprehensive series on the Swiss Alps, which he completed between 1773 and 1779. Working in his studio the artist created some 180 paintings from nature studies he had done outdoors. This publication demonstrates how he conveyed his observations according to his artistic concerns. In his dramatic compositions, paths are blocked by immense boulders, roaring streams of water and glacial ice, or the view opens up to reveal giant panoramas observed by tiny astrostruck human ﬁgures.

HAUJE CARZ
9783777739320 | £35.00 | $42.00 | 9” x 6” x 1” | 450 pp. | 350 color February/Art

Emotions
Pain and Pleasure in Dutch Painting of the Golden Age

Text by Gary Schwartz, Michiel Kasparis, Anna Tummers, Tijs Vliegstein.

For seventeenth-century connoisseurs, the beauty of a painting was not merely as important as the passions that could be seen in it; these were the “soul” of the work. Fear, sadness, surprise, anger, lust and love—the full range of human emotional life can be found in works by painters such as Rembrandt, Frans Hals, Jan Steen, Maerten van Heemskerck and Cornelis van Haarlem, who were required by patrons and viewers to convincingly depict human feelings in their scenes. In Emotions, published to accompany an exhibition at the Frans Hals Museum, artist historian Gary Schwartz examines this under-explored preoccupation in Dutch Golden Age art through a selection of sixteenth-and-seventeenth-century history paintings, genre scenes, and portraits.

NAUDIO PUBLISHERS
9789464201703 | £30.00 | $35.00 | 8.5” x 11.5” x 0.5” | 144 pp. / 80 color March/Art

Paula Modersohn-Becker

Edited by Michael Judd Holm, Tine Colstrup.- Introduction by Tine Colstrup, Pouil Erik Tøjner. Text by Rainer Stamm, Uwe Schwends, Wolfgang Werner, Diane Radzicki, Rineke Dijkstra.

Considered one of the most important representatives of early German Expressionism, painter Paula Modersohn-Becker (1876–1907) left behind an oeuvre of still-life paintings, landscape paintings, portraits and self-portraits in a characteristic expressionist style upon her premature death at the age of 41. Famous for her friendship with poet Rainer Maria Rilke and for having influenced Picasso, Modersohn-Becker is also recognized as a pioneer for female artistic representation of the female body, and is often cited as the first woman to paint full-length nude self-portraits. This volume, published on the occasion of Louisiana’s retrospective exhibition, includes essays by experts focusing on different aspects of the artist and her oeuvre, as well as contributions from contemporary artists Rineke Dijkstra, Chantal Joffe and Daniel Richter. With more than 100 images, the book is an accessible introduction to this inaugural Expressionist about whom little has been published outside of Germany.

LOUISIANA MUSEUM OF MODERN ART
9788792879345 | £35.00 | $45.00 | 9” x 11.25” x 0.25” | 210 pp. / 100 color | 40 b&w

Frans Hals: A Phenomenon

Text by Anton Eerste Meijer.

Frans Hals (1580–1660), like Rembrandt and Vermeer, one of the greats of the Dutch Golden Age. Hals primarily made his name with his lively, virtuoso portraiture made in the bustling, prosperous city of Haarlem: group portraits of high-ranking gentlemen and more informal scenes of drunkards, laughing children and musicians. He was admired by artists such as van Gogh, Edouard Manet, Max Liebermann and James Abbott McNeill Whistler as the first modern painter. This book acquaints the reader with the Dutch master in an accessible manner: what did he look like, who were his predecessors and contemporaries, and what makes him so unique? For seventeenth-century connoisseurs, the beauty of a painting was not merely as important as the passions that could be seen in it; these were the “soul” of the work. Fear, sadness, surprise, anger, lust and love—the full range of human emotional life can be found in works by painters such as Rembrandt, Frans Hals, Jan Steen, Maerten van Heemskerck and Cornelis van Haarlem, who were required by patrons and viewers to convincingly depict human feelings in their scenes. In Emotions, published to accompany an exhibition at the Frans Hals Museum, artist historian Gary Schwartz examines this under-explored preoccupation in Dutch Golden Age art through a selection of sixteenth-and-seventeenth-century history paintings, genre scenes, and portraits.

NAUDIO PUBLISHERS
9789464201703 | £30.00 | $35.00 | 8.5” x 11.5” x 0.5” | 144 pp. / 80 color March/Art

January/Art

Helene Schjerfbeck

Edited by Max Hollein, Carolin Köchling. Text by Anna-Maria Bonduff, Carolin Köchling, Ritta Konttinen, Marja Lahelma, Aalborg Slovenen-Grodeau.

Helene Schjerfbeck (1862–1946) is one of the most important Finnish artists of the first half of the twentieth century. While her painterly oeuvre has attracted a great deal of attention in Scandinavia, she is largely unknown abroad. This comprehensive monograph introduces the life and work of the painter, with over 80 impressive works from all of her creative phases. The publication shows how, despite her physical isolation, the artist kept up with the art of her contemporaries through illustrations from art and fashion magazines. Here, both the famous self-portraits and the picture series The Convalescent, The Seamstress and The Death of Wilhelm von Schwerin play a crucial role, as do as numerous portraits of women and the less well-known nude and history paintings.

KERBER
9783735600103 | £55.00 | $65.00 | 9.5” x 11.5” | 168 pp / 198 color. February/Art

Paula Modersohn-Becker

Edited by Michael Judd Holm, Tine Colstrup.- Introduction by Tine Colstrup, Pouil Erik Tøjner. Text by Rainer Stamm, Uwe Schwends, Wolfgang Werner, Diane Radzicki, Rineke Dijkstra.

Considered one of the most important representatives of early German Expressionism, painter Paula Modersohn-Becker (1876–1907) left behind an oeuvre of still-life paintings, landscape paintings, portraits and self-portraits in a characteristic expressionist style upon her premature death at the age of 41. Famous for her friendship with poet Rainer Maria Rilke and for having influenced Picasso, Modersohn-Becker is also recognized as a pioneer for female artistic representation of the female body, and is often cited as the first woman to paint full-length nude self-portraits. This volume, published on the occasion of Louisiana’s retrospective exhibition, includes essays by experts focusing on different aspects of the artist and her oeuvre, as well as contributions from contemporary artists Rineke Dijkstra, Chantal Joffe and Daniel Richter. With more than 100 images, the book is an accessible introduction to this inaugural Expressionist about whom little has been published outside of Germany.

LOUISIANA MUSEUM OF MODERN ART
9788792879345 | £35.00 | $45.00 | 9” x 11.25” x 0.25” | 210 pp. / 100 color | 40 b&w

February/Art

January/Art

HIGHLIGHTS
ART HISTORY

154

artbook.com

155

artbook.com
By Lawrence M. Berman.

Sometime in the early fourth century BC, an unknown Egyptian master carved an exquisite portrait in dark-green stone. The statue that included this head of a priest, likely a citizen of ancient Memphis, has reflected a mysterious sculpture has reflected disappearing again, it resurfaced of a collection assembled for the archaeology. Sent to France as part of a small crustacean to the world, it found a home in the Pasha of Alexandria. It was long the work of barbers in classical Greece and Rome, and the role of facial hair at the time of the Vikings and in Medieval and Renaissance Europe. With reference to portraits from the Gallery’s collections and archives, Hawksey explains the Tudor beard tax and why Regency beards grew whiskers. She also looks at the rise of the beard at the time of the Crimean War, the rules on facial hair in the army, navy and air force, the hippies’ penchant for long hair in the 1960s and the most recent fashion for facial hair in the twenty-first century.

Lively and engaging feature pages include The Widdowes Treasure (a sixteenth-century book that contains a recipe to make “the hairs of the bearded gown”), Record Breakers (the world’s longest moustache and beard), and Women and Facial Hair. There are also explorations of how medical advances and the rise of advertising have affected male grooming. Entertaining and informative, this fascinating story into our hairy past is the perfect gift for the pagenophile in your life—or indeed anyone interested in the long and curiously self-accumulated history of moustaches, whiskers and beards.

National Portrait Gallery
9781851494304 • u.s. $17.50
Pbk, 6.5 x 7.5 in / 144 pgs / 105 color
ArtKirk

National Portrait Gallery: A Portrait of Britain
Text by Sandy Nairne, Turiya Cooper, et al.

A visual pantheon of the greatest names in British history and culture, the Collection of the National Portrait Gallery contains more than 11,000 paintings, sculptures and works on paper and over a quarter of a million photographs. This book presents a broad selection of the personalities that have shaped the last four centuries of British life. From Elizabeth I to David Beckham, from Shakespeare to Seamus Heaney, portrayed by artists as diverse as Hans Holbein, David Bailey, Joshua Reynolds and Paula Rego. The featured works are arranged chronologically in sections, each of which is prefaced by a text written by the curator for that period, drawing on their expert knowledge and recent research. Each image is accompanied by an extended caption that provides key information on the sitter and the artist, and places the work in its historical and creative context.

NATIONAL PORTRAIT GALLERY
9781851494304 • u.s. $45.00
Pbk, 9.5 x 10.25 in / 288 pgs / 280 color
ArtKirk

Petry in Portraits
By Robin Gibson.

Introduction by Chris Packham.

“Look at people and their pets today. Pets tell something about their owners, whether they are bought to make a fashion statement, as child substitutes or as an expression of unconditional love between two sentient beings.” So remarked Robin Gibson, the author of this book, on its first publication in 1998. “It is about the various animals that appear in portraits in the National Portrait Gallery, but it is also about the owners of the animals who commissioned the portraits. The association of the subject or indeed the artist of a portrait with a pet immediately adds a further dimension to our understanding of the characterization. From the little_texts that record Lady Caroline Lamb’s first extramarital affair to Queen Victoria’s dogs, photographed with her Ghillie John Brown, from the extraordinary images of ballet dancer Anna Pavlova and her pet ogress to the inventor Edward Siddall and his favorite cat, this book charts the British love affair with the domestic pet. For this new edition, the naturalist, photographer and television presenter Chris Packham has contributed an introduction with additional portraits from the Gallery’s collections. Amusing and surprising, this delightful book provides unusual insights into the bond between sitters and their faithful companions.

NATIONAL PORTRAIT GALLERY
9781851494304 • u.s. $17.50
Pbk, 6.5 x 7.5 in / 144 pgs / 80 color
ArtKirk

These giftworthy, fun volumes from the National Portrait Gallery in London trace the motifs of pets and facial hair throughout art history.
Lex Reitsma: 196 Posters for De Nederlandse Opera

Chronizing the history of De Nederlandse Opera house, this publication documents the graphic design of Lex Reitsma (born 1958) for operas at the Stedelijk Museum in Amsterdam. Alongside 196 posters, Reitsma’s work also includes designs for opera books, season brochures and concert folders.

NAI 010 PUBLICATION
9789082160149 U.S. $35.00 Hbk, 8.5 x 11 in / 166 pgs / 200 color

Jesús del Pozo

Text by Vicente Verdú, Joan Gatti, Toni Miró, Sofía Torge, Isabel Vangouës, et al.

In this homage to Spanish fashion designer Jesús del Pozo (1946-2011), del Pozo’s employees, loyal customers, friends and peers in the fashion world contribute reflections on the man and his influence on fashion and design. Del Pozo founded his brand in Madrid in 1974 with a men’s wear store, and it expanded to include women’s and men’s ready-to-wear collections, opera costumes and fragrances over the years.

TURNER
9788461436282 U.S. $105.00 Clth, 11.20 x 12 in / 240 pgs / 180 color
February/Fashion

Ralph Pucci

Ralph Pucci: Art of the Mannequin

Text by Emily M. Orr, Barbara Paris-Gifford, Interview by Jake Yuzna.

Ralph Pucci is the most innovative designer in mannequin fabrication today. This volume puts Pucci in a broader context, tracking the mannequin’s origin to fifteenth-century sample dolls and dress forms, while highlighting the materials, techniques and technologies that have shaped its sophistication today.

MUSEUM OF ARTS AND DESIGN
9781690393509 U.S. $25.00 Hbk, 9.25 x 10.5 in / 98 pgs / 65 color.
May/Design & Decorative Arts

Gerd Lange Design

In the Context of Serial Production 1962–2007

Edited by Alfred Hablützel.

Known for his sleek and functional chairs of the 1960s and 1970s, German furniture and product designer Gerd Lange (born 1931) tremendously influenced the history of chair design both abroad and in the United States. This study is the first overview of Lange’s illustrious work.

JOVIS
978386531316 U.S. $40.00 Hbk, 8.25 x 11 in / 104 pgs / 140 color / 44 b&w.
March/Design & Decorative Arts

On Display

50 Posters Designed for the Hayward Gallery

Text by Catherine Flood, Hettie Judah.

On Display is a large-format collection of highlights from the Hayward Gallery’s archive of exhibition posters. Acting as a who’s who of contemporary British design and art, this compilation includes work by some of Britain’s finest designers, like Neville Brody, Theo Crosby, Richard Hollis and Roger Huget. Each page is perforated, allowing the posters to be removed.

HAYWARD PUBLISHING
9781653323653 U.S. $50.00 Hbk, 11.25 x 16.5 in / 112 pgs / 50 color.
January/Design & Decorative Arts

Studio Wieki Somers

Studio Wieki Somers: Out of the Ordinary


This publication celebrates the tenth anniversary of Studio Wieki Somers, a design studio established by Dutch designer Wieki Somers (born 1976) and her partner Dylan van den Berg. The studio’s products are remarkable for their narrative content and their experimental use of materials.

ARTBOOK
9781653740383 U.S. $55.00 Hbk, 8.5 x 11 in / 206 pgs / 150 color / 33 b&w.
February/Design & Decorative Arts

Source Material

A Project by Jasper Morrison, Jonathan Olivares, Marco Velardi

Source Material presents objects and keepsakes that have had a pivotal effect on the work of around 60 creative minds from the fields of architecture, art, cuisine, design, fashion, film and music. Found within the contributors’ everyday working or living environments, these objects represent stepping stones for the creative mind. Source Material is an exploration of how the creative process is informed by the legacy of material culture, but also an affirmation of the potential of an object to reflect and nurture the human spirit. Included are objects by K.K. Barrett, Erwan and Ronan Bouroullec, Santi Caicedo, David Chipperfield, Carter Cleveland, Ilse Crawford, Cecilia Dean, Thomas Demand, Michelle Elia, Frida Escobedo, Nuno Furtado, Koenst Govers & David van Severen, Zoe Gerther, Konstantin Grcic, Klaus Hackl, Gabrielle Hamilton, Jamie Hayon, Eadun Hechtote, Takehiko Homma, Freddie Janssen, Nicholas Lander, Italo Lupi, Michael Maharaj, Mike Meier, Mike Mills, Jasper Morrison, Pernille Olesen, Jonathan Olivares, Sonya Petk, Mark Parker, Hariel Patel, Signe Persson-Melin, Wiliold Ryczynski, Inga Sempel, Shiona Shahrabi, Andrew Stafford, Massimo Terragni, Jean Tschumi, Marco Velardi, Justin Vernon, Wendy Yao and many others.

VITRA DESIGN MUSEUM
9783031003670 U.S. $29.95 Hbk, 8 x 6.25 in / 144 pgs / 42 color.
January/Design & Decorative Arts

Inspirational objects from around 60 international creative professionals
Diller, Scofidio + Renfro: The Look

Photographs by Matthew Monument.
In 2013 the Deise Foundation commissioned Diller, Scofidio + Renfro to curate a capsule collection and integrate the selected works into an independent project. The Look, a narrative in 18 scenes about youth, aging and identity, examines the notion of the classic in fashion and architecture.

DUTCH ARCHITECTURE SINCE 1985
By Bernard Hulsman.
In Dutch: Dutch Architectu- ture since 1985, architecture critic and journalist Bernard Hulsman describes the unprecedented boom experienced by Dutch architecture in the past quarter-century, discussing over 100 buildings that characterize the fascinating and turbulent scene. Dutch architects surprised the world with unconventional designs such as the Kunsthal by Rem Koolhaas and the Dutch pavilion by MVRDV at the World Exhibition in Hanover in 2000, while the rise of postmodem architecture occurred quietly, slipping almost unnoticed into the world’s most modern architectural landscape. Hulsman also describes the failed deregulated housing revolution of Wilde Wonen, the reappearance of ornament, and the increasing concern for craft and sustainability, though the majority of them fail to meet current safety standards, though they are still a ubiquitous presence in the Dutch landscape. In this book, built around research produced the first dikes map of the Netherlands, the Dutch dikes have never been properly mapped out or systematically studied. Many of them fail to meet current safety standards, though they are still a ubiquitous presence in the Dutch landscape.

Smart about Cities Visualising the Challenge for 21st Century Urbanism
Edited by Maarten Hajer, Ton Dassen. Text by Maarten Hajer. Current discussions on urban planning regularly invoke the concept of the smart city—a city based on innovative urban planning, which itself is based on “smart” technologies that are supposed to make cities safer, cleaner and more efficient. But is this actually improving cities? Smart about Cities argues for “smart urban planning” instead of an unrealistic embrace of the smart city, while urban planning tackles what twenty-first century urban planning forget—the metabolism of cities, the incoming and outgoing flows that connect urban life with the natural world. Key questions are visualized in 50 infographics: what do cities live on? How much water, food and construction material do they use? What amount of those materials do they dispose of? This book makes an appeal for “global urban planning” in which technology is not a panacea but is instead anchored in social innovation.

Monographs and urbanism
Juan O’Gorman: Casa O’Gorman 1929

Text by Tryo Ito, Xavier Guzmán, Víctor Jiménez.
Mexican architect and painter Juan O’Gorman (1905–82) had a spectacular debut as an architect, designing his own house at the age of 24. On the strength of this building, Diego Rivera commissioned O’Gorman to design a pair of studio houses for himself and Frida Kahlo on contiguous lots, connected by a bridge. But O’Gorman was somewhat forgotten in histories of modern architecture, until the restoration of Rivera’s and Kahlo’s house in the late 1990s led to a rediscovery of the architect’s work and a reappraisal of his place in contemporary Mexican architecture. In 2013 O’Gorman’s first house, which he began designing in 1929 and completed in 1931, was restored. Uncompromisingly radical and rigorously functional, this design reveals O’Gorman as a Mexican pioneer of avant-garde architecture. Casa O’Gorman 1929 tells the story of this unique building and how it was salvaged through beautiful color photographs.

This is the House that Jack Built
Edited by Maja Hoffmann. Text by Rikrit Tiravanija. Photographs by François Hélard. This book offers insight into the private contemporary art collection and design collection of Swiss art collector and philanthropist Maja Hoffmann, portrayed by photographer François Hélard and art director Rikrit Tiravanija. To commemorate this volume, Rikrit Tiravanija has dispensed the British nursery rhyme “This is the House that Jack Built” using a custom-designed font, among the protos.

Dutch, German, Italian, French, Spanish
First published 2015

SPECIAL SUPPLEMENT
Smiljan Radić: Serpentine Pavilion 2014

Foreword and interview by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Fabrizio Gallanti, Smiljan Radić. The 2014 Serpentine Pavilion is designed by Chinese architect Smiljan Radić (born 1986) as a multifunctional social space with a café. A semi-translucent, cylindrical structure that resembles a shell and rests on large quarry stones, its torus-shaped fiberglass shell resembles the cast-off chrysalids of some bulbous insect.

KÖNIG BOOKS
9783863356040 v. s. 180 p. 16 x 24 cm/444 pgs / 161 color. Munich/Architecture & Urban Studies

2014 SPRING SUPPLEMENT
Diller, Scofidio + Renfro: The Look

Photographs by Matthew Monument. In 2013 the Deise Foundation commissioned Diller, Scofidio + Renfro to curate a capsule collection and integrate the selected works into an independent project. The Look, a narrative in 18 scenes about youth, aging and identity, examines the notion of the classic in fashion and architecture.

DEUTSCHE STIFTUNG FÜR KONTEMPORÄRE KUNST
978-3-960330-087 v. s. 180 p. 16 x 24 cm/336 pgs / 382 color. Munich/Architecture & Urban Studies

DUTCH ARCHITECTURE SINCE 1985

By Bernard Hulsman. In Dutch: Dutch Architectu- ture since 1985, architecture critic and journalist Bernard Hulsman describes the unprecedented boom experienced by Dutch architecture in the past quarter-century, discussing over 100 buildings that characterize the fascinating and turbulent scene. Dutch architects surprised the world with unconventional designs such as the Kunsthal by Rem Koolhaas and the Dutch pavilion by MVRDV at the World Exhibition in Hanover in 2000, while the rise of postmodem architecture occurred quietly, slipping almost unnoticed into the world’s most modern architectural landscape. Hulsman also describes the failed deregulated housing revolution of Wilde Wonen, the reappearance of ornament, and the increasing concern for craft and sustainability, though the majority of them fail to meet current safety standards, though they are still a ubiquitous presence in the Dutch landscape.
Ludwig Mies van der Rohe: Mies 1.1, Das Golfklub-Projekt in Krefeld
Edited by Christiane Lange, Paul Robberecht. Text by JulianHeynen, et al. This volume documents van der Rohe's unrealized projects for a golf clubhouse in Krefeld, drafted in 1930. The book includes sketches and architectural plans, and provides a chronicle of the building's walk-through model which was on exhibit on the original site in Krefeld in 2013, following the plans in the archives at MAAM.

Ensemble: Atelier wv Max Dudler
Edited by Alexander Bonté, J. Christoph Bükle. In 2014 architects studio wv and Max Dudler completed their radical collaboration in Diessenhofen, a district in northern Zurich, the largest high-rise ensemble in Switzerland. This publication documents the intimate design and planning history of this building complex through texts, photographs, plans and sketches.

nps tchoban voss
Cultural Continuity, Design Progression
Text by Falk Jaeger. This book contains the most recent projects by the architectural office nps tchoban voss (founded in 1931 in Hamburg, Germany). For the architects in this innovative group, the principle of sustainability applies not only to construction but must also be seen as an aesthetic category.

Building the court
Germany's Federal Constitutional Court and Its Architecture
Edited by Falk Jaeger. Germany's Federal Constitutional Court, built between 1965–69 by architect Paul Baumgarten, embodies a free, democratic spirit with its modern, transparent forms. This book illuminates the building's history, reports about the Court's history and achievements, and presents the building's restoration and composition in detail.

Guillermo Vázquez Consuegra: Seville Congress Centre
Text by David Colter, Joan Miguel Hernández Lain, Friedy Massoud, et al. Photographs by Duccio Malagamba, Fernanda Aida. The new Exhibition and Conference Center in Seville, Spain, designed by Guillermo Vázquez Consuegra (born 1946), is the most important public facility built in the city during the last decade. This book presents plans for the project.

nps tchoban voss
Architects
Edited by Alexander Bonté. This publication presents theoretical approaches and practical strategies for creating affordable living space, based on examples of exceptional residential buildings. The challenge of affordable living lies in attaining an optimum relationship between costs and residential quality, which in turn is dependent on many local parameters and cultural factors.

Affordable Living: Housing for Everyone
Edited by Plaizier Dimer, Hans Dreier, Joachim Schütz-Granberg. This book presents theoretical and practical strategies for creating affordable living space, based on examples of exceptional residential buildings. The challenge of affordable living lies in attaining an optimum relationship between costs and residential quality, which in turn is dependent on many local parameters and cultural factors.
Urban Living
Transforming Cities
Urban Interventions in Public Space
Edited by Kristin Fierens, Oliver Humm.
This book presents exemplary cases from the international Urban Living Workshop, in which more than 30 international firms participated.

2014 WINTER SUPPLEMENT
Reflections
Art and Culture in the Automobilized World
Text by Alan Bango, et al. Reflections offers a collection of thoughtful and provocative perspectives on the world of automotive design, which attracts two million visitors a year. Christian Borea, Douglas Coupland, Li Wei and Sascha Lobo reflect on their experiences of navigating the path.

Architecture is Participation
De Baalpota: Methods and Projects
Text by Susanne Hofmann. Today there is an increasing demand for public participation in the shaping of the built environment. With realized pilot projects and practical guidelines, this volume presents examples of successful community involvement in urban and city-planner participatory processes.

Built Environment 2013–2014
Eindhoven University of Technology
Edited by Jero Bosman. In this publication Eindhoven University of Technology’s Department of Built Environment/Architecture presents a selection of the department’s finest graduate school research projects. The fields investigated range from building management and planning and system design.

Vacancy Studies
Experiments and Strategic Interventions in Architecture
Edited by Ronald Heutel, et al. Vacancy Studies offers an optimis- tic perspective on the temporary use of vacant spaces such as bunkers, churches, castles, hospitals, prisons, palaces and airports. An indispensable reference, this book investigates the design ap- proach of ‘strategic interventions’, and presents new theories and experiments within the field.

Urban Living Strategies for the Future
Edited by Sophia Wolthus, Nikolai Brandis. This volume examines the relationship between architectural design and spatial utilisation in an urban environment. It proposes an interplay between architectural material and urban usage and ac- tion, and interprets our interaction with architecture as a performative activity.

Art City Lab
New Spaces for Art
Taking postwar Berlin’s art scenes as an example, Art City Lab demon- strates how art spaces can be utilized for the purpose of artistic production. It also highlights the importance of constructing and adapting property in accordance with the identities of the neighborhood.

DASH 11: Interiors on Display
A Representation of Good Living
Edited by Anne Koolhoven, Suzanne Schieffer, Aiko Sawat.
How is an architect’s knowledge generated, gathered and passed on? Why are the people, institu- tions and groups involved? These questions are at the heart of the journal DASH, which has been published biannually since 2009 promoting a culture of knowledge about architecture.

Candide No. 91
Journal for Architectural Knowledge
Edited by Anne Koolhoven, Suzanne Schieffer, Aiko Sawat.
How is an architect’s knowledge generated, gathered and passed on? Why are the people, institu- tions and groups involved? These questions are at the heart of the journal DASH, which has been published biannually since 2009 promoting a culture of knowledge about architecture.

OASE 93: Public Landscape
Edited by Michael Dehane, Bruno Notteboom, Hans Teerte. This volume reveals that current issues relating to land- scape and urban planning. This issue investigates historical and contemporary attempts at defin- ing the cultural landscape as a project, addressing the various roles of designer, media and citizen within the process.

Landscript 04: Nature Modern
Edited by Albert Kirchengast. This fourth volume in the Landscript series, entitled ‘Nature Modern’, exam- ines the modern conception of nature as a construct, and how it is made “visible” through the built environment. Drawing on several key projects and essays.

Building the City within the City
Edited by IBA Hamburg GmbH, Uli Halbig. From 2006-13, the Interna- tional Building Exhibition (IBA) in Hamburg, Germany, provided considerable support for the urban, environmental and social dev- elopment of the Elbe Islands and Harburg Uprising Port. This book documents the projects carried out by the IBA over the seven-year span.

Prix de Rome.NL 2014
Architecture
Text by Marike Steenhuis, Kirsten Harnsma, Robert de Kort. The Prix de Rome is a Dutch prize for architects and artists under 40. This publication features designs and projects by the winners: Stephan De Dijver, Liesje van Leeuwen, Alain Huyse, Cardio Ses, Jan Pieterz, Tim Prins and CMX. Max Cohen de Lars and David Mulder.

Landscript 04: Nature Modern
Edited by Albert Kirchengast. This fourth volume in the Landscript series, entitled ‘Nature Modern’, exam- ines the modern conception of nature as a construct, and how it is made “visible” through the built environment. Drawing on several key projects and essays.

Dutch Design Yearbook 2014
Edited by Timo de Rijke, Joost van der Weijden, JanKonrad, Richard van der Linden. The Dutch Design Yearbook offers a multi- tude of the best designs produced in the Netherlands in the fields of spatial design, product design, fashion and graphic design. This year’s edition additionally focuses on those designs that will change our environment in the near future.

The Art of O.M.A.
The First Decade
Text by Paul Wulfer, Arnold, George Baird, Christoph Luders, Joost Meskesman, Arjan Luy, Jan Konrad, Richard van der Linden. This thematic issue of OASE sheds new light on the architec- tural production of Rem Koolhaas’s OMA during its first decade (1978–1988). Proposals, plans and proj- ects—both built and unbuilt—are subjected to critical appraisal and re-examined with rare insight.
Alternative Mainstream: Making Choices in Pop Music
By Gert Keusen
Published in Valiz’s Alternaties series, Gert Keusen’s Alternative Mainstream explores the music that lies between the “mainstream” and the “underground”—an apparently diverse intermediate zone that includes genres ranging from hip-hop to rock, from folk to electronic music. What kind of decision-making lies at the basis of the selections made by people working in the pop music circuit? Which general frames of thinking and evaluating do music professionals apply? Why do some bands and others get ample airplay, concert bookings, press coverage and, as a result, cross over into this “alternative mainstream”? Author Gert Keusen, a Belgian publicist, musician and professor of music history, attempts to uncover what aesthetics and ideologies—and what broader social and economic factors—underpin the construction of the alternative mainstream, exploring the systems at work beneath the processes of decision-making and selection in popular music.
VALIZ/ANTENNA SERIES
9789068159050 u.s. $28.95
Pbk, 5.25 x 8.25 in. / 354 pgs / illustrated throughout.
February/Music/Nonfiction & Criticism

Aesthetic Justice: Intersecting Artistic and Moral Perspectives
Can art express its own justice? Could art, perhaps, even create justice? In Aesthetic Justice, sociologist Pascal Gielen and curator Niels Van Tomme invite a variety of artists and critical thinkers—including Zoe Beloff, Ana Deboever, Mark Fisher, Matt Fraser, Teo Belovek, Kerry James Marshall, Victor Misiano, Carlo Matti, Nat Mulier, Julie Atare Mui, Gerald Raunig, Dieter Roelstraete, Hito Steyerl, Julia Svedinchan, Hakan Topkan, Samuel Vinzien and Christian Wolff—to reflect on new futures for the notion and practice of justice. The book offers thought-provoking insights on the ways in which art may confirm and potentially redirect social and political futures. Incorporating a range of contemporary artworks that challenge the social, political or economic status quo, as well as interviews with artists and theoretical reflections, Aesthetic Justice considers the liberating frameworks and suggests alternatives for a more just future.
VALIZ/INTERESSANT SERIES
9789078088985 u.s. $28.95
Pbk, 5.25 x 8.25 in. / 354 pgs.
March/Nonfiction & Criticism
Making a Museum in the 21st Century

Edited by Melissa Chiu. Text by David Adesbjörn, Rustum Shraia, Janet Cardin, Carolin Sölken, Michelangelo Signori, Giorgio Agamben, and others. Making a Museum in the 21st Century addresses some of the most pressing issues for museums in a new era of predictability and audience engagement. Over the past decade, spectacular buildings and increased attendance have been accompanied by increased expectations for museums to create new ways for visitors to interact with art. Against a backdrop of large-scale geographic shifts and geopolitical shuffles resulting in rapid museum growth in Asia and the Middle East, museums around the world face new opportunities and challenges. This book brings together the perspectives of prominent museum leaders, directors, curators, and architects such as David Adesbjörn (Melissa Chiu [the Hiroshimahorn]), Adam Lerner (MCA Denver), Glenn Lowery (MoMA), Walid Raad (Cooper Union), Hassan Sajady, and others. ASIA SOCIETY 9789078088981 / $39.95 / 6.25 x 9.375 / 256 pages / 140 b&w / December/February

ASIA SOCIETY

The Shape of Evidence

Contemporary Art and the Document

By Sophie Berrebi.
The first in Valiz’s new vis-à-vis series of accessible introductions to academic subjects in contemporary art, architecture and design, The Shape of Evidence examines the use of the document in contemporary art, focusing on artworks in which the seemingly straightforward document is valued not only as a source of information but also as a distinctive visual and critical form. The author, Amsterdam-based art historian Sophie Berrebi, contends that for artists using filmed, photographic or written sources, the document can offer a way to develop a critical position on issues of representation, knowledge production, art and art history. Touching on several key issues in contemporary art—the trustworthiness of documents, the role of the museum and the archive—the author builds her argument through a close reading of select works of art by Christopher Williams, Fiona Tan, Zoe Leonard, Sven Augustijnen, Wendelin von Oblohn, and Luc Moulène, illustrated throughout the text.

OPEN EDITORS/EDIT APPEL

9789078088998 / $35.00 / 5.625 x 8.5 / 284 pages / January/February

Invalid Format

An Anthology of Triple Canopy

Volume 4

Edited by Triple Canopy. Contributions by David Avaravich, Claire Varlant, Zoe Barfield, Gabriella Coleman, Dan Fox, Wayne Gladman, Rachel Harrison, Karl Holmqvist, Aaron Kunin, David Levine, Tim Nott, Maus McKearn, Stuart Sherman, Finn Steinseifer, David Wiseman, Bryan Zonis.
Invalid Format is an archive of the publishing activities of Triple Canopy, the New York–based magazine. It explores how works that were originally presented online, on stage, or at symposia might be transposed to the codes in a way that recalls those former contexts while also fully inhabiting the page. “With this book, Triple Canopy offers a rigorous intellectual inquiry into one of the art world’s most pressing questions and is crucial for any artist or student of philosophy, art, sociology or economics.”
MAURIE PUBLICATIONS
9789064278461 / $20.00 / 8 x 11 / 288 pages / Illustrated throughout. January/February

Kenneth Goldsmith: Theory

“Used to be an artist; then I became a poet; then a writer.” When asked, I simply refer to myself as a word processor.” Kenneth Goldsmith (born 1961) writes in Theory. The acclaimed conceptual poet, who is the founder and editor of Triple Canopy, brings together his artist’s book; the first of four collected in his “uncreative writing” series, published in the fifth and sixth years of Triple Canopy’s existence, when the magazine searched for a brick-and-mortar headquarters in Brooklyn, organized its inaugural marathon reading of Gertrude Stein’s The Making of Americans; chronicled the perversity and heroism of his and its anonymous spawn; published its first literary, or not not literary, issue, and launched Invalid.

TRIPLE CANOPY
9786078427846 / $35.00 / 224 pages / Illustrated throughout.

Kenneth Goldsmith: Theory

HIGHLIGHTS ■ WRITINGS

Giving and Taking

Antidotes to a Culture of Greed

Edited by John Brouwer, Jan Vander Velden. Text by Peter Sloterdijk, Marcel Hanser, Zygmunt Bauman, Jan Lucassen, Leonie Hyde, Helen Ostergard, Lara Sposnytz, Rainer Scherfot, Frank Vande Veen, Aryan Mulder.
Most would agree that markets and money are crude measures when it comes to establishing the value of art. What exactly is being valued in the financial approach to culture, and what is being overlooked? Giving and Taking is an ambitious project that sets out to answer these questions. In the ten essays by authors from a range of disciplines, the volume represents a collective effort to establish a value of art that escapes or transcends the monetary. With contributions from leading philosophers, anthropologists and sociologists such as Peter Sloterdijk, Leonie Hyde, Lara Sposnytz, Zygmunt Bauman and many others, Giving and Taking offers a rigorous intellectual inquiry into one of the art world’s most pressing questions and is crucial for any artist or student of philosophy, art, sociology or economics.

drrive/2.0

9789462081420 / $32.50 / 40 b&w, 6.5 x 9 / 208 pages / Illustrated throughout. May/Art/Nonfiction & Criticism
Collectors, fairs and biennials

Art Collector Report

Foreword and text by Christoph Neu, Lena Steiner, Magnus Reisch. Which city in the world currently has the highest density of contemporary art collectors? Who owns the majority of the art market? What are the future trends for the global art market? Exploring the answers to these questions through data collected on the most significant art collectors in the world, the Art Collector Report is the inaugural publication of the research of the online art collectors’ database Larry’s List. Larry’s List launched in September 2013, aiming to compile up-to-the-minute information on art collectors and collecting trends. Featuring detailed information on the leading art collectors from around the world, the 2014 Art Collector Report is an invaluable resource for art-market professionals.

MODERN KUNST RÖHRING 9783899865302 u.s. | €50.00 Pbk, 8.5 x 12 / 722 pp | 1 illustration throughout February/Nonfiction & Criticism

ART FAIRS

Fairland: Explorations, Insights and Outlooks into the Future of Art Fairs
Edited by Francisco Garutti. Text by Stefano Bessa Curnin, et al.
How do we imagine the art fair of the future? In addition to considering the issues usually invoked in discussions about the contemporary art fair—the relationship between fairs and biennials, questions about the potential cultural role of these events—Farland explores the phenomenon of “fairization” to describe the way the fairs begin to appropriate other cultural forms, and other cultural forms begin to appropriate the conventions of the fair. Edited by Italian curator Francisco Garutti, this volume is a wide-ranging collection of analytical, critical standpoints and possible visions by internationally renowned artists, curators and critics, including contributions from DAZ magazine, architect Kersten Hinge, curator Gabriel Kuri, Dag-genheim curator Pablo León de la Barra and Frieze Foundation curator Sarah McCoubrey. KOENIG BOOKS 9783863355494 u.s. | €11.95 FLAT Pbk, 7.5 x 4.5 / 180 pp | 29 color / 27 b&w January/ArtNonfiction & Criticism

Art Basel | Year 45
Edited by Lionel Bovier, Marc Spiegler. Introduction by Marc Spiegler and text by interviews with Nadim Abbas, Klaus Biesenbach, Douglas Fogle, Tamsin Perrett.
Art Basel | Year 45 retraces and documents the dynamic experience of 2014’s three Art Basel fairs in Basel, Miami Beach and Hong Kong. Designed by Gabriel & Rust (Geneva), the yearbook has an A2 format that maps the world of Art Basel, offering art lovers a compendium 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, highlights events and talks, and gives art-world experts, curators and collectors a platform for sharing their expertise. Among the authors and artists featured are Yoko Hasegawa, Nada Kaabi-Linke, Nadim Abbas, Wolfgang Tilmans, Douglas Fogle, Gianni Jetzer, Jane & Louise Wilson, Klaus Biesenbach, Joan Jonas and Hans Ulrich Obrist.

JAPANBERG 9783536485652 u.s. | €80.00 Pbk, 8.25 x 11.75 / 784 pp | 612 color / 350 b&w MayArt

The Future Is Not What It Used to Be
The 2nd Istanbul Biennial 2014
Edited by Zoi Ivan, Meredith Carnethens. Texts by Zoi Ivan, et al. Curators: Collector Ryan and Mansion. The second Istanbul Biennale curated the Istanbul Design Biennial as a forum for posing questions and generating dialogue. This richly illustrated volume presents more than 50 international projects by designers working across disciplines, as well as essays by leading thinkers in design.

KOENIG BOOKS 9783863355307 u.s. | €35.00 Pbk, 7.5 x 7.5 / 336 pp | 250 color April/Design & Decorative Arts

EXHIBITION SCHEDULE
Hong Kong, 28/01/15-03/02/15
Miami Beach, FL, December 2015
Basel, Switzerland, 06/18/15-06/23/15

Design Miami/Basel 2014 Catalog
Edited by Dominique Branly, Alexandra Cunningham Cameron, Brendan Gourm, Amanda M. Williams. Introduction by Rodman Primack. Text by Jason Farago.
Design Miami is the global forum for twentieth- and twenty-first-century collective design. Each fair brings together the most influential collectors, galleries, designers and curators from around the world in celebration of design culture and commerce. Occurring alongside the Art Basel fairs in Miami each December and Basel, Switzerland each January, Design Miami has become the premier venue for collecting, exhibiting, discussing and creating collective design. Each show balances exclusive collaborative opportunities with progressive programming, creating exciting collaborations with designers and design institutions, panels and lectures with luminaries from the worlds of design, architecture and art, and unique commissions from the world’s top emerging and established designers and architects. This catalogue presents the fair’s complete exhibition program, and includes profiles of the world’s top design galleries, interviews with emerging and established talents, and a market index of designers.

DESIGN MIAMI 9781939820213 u.s. | €28.00 Pbk, 6.75 x 9.5 / 119 color/50 b&w Available/Design & Decorative Arts

2014 WINTER SUPPLEMENT

Gwanju Biennale 2014
Burnings Down the House
Edited by Jessica Morgan. Published on the occasion of the 10th Gwangju Biennale, Burning Down the House, this catalogue documents the exhibition and its many new commissions. The Biennale focuses on the capacity of art to critique the establishment through an exploration of sound, movement, and dramatic performance.

KERNER BOOKS 9789880802812 u.s. | €45.00 Pbk, 7.5 x 7.5 / 336 pp | 250 color April/Design & Decorative Arts

EXHIBITION SCHEDULE
Hong Kong, 28/01/15-03/02/15
Miami Beach, FL, December 2015
Basel, Switzerland, 06/18/15-06/23/15

2014 WINTER SUPPLEMENT

Manifesta 10
Edited by Kasper König. Text by Elektra Andraou, Helmut Draxler, Euléktra Dogot, Silvia Edelmans. The State Hermitage Museum in Saint Petersburg was selected to host Manifesta 10 because of its intellectual and histori- cal relationship with Eastern and Western Europe—a principle that is also central to Manifesta, as the single moving European biennial. Over 50 artists were invited by edi- tor Kasper König to illustrate their sections in the catalogue.

KERNER BOOKS 9789880802966 u.s. | €45.00 Pbk, 7.5 x 7.5 / 336 pp | 250 color Illustrated throughout. DecemberArt

EXHIBITION SCHEDULE
New York, Frieze New York, 05/14/15-05/17/15

Frieze New York Catalog 2015
Edited by Tamsin Perrett. This fully illustrated guide to the Frieze New York Art Fair features profiles of 130 international artists written by respected independent critics. Spotlight, this year, is a section for solo artist presentations of work made in the twentieth century, especially post-1960. FRIEZE PUBLISHING 9780805274084 u.s. | €39.95 Pbk, 9 x 11 / 512 pp | 500 color MayArt

EXHIBITION SCHEDULE
New York, Frieze New York, 05/14/15-05/17/15

172

artbook.com

ART FAIRS

Art Researchers Who Made Art History
Edited by Ort British Texts by Ursula Bothe, Dirk Bell, Barbara Bongartz, The Breiten, Walter Wolfshein, Celina Fox, James Goodwin, Rose Maria Grapp, Albert Kamerer, Daniela Lussenburg, et al. Procurement analyses, sales planning, customer orientation, brand management—the art market is changing more rapidly than ever before. The price that a work of art commands influences its place in the art-historical canon. Auction houses have become dominant avenues of distribution, as have art fairs, galleries and art dealers. Even today the ritual dimorphism of the auctioneer is anachronistic competition, captivating participants and bystanders. At the center of the action is the auctioneer, whose performance is increasingly critical to the success of the auction. This volume tells the story of the art auction business through portraits of auctioneers. Key events in cities such as New York, Paris, Zurich, Berlin, Stuttgart and Luxembourg, and showing how the auctioneer is emerging from the anonymity of a service provider and stepping into the limelight as a star of the show.

KATE CANTZ 9783822837030 u.s. | €30.00 Pbk, 5.25 x 7.5 / 224 pp | 67 color March/Nonfiction & Criticism

EXHIBITION SCHEDULE
Hong Kong, 05/16/15-05/24/15
Miami Beach, FL, December 2015
Basel, Switzerland, 06/18/15-06/23/15

HIGHLIGHTS ❄️ WRITINGS

173

artbook.com
Free to Love: The Cinema of the Sexual Revolution
Introduction by Jesse Press. Text by J. Whitehead, Eric Schaefer, Elena Gorostieta, Whitney Strob, et al. Free to Love looks at a selection of films from the 1960s and 70s, both commercial and experimental, to investigate how issues surrounding sexual liberation and the undoing of censorship laws manifested themselves in moving-image art from around the world. While the sexual revolution cannot simply be viewed as one unified movement, its conflicts and contradictions inspired some of the most important films from this period, asserting sexual power in a era when “power to the people” was the motto. The essays examine key works and individuals associated with the cinema of the sexual revolution (Radley Mettger, Pat O’Connor, Philippe and Edern Koebenhausen), and the book includes a DVD of three short films: Deine Die (Lisa Crafts, 1976), A Quickie (Dirk Kurtz, 1976) and Narren Tanz (John Knosp, 1972). Also included is a discussion with A.C. Burno, Barbara Hammer, M.M. Serra and A.L. Stein.}

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Specialty Books

Hansjörg Mayer: Typo Printing and Typographic Works of the 50s and 60s
Edited by Hansjörg Mayer. Text by Stefan Rüping.
This book explores the avant-garde activities of Hansjörg Mayer’s (born 1943) concrete and visual poetry—a field in which he was a protagonist—alongside other typographic and printed works, several of which are in color. Also included are re-Productions of all 20 issues of his influential concrete poetry broad-sheet.

Hansjörg Mayer: Foto
260 Photos, 1957–2014
Published, author, and artist Hansjörg Mayer (born 1943) has been taking photographs of structures and strange spaces since the late 1950s. This publication highlights these works, which emphasize the fleeting and the ephemeral is quality is informed by the advances of camera technology—digital cameras and smart phones.

Walter König, Köln: Hansjörg Mayer
9788833635461 . . . US $39.95
FLAT40: Pbk, 6.75 x 9 in / 272 pgs / 260 color. January/Photography

Hansjörg Mayer: Film Patterns Possible Filmworlds

Walter König, Köln: Hansjörg Mayer
9788833635461 . . . US $39.95
FLAT40: Pbk, 6.75 x 9 in / 272 pgs / 940 color. January/Film & Video

Scott King: Anish and Tony Make Afghanistan
Edited and text by Scott King. Illustrations by Will Henry. Written by British graphic designer Scott King (born 1969) and illustrated by Philadelphia artist Will Henry, this funny, inventive graphic novel depicts two protagonists of British public art—Anish Kapoor and Antony Gormley—to attempt to solve London’s many woes. The astonishing power of public art has long been recognized by governments, but still many people think of it only as a colorless, low-budget activity. This book provides a glimpse into this extensive collection in an associative collage.

Walter König, Köln
9783863356477 . . . US $30.00
FLAT40: Pbk, 7.5 x 13.5 in / 568 pgs / 200 color. February/Antwerp's Books

Moussa Kong: The Abecedarium of the Artist’s Death
Venetian artist Moussa Kong (born 1978) creates detailed, quirky, mostly black-and-white ink drawings that are often darkly humorous and socially critical. This superb artist’s book follows the form of an abecedarium, filled with fishing, cautionary tales for aspiring artists in the contemporary art world.

Moderne Kunst Nürnberg
9783860445272 . . . US $25.00
FLAT40: Pbk, 6.5 x 6.5 in / 166 pgs / 64 pgs / 35 color. February/Antwerp’s Books

Marcella Matthis Keupp: Span, Sex, & Random Thoughts
Edited and text by Marcus Matthis Keupp. German academic Marcus Matthis Keupp (1977) is a specialist in business administration, and has been producing modular and minimal artworks since 2008, mostly published in the form of artist’s books. This catalogue features his critical and witty poetry as well as his pictograms.

Kerber
9783866990692 . . . US $35.00
FLAT40: Pbk, 5.75 x 8.25 in / 138 pgs / 24 color/19 b&w. February/Antwerp's Books

Marcus Matthis Keupp: Anish Kapoor
6.75 x 9 in / 138 pgs

Hansjörg Mayer: Ourselves
Guralove reproduces a series of portraits by the popular manga artist Yosuke Yamada (born 1987). These works were produced mainly between 2001 and 2005.

Nieves
9783905999556 . . . US $30.00
FLAT40: Pbk, 6.5 x 9 in / 36 pgs / 36 color. January/Comics & Graphic Novel

Scott King: Ourselves
40 pgs / 13.5 x 20.8 cm

Pedro Reyes: The Perpetual Revolution
An Islandic Screwdriver Comedy
This book presents a comedic mise-en-scène by Mexican artist Pedro Reyes (born 1972) that explores the contradictions between socialism and capitalism. Reyes uses marimbae to represent figures such as Lenin, Che Guevara, Marc Chagall, and Steve Jobs.

RM/Fundación Jumex Arte Contemporáneo
9789681511891 . . . US $20.00
FLAT40: Pbk, 8 x 12.5 in / 322 pgs / 80 color. February/Antwerp's Books

Fundación Jumex Arte Contemporáneo
9789681511891 . . . US $20.00
FLAT40: Pbk, 8 x 12.5 in / 322 pgs / 80 color. February/Antwerp's Books

Scott King: Ourselves
40 pgs / 13.5 x 20.8 cm

Artbook.com 178

718 artbook.com
Ermengred & Dragnet: Biography

Scandianvian artist duo Michael Ermgren & Ingar Dragnet (born 1951 and 1958) have been collecting photographs for their vast-exapnding image archive, The Incidental Self, for 20 years. These intimate photos are now compiled for the first time in this image-only publication.

Dette DVD: 9 sm x 11.5 in / 638 pp / 345 color. January/Art

KUSCH.

Renata Krätschmer and Jörg Schwarzenberger

Edited by Andreas Schmeltz. Text by Linda Christensen, Renata Dopp, et al. This monograph provides an overview of the work of Viennese duo KUSCH, whose members are the actions and installation artists Renata Krätschmer (born 1945) and Jörg Schwarzenberger (1943-2013). Their proactive paintings, drawings, films, music and performances offer humorous social critique.

KERER

9783889650791 us $50.00 FLAT40: 8.5 x 11.25 in / 160 pp / 250 color. February/Art

Oliver Ressler

Edited by Marius Balau, Emanuel Guid, Julia Arnalde, Antonio Reyes, Stella Rollig. Foreword by Stella Rollig. Text by Tu Derron, Katarzyna Kosma, Susan Miekle, Marco Scrott. Vienna-based Oliver Ressler's (born 1970) films, photographs and installations often contain analyses of economic and political structures around the world. This publication documents his alternative, highly critical work from over the last 15 years and marks the occasion of several European solo exhibitions.

MODERN KUNST NÖRMBERG

9783889650784 us $50.00 FLAT40: Flex, 8.5 x 11.25 in / 160 pp / 250 color. February/Art

Daniel Egg: Information Stream

Text by Viet Leoren, Franz Thalmair, Martin Trowe, Thomas Messegang, Gunnar Hällar-Schuster. This monograph on Austrian artist Daniel Egg (born 1970) reproduces his latest work, Information Stream, which addresses common associations with public perceptions of smoking, from the 1500s to the present. The series consists of films, photographs and light installations.

MODERN KUNST NÖRMBERG

9783889645205 us $45.00 FLAT40: Hbs, 9.25 x 11.25 in / 208 pp / 250 color. February/Art

Victor Müller: A Moment in Time


MODERN KUNST NÖRMBERG

9783889645087 us $45.00 FLAT40: Hbs, 8.25 x 10.5 in / 100 pp / 152 color / 71 b/w. January/Art

Mark Leckey: On Pleasure Bent

Edited by Patria Dander, Elena Filipescu, Thomas Thwaites, Alex Kimkin. Interview by Dan Fox. On Pleasure Bent traces in reverse Leckey's recent exhibition ’Beats, Brits and Barrio’ at British artist Mark Leckey (born 1964), revealing the persistent centrality of popular culture, music and technology to his oeuvre. The book includes Leckey's recent video, sculpture and installation work, and earlier works from the 1990s.

KERNIG BOOKS

9783889356187 us $80.00 FLAT40: Flex, 8.5 x 11 in / 256 pp / 220 color. January/Art

Jean-Jacques Lebel: Barricades

Edited by Anssi Hitell. Text by Robert Fleck, Félix Guattari, Alyce Mahon, Jacques Rivière. Interview by Jean de Lesté, Jean-Jacques Lebel. Without the work of French artist, poet, publisher, activist and translator Jean-Jacques Lebel (born 1936), the emergence of happenings in 1960s Europe would be hard to imagine. From the very outset of the decade, Lebel was instigating happenings—often poetically termed—in Venice, Milan, London, Paris and New York, as the leading exponent for this new form of performance and a close associate of the Living Theatre. In 1979 he founded the Théâtre de l’Extrême, devoted to sound poetry and performance art. This hefty volume provides the most comprehensive overview of the life and works of this diversely talented figure. At the core of all happenings of the 1960s are those documented with numerous illustrations and analyses in detail by Alyce Mahon. Lebel’s lasting friendship, the philosopher and psychologist Félix Guattari and his concept of the “rhizome” for his work.

WALTER KERN

9783663585569 us $45.00 (FLAT40: Pts, 7.5 x 10 in / 248 pp / 180 color / 110 b/w. February/Art

Gianfranco Baruchello: La Verifica Incerta

Edited by Clément Denis. Text by Gianfranco Baruchello, Carla Santamato. Released in 1964 by Italian artist Gianfranco Baruchello and Alberto Grifi, La Verifica Incerta is a remarkable example of the fertile overlap between art and cinema. Inspired by Marcel Duchamp and supported by John Cage, the film was premièred in Paris at La Cinémathèque française and in New York at The Museum of Modern Art. An assembly of extracts taken from 450,000 feet of footage purchased by the artists before their destruction, La Verifica Incerta is one of the very first examples of a film using found footage—a spéchneico- static yet iconic kaideskope about mass cinema and cinema, an encyclopedia of left-overs and a deconstructed attempt to re-imagine Hollywood. The DVD comprises the 36-minute-long film plus a recent (filmed) interview with Gianfranco Baruchello. It is accompanied by a book that includes original kaides and essays on the film and Italian culture (by Carla Santamato), as well as numerous supplementary photographs (press clippings) about the film, its production, distribution and reception, and since 1964. JEPHERSON

9783937643778 us $35.00 (FLAT40: 8.25 x 10 in / 144 pp / 218 color / 30 color / 85 b/w. Available in Film & Video

Loris Gréaud: Crossing: Zigzag Series

Edited by Frank Smith, Philippe Longhi. This audio art book documents an experiment in binaural sound by French artist Loris Gréaud (b.1976), performed around the world over five years. Using binaural beats, Crossing guides the listener to the threshold of sleep. The book includes MRI images of the artist listening to the piece.

DI VOR

9783960403878 us $40.00 FLAT40: Pts, 6.5 x 8.5 in / 64 pp / 40 color. January/Artists’ Books/Music

Winter Family: No World

Zigzag Series

Edited by Daniela Riviero. Featuring previously unpublished work by Israeli-French artist duo Winter Family, this book confronts the simulation of reality in contemporary French and American culture. Composed of both a book and a CD, this new project is composed of music, field recordings, interviews, images and texts.

DI VOR

9783960403714 us $40.00 FLAT40: Pts, 6.5 x 8.5 in / 64 pp / 40 color. Artists’ Books/Music

Nib Nowak: Gasag Art Prize 2014

Text by Thomas Körber, Börk Meyer, Peter Slowinski. Interviews with Dirk Weitselmann, Claireia Klöckmer. This year’s winner of the Gasag Art Prize for fine young artist Nib Nowak (born 1981) creates visual and acoustic installations that investigate the interaction between sound, viewer and space. This catalogue accompanies the prizewinner’s large-scale, interactive exhibition in the Berlinale Galerie.

KERER

9783889650557 us $45.00 FLAT40: Hbs, 8.25 x 10.5 in / 100 pp / 152 color / 71 b/w. January/Art

Victoria Lee: A Taste of Home

Edited by Clément Denis. Text by Victoríia Lee. Interview by Anssi Hitell. This book documents an exhibition of the same name curated by Denis, which saw Lee’s work shown in the Netherlands, New York and Mexico. Published to accompany the exhibition, the book includes the catalogue entries and a selection of work from Lee’s most recent solo shows in Europe and North America.

KERNIG BOOKS

9783889356170 us $80.00 FLAT40: Flex, 8.5 x 11 in / 256 pp / 220 color. January/Art

Mark Leckey: On Pleasure Bent

Edited by Patria Dander, Elena Filipescu, Thomas Thwaites, Alex Kimkin. Interview by Dan Fox. On Pleasure Bent traces in reverse Leckey’s recent exhibition ‘Beats, Brits and Barrio’ at British artist Mark Leckey (born 1964), revealing the persistent centrality of popular culture, music and technology to his oeuvre. The book includes Leckey’s recent video, sculpture and installation work, and earlier works from the 1990s.

KERNIG BOOKS

9783889356187 us $80.00 FLAT40: Flex, 8.5 x 11 in / 256 pp / 220 color. January/Art

Performance, music and video art

Marina Abramovic: 512 Hours

Following her 2010 retrospective at MoMA, this catalogue records a new performance by Marina Abramovic (b.1946) for the Serpentine Gallery, London. Documentation of works throughout Abramovic’s oeuvre of this diversely talented performance artist. Her career for the first time since its original debut, is also included.

KEREN BOOKS

9783577198501 us $75.00 FLAT40: Hbs, 9 x 11.25 in / 638 pp / 345 color. January/Art

MUSICAL ENDING

220 color. January/Art

2014 WINTER SUPPLEMENT

James Benning: Decoding Fear

Edited and foreword by Peter Pakesch, Bettina Stenström. Text by Diederik de Schouten, et al. The California-based artist and filmmaker James Benning (born 1942) focuses on the relationship between technology and the promise of liberty in a culture bound to its pioneering spirit. Benning examines American history—specifically Thoreau and Theodor Kaczynski, the “Unabomber.”

WALTER KERN, KERN

9783938335487 us $30.00 FLAT40: Pts, 8 x 9 in / 120 pp / 30 color / 85 b/w. Available in Film & Video
Olafur Eliasson: Riverbed
Edited by Michael Jutzi Holm, Anna Engberg-Pedersen. Text by Maria Lætrentorp, Olafur Eliasson, Timothy Morton, Paul Ekir Tapfer, et al. In the fall of 2014 the Internationally acclaimed Danish-Icelandic artist Olafur Eliasson (born 1967) showed the major solo exhibition Riverbed at Louisiana Museum of Modern Art in Denmark. The exhibition included a monumental site-specific intervention—a huge landscape of rocks and streaming water—occupying the main part of Louisiana’s exhibition space. In what was its first solo show in the renowned museum, located at the outskirts of Copenhagen, the installation radically transforms the museum and the visitors’ journey through this reconstructed space: it comes to life through the visitors’ encounters with one another, extending from inside the museum to the world outside. This book introduces the artist and the ideas behind the exhibition to a broader audience through interviews, dialogues and an introductory essay by Louisiana curators Michael Jutzi Holm and Maria Lætrentorp. Other contributors include Olafur Eliasson, Paola Villella Sundalén, Timo Morton, Lernert & Saul, Raquel Rischop, Mikko Rusanen and the EU commissioner for Climate, Connie Hedegaard.

LISA LOU: IXUBE
Edited by Eeva Sinikoski. Text by Andrew Bean. Published in association with the Louisiana Museum of Modern Art.

Tobias Madison: NO; NO; H E P
Edited by Beatrice Ruf. Text by John Waters, Kari Kroustakis, Beatrice Ruf. This publication accompanies an exhibition by Swiss multimedia artist Tobias Madison (b. 1985) held at the Kunsthalle Zürich.

Cosima von Bonin: Hippos Use Side Plot
The Year 2014 has Lost
Edited by Karola Kraus. Text by Dierdich Diederichsen, et al. This publication accompanies the largest exhibition to date of works by Cosima von Bonin (born 1962) in Austria, including more than 100 pieces. The retrospective demonstrates how von Bonin’s art has shifted away from isolated sculpture to installation.

LISA LOU: IXUBE
Edited by Deno Anes, Anna God, Suzanne Vänäsik. Introduction by Debrah Arminski, Adam God. Text by Antoniette Lauen, Ivo van Velsen, Erik Balsom. Dutch multimedia artist EVA van Liebig (b. 1989) provocative work often deals with violence, politics and commerce in culture. This publication elaborates on van Liebig’s vision of the political and cultural shifts of the ethni-

Katharina Grosse: Inside the Speaker
Edited by Beatrice Ruf. Text by Dustin Breitenwascher, Ulrich Luedtke, Philipp Kaiser. German artist Katharina Grosse (born 1961) has created a spectacular week-in-installation, measuring almost 800 square meters, in the hall of the Museum Kunstkabinett, using large quantities of soil and panels of fabric, as well as massive paintings. This catalogue presents her methods, plans and execution.

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Cosima von Bonin: Hippos Use Side Plot
The Year 2014 has Lost
Edited by Karola Kraus. Text by Dierdich Diederichsen, et al. This publication accompanies the largest exhibition to date of works by Cosima von Bonin (born 1962) in Austria, including more than 100 pieces. The retrospective demonstrates how von Bonin’s art has shifted away from isolated sculpture to installation.
Sculpture and painting

Sofie Thorsen: Play Sculptures
Edited by Sofie Thorsen, Heike Eipeldeuwer. Text by Heike Eipeldeuwer, Mari Luannemts, et al. This monograph presents recent research by Viennese-based artist Sofie Thorsen (born 1971) on an artistic phenomenon of postwar Austria—a sculpture designed by artists for children to play on. Thorsen’s work makes explicit the connections between abstract sculpture, architecture, urban planning and the aesthetics of play. MODERN KUNST KÖRNER 9783869844111 u.s. $120.00 FLAT/Hbk, 10 1/8 x 11 5/8 in. 146 pgs / 70 color. February/April

Nancy Davison: Cowgirl
Text by Jessica Brier, Renee M. Laegend, Leisl Can-Childers. In her sculptures and installations, Chicago-based artist Nancy Davison (born 1943), recipient of a 2014 Guggenheim Fellowship, celebrates and satirizes popular culture. A central example is the American cowboy. This publication combines archival cowboy photographs with images of Davison’s sculptures, photographs of installations and publications.

DAYSIGHT 9780893070918 u.s. $50.00 FLAT/Hbk, 7 2/5 x 11 3/8 in. 116 pgs / illustrated throughout. April/April

Tilo Schulz
Text by Juliane Lierz, Christian Rattayewee, Urs Stofffue. This publication surveys the work of German artist, curator and author Tilo Schulz (born 1971). Since the mid-1990s, Schulz has challenged the architecture of the conventional exhibition space by introducing site-specific installations that occupy the thoroughfares between the individual rooms. MODERN KUNST KÖRNER 9783869844111 u.s. $120.00 FLAT/Hbk, 8 x 10 in. / 128 pgs / 80 color. January/April

Richard Segalman: Black & White
Musee, Magic & Monstrosity By Susan Forest Castle. Introduction by Anthony Kish. For many, the name Richard Segalman conjures up paintings of women gazing out the windows of a New York brownstone, or dressed in costumes from another era. Here, Segalman (born 1934) surpasses us with this collection of monotypes he began in 1950, at nearly 60.

THE ARTIST BODY FOUNDATION 9780899695780 u.s. $85.00 FLAT/Hbk, 11 x 12 in. 144 pgs / 85 color. March/April

Lois Weinberger
In his multimedia artworks, Lois Weinberger (born 1947) has been circling around the subject of nature with great concentration since the 1970s. With minimal design and barely visible interventions, he transforms plants and flora into perfect, prosaic visions.

HAUZ CATZ 9783775379314 u.s. $55.00 FLAT/Ocob, 7 7/8 x 10 1/2 in. 144 pgs /70 color. February/April

Richard Dorrer: 08/14
Edited by Oliver Dorrer. Text by John Cina, Karin Sophie Dzwonek, Martin Luechtfeld, Jeannette Zwingerbergen. Possessed of a unique talent for painting, the paintings of Austrian artist Oliver Dorrer (born 1956), surveyed in this volume, unite popular culture and art history, preserving everyday imagery in the tradition of Pop and Minimalism.

GARTH GREENAN GALLERY 9780980895014 u.s. $40.00 FLAT/Hbk, 10 1/2 x 10 in. 128 pgs / 70 pgs / 20 color. February/April

Martin Arnold
Founder of sipackfilm, a platform for Austrian film and video, Vienna-based artist Martin Arnold (1956) has defined himself as an independent filmmaker since 1987. This publication demonstrates Arnold’s animated short films that distort and manipulate classic characters from Walt Disney films.

MODERNE KUNST KÖRNER 9783869844141 u.s. $40.00 FLAT/Hbk, 8 7/8 x 7 11/16 in. 98 pgs / 50 color. February/April

Antony McCaull: Face to Face
Edited by Marianne Blumenheuvel, Joppe Guilmot. A pioneer of light art and installation, British artist Anthony McCaull (born 1946) explores the most basic properties of cinema—light and its projection. His earliest works of the 1970s were shot on film using an anima- tion camera and shown using a 16mm film projector. Since 2004 they have been produced using digital animation, and shown on a digital projector. McCaull’s often essentially light projections are at once three-dimensional sculp- tures and ephemeral drawings in space; they have inspired an entire generation of artists working in film and installation. This publication celebrates the artist’s first exhibition in the Netherlands, McCaull explains his cinematic sculptures in an interview; and his work is placed in both a historical and a contemporary context, supplemented by numerous installation shots, drawings and other documentation.

MAI PUBLISHERS 9783866201758 u.s. $30.00 FLAT/Ocob, 8 1/2 x 8 1/2 in. / 144 pgs / 100 color. January/April

Lois Weinberger: The 1970s
In his multimedia artworks, Lois Weinberger (born 1947) has been circling around the subject of nature with great concentration since the 1970s. With minimal design and barely visible interventions, he transforms plants and flora into perfect, prosaic visions.

HAUZ CATZ 9783775379314 u.s. $55.00 FLAT/Ocob, 7 7/8 x 10 1/2 in. 144 pgs /70 color. February/April

2014 WINTER SUPPLEMENT Norbert Prangenberg: The Last Works
Text by John Cina. This publication focuses on the last works that Norbert Prangenberg (1949–2012) completed before his premature death. During a 2012 residency at Rutgers University’s Mason Gross School of the Arts he produced a diverse body of small-scale ceramic and printwork, most of which are abstractions based on either landscapes or pornographic motifs.

GARTH GREENAN GALLERY 9780980895014 u.s. $40.00 FLAT/Hbk, 10 1/2 x 10 in. 128 pgs / 70 pgs / 20 color. February/April

2014 WINTER SUPPLEMENT Paul Feeley: 1957–1962
Text by David Anfam. The years between 1957 to 1962 were a time of intense innovation for American abstract painter Paul Feeley (1910–66). Although classically derived, Feeley’s paintings from this period are less oceanic and less emblematic than his better-known work from the mid-1960s. This volume exemplifies the fertile phase.

GARTH GREENAN GALLERY 9780980895021 u.s. $40.00 FLAT/Hbk, 8 7/8 x 10 25/24 in. 90 pgs / 30 color / 9 bw. February/April

2014 WINTER SUPPLEMENT Polo/Richter/Richter/Pole
Text by Sigmar Polke, Gerhard Richter. Foreword by Dieter Elger. This German-only publication documents the seminal joint exhibition of Sigmar Polke (1941–2010) and Gerhard Richter (b. 1932) at the Gallery H in Hannover in 1966, as well as the seminal artist’s book that Polke and Richter designed together.

WALTER KÖNIG, KÖLN 9783866201786 u.s. $30.00 FLAT/Ocob, 9 x 12 in./170 pgs/200 color. Available/April

2014 WINTER SUPPLEMENT Certain Subjects
Text by John Yau. For over 35 years, Connecticut-based artist and former member of the Hairy Who Art Green (born 1941) has care- fully honed his personal iconogra- phy—idealized, archetypal images of ice cream cones, wood grain patterns, burning candles, morose landscapes and perfectly polished fingernails. This publication traces the development of Green’s work from 1975 to 2013.

GARTH GREENAN GALLERY 9780980895014 u.s. $40.00 FLAT/Hbk, 8 7/8 x 10 in. 72 pgs / 48 color. February/April

2014 WINTER SUPPLEMENT Art Green:
Certain Subjects
Text by John Yau. For over 35 years, Connecticut-based artist and former member of the Hairy Who Art Green (born 1941) has care- fully honed his personal iconogra- phy—idealized, archetypal images of ice cream cones, wood grain patterns, burning candles, morose landscapes and perfectly polished fingernails. This publication traces the development of Green’s work from 1975 to 2013.

GARTH GREENAN GALLERY 9780980895014 u.s. $40.00 FLAT/Hbk, 8 7/8 x 10 in. 72 pgs / 48 color. February/April

2014 WINTER SUPPLEMENT Richard Prince: It’s a Free Concert
Edited by Yvonne Dziewior. Text by Phil MacKay, Yvonne Dziewior, Richard Prince, Kerstin Slaakaime. Richard Prince’s (b. 1949) piece of art in it’s a Free Concert demonstrates the artist’s extraordinary range of multimedia use. This publication focuses on Prince’s series of performances, while also serving as an overview of the renowned contemporary artist’s oeuvre to date.

KUNSTHAUS BREGENZ/ 9783858350563 u.s. $65.00 FLAT/Ocob, 9 3/4 x 12 1/4 in. 256 pgs / illustrated throughout. February/April

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Yellow Threads & Golden Needles

Edited with text by Gundula Caspary, Markus Bortz. Text by Markus Bortz, Christian Dotzel. This publication presents paintings by Dutch artist Uta Schotten (born 1972), based on advertising aesthetics and screen graphics, which appear almost to be appropriations, or blurred photographs. The addition of the oil pigment lends Schotten’s works a thick matte surface.

KERRY 9783866760691 u.s. (cm: $45.00 fl/TLG: Hbk, 9.5 x 11.5 in. / 112 pgs / 43 color / 1 flb/ FebruaryArt)

Walter Libuda

Text by Günter R. Fehre, Thorsten Radtke. Published for a comprehensive exhibition in Lübeck, this publication draws on recent drawings and paintings by renowned German artist Walter Libuda (born 1955), including many works reproduced for the first time. It documents the latest and most exciting developments in the artist’s eventfully fluctuating oeuvre.

KERRY 9783867000380 u.s. (cm: $47.50 fl/TLG: Hbk, 7.5 x 11.5 in. / 110 pgs / 52 color / 48 black & w/b illustrations / 71 color / FebruaryArt)

Rayk Goethe: Universe

Edited by Rayk Goethe. Text by Mark Giesbrecht, Stephen Költer. In the early 1950s, inspired by Aino Rink and Neo Rauch, Leipzig-based artist Rayk Goethe (born 1964) began combining figuration and abstraction in his paintings. This monograph offers insight into works created between 2012 and 2014, including installation views, close-up and critical texts.

KERRY 9783867000915 u.s. (cm: $85.00 fl/TLG: Hbk, 13 x 11.5 in. / 180 pgs / 90 color / MayArt)

Carol Anthony

Text

Carol Anthony

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Norbert Bisoky: Zentriﬁge

Edited with text by Dorothy Bell. Text by Norbert Bisoky, Hartmut Gäser, Hubertus Gunzer, et al. This volume offers an overview of Ga- nesha community, a Rome group that settled in Aus-

KERRY 9783869845333 u.s. (cm: $50.00 fl/TLG: Hbk, 12.5 x 9.75 in. / 245 pgs / Illustrated throughout / DVD: JanuaryArt)

KERRY 9783868946834 u.s. (cm: $30.00 fl/TLG: Hbk, 9 x 11.5 in. / 80 pgs / 60 color AugustArt)

Josif Kittrich: Even Death Is Afraid of Aeschylus

Edited by Lih Bahnim, Matthias Reisert. Text by Lih Bahnim, Karin Berger, Barbara Danowski, Timo Junghaus, et al. Self-taught painter Ceja Stojka (1933–2013), a member of the Lozava community, a Rome group that settled in Aus-

KERRY 9783868946834 u.s. (cm: $50.00 fl/TLG: Hbk, 12.5 x 9.75 in. / 245 pgs / Illustrated throughout / DVD: JanuaryArt)

KERRY 9783869840864 u.s. (cm: $50.00 fl/TLG: Hbk, 12.5 x 9.75 in. / 300 pgs / AprilArt)

Uta Schotten: My Kingdom Is Not of This World

Edited with text by Gundula Caspary, Markus Bortz. Text by Markus Bortz, Christian Dotzel. This publication presents paintings by Dutch artist Uta Schotten (born 1972), based on advertising aesthetics and screen graphics, which appear almost to be appropriations, or blurred photographs. The addition of the oil pigment lends Schotten’s works a thick matte surface.

KERRY 9783866760797 u.s. (cm: $45.00 fl/TLG: Hbk, 7.5 x 11.5 in. / 112 pgs / 43 color / 1 flb/ FebruaryArt)

KERRY 9783869845326 u.s. (cm: $45.00 fl/TLG: Hbk, 11.75 x 8.25 in. / 228 pgs / 65 color / 15 black & w/b pages / FebruaryArt)
**Eduardo Arroyo & Bruno Bruni: Hand in Hand**
Edited by Thomas Levy. Text and interview by Brinola Grace Gardner. This catalogue combines the oeuvres of artists Eduardo Arroyo (born 1937) and Bruno Bruni (born 1936), who worked together on paper using the ex-quisite corpse method. A variety of styles converge in this series of drawings and vividly colored collages.

**Franziska Maderthaner: Out of the Flat**
Text by Lydia Mischkunig, Robert Pfaller, Michael Vargöttler. Austrian artist Franziska Maderthaner (born 1962) creates an organism, eccentric collage of photographs, which she then projects onto a canvas to be transformed into an oil painting. Out of the Flat presents her works from the past five years.

**2014 Winter Suplement**

- **Jörg Immendorff: Trying to Become an Eagle**
  Edited by Corina Thierer. Text by Karen Appel, Timm Sperling. With his Café Deutschland paintings of the 1970s and 80s, Jörg Immendorff (born 1945) became one of the most controversial German artists of his time. This comprehensive monograph shows Immendorff’s innovative treatment of historical and contemporaneous themes.

- **Walter König: Köln** ISBN 9783866789838 u.s. $45.00 FLAT40. Hbk, 11.25 x 8.25 in. 72 pgs / 41 color / 2 b&w. February/Art

- **Martin Rupprecht: Works on Paper**
  Edited by Christoph Tannert. Text by Julia Borde, Christine Tannert. This publication reveals for the first time the extensive oeuvre of non-commissioned drawings, paintings and collages by international set designer Martin Rupprecht. Characterized by the artist’s short hand and textile تصميمات، these works were created alongside and between Rupprecht’s numerous theater projects.

**Modern Kunst Stuettg**er
ISBN 9783866789982 u.s. $55.00 FLAT40. Hbk, 10.25 x 12.25 in. 66 pgs / 4 color. Available/Art

- **Thilo Westermann: Vanitas**
  Text by Martin Thierer. German artist Thilo Westermann (born 1989) begins his artistic process by meticulously removing dots of color from small sheets of painted glass. The revealed images are then scanned and printed in larger scales. This book, designed by Westermann himself, examines the dialogue between original and copy.

**Modern Kunst Stüttg**er
ISBN 9783866789982 u.s. $49.00 FLAT40. Hbk, 9.5 x 11.5 / 160 pgs / illustrated throughout Feburary/Art

**Hermann-Josef Kuha: The Handel Cycle**
Edited by David Galloway. Text by Manfred Schneekonter, et al. In 2012, German artist Hermann-Josef Kuha (born 1931) began his cycle of 14 abstract pointillist paintings, which visually "translates" opera by Georg Friedrich Händel. This monograph, featuring in-depth notes on both the paintings and the opera, documents Kuha’s exciting undertaking.

**Wang Guangle**
Text by Thomas Berhuis, Philip Timm. Chinese artist Wang Guangle (born 1976) creates paintings that convey a radiant spirit through a balance of elements. Two recent series are Tianzao, based on meticulously rendered flowers, and Cliff Paint, inspired by the tradition of buying one’s own wok and lacquering it.

**2014 Winter Suplement**

- **Rebecca Morris: Southafternoon**

**Walter König, Köln** ISBN 9783866789398 u.s. $60.00 FLAT40. Hbk, 8.11 x 11 / 64 pgs / 30 color. Available/Art

- **Jean Baier**
  Edited with text by Jen Neubert. Text by Dirk Boll, Ilona Genni Dol. Thomas Jorion. As a trained mechanic, Jean Baier (1932–99) developed a fascination for practical objects and the aesthetics of industrial manufacturing. This publication presents Baier’s public art works, along with selected prints and paintings, creating a vivid portrait of this unusual artist.

**Katje Cant** ISBN 9783866789530 u.s. $80.00 FLAT40. Hbk, 8.25 x 10.25 in. 200 pgs / 38 color / 144 b&w. February/Art

- **Peter Kuckei**
  Edited with text by Jürgen Schilling. Berlin-based artist Peter Kuckei (born 1938) creates colorful, gestural abstractions, pitted with tactical accumulations of paint, that loosely refer to the contours of landscape and natural spaces. This monograph provides a comprehensive overview of his oeuvre of the past 40-plus years.

**Hermann J. Painitz, Elisabeth von Samsonweg, Constantin Schilling**
ISBN 9783866789530 u.s. $75.00 FLAT40. Pbk, 9.5 x 11.5 / 289 pgs / 251 color / 8 b&w. February/Art

- **Angela Stauber: Mundus, Mundi**
  Text by Florian Matzer, Dagmar Kaiser. Munich-based painter Angela Stauber (born 1977) depicts everyday scenes—a parked car, a stack of books or a sunlit hallway—en- dowing them with philosophical and existential implications. This exhibition catalogue plates the artist’s body of work between 2011 and 2014.

**Hermann J. Painitz**
ISBN 9783866789530 u.s. $40.00 FLAT40. Pbk, 8.25 x 10.125 in. 400 pgs / 324 color / 165 b&w. February/Art

**Heritage Book**
ISBN 9783866789530 u.s. $50.00 FLAT40. Pbk, 8.25 x 10.125 in. 400 pgs / 324 color / 165 b&w. February/Art

**ART SPECIALTY**
Annette Messager: Interdictions
For her new project Interdictions, Annette Messager (born 1943) has drawn a series of pictograms, forbidding various acts, taken from real-life examples found on the Internet or in travel writing. Through her artistic manipulation, Messager invites the viewer to reconsider these signs as social markers.

Julió Sarmento: The Selective Glance
Born in 1958, Julião Sarmento builds unique environments, objects and installations, while becoming part of the New Wave movement in Brazil. His work is a direct link between the material world and his mental one.

Hugo Lugo: Recordar el Camino
Text by Diego Vera. This volume gathers together the painting, drawing and photography of Mexican visual artist Hugo Lugo (born 1974). In a collaboration, Mexican author Jorge Virgilio writes a series of fictitious, narrative notes throughout the book, reflecting on Lugo’s work.

From All Sides: Tanzasekia on Interdictions
Text by Joan Kee. This is the first major catalogue published in English on the work of Korean group Tanzasekia – Chung Sang-hwa, Ha Chong-Hyun, Kim Yong-hyun, Lee Ufan, Park Sebok and Yang Hyeong-myung. Tanzasekia artists variously experiment with pushing paint, soaking canvases, dragging pencils, tearing paper and other material manipulations.

Jonathan Horowitz & Elizabeth Peyton: Secret Life
Secret Life features a collaboration between the celebrated artists Jonathan Horowitz (born 1966) and Elizabeth Peyton (born 1965), revolves around the broad theme of flowers and plants. Through painting, print, drawing, sculpture and photography, the artists delve into the history and cultural symbolism in art and literature.

Jonathan Horowitz & Caroline Leech: Interdictions
This publication brings together writings dispersed throughout previously published catalogues alongside unknown texts dating from 1957 on.

Jeff Wall: With the Eye of the Mind
Text by Stefan Boll. This publication shows how Canadian artist Jeff Wall (born 1946) generates provocative visual performances that require active participation on the part of the viewer. Wall’s photographic works are compared with those of earlier artists like Diego Velazquez, Jan Vermeer, Claude Monet and Marcel Duchamp.

Faux Vagin: Marcel Duchamp’s Last Readymade
Edited by Gerhard Graubäum, Kommersia: Rider. Text by Thomas Zeuschm. Duchamp’s auto-mobile license plate titled “Faux Vagin” is considered Duchamp’s last readymade. In his analysis, the author of this third volume in the Passe series confronts the basic questions of readymades as an independent art genre.

Dorothy Goz: Digital Paintings
Edited by Beate Ermacora, Dorothy Goz & Beate Ermacora. Text by Dorothy Goz, Peter Klasewitz Wünten, et al. in the style of the exhibition series, Dorothy Goz (born 1960) takes faces from well-known German Renaissance artists, uses modern settings and pictorial elements to transpose them into a contemporary idiom, thereby examining existing and present-day social projections and cliches.

SUSANNE HABERLEIN-ROTH & ROMAN WERLE: REINVENTING THE COMPANY FOR THE DIGITAL AGE
The traditional structure of Spanish banking group BBVA’s annual series is dedicated to unveiling the new digital business models for twenty-first century companies. Expertised experts from BBVA, The Economist, Harvard University, Columbia Business School, Geoffrey Moore, etc. contribute to this book.

Fernweh: A Travelling Curators’ Project
Edited by Mary Jane Jacob, Claudia Zinke, For Fernweh, eight established American and European curators traveled around Scotland, visiting art venues that investigate the relationship between place, hospitality, collaboration, distance and the urban-rural dialogue. Through text and photography, this publication documents the group’s illuminating symposium.

Josef Albers: No Tricks, No Twinkling of the Eyes
Edited by Toru Hanada, Mina Houshangu. Josef Albers: No Tricks. No Twinking of the Eyes presents a selection of Albers’ artistic and pedagogical legacy through the lens of contemporary artists, writers and art historians. Selections from Albers’s own writings, including classic texts such as “On My Painting,” “Color,” and “On My Homage to the Square,” mingle with essays by well-known Albers scholars Nicholas Fox Weber (“Minimal Means, Maximum Effect”) and Jeanette Redick (“On Josef Albers’ Painting Materials and Techniques”), mediations by Norwegian artist Dag Eric Egg in “Preparing for Painting to Happen,” Eva Diaz (“Jallabert’s Geometric Abstraction”) and Doug Ashford (“Over Josef!”); and a collage sequence by Andrea Geyer that pays homage to Albers’s prints. A wealth of color reproductions of Albers’ paintings, prints and furniture is dispersed throughout the book. The design of this handsome, clothbound volume by Viola Bokel, draws on Albers’s own typographic and design sensibility.

DEPICTIVE EDITION 9783909409559 u.s. $45.00 FLAT40 Lbk, Hbk, 6.5 x 9.75 in / 218 pp / 150 color. February/April 2014

SPECIALTY | ART

artbook.com

104.6 | 198.4
132 color / 88 b&w. January/February 2014

192

193
Wall Work
Working with the Wall Since the 1960s
Edited with text by Gabriëlle Knepfg Moffitt. Text by Veit Capey. 110 pages. Published in tandem with the exhibition Wall Work: the use of the wall in contemporary art from the 1960s onwards, which ran at the Kunsthalle, Munich, in 2015–16.
KUNSTHALLE MUNCHEN 9783868303902 • u.s. $30.00 FLATɫOK 5.6 × 8.5 in. / 110 pp / Illustrated throughout / Available in English
KUNSTHALLE MUNCHEN 9783868304890 • u.s. $45.95 FLATɫOK 5.6 × 8.5 in. / 172 pp / 108 color / 51 b&w / February

2014 Winter Supplement
Pistoonen
Artists Engage the Automobile
Foreword by Adam Lindemann.
Looking at automotive sculptures from the kei-kakuseisou drawings of Saul Steinberg to the car sculptures of Roger Rafaël and other children’s entertainment, Pistoonen explores the coexistence of disparate elements within shared spaces. Gaps betray complex meanings and sociopolitical histories, and unrelated objects, locales and avatars merge in the same dimension. As screens, passageways and shadows populate both physical and virtual realms, we question whether they are reflecting or shaping or channeling or reading the idea of webs and networks, from spiders’ webs to diagram structures. Among the contributing artists are Edward Burtynsky, Trevor Paglen, Dan Perjovschi, Chhatar Shresta and Jorinde Voigt. In addition, authors from various disciplines reflect on the exhibition and on related keywords, such as “digital,” “spatial,” “webby” and “sensory.”
HAJE CANTZ 9783775739153 • u.s. $40.00 FLATɫOK 5.6 × 8.5 in. / 352 pp / 54 color / 11 b&w / February

2014 Winter Supplement
Sculture After Sculpture: Fritsch, Koons, Ray
Text by Jack Bancroft. Thomas E. Crow, Nicholas Cullinan. Conceived with Michael Fried, et al. In the late 70s the consistently figural and empathetic representations of everyday subjects by Katharina Fritsch (born 1969), Jeff Koons (born 1955) and Charles Ray (born 1959) attracted a great deal of attention. This publication traces the parallel developments in the three sculptors’ work.
HAJE CANTZ 9783775738865 • u.s. $60.00 FLATɫOK 5.6 × 8.5 in. / 140 pp / 83 color / February

2014 Winter Supplement
Nets
Weaving Woks in Art
Edited by Aike Hafner. Text by Natasha Adamskaya, et al. Artists feature works of art that play with the idea of webs and networks. From spiders’ webs to diagram structures, among the contributing artists are Edward Burtynsky, Trevor Paglen, Dan Perjovschi, Chhatar Shresta and Jorinde Voigt. In addition, authors from various disciplines reflect on the exhibition and on related keywords, such as “digital,” “spatial,” “webby” and “sensory.”
HAJE CANTZ 9783775739153 • u.s. $40.00 FLATɫOK 5.6 × 8.5 in. / 352 pp / 54 color / 11 b&w / February

2014 Winter Supplement
What Is Art? Resuming Fragmented Histories
Edited by Sandro Drosch, Christiane Eppe, Werner Würth, et al. Published for the eighth Liverpool Biennial, A Needle Works into a Haystack reflects on notions of intimacy, delinquency and inefficiency though the work of critics, philosophers and curators such as David Antin, Karen Ceylan, Eileen Myles, Lisa Robertson, Matthew Stadler, Edward Said and George Szirtes. It includes drawings by Abraham Cruzvillegas.
KUNSTEN BOOKS 9783863359547 • u.s. $29.95 FLATɫOK 5.6 × 8.5 in. / 144 pp / 100 color / January
KUNSTEN BOOKS 9783863351751 • u.s. $19.95 FLATɫOK 5.6 × 8.5 in. / 144 pp / 30 b&w / February

2014 Winter Supplement
A Needle Works into a Haystack
Liverpool Biennial 2014
Foreword by Sally Tallant. Text by David Antin, et al. Published for the eighth Liverpool Biennial, A Needle Works into a Haystack reflects on notions of intimacy, delinquency and inefficiency though the work of critics, philosophers and curators such as David Antin, Karen Ceylan, Eileen Myles, Lisa Robertson, Matthew Stadler, Edward Said and George Szirtes. It includes drawings by Abraham Cruzvillegas.
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KUNSTEN BOOKS 9783863351751 • u.s. $19.95 FLATɫOK 5.6 × 8.5 in. / 144 pp / 30 b&w / February

2014 Winter Supplement
The Art Collection
Ars Viva 2014/15
Published for Ars Viva, this book traces the development of contemporary art worldwide. It includes 250 color reproductions of works from 1945 to 2014, during which time 92 artists from five continents are featured.
KUNSTHALLE MUNCHEN 9783868303902 • u.s. $40.00 FLATɫOK 5.6 × 8.5 in. / 176 pp / 136 color / 6 b&w / February

2014 Winter Supplement
Eleven Rooms
The Art Exhibition
Text by Barbara Bissmire. In 2012, the Eleven Rooms project in Aspen, Colorado, decided to incor- porate contemporary art into the dining experience. This book traces the design of the small locales, and provides in-depth interviews with the nine extraordinary participating artists on the topic of their creations and work.
MARQUARD BOOKS 9783929222003 • u.s. $45.00 FLATɫOK 5.6 × 8.5 in. / 176 pp / 136 color / 14 b&w / November/January
KUNSTHALLE MUNCHEN 9783868304890 • u.s. $45.95 FLATɫOK 5.6 × 8.5 in. / 172 pp / 108 color / 51 b&w / February

2014 Winter Supplement
Cyberarts 2014 International Compendium Prix Ars Electronica
Edited by Hannah Leopoldeder, Christine Schöpf, Gerhard Steiner. Text by Hannah Leopoldeder, et al. The book documenting the works that won the 2014 Prix Ars Electronica features numerous pictures and texts and explores the artists’ creative experiences and jury members.
HAJE CANTZ 9783775730888 • u.s. $45.00 FLATɫOK 5.6 × 8.5 in. / 176 pp / 120 color / 224 pp / February
KUNSTHALLE MUNCHEN 9783868305103 • u.s. $45.00 FLATɫOK 5.6 × 8.5 in. / 176 pp / 136 color / 6 b&w / February

2014 Winter Supplement
Live Forever Collecting Live Art
Text by Jair A. Garcia, Mariana Mancera. Published for the 8th Berlin Biennial in 2014, this book is a critical reading of the 8th Berlin Biennial for Contemporary Art. It includes interviews and conversations with the nine extraordinary participating artists such as Anri Sala, Jimmy Robert, Wolfgang Tillmans, Mariana Mancera, Rosalba Barba, Christin Hiller, Olivia Ciacci, Jürgen Duthel, Simon Starling, Giulia Careri, and Jorge Santos that those who cannot attend the experimental context-specific exhibition can still gain an insight into the artworks and object compiling works from key players in today’s art world.
HAJE CANTZ 9783775732587 • u.s. $75.00 FLATɫOK 6 × 8.5 in. / 284 pp / 207 color / Available in English
Sleeping Beauties
From Bonnard to Balthus
Edited by Veronica Scarrino. Text by Jean Clair, Giles Genty, Isabelle Monfort-Fouquet. The sleeping model has inspired visual artists from Bonnard to Balthus, Valtat, Mattisse, Francis, Brancusi, Dalí, Mauon and many others, for more than a century. This publication brings together some 50 works by various artists that figure in deep sleep. $25.00

LANDSCAPE IN MY MIND
Landcape Photography Today: Hamilton, Fulton to Andreas Gursky
This catalogue examines the theory and practice of contemporary landscape photography. From British photographer Hamilton Fulton to German architectural and landscape photographer Andreas Gursky, Swiss large format specialist Balthasar Burkhard, and many others. $35.00

AMERICAN STUDIES
Shit and Die
Edited by Mauricio Cattelan, Myriam Ben Salah, Maria Papi. Curated by Phoebe McTavish, this exhibition presents works by 50 artists with an interest in the human condition and its terrains, forming an array of established and emerging visual artists such as Davide Balula, Gun B. Bien-Ner, Petrit Halilaj, Dolores Martinez, Yan Pei-Ming, Carol Rama, Jim Shaw and Andrea Ursuta.

A MAn Walks into a Bar
Edited by Franziska Storfing, Johannes Spering. This collection features plays written in the private collection of the Fraktur-based artists from Kelerborn. Artists include Maria José Ariano, Tsebo Endrine, Claire Fontaine, Gary Hill, Clemens K⊊us, Tsutsui Onmore Tany Simon, Mariana Viessi. In the works of Manuel B. Reisner.

History is Now
7 Artists Take on Britain
Forward by Roger Malin. Curator of David Elliott selects new works on paper, sculpture, painting and photography from the collections of five British museums, investigating the international art that has been acquired over the last five years, including works by Ai Weiwei, Carl Andre, Paulo Bruschi, Mika Hashimoto, Peter Halley, Huma Bhabha and others.

Unsettled Landscapes
Text by Janet Dees, Irene Hofmann, Candice Hopkins, Lucía Luro, Roberta Giuliani, et al. Unsettled Landscape, published for Santa Fe’s inaugural SITElines Biennial, looks at the urgencies, political conditions and historical narratives that inform the work of contemporary artists across the Americas. Works by 47 artists from 14 different countries is featured.

Art from Elsewhere
Edited with text by David Elliott. Forward by Roger Malin. Curator of David Elliott selects new works on paper, sculpture, painting and photography from the collections of five British museums, investigating the international art that has been acquired over the last five years, including works by Ai Weiwei, Carl Andre, Paulo Bruschi, Mika Hashimoto, Peter Halley, Huma Bhabha and others.

The Century of the Bed
Edited by Beatriz Colomina, Andreas Rumpfhuber, August Ruhe. The Century of the Bed addresses the use of the bed as an office and workspace. How can we define and reassess the bed as an architectural space? This publication offers insights into the diverse artistic research on this topic.

Love
Edited by Cathrin Langenke, Barbara Z. Schwarmann. The exhibition presents a wide variety of attitudes towards the subject of love from the 1950s to the present, including paintings, photography, videos, installations and sculptures by Helene Abish, Marion Abramovici, Los Carpinteros, El Cortes, Leopoldo Mohores Sánchez and others.

Modern Kunst Künstler
1843-1943
FLATLAND 765.5 x 25 in. / 288 pp / 140 color. January/Art

FLATLAND 765.5 x 25 in. / 288 pp / 140 color. January/Art

Infinite Jest
Edited with text by Matthias Uhde. Max Hollein. Curator of David Elliott selects new works on paper, sculpture, painting and photography from the collections of five British museums, investigating the international art that has been acquired over the last five years, including works by Ai Weiwei, Carl Andre, Paulo Bruschi, Mika Hashimoto, Peter Halley, Huma Bhabha and others.

History is Now
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About the End
Text by Ellyn Medina Reyes, Oscar Colomina, Jean Manuel Roca, et al. The Tales-on series intends to provide a platform for cultural research and artistic exchange in South America. This first release focuses on cultural exchange in Colombia, including works by artists such as Nicolás Pat, Mateo Lopez, Daniel Salamanca, Bernardo Ortiz and Daniel Santiago Salguero.

FLATLAND 765.5 x 25 in. / 288 pp / 140 color. January/Art

Revista Arte y Diálogo: Memoria, Síntesis y Transformación del México del Siglo XIX / 2014
$25.00

Making It: Sculpture in Britain 1977–1986
Text by Paul Wood. This publication provides insights into the explosion of sculpture in Britain during the late 1970s and 1980s, featuring renowned contemporary UK artists such as Edward Allington, Helen Chadwick, Tony Cragg, Andrew Logan, Barry Flanagan, Cornelia Parker, Alison Wilding, Michael Sandy and Gary Woodley.

FLATLAND 765.5 x 25 in. / 288 pp / 140 color. January/Art

Casa de Campo
1770–2014
$25.00

Art Book: 2014 Winter Supplement
Love Story

FLATLAND 765.5 x 25 in. / 288 pp / 140 color. January/Art

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Delphine Burtin HSBC Prize for Photography 2016
Edited by Delphine Burtin. Photographs by Terre Noune. This is the first monograph to document the critical, striking work of Swiss photographer Delphine Burtin (b. 1974). Burtin’s mostly black-and-white, sculptural images feature geometric forms and found objects, including her own prints that she has cut and folded.

Jacques Schumacher: Everything Is a Life
Edited by Thomas Levy. Text and interview by Eva Gostine. After a long international career as a portrait, nude, fashion and lifestyle photographer, Dutch photographer Jacques Schumacher (b. 1953) has recently turned toward a more humorous, surreal approach to photography, finding amusement in garbage and everyday waste.

Adam Brooberg & Olivier Chanarin: Dodo
Dodo began with the discovery of previously unseen offcuts from the film Catch-22 in the Paramount Pictures vaults. Brooberg and Chanarin have reassembled this material, transforming the seminal film into a nature documentary set in Mexico in 1968.

Bernhard Fuchs: Woodlands

David Jiménez: Versus
Versus, a two-volume edition, is the culmination of ten years of detailed work by Spanish photographer David Jiménez (b. 1970). His minimalistic, black-and-white images of everyday objects, buildings and bodies explore the complex relationship between light and darkness.

Max de Esteban: Proposition Four Heads Will Roll
Text by Carla Garza, Bli K2i, and Christiane Kometer. Catalan artist Max de Esteban (b. 1959) uses seductive photo collages made of film stills, flower photos and fragments of text to convey the postmodern patchwork of our lives and reality as a media experience.

Lori Vrbä: The MOTH Wing Diaries
The MOTH Wing Diaries is a photo-novel addressing themes of memory, providence, re-vival and dreams, by native Texan photographer Lori Vrbä (b. 1984). Vrbä’s surreal landscapes and portraits explore the artist’s sense of conflict and ultimate peace with the Southern terrain.

David Lykes Keenan: Fair Witness
Street Photography for the 21st Century
Introduction by EO Reed. Fair Witness presents the humorous and sometimes unsettling street work of New York City-based photographer David Lykes Keenan, whose black-and-white photos, taken with a Leica rangefinder, red Frank-Werhner, Finderlander and particularly Ernert.

Arwed Messmer: Reenactment MfS
In the archives of East Germany’s Stasi secret police, there are countless photographs of failed escape attempts across the Berlin Wall. Here, German artist Arwed Messmer (b. 1964) presents a complex collage of found, re-touched and reconstructed visual records and Messmer’s own photographs.

Ulrich Hensel: Sites
Text by Rolf Hauenstein, Reinhard Stecker. Ulrich Hensel (b. 1946) finds the motifs of his photographs at construction sites. Through his framing of the image, the technical world of real, T-beams, insulation, wall markings, cladding and welded steel is condensed into exciting fields of color, sculpture and symbols.

Lauren Marsolier: Transition
Edited by Lauren Marsolier. Text by W.M. Hunt, Stefan Matteux. French-born photographer Lauren Marsolier (b. 1972) creates seemingly real spaces using multiple photographs and diverse fragments of imagery, collected over time from a variety of sources. This book features her carefully crafted photographs.

Luca Campigotto: Theaters of War
Text by Franco Marini, Anna Villari, Lyle Rexer, Maria Isomaggi, Gustavo Petropoli Charmet, Marco Mancosu. Luca Campigotto. In Theater of War, Italian photographer Luca Campigotto (b. 1962) presents research on World War I, on the occasion of its 100th anniversary. Campigotto’s pictures reveal not only the physical traces presented by nature, but also the lingering emotional effects and trauma of the war.

SILVANA EDITORES
SILVANABF2957257 U.S. $70.00 FLAT40 Hbk, 13.5 x 11 in. 250 pp./ 2 color. February/ Photography

Art photography

2016 WINTER SUPPLEMENT
Patrick Faigenbaum: L’Eclairage
Text by Jean-François Chaix. Patrick Faigenbaum (b. 1954) is a Paris-based portrait photographer. He started his work drawing from 1868 until 1973 when he started to explore photography, influenced by the work of Richard Avedon, W. Eugene Smith and Bill Brandt. He began by taking portraits of his friends and family, eventually documenting a wide array of Pan-American society and Italian aristocracy. His portraiture of these years features frontal figures arranged to emphasize their relationship to their surroundings, while his portraits of Italian aristocratic families reference more historical pastel portrait painting, pointing to the history of these families. More recently, Faigenbaum has also explored still lifes. Patrick Faigenbaum: L’Eclairage contains 50 photographs that represent the core of the photographer’s black-and-white work, most of which are previously unpublished.

EDITORS SAVIER BARRAL
9788491373636 U.S. $90.00 FLAT40 Hbk, 11.7 x 17.7 in. 120 pp./ 94 b&w. Available/Photography

Annet Stuth
At first glance, German artist Annet Stuth’s (b. 1960) photographs appear to be “amazing images, sup- posing a unity of time, place and mood.” Upon further examination, however, the viewer becomes aware of a wide diversity of multiple, overlapped images and colors. HAJE CANTZ 9783775731960 U.S. $40.00 FLAT40 Hbk, 7.8 x 11.25 in. 128 pp./ 50 color. April/Photography

Lauren Marsolier: Transition
Edited by Lauren Marsolier. Text by W.M. Hunt, Stefan Matteux. French-born photographer Lauren Marsolier (b. 1972) creates seemingly real spaces using multiple photographs and diverse fragments of imagery, collected over time from a variety of sources. This book features her carefully crafted photographs.

SILVANABF2957257 U.S. $70.00 FLAT40 Hbk, 13.5 x 11 in. 250 pp./ 2 color. February/ Photography

2016 WINTER SUPPLEMENT
Bernhard Fuchs: Woodlands

WALTER KÖNIG, BERLIN
9783863355386 U.S. $75.00 FLAT40 Cth, 11 x 11 in. 104 pp./ 50 color. Available/Photography

Dodo began with the discovery of previously unseen offcuts from the film Catch-22 in the Paramount Pictures vaults. Brooberg and Chanarin have reassembled this material, transforming the seminal film into a nature documentary set in Mexico in 1968.

Adam Brooberg & Olivier Chanarin: Dodo

Laurel Marsolier: Transition
Edited by Lauren Marsolier. Text by W.M. Hunt, Stefan Matteux. French-born photographer Lauren Marsolier (b. 1972) creates seemingly real spaces using multiple photographs and diverse fragments of imagery, collected over time from a variety of sources. This book features her carefully crafted photographs.

SILVANABF2957257 U.S. $70.00 FLAT40 Hbk, 13.5 x 11 in. 250 pp./ 2 color. February/ Photography
Gabriela Maj: Almond Garden
Portraits from the Women’s Prisons in Afghanistan

Tor Seidel: The Dubai Project

Nicolaus Schmidt: India Women

Photographs of India

Edited by Ines Schramm.

Ines Schramm: Chiefs, Queens, Witches and a Girl from San Juan

Photographs of Ibiza

Edited by Ines Schramm, Jean Wolff.

Herbert List

Edited by Hans-Dieter Harten.

Photography

Edited by Priska Dube.

Sigrid Macher: German photographers

Lauf: Photographs of Ibiza 1950s-1960s

Almond Garden: The lab’s secret interiors.

Photography

Edited by Péter Kónya.

Julián Röder: World Wide Order

Edited by Matthias Fliege, Elisabeth Geer, Susanne Oltmer, Kaja Reichert.

Gursky, Rauch, Wall

Edited by Dan Lees, Guy Tillim.

György Kakucsa: Anetor, Ádám

Modern Art

Conrad Aiken: Metamorphoses

Edited by Andras Sebestyen, Katalin Mészáros.

Ivan Klimkin: An epic journey through war and conflict

Edited by Jan Sereda.

Nicoleta Alina Marie: Asteroid Hunter

Photography

Edited by Tobias Brechku.

Takizawa, a popular tourist destination

Edited by Christiane Moler, Andreas Görner.

Metamorphoses

Photography

Edited by Okky Jee.

Just Ask!

Edited by Simen Jean.

Photography

Edited by Aimee Ooole, John Horten.

Daniel Josephsohn: OK DJ

Edited by Nedna Barth, Karen Müller-Kirschhoff.

Sarah Moon: Metamorphoses

Edited by Alese Bender, et al.

Metamorphosis

Photography

Edited by Benedikte Batkun, Peeter Künnap.

Anastasia Khoroshavlova & Alexander von Gemmengen

Twenty-five years after the fall of the Berlin Wall, Russian Anastasia Khoroshavlova (1978) and German Alexander von Gemmengen (1979) examine the disillusions of the memory of the same moment. In this publication the artists view Soviet photography and literature throughout from two different vantage points.

NJAKI CANTZ

9783865293394 s.a. h/c $45.00

FLAT40 Pbk. 7.75 x 9.5 in. 220 pgs / 150 color. MarchPhotography

Afrikan Art & Culture