Georgia O’Keeffe

Text by Catherine Millet, Marta Ruiz del Árbol, Ariel Plotek, Didier Ottinger. Contributions by Dale Kronkright, Susana Pórto, Andrés Sánchez Ledesma, Ubaldo Sedano, Marta Palao, Anna Hiddleston-Galloni.

A visual feast of flowers, abstractions, cityscapes and landscapes from American modernism’s most iconic painter

Offering a complete survey of Georgia O’Keeffe’s illustrious career, this magnificent new book ranges from the works produced between 1915 and 1920 that made her a pioneer of abstraction to her celebrated flower paintings and views of New York, which led to her recognition as one of the key figures in modern American art, and culminating with her paintings of New Mexico.

The selection of color plates is accompanied by quotes from O’Keeffe on her art and additional photographic material pertaining to the paintings. The sense of reverence for the world and its forms emerges vividly through O’Keeffe’s words: “The unexplainable thing in nature that makes me feel the world is big far beyond my understanding—to understand maybe by trying to put it into form,” she writes. “To find the feeling of infinity on the horizon line or just over the next hill.”

Also featured are a biography and texts by contributing curators from the venues to which the show travels, by scholars at the Georgia O’Keeffe Museum in Santa Fe and by acclaimed French art writer Catherine Millet.

Georgia O’Keeffe (1887–1986) began her art training at the School of the Art Institute of Chicago and the Art Students League of New York. She moved to New York in 1918, and in 1924 married Alfred Stieglitz. From 1929, O’Keeffe began spending part of the year in the Southwest, which served as inspiration for her paintings of New Mexico landscapes. After Stieglitz’s death, she lived permanently in New Mexico, in Abiquiu, later moving to Santa Fe.

D.A.P./MUSEO NACIONAL THYSSEN-BORNEMISSA
ISBN 9788417173494 / US $65.00 / £57.00
Hbk, 8.75 x 11 in. / 240 pgs / 140 color / 20 b&w.
May/Art
Territory: WORLD Except Spain

EXHIBITION SCHEDULE:
Madrid, Spain: Museo Nacional Thyssen-Bornemisza, 04/20/21–08/08/21
Paris, France: Centre Pompidou, 09/08/21–12/06/21
Basel, Switzerland: Fondation Beyeler, 01/23/22–05/02/22
The Tarot of Leonora Carrington

Introduction by Gabriel Weisz Carrington. Text by Susan Aberth, Tere Arcq.

An oracular Surrealism: the debut presentation of Leonora Carrington’s recently discovered tarot deck

The British-born artist Leonora Carrington is one of the more fascinating figures to emerge from the Surrealist movement. As both a writer and painter, she was championed early by André Breton and joined the exiled Surrealists in New York, before settling in Mexico in 1943. The magical themes of Carrington’s otherworldly paintings are well known, but the recent discovery of a suite of tarot designs she created for the Major Arcana was a revelation for scholars and fans of Carrington alike. Drawing inspiration from the Tarot of Marseille and the popular Waite-Smith deck, Carrington brings her own approach and style to this timeless subject, creating a series of iconic images. Executed on thick board, brightly colored and squarish in format, Carrington’s Major Arcana shines with gold and silver leaf, exploring tarot themes through what Gabriel Weisz Carrington describes as a “surrealist object.” This tantalizing discovery, made by the curator Tere Arcq and scholar Susan Aberth, has placed greater emphasis upon the role of the tarot in Carrington’s creative life and has led to fresh research in this area.

The Tarot of Leonora Carrington is the first book dedicated to this important aspect of the artist’s work. It includes a full-size facsimile of her newly discovered Major Arcana; an introduction from her son, Gabriel Weisz Carrington; and a richly illustrated essay from Tere Arcq and Susan Aberth that offers new insights—exploring the significance of tarot imagery within Carrington’s wider work, her many inspirations and mysterious occult sources.

Leonora Carrington (1917–2011) was born in Lancashire, England. In 1936, she saw Max Ernst’s work at the International Surrealist Exhibition in London, and met the artist the following year. They became a couple almost immediately. When the outbreak of World War II separated them, Carrington fled to Spain, then Lisbon, where she married Renato Leduc, a Mexican diplomat, and escaped to Mexico, where she became close with Remedios Varo and other expat Surrealists.

FULGUR PRESS
ISBN 9781527258693
u.s. $50.00
cloth, 9.5 x 11.75 in. / 120 pages / 59 color / 1 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR

Another World: The Transcendental Painting Group


Abstract painting meets theosophical spirituality in 1930s New Mexico: the first book on a radical, astonishingly prescient episode in American modernism

Founded in Santa Fe and Taos, New Mexico, in 1938, at a time when social realism reigned in American art, the Transcendental Painting Group (TPG) sought to promote abstract art that could serve the Enlightenment and spiritual illumination. The nine original members of the Transcendental Painting Group were Emi Bisttram, Robert Griswold, LaVerne Harris, Raymond Jonson, William Lumpkins, Florence Miller Pierce, Agnes Pelton, Horace Toomer Pierce and Stuart Walker. They were later joined by Ed Gorman. Despite the quality of their work, these Southwest artists have been neglected in most surveys of American art, their paintings rarely exhibited outside of New Mexico. Faced with the double disadvantage of being an openly spiritual movement from the wrong side of the Mississippi, the TPG has remained a secret mostly known only to cognoscenti. Another World: The Transcendental Painting Group aims to address this oversight, claiming the group’s artists as crucial contributors to an alternative throughout-in 20th-century abstraction, one with renewed relevance today. This volume provides a broad perspective on the group’s work, positioning it within the history of modern painting and 20th-century American art. Essays examine the TPG in light of their international artistic peers; their involvement with esoteric thought and Theosophy; the group’s sources in the culture and landscape of the American Southwest; and the experiences of its two female members.

DELMONICO BOOKS/CROCKER ART MUSEUM
ISBN 9781942884873
u.s. $80.00 (clth $135.00)
hbk, 9.5 x 11.5 in. / 240 pages / 140 color / 35 b&w.
July/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Albuquerque, NM: Albuquerque Museum, 07/21–09/21
Tulsa, OK: Philbrook Museum of Art, 10/21–02/22
Naples, FL: Artis–The Baker Museum, 03/22–07/22
Sacramento, CA: Crocker Art Museum, 08/22–11/22
Los Angeles, CA: Los Angeles County Museum of Art, 12/22–04/23

Another World: The Transcendental Painting Group

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FULGUR PRESS
ISBN 9781527258693
u.s. $50.00
cloth, 9.5 x 11.75 in. / 120 pages / 59 color / 1 b&w.
February/Art
Territory: NA LA ASIA AU/NZ AFR
For over four decades, Hayao Miyazaki has been enchanting audiences of all ages. His animated films, often featuring children navigating unfamiliar and challenging worlds, offer timeless explorations of youth and what it means to grow up. Celebrated and admired around the globe for his artistic vision, craftsmanship and deeply humanistic values, Miyazaki has influenced generations of artists. The universal appeal of his evocative natural settings and complex characters, many among them strong girls and young women, cuts across cultural boundaries.


“Hidden among the many illustrations drawn at the conceptual stage, among all the materials originally used in discussing the chaotic and disparate ideas, lies the real story we want to create.”

—HAYAO MIYAZAKI

Hayao Miyazaki
By Jessica Niebel.
Foreword by Toshio Suzuki. Text by Peter Docter, Daniel Kothenschulte.

A richly illustrated journey through the extraordinary cinematic worlds of beloved filmmaker Hayao Miyazaki

ISBN 9781942884811
u.s. $49.95
gbp £43.99
Hbk, 9 x 10.75 in. / 288 pgs / 300 color.
April/Film & Video/Arts & Culture
Territory: WORLD

EXHIBITION SCHEDULE:
Los Angeles, CA: Academy Museum of Motion Pictures, 04/30/21–01/02/22
Led Zeppelin Vinyl
The Essential Collection
By Ross Halfin.

A tribute to the world’s greatest rock band through a kaleidoscopic collection of vinyl, from obscure international records to handmade albums of historic performances.

Led Zeppelin released only eight studio albums and no singles over the course of their 12-year career, but to date there are more than 1,000 singles and 2,000 LPs in the market. This epic and authoritative volume illustrates in full color some of the rarest and most interesting vinyl releases, including one-of-a-kind rarities, bizarre regional variations, official albums and unofficial recordings of legendary concerts, sometimes featuring handmade artwork or colored vinyl. All the vinyl, labels and covers have been documented by photographer Ross Halfin in superb detail, and are annotated with details of their release. A genuine labor of love, Led Zeppelin Vinyl is a must-have for fans of the group as well as for any vinyl enthusiast.

REEL ART PRESS
ISBN 9781909526808  u.s. $59.95
Hbk, 12 x 12 in. / 180 pgs / 800 color.
April/Music/Design
Territory: NA LA ASIA AFR ME

“Collecting vinyl is an addiction. Nothing beats listening to vinyl and poring over the cover art and inner sleeve. The first album that I ever bought was Led Zeppelin II when I was 13. I have at least 40 different versions of it now.”
—ROSS HALFIN

ALSO AVAILABLE
Led Zeppelin
by Led Zeppelin
ISBN 9781909526501  u.s. $69.95
Clth, 12 x 12 in. / 256 pgs / 500 color.
April/Music/Design
Territory: NA LA ASIA AFR ME
Barbara Kruger:
Thinking of You, I Mean Me, I Mean You

Five decades of iconic and incisive art from Barbara Kruger

Since the mid-1970s, Barbara Kruger (born 1945) has been interrogating consumer culture in works that often combine visual and written language. In her singular graphic style, Kruger probes aspects of identity, desire and consumerism that are embedded in our everyday lives. This volume traces her continuously evolving practice to reveal how she adapts her work in accordance with the moment, site and context. The book features a range of striking images—from her analogue paste-ups of the 1980s to digital productions of the last two decades, including new works produced on the occasion of the exhibition. Also featured are singular works in vinyl, her large-scale room wraps, multichannel videos, site-specific installations and commissioned works.

The book also showcases how Kruger’s site-specific works have been reconceived for each venue, and includes a section of reprinted texts selected by the artist. Renowned for her use of direct address and her engagement with contemporary culture, Kruger is one of the most incisive and courageous artists working today. This volume explores how her pictures and words remain urgently resonant in a rapidly changing world.

DELMONICO BOOKS/LOS ANGELES COUNTY MUSEUM OF ART
ISBN 9781942884774
U.S. $60.00
GBP £53.00
Hbk, 9 x 10.25 in. / 208 pgs / 316 color / 29 b&w
April/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Chicago, IL: Art Institute of Chicago, 04/25/21–08/22/21
Los Angeles, CA: Los Angeles County Museum of Art, 10/03/21–05/22/22
New York, NY: The Museum of Modern Art, 07/02/22–01/02/23
Arthur Jafa: MAGNUMB

An essential overview of Jafa's sweeping, dynamic and disquieting video portraits of Black American life

Though he has worked in film and music for decades, American video artist Arthur Jafa only garnered acclaim in the art world in 2016 for his video work Love is the Message, the Message is Death. Composed of found images and videos, his oeuvre revolves around Black American culture, the history of slavery, and ongoing structural and physical violence against Black Americans. As Jafa put it in his 2003 text "My Black Death": "The central conundrum of black being (the double bind of our ontological existence) lies in the fact that common misery both defines and limits who we are. Such that our efforts to eliminate those forces which constrain also function to dissipate much which gives us our specificity, our uniqueness, our fate by destroying the binds that define we will cease to be, but this is the good death (boa morte) to be embraced."

This essential overview presents Jafa's best-known works, such as Love is the Message, the Message is Death and its 2018 follow-up piece The White Album, alongside never-before-seen projects and essays by notable scholars.

Film maker and artist Arthur Jafa (born 1960) grew up in Mississippi, where his lifelong fascination with found imagery manifested in his childhood hobby of assembling binders of photographs culled from various sources. As a cinematographer and director of photography, Jafa has collaborated with Stanley Kubrick, Solange Knowles and Spike Lee, among many others. His work on Julie Dash's 1991 film Daughters of the Dust lies in Los Angeles.

LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659353, Pbk, 9.5 x 11.5 in / 204 pgs / 100 color / 60 b&w. Martyrs/Politic from African American Art & Culture Territory: WORLD

The Soul of a Nation Reader
Writings by and about Black American Artists, 1960–1980
Edited with text by Mark Godfrey, Aliin Brown.

A comprehensive compendium of artists and writers confronting questions of Black identity, activism and social responsibility in the age of Malcolm X and the Black Panthers, based on the landmark traveling exhibition

What is "Black art"? This question was posed and answered time and time again between 1960 and 1980 by artists, curators and critics deeply affected by this turbulent period of radical social and political upheaval in America. Rather than answering in one way, they argued for radically different ideas of what "Black art" meant. Across newspapers and magazines, catalogs, pamphlets, interviews, public talks and panel discussions, a lively debate emerged between artists and others to address profound questions of how Black artists should or should not deal with politics, about what audiences they should address and inspire, where they should try to exhibit, how their work should be curated, and whether there was or was not such a category as "Black art" in the first place. Conceived as a reader connected to the landmark exhibition Soul of a Nation: Art in the Age of Black Power, which shone a light on the vital contributions made by Black artists from the 1960s to 1980s, this anthology collects over 150 texts from the artists, critics, curators and others who sought to shape and define the art of their time. Exhaustively researched and edited by exhibition curator Mark Godfrey, who provides the substantial introduction, and Allie Biswas, included are rare and out-of-print texts from artists and writers, as well as texts published for the first time ever.

GREGORY K. MILLER & CO.

FROM THE INTRODUCTION

"[The guiding principle in selecting texts for inclusion here is that, when they appeared, they took a position within an ongoing public debate. The debate concerned the role and predication of Black artists, or of Black women artists specifically, the possibility or impossibility of a Black aesthetic in general and in specific media; the status of abstraction in Black art; what kind of institutions should house the work of Black artists; why Black art needed to be supported by dealers and collectors; what kind of exhibitions by Black artists were necessary or problematic; and art criticism itself—who had the right to discuss Black art. Some texts articulate a shared sense of ambition and purpose among artists who knew one another and who sometimes formed collectives; some texts give an indication of disagreement among Black artists."

MARK GODFREY

AMONG THE 150+ TEXTS INCLUDED ARE:
Noah Purifoy, “The Art of Communication as a Creative Act,” 1966
Raymond Saunders, Black is a Color, 1967
Charles White, “Art and Soul,” lecture at Los Angeles County Museum of Art, 1969
David Hammons interviewed by Joseph E. Young, Art International, 1970
Margaret G. Burroughs, “To Make a Painter Black,” 1970
Frank Bowling, “It’s Not Enough to Say ‘Black is Beautiful,’” ARTNews, 1971
Tom Lloyd. Black Art Notes, 1971
Elizabeth Catlett, “The Role of the Black Artist,” The Black Scholar, 1975

EXHIBITION SCHEDULE:
Humlebæk, Denmark: Louisiana Museum of Modern Art, 12/09/20–05/09/21

artbook.com
Shepard Fairey: 3 Decades of Dissent
Text by Maria Vittoria Marini Cavallo, Claudio Crescentini, Federica Pira, Artema Angiulli, Daniele Vasta.

New works from the famed street artist whose bold designs have defined a generation of political iconography

For the past 30 years, Shepard Fairey has been using art and graphic design as a means of social interrogation. Drawing from graffiti tradition, Fairey employs a distinctive combination of stylized imagery and impactful typography to address a wide range of social and political themes such as anti-violence, racial and gender equality, and environmental protection.

Designed specifically for the Gallery of Modern Art in Rome, Italy, this collection presents 30 new works, also placing Fairey’s body of work in conversation with the artist’s own selections from the contemporary art collection at the Capitoline Superintendency. Through this careful curation, readers are able to appreciate Fairey’s ability to hone in on imagery that is both topical and timeless, resulting in pieces that inform the public discourse as much as they are inspired by it.

Los Angeles–based artist Shepard Fairey (born 1970) is considered a protagonist of contemporary street art and street style alike. Many of his designs, such as his 1989 sticker campaign featuring an image of André the Giant and the text “OBEY” or his 2008 portrait of President Obama with the caption “HOPE,” are instantly recognizable the world over.

A Bestiary of the Anthropocene
Hybrid Plants, Animals, Minerals, Fungi, and Other Specimens

Gorgeously printed in silver ink on black paper, this field guide to our new world of hybrid specimens catalogs the conflation of the technosphere and the biosphere—Plastiglomerates, surveillance robot dogs, fords, artificial grass, antenna trees, COVID-19, decapitated mountains, drone-fighting eagles, standardized bananas: all of these specimens—some more familiar than others—are examples of the hybridity that shapes the current landscapes of science, technology and everyday life. Inspired by medieval bestiaries and the increasingly visible effects of climate change on the planet, French researcher Nicolas Nova (born 1977) provides an ethnographic guide to the “postnatural” era in which we live, highlighting the amalgamations of nature and artifice that already co-exist in the 21st century.

A sort of field handbook, A Bestiary of the Anthropocene aims to help us orient ourselves within the technosphere and the biosphere. What happens when technologies and their unintended consequences become so ubiquitous that it is difficult to define what is “natural” or not? What does it mean to live in a hybrid environment made of organic and synthetic matter? In order to answer such questions, Nova brings his own writing together with contributions from collectives such as the Center for Genomic Gastronomy and Aliens in Green as well as text by scholars and researchers from around the world. Polish graphic designer Maria Roszkowska provides illustrations.
The Redstone Diary 2022
In Another World
Edited by Julian Rothenstein, Ian Sansom.

The 2022 edition of the beloved cult diary explores worlds beyond ours, with art and writing by Hieronymous Bosch, Frederick Douglass and more.

There may be no great diarists, then, but there are still great diaries... In the midst of one's self-obsessions, the Redstone Diary reminds one of other worlds, " declared writer Ian Sansom in the Guardian, of the inimitable diaries published by London's Redstone Press. Since its inaugural edition in 1988, the Redstone Diary has been a beloved daily tool of creatives. Carefully curated by editor Julian Rothenstein around a yearly theme, the Redstone Diary features work from a wide selection of writers and artists throughout history. The agenda is designed with practicality as well as aesthetics in mind, with sturdy spiral binding and a weekly layout that provides ample space for one's plans.

In 2022, the Redstone Diary's annual theme is In Another World, encouraging us to explore liminal spaces, alternate universes and imaginary timelines that may or may not be possible in reality. As the year progresses, the images and text dispersed among the weeks are by turns evocative and beautiful, intended to provide thought and yield creative inspiration. Contributions by Yolanda Andrade, Fra Angelico, Hieronymous Bosch, William Blake, Frederick Douglass, Roddy Doyle, Hal Bodner, Elizabeth Bishop, Fernando Pessoa, Lenin Trotsky and Oscar Wilde.

An Illustrated Catalog of American Fruits & Nuts
The U.S. Department of Agriculture Pomological Watercolor Collection
Introduction by Adam Louis Collier. Text by Jacqueline Landy, John McPhee, Michael Pollan, Marina Vitagliano.

A kaleidoscopic celebration of the USDA's pomological collection, offering an engaging, biophilic meditation upon the sweetest of the earth's produce.

The United States Department of Agriculture Pomological Watercolor Collection encompasses 7,497 botanical watercolor paintings of evolving fruit and nut varieties, alongside specimens introduced by USDA plant explorers from the late 19th and early 20th centuries. Assembled between 1886 and 1942, the collection's remarkable, botanically accurate watercolors were executed by some 21 professional artists (including nine women). Authored largely before the widespread application of photography, the watercolors were intended to aid accurate identification and examination of fruit varieties, for the nation's fruit growers.

Documenting the transformation of American pomology, the science of fruit breeding and production, and the horticultural innovations accountable for contemporary fruit cultivation and consumption, the USDA's collection offers fascinating anthropological and horticultural insights concerning the fruits we ecologically devour, and why.

With an abundance of reproductions from the collection, this gorgeous volume encompasses fruit-suffused anecdotes and observations drawn from the field of archaeology and anthropology, horticulture and literature, ancient representation and contemporary visual art. It includes contributions by authors Jacqueline Landy, John McPhee, Michael Pollan and Marina Vitagliano.

ATELIER ÉDITIONS
ISBN 9781733622042
u.s. $50.00 / gbp £44.00
Hbk, 8 x 11 in. / 356 pgs / 300 color / 8 duotone / 5 b&w.
March/Art/Nature Territory: WORLD
The Handbook of Great Italian Perfumery
Fifty Years of Exceptional Scents
Edited with text by Marika Vecchiattini.

Celebrating the olfactory extravagance of Italy’s unique perfume-making industry—for industry insiders and anyone who loves perfume

The human sense of smell has long been associated with its ability to conjure vivid memories and evoke strong emotions. Medieval Italians were among the first in the West to hone this natural sensory predilection into a true art that married science and design into a single stunning product. This book serves as an essential resource on the subject. It is divided into three parts: the first retraces key events in the development of the art of perfumery, while the second anthologizes a series of the 100 most famous Italian fragrances. The third chapter is dedicated to the perfume production chain as described by industry experts, from the initial scent profile to the luxurious and ever-evolving product design of perfume bottles.

Within the pages of this stunning book, readers will discover a wealth of information regarding Italy’s perfumery practice, including a report of approximately 7,000 fragrances produced in the country’s last 50 years and a table that illustrates the 100 featured perfumes organized by chronology and olfactory groups. Accompanied by gorgeous full-color photography, the research presented here offers a wealth of information for those within the industry as well as anyone who uses and loves perfumes.

SILVANA EDITORIALE
ISBN 9788836647071
Flexi, 6.75 x 9.5 in. / 360 pgs / 250 color.
February/Design
Territory: NA LA ASIA AU/NZ AFR ME

ALSO AVAILABLE
Italian Jewelry of the 20th Century
ISBN 9788836635078
Hbk, u.s. $75.00
Silvana Editoriale
Territory: NA LA ASIA AU/NZ AFR ME
Nothing but Flowers
Text by Hilton Als, Helen Molesworth, Sarah Nicole Prickett, David Rimanelli.

“Flowers are always working in the service of the passage of time,” writes Helen Molesworth in the opening pages of Nothing but Flowers. “In all of the paintings in this book where flowers are depicted, innocently standing in their vases, the minor gestures of gathering, arranging and display can be seen as a verb list dedicated to world-building.” This lavish bound volume gathers paintings of flowers by more than 50 artists from Charles Burchfield to Amy Sillman, Joe Branner to Lisa Yuskavage, who have explored the perennial appeal of this richest and yet simplest of subjects.

Nothing but Flowers demonstrates the capacity of the humble botanical motif to capture sorrow, stimulate rehabilitation, and guide us through periods of mourning, celebration and rebirth. Writers Hilton Als, Helen Molesworth, Sarah Nicole Prickett and David Rimanelli contribute meditations on the many resonances of flowers in art.

KARMA BOOKS, NEW YORK
ISBN 9781949172515
u.s. $60.00 / gbp £53.00
Clth, 10.25 x 11.75 in. / 464 pgs.
April/Art
Territory: WORLD

ARTISTS INCLUDE:
Gertrude Abercrombie
Marina Adams
Hanna Alfian
Ed Baynard
Neil Blaine
Diva Blair
Van Blossum
Joe Branner
Cecily Brown
Charles Burchfield
Matt Connors
Andrew Cranston
Ann Craven
Stephanie Crawford
Somaya Critchlow

Verne Dawson
Lou Oswald
Peter Craig
Nicole Eisenman
Iva Ekildt
Mireille Evers
Marley Freeman
Jena Fratich
Mark Grotjahn
James Harrison
Lubaina Himid
Samuel Hindlo
Regina Burchin Hodges
Max Jerns
Ernst Vichy Jager

Sanya Kantarovsky
Alex Katz
Karen Kilimnik
Zenaburo Kuji
Michael Linehan
Shannon Carter Lucy
Calvin Marcus
Helen Marden
Jeanette Mundt
Soumaya Notable
Vladys De Othello
Sanou Oumar
Jennifer Packer
Nicolas Party

Richard Pettibone
Lisa Poyton
Amy Sillman
Ellena Sturtevant
Tabboo!
Honor Titus

Marianne Votxa
Matthew Wojnar
Albert Yark
Minafuru Hikiai
Lisa Yuskavage

Picasso: Painting the Blue Period
Edited by Susan Behrends Frank, Kenneth Brummel. Essays by Patricia Fawars, Marilyn McCully, Eduard Valüle, Sandra Webster-Cook.

New insights into Picasso’s Blue Period, through innovative technology that reveals hidden compositions, motifs and alterations, plus hitherto unknown information on the artist’s materials and process

This lavishly illustrated volume reexamines Pablo Picasso’s famous Blue Period (1901–04) in paintings, works on paper and sculpture. Relying on new information gleaned from technical studies performed on The Blue Room (Le Tub) (1901), Crouching Beggarwoman (La Misérable accroupie) (1903) and The Soup (La Soupe) (1903), this multidisciplinary volume combines art history and advanced conservation science in order to show how the young Picasso fashioned a distinct style and a pronounced artistic identity as he adapted the artistic lessons of fin-de-siècle Paris to the social and political climate of an economically struggling Barcelona. Essays, a chronology and a summary of conservation findings contextualize Picasso’s experimental approach to painting during the Blue Period. A major contribution to the burgeoning field of technical art history, Picasso: Painting the Blue Period advances new scholarship on one of the most critical episodes in 20th-century modernism.

DELMONICO BOOKS/ART GALLERY OF ONTARIO/THE PHILLIPS COLLECTION
ISBN 9781942884927
u.s. $50.00 / gbp £44.00
Hbk, 9.5 x 11 in. / 244 pgs / 150 color
July/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Toronto, Canada: Art Gallery of Ontario, 10/09/21–01/16/22
Washington, D.C.: The Phillips Collection, 02/26/22–05/15/22
Carpaccio in Venice: A Guide
Edited by Patricia Fortini Brown, Gabriele Matino. Text by Gabriele Matino.

Tour the city of Venice through the panoramic paintings of one of its most celebrated chroniclers

The lagoon city of Venice was home to some of the greatest painters of the Italian Renaissance. Among them was Vittore Carpaccio (c. 1465–1525), whose body of work largely remains in the city in which he lived and died. Influenced by Early Netherlandish art and resistant to Humanist trends, Carpaccio is today known for having developed a style that set him apart from his peers. He worked primarily under the patronage of various scuole, or confraternities, to illustrate Christian anecdotes. Replete with illustrative detail and an earthy color palette, Carpaccio's paintings are uniquely emotive in their depictions of saintly miracles.

This new publication invites readers from around the world to tour Venice through Carpaccio's masterpieces and discover the artist who was exceptionally adept at fusing the real Venice and the myth of Venice into a single vision. Carpaccio in Venice: A Guide presents all of the artist's works conserved in the city, providing updated scholarship for both the paintings and their original locations in light of recent restoration efforts. Sites include the Scuola di San Giorgio degli Schiavoni, the Doge’s Palace, the Museo Correr, the Gallerie dell’Accademia, along with many other locations.

MARSILIO EDITORI
ISBN 9788829707812
u.s. $20.00
gbp £17.50
Pbk, 6.25 x 9.50 in. / 160 pgs / 100 color.
February/Art/Travel
Territory: WORLD

Giovanni Bellini: An Introduction
Text by Peter Humfrey.

An accessible guide to the foremost figure in Venetian Renaissance painting, tracing Bellini’s personal artistic development within historical context

Italian Renaissance artist Giovanni Bellini (c. 1430/40–1516) is considered the most important practitioner of Venetian painting in the latter half of the 15th century. Born into a family of painters, Bellini began studying art at a young age, painting primarily in the prevailing Gothic style of the early Renaissance. As time passed and he evolved as an artist, Bellini’s wide-reaching influence came to inform the maniera moderna initiated by Giorgione and Titian. He combined the expressive power of light and color with a deep understanding of the poetry of natural landscapes, which became the foundational tenets of the Venetian school of painting for centuries to come.

This volume provides an accessible guide to Bellini’s work and the lasting influence of his career on Western European painting. Organized chronologically, the book maps the development of Bellini’s own craft alongside the greater technical experimentation of the Quattrocento, detailing the artist’s abandonment of traditional egg tempera technique for oil on canvas and taking into account the influence of contemporaries Andrea Mantegna and Antonello da Messina. Concise and up-to-date, this publication effectively conveys the magnitude of Bellini’s contributions to Western European painting in the wider context of the era.

MARSILIO EDITORI
ISBN 9788831729468
u.s. $19.95
gbp £17.50
Hbk, 8.5 x 10.5 in. / 288 pgs / 170 color.
April/Art
Territory: WORLD

EXHIBITION SCHEDULE:
Washington, DC: National Gallery of Art, 11/20/22–02/12/23
Dia: An Introduction to Dia’s Locations and Sites

Featuring a textured cover, silver foil-stamped type and interior maps, this affordable and elegant guidebook maps out Dia’s 11 global locations for international art lovers

Released with the reopening of Dia Chelsea in New York, this handy guidebook maps Dia Art Foundation’s constellation of 11 art spaces across the globe. Designed with art lovers and dedicated art tourists in mind, the book charts the institution’s bold history and experimental present.

Widely known for Dia Beacon, a destination museum in the Hudson Valley, Dia is the steward for seven dedicated artist sites and maintains four nontraditional exhibition spaces. The artist sites—iconic, site-specific artworks installed in places as disparate as Walter De Maria’s SoHo New York Earth Room to Robert Smithson’s Spiral Jetty in the Great Salt Lake Basin—attest to Dia’s deep support of such artists as Robert Smithson, Nancy Holt, and Walter De Maria.

The book addresses the origins and ongoing significance of these visionary permanent artworks and exhibition spaces and is supplemented with writings by artists with site-specific works in the collection, such as Joseph Beuys, Walter De Maria, Nancy Holt, Max Neuhaus and Robert Smithson, as well as maps and a time line.

Also Available
Artists on Robert Smithson
ISBN 9780944521915
Pbk, u.s. $15.95 / £13.99
Dia Art Foundation
Territory: WORLD

Artists on Bruce Nauman
ISBN 9780944521878
Pbk, u.s. $15.95 / £13.99
Dia Art Foundation
Territory: WORLD

Artists on Andy Warhol
ISBN 9780944521861
Pbk, u.s. $15.95 / £13.99
Dia Art Foundation
Territory: WORLD

Object Lessons
Case Studies in Minimal Art—The Guggenheim Panza Collection Initiative
Edited with text by Francesco Esmonde, Ted Mann, Jeffrey Weiss. Preface by Nancy Spector, Lena Stringari. Text by Martha Buskirk, Virginia Ruttledge.

A deep dive into the Guggenheim Museum’s vast collection of Minimal art from the visionary Italian collectors Giovanni and Giuseppe Panza di Biumo

Based upon the research of the Panza Collection Initiative, an ambitious, 10-year study project, Object Lessons focuses on four works by key figures of 1960s Minimalism and Conceptual art: Dan Flavin, Donald Judd, Robert Morris and Lawrence Weiner. Authors Francesco Esmonde, Ted Mann and Jeffrey Weiss present each work from several vantage points: an exhaustive chronological account conveys the surprisingly complicated history of the work’s realization, acquisition, ownership and display. An overview addresses the broad practical and conceptual implications of this information for the historical identity of the work and its consequences for the work’s future. A conservation narrative establishes the role of fabricators and the material and technical standards for the production of the object. Together, the authors explore how a previously unaddressed history of production, ownership and display has deeply influenced the life and legacy of the radical objects of Minimal art.

A separate section, with contributions by Martha Buskirk and Virginia Ruttledge, examines the topic of decommission, a new category of collection classification for works that are contested or compromised and are therefore no longer viable for display. Throughout, the book is copiously illustrated with photographs of the works, the exhibitions in which they appeared, and related drawings and proposals. Rounding out this volume are extensive excerpts of new interviews with artists and fabricators, key historical documents and previously unpublished correspondence.

GUGGENHEIM MUSEUM
ISBN 9780892075560
u.s. $55.00 / £48.00
Hbk, 8 x 10.75 in. / 324 pgs / 202 color / 55 b&w.
August/Art
Territory: WORLD

Object Lessons
Case Studies in Minimal Art
Dia Art Foundation
Territory: WORLD

THE GUGGENHEIM FOUNDATION
A Documentary HerStory of Women Artists in Revolution

Text by Lucy Lippard, Agnes C. Denes, Emily Genauer, Silva Goldsmith, Grace Gieuck, Poppy Johnson, Brenda Miller, Fady Riggio, et al.

A rare, ever-relevant compendium of texts and manifestos from women artists on gender and race issues in cultural institutions


Active from 1969 to 1971, W.A.R. was founded as the women’s caucus of the Art Workers’ Coalition (AWC). AWC mobilized around anti-war protest and anti-racist action, also campaigning for women’s rights and the desegregation of museums across NYC boroughs, more diverse exhibition programming and the restructuring of management within cultural institutions.

This facsimile publication of A Documentary HerStory of Women Artists in Revolution gathers manifestos, statements and declarations by W.A.R. members; articles and reports about gendered and racialized discrimination in the art; provocation flyers and protest ephemera; and grant applications and reports detailing the founding of the Women’s Interart Center in spring 1970. W.A.R.’s brick-and-mortar studio, workshop and exhibition space. It also reproduces documentation of key actions including the 1970 Art Strike Against Racism, Sexism, Repression and War, and correspondence with officials at the Whitney Museum, the Guggenheim Foundation and the Museum of Modern Art, among others.

This publication takes as its source the second edition of the publication, which was published in 1973. The edition was chosen because it featured a preface and addendum with retrospective reflections on the history and actions of W.A.R.
One very dark night, a long time ago, there was a big explosion. It was the "Big Bang." From the "Big Bang," a dot flew off by itself and began to explore. But all around it was empty space. The dot became lonely, so it split in two, which was fun at first. But then the two dots grew bored of each other, so they began to multiply until they formed something entirely new: a line. The line replicated until it became a surface, and the surface repeated until it became a 3-dimensional shape: the volume. A stray line then pulled off the volume and began to explore shape, color and pattern to create the magic of writing and art.

This whimsical adventure—filled with imaginative text, mind-expanding illustrations and with an impressive double gatefold "to infinity"—takes readers of all ages on a journey through concepts that are the foundation of both art and life.

Author Luis Camnitzer is a celebrated artist known for art that deconstructs accepted frameworks and exposes systems of power. In The Volume, he turns his powers of observation to familiar visual ideas and helps us to see them anew. Filled with beauty and humor, Camnitzer's first children's book will enlighten and delight readers of all ages.

Luis Camnitzer: The Volume


Luchita Hurtado was an oral autobiography and scrapbook of the amazing life of American painter Luchita Hurtado, from Venezuela to Los Angeles via Surrealism, magical realism and countless key art scenes of the 20th century in between.

Over the course of her long and rich life, Venezuelan-born American painter Luchita Hurtado created a stunning body of work that only received the widespread attention it deserves toward the end of her life. In her paintings, Hurtado moved seamlessly between modernism and Surrealism, taking inspiration from South American weavings and her passion for environmentalism.

This handsome volume celebrates Hurtado's life and work in her own words through a conversation with Hans Ulrich Obrist, along with an abundance of never-before-seen photographs and artworks, such as self-portraits and erotic drawings. Along the way we learn of her early life in New York City, her emergence as a painter, her life with her husbands Daniel de Sola, Wolfgang Paalen and Lee Mullican, and a whole cast of artists from Leonora Carrington and Isamu Noguchi to her son Matt Mullican.

Luchita Hurtado (1920–2020) was a lifelong artist, having studied fine art at the Washington Irving Campus in New York and later working as an illustrator and muralist for multiple commercial outlets. She was ingratiated into the art world from an early age and enjoyed the company of many significant 20th-century artists, painting all the while but achieving little success. Her paintings were "discovered" upon the death of her third husband, painter Lee Mullican. In 2010, her works were displayed publicly for the first time since the 1970s at Park View in Los Angeles. In 2019, she was included in the Time 100 list of Influential People.
Milford Graves: A Mind-Body Deal

Milford Graves (born 1941) has been a revelatory force in music since the mid-1960s, liberating the drummer from the role of “timekeeper” to instrumental improviser and giving rise to the free-jazz movement. Having already published articles on minimalist composers La Monte Young, Tony Conrad, Rhys Chatham and Charlemagne Palestine by the time he graduated from Vassar College, in 1998 Licht began writing frequently and conducting regular interviews for the British experimental music magazine _Common Tones_. _Milford Graves: A Mind-Body Deal_ collects a selection of those interviews, as well as dialogues from _Bomb_ magazine, transcriptions of conversations that took place at Red Bull Music Academy and the legendary experimental venue Tonic, and interviews conducted expressly for this book.

_Milford Graves: A Mind-Body Deal_ features conversations with the avant-garde’s leading lights—from Suicide to Anohni—by experimental music’s go-to interviewer, guitarist and sound artist Alan Licht. Having already published articles on minimalist composers La Monte Young, Tony Conrad, Rhys Chatham, and Charlemagne Palestine, Licht expanded his reach to include interviews with Milford Graves, Georgia Hubley and Ira Kaplan of Yo La Tengo, Ken Jacobs, Jutta Koether, Christian Marclay, Phill Niblock, Tony Oursler, Karl Precoda of The Dream Syndicate, Lou Reed, Martin Rev and Alan Vega of Suicide, The Sex and the City. With a career spanning three generations, having interviewed musicians and composers at the forefront of musical innovation, from John Luther Adams to Danny Elfman to Christian McBride, Chris Potter, Tomeka Reid and Joel Ross, soundtrack composers Danny Elfman and Carter Burwell, vocalist Ganavya Doraiswami, recording engineer Ryan Streber and much, much more.

This ninth volume is perhaps the most varied and imaginative installment yet, with contributions from classical masters John Luther Adams, Osvaldo Golijov, Amir Carlere and Aaron Jay Kernis, jazz virtuosos Christian McBride, Chris Potter, Terence Rees and Joel Ross, soundtrack composers Danny Elfman and Carter Burwell, vocalist Ganavya Doraiswami, recording engineer Ryan Sleeper and much, much more. Essential for composers, musicians, students and fans alike, this challenging and original collection provides deep insight into the work, mind and methodologies of some of the most remarkable creative minds of our time.

Common Tones

Selected Interviews with Artists and Musicians 2000–2020

By Alan Licht.

Conversations with the avant-garde’s leading lights—from Suicide to Anohni—by experimental music’s go-to interviewer, guitarist and sound artist Alan Licht
We welcome DABA, a new press for artist's books, and experimental writing, to D.A.P. Founded by Adam Pendleton, DABA explores relationships between conceptual practices, blackness and the avant-garde.

**FACSIMILE EDITION**

**Camino Road**

By Renée Green.

Renée Green’s long-unavailable homage to (and parody of) the historically male-dominated genre of the road novel

Originally published in 1994, Camino Road is the debut novel of acclaimed New York-based artist and writer Renée Green (born 1958). Set between the late 1970s and early 1980s, and centering on the genres of road novel, countercultural memoir, travel journal, epistolary novel and screenplay, it is the record of the mind of a young woman coming of age as an artist, traveling in Mexico and exploring the bohemian milieu of 1980s New York.

Serving as both homage to and parody of the historically male-dominated genre of the road novel, Camino Road interrogates the tropes of the form through the unusual perspective of a young woman.

The relationship of language to self-formation is demonstrated by the protagonist Lyn’s attempts to learn Spanish. Accordingly, the book is divided into an English half and a Spanish half.

Published as an artist’s book for the Rewa Sofia group exhibition, The Rewa and the Uncurated, the book includes an appendix with photographs and ephemera from Madrid’s 1980s movie punk movement.

**PRIMARY INFORMATION**

ISBN 9781734489761  u.s. $16.00 PbK, 4 x 3 in. / 120 pgs / 12 illus.

Aperture / Art & Poetry
 Territory: NA/ASIA

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**FACSIMILE EDITION**

**Eecchhooeess**

By N.H. Pritchard.

An exacting facsimile of Umbra protagonist Norman H. Pritchard’s long-rare 1971 collection of visually kinetic poetry

American poet Norman H. Pritchard’s second and final book, EECCHHOOEESS was originally published in 1971 by New York University Press. Pritchard’s writing is visually and typographically unconventional. His methodical arrangements of letters and words disrupt optical flows and lexical cohesion, modulating the speeds of reading and looking by splitting, spacing and splicing linguistic objects. His manipulation of text and codes resembles that of concrete poetry and conceptual writing, traditions from which literary history has mostly excluded him. Pritchard also worked with sound, and his dynamic readings—documented, among few other places, on the album New Jazz Poets (Folkways Records, 1967)—make themselves heard on the page.

EECCHHOOEESS exemplifies Pritchard’s formal and conceptual sensibilities, and provides an entryway into the work of a poet whose avant writings have only recently achieved wider recognition. D.A.P.’s publication of EECCHHOOEESS is unabridged and closely reproduces the design of the original 1971 volume.


**D.A.P.**

ISBN 9781734488170  u.s. $24.00 or £20.00 PbK, 5.5 x 8 in / 64 pgs.

Maupin/Fiction & Poetry
 Territory: WORLD

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**FACSIMILE EDITION**

**The Matrix**

Poems 1960–1970

By N.H. Pritchard.

A bold, pioneering, “free-souled” and long-rare classic of concrete poetry, available for the first time in 50 years

Originally published by Doublinded and Company in 1970, T.N. Pritchard’s The Matrix was one of a tiny handful of books of concrete poetry published in America by a major publishing house. Sadly, the book was given little support and was not promoted, and has long been out of print. However, it remains a cherished item for fans of poetry due to its unique composition, and difficult but rewarding poetics. Forcing the reader to straddle the line between reading and viewing, the book features visual poems that predate the experiments of the Language poets, including words that are exploded into their individual letters, and columns of text that ride the edge of the page. Praised as a “FRED soul” by Allen Ginsberg. The Matrix is necessary today as when it was first published. This new facsimile edition, copublished by Primary Information and Ugly Duckling Press, makes the book available to a new generation of readers.

**PRIMARY INFORMATION/UGLY DUCKLING PRESS**

ISBN 9781734489798  u.s. $25.00 PbK, 5.25 x 8.25 in / 224 pgs

Maupin/Fiction & Poetry
 Territory: NA/ASIA

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**FACSIMILE EDITION**

**19 Necromancers from Now**

Text-Sound Texts (1980) and others.


**ALSO AVAILABLE**

Women in Concrete Poetry 1959–1979

ISBN 9781734489729 PbK, u.s. $30.00

Primary Information
 Territory: NA/ASIA

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We welcome the CARPENTER CENTER FOR THE VISUAL ARTS, Harvard University’s multiplatform center for contemporary art, to the D.A.P. list.
Sens-Plastique
By Malcolm de Chazal.


"Sens-Plastique has now been a companion of mine for nearly 20 years, and so far as I am concerned, Malcolm de Chazal is much the most original and interesting French writer to emerge since the war." - W.H. Auden

After seeing an exhibit looking at him in the Corcega Botanic Gardens (and realizing that he himself was becoming a flower), Malcolm de Chazal began composing what would eventually become his unsellable masterpiece, Sens-Plastique, which would take its final form in 1948. Containing over 2,000 aphorisms, axioms and allegories, the book was immediately hailed as a work of genius by André Breton, Francis Ponge, Jean Dubuffet and Georges Braque. Embraced by the Surrealists as one of their own, Chazal chose to avoid all literary factions and result in his embracing an antiwar and anti-bourgeois stance through his poetry and then through a series of novels, three of which would be banned by the Nazis in 1933. In 1935, he moved to the GDR in East Berlin, where he died five years later.

WAKEFIELD PRESS
ISBN 9781939663672
WORLD

$19.95

The mouth is the starting point of laughter, with the eye its destination. Long after the mouth is exhausted the eye continues to laugh.

FROM SENS-PLASTIQUE

A fearful toad swims as it runs, like a fish out of water that runs as it swims.

To "hang on every word" means to suck the eyes of the speaker.

Up to the point of disgust sweetness has no smell. Up to the point of bitterness saltiness has no smell. At its own breaking point acidity turns tongue, nose, and stomach into a threefold sense of smell.

Bitterness is the crossroads of all extreme tastes.

Gray puts the mind to sleep as maroon does the nerves. Whenever you feel lazy, give your mind a jolt of red and your nerves a dash of yellow.

Mauve flowers turn sunlight to twilight. Purple flowers fill light with night.

Low clouds are the paperweights of the wind.

The blossoming flower thrusts upward like a girl whose dawning sexuality arches her loins.

The mouth is the starting point of laughter, with the eye its destination. Long after the mouth is exhausted the eye continues to laugh.

Potsdamer Platz, or, The Nights of the New Messiah
Ecstatic Visions
By Curt Corrinth.


A frenzied German Expressionist tale of orgy as salvation in Weimar Berlin

Originally published in German in 1919, Potsdamer Platz was Curt Corrinth's first novel to employ an expressionistic, frenetic prose and presented his excessive vision of free love. Inspired by the sex theories of Freud's controversial disciple Otto Gross, Corrinth preached the sexual orgy as a means to salvation and universal copulation as a new world religion. The book's provincial protagonist, Hans Termeden, arrives in Berlin, where he quickly evolves from city rube to sexual messiah as he converts prostitutes and virgins into sexual warriors and frees men of sexual inhibitions. As word of his exploits spreads, people flock to his headquarters in Potsdamer Platz, turning all buildings into brothels. Police and army attempt to bring order but themselves defect to take part in the spreading copulation as Corrinth's prose itself begins to fragment and melt on the page. Decried in its time, Potsdamer Platz can be read today as a portal into the cultural excesses of Weimar Berlin. This first English translation includes the original illustrations done by Paul Klee for the book's 1920 deluxe edition.

Curt Corrinth (1884–1980) studied law until serving in the military in World War I, which resulted in his embracing an antiwar and anti-bourgeois stance through his poetry and then through a series of novels, three of which would be banned by the Nazis in 1933. In 1935, he moved to the GDR in East Berlin, where he died five years later.

WAKEFIELD PRESS
ISBN 9781939663696
WORLD

$15.95

The Die Is Cast
By Robert Desnos.

Introduction and translation by Jesse L. Anderson.

A startlingly contemporary portrait of drug addiction in prewar Paris

Published in 1943 just a year before his author was arrested by the Gestapo for his Resistance activities, The Die Is Cast was a departure for Robert Desnos: a shift from his earlier, frenetic Surrealist prose to a social realism that borrowed as much from his life experience as his career as a journalist. Drawing on his own use of drugs in the 1920s and his doomed relationship with the chanteuse Yvonne George, Desnos here portrays a band of opium, cocaine and heroin users from all walks of life in Paris. It is a startlingly contemporary portrait of overdoses, arrests, suicides and the flattened solitude of the addict, yet published in occupied Paris, years before "junkie literature" established itself with the Beat Generation. An anomaly both in his career and for having been published under the Occupation by an active member of the Resistance, The Die Is Cast now stands as a timely piece of work as it had been unwritten when it first appeared.

Robert Desnos (1906–40) was Surrealism's most accomplished practitioner of automatic writing and dictate before his break with André Breton in 1929. His career in journalism and radio culminated in an active role in the French Resistance. Desnos was arrested by the Gestapo in 1944, and passed through several concentration camps until finally dying of typhoid in Tensin in 1945, a few days after the camp he was in was liberated.

WAKEFIELD PRESS
ISBN 9781939663689
WORLD

$15.95

The artbook.com

34

artbook.com

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Spring Highlights

Robert Adams: A Parallel World
Text by Robert Adams.

The Oregon coastline expresses nature’s grand impersonal beauty in this recent series from Robert Adams

In his black-and-white photographs, made between 2015 and 2018, Robert Adams captures sand dunes and wind-swept trees, empty beaches and stormy skies, as well as views of the glittering Pacific Ocean seen through the windows of a home. Adams’s pictures establish that though we are not central, we share in a mystery. Text by Robert Adams.

Robert Adams: Standing Still
Text by Robert Adams.

The world in a front yard: Robert Adams records the seasonal shifts and transformations of the near and the intimate

For much of his long career, Robert Adams has photographed the regions where he has lived, recording the transformation of the Western landscape into sububs in Colorado, or documenting the destruction left in the wake of the timber industry in the Pacific Northwest. In recent years his focus has often turned to more intimate landscapes, as he has depicted the area around his home near the Oregon coast, where he has lived for more than 20 years.

Karen Halverson: Mulholland
Text by David Alpern.

A breathtaking panoramic portrayal of the iconic California landscape, in a horizontal format that enhances the drama of the landscape

American photographer Karen Halverson (born 1946) first fell in love with Mulholland Drive while on the very opposite coast from the iconic California roadway—during a visit to the Metropolitan Museum of Art. There, Halverson encountered David Hockney’s 20-foot painting Mulholland Drive: The Road to the Studio. A few years later, she moved to Los Angeles and found herself frequently driving along the 52-mile street that Hockney depicted as a colorful path to a fantastical world. Soon Halverson developed her own dynamic relationship with Mulholland Drive, linking the route along the crest of the Santa Monica Mountains to “watching a movie full of jump cuts” with its ever-changing scenery.

Karen Halverson’s panoramic photographs capture the allure of the street that stretches from the Pacific Ocean to Hollywood, a unique juncture between the area’s natural landscape and the manmade infrastructure that has come to define Los Angeles. The images speak to the grandness of the environment and its Hollywood legacy, presented horizontally so as to emphasize their sweeping breadth. With a soft, sun-drenched quality that is quintessentially Californian, Halverson’s photographs capture the magic that pulses through the City of Angels.

Bev Grant: Photography 1968–1972

Scenes from the frontlines of American feminism and civil rights, from the archives of folk singer, filmmaker and photographer Bev Grant

This is the first monograph on Brooklyn-based photographer Bev Grant (born 1942) and her extensive archive of photographs made from 1968 to 1972, when she was on the frontlines as a feminist and political activist. Grant began taking photographs as part of her participation in demonstrations with the War is Over Movement, such as No More Miss America in Atlantic City in 1968 and The Jeanette Rankin Brigade in Washington, DC, in 1968. As a member of the film collective New York Newsreel, she gained access to the Young Lords Party, the Black Panther Party and the Poor People’s Campaign.

“When I sat in on a workshop given by Students for a Democratic Society at Princeton University in 1967, I had no idea of the impact it would have on the rest of my life. The workshop topic was women’s liberation. It was an awakening, a dawn of consciousness that gave me a framework to understand my life and a path that I continue to follow.”

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Jeanine Michna-Bales: Standing Together

Inez Milholland’s Final Campaign for Women’s Suffrage

Text by Linda J. Lumsden.

A multifaceted meditation on a pioneer of American suffrage, though photography, writing and ephemera.

In 1918, Inez Milholland Bossewian (1886–1918) embarked on a grueling campaign across the Western US on behalf of the National Women’s Party appealing for women’s suffrage ahead of the 1918 presidential election. Standing Together, by artist Jeanine Michna-Bales (born 1971), recreates Milholland’s journey. The 30-year-old suffragist delivered some 50 speeches to standing-room-only crowds in eight states in 21 days: Wyoming, Idaho, Oregon, Washington, Montana, Utah, New Mexico and California. She battled chronic illness and lack of sleep during her travels and died a month after her last speech in Los Angeles, where her final public words were, “Mr. President, how long must women wait for liberty?” Through her photographs, combining dramatic landscapes and historical reenactments of important sites of Milholland’s journey with archival materials, Michna-Bales captures a glimpse of the monumental effort required to pass the 19th Amendment.

MW EDITIONS
ISBN 978-0-9987018-8-0
u.s.: $45.00 or £40.00
Hbk, 8 x 10 in / 210 photos / 132 color.
Max/Photography/Women’s Studies
Territory: VIGNFLD

Rania Matar: She

Portraits of American and Middle Eastern young women entering adulthood from Rania Matar, author of L’Enfant-Femme

As a Lebanese-born American artist and mother, Rania Matar’s (born 1964) cross-cultural experiences inform her art. She has dedicated her work to exploring issues of personal and collective identity through photographs of female adolescence and womanhood—both in the United States where she lives, and in the Middle East where she is from. Matar ﬁnds her subjects in women in their late teens and early twenties, when they are leaving the cocoon of home, entering adulthood and facing a new reality. Depicting women in the United States and the Middle East, this project highlights how female subjectivity develops in parallel forms across cultural lines. Each young woman becomes an active participant in the image-making process, preoccupying over the environment and making it her own. Matar portrays the raw beauty of her subjects—their age, individuality, physicality and mystery—and photographs them the way she, a woman and a mother, sees them: beautiful, alive.

Text by Orin Zahra, Mark Alice Durant.

Portraits of American and Middle Eastern young women entering adulthood from Rania Matar, author of L’Enfant-Femme

Hbk, 11.2 x 8.75 in / 230 photos / 144 pp.
Color.
August/Photography
Territory: VIGNFLD

Jacques Berthet:

Olive Trees

The Swiss photographer Jacques Berthet (born 1949) has long been interested in the olive tree for its botanical beauty and symbolic significance in a variety of cultures, both ancient and modern. However, Berthet has remarked that he did not truly discover the real aesthetic possibilities of the olive tree until he visited Spain and decided to embark on a photography project documenting olive groves around the Mediterranean. In a photo series of nearly 200 photographs, the images were made in Rauschergel’s swimming pool, using expired 1970s gelatin silver paper found in his darkroom. The two artists activated the paper by piercing or slashing the bags and envelops using pure, scissors or knives; folding the silver paper at odd angles; or layering them inside one another. The photographer’s hands become imprinted on the paper, rendering it into a unique work of art.

Territory: NA ASIA ME

Photo-experiments in light and water with Robert Rauschenberg’s expired gelatin silver paper

In 2018, photographers Jennifer Garza Cuen (American, born 1972) and Odette England (Australian, British, born 1970) spent a week at the Robert Rauschenberg Foundation Residency in Captiva, Florida, collaborating on a series of nearly 200 photographs. The images were made in Rauschergel’s swimming pool, using expired 1970s gelatin silver paper found in his darkroom. The two artists activated the paper by piercing or slashing the bags and envelops using pure, scissors or knives; folding the silver paper at odd angles; or layering them inside one another. The photographer’s hands become imprinted on the paper, rendering it into a unique work of art.

Territory: NA ASIA ME

Jennifer Garza Cuen & Odette England: Past Paper

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Private Eye: The Imagist Impulse in Chicago Art

Test by John Corbett, Jim Dempsey, Thea Liberty-Nichols, Dennis Adrian.

Brash, brilliant and funny, the Chicago Imagists—from the Hairy Who and Nonplussed Some to False Image and Marriage Chicago Style—receive a full appraisal in this electrifying volume.

The simply illustrated catalog surveys the work of the group of artists known as the Chicago Imagists, who exhibited together in the late 1960s, and whose influence continues to spread 50 years later. Drawing from a collection of rarely seen works, the book presents work from the 17 artists who comprise the original Imagist exhibition groups—the Hairy Who, Nonplussed Some, False Image and Marriage Chicago Style—as well as a number of independent Chicago artists. These artists and their historic work, which is brash, brilliant and often humorous, have been increased attention over the last decade. Scholars, collectors and younger artists have been magnetized by the paintings of Jim Nutt, Christine Ramberg, Roger Brown, Gladys Nilsson and Karl Wirsum, but there are few large-scale, high-quality books documenting their work.

In addition to a reprint of an important and little-known piece by Dennis Adrian, the book features original essays that provide a big-picture view of the vibrant Chicago art ecosystem and explore the relationship between Imagism and abstraction and between historical Imagist art and its offspring. Also included are an interview with the collectors, biographical “snapshots” of seven key artists and a timeline plotting major works in the collection against important historical events in the art world. With this comprehensive overview makes clear that their vision is genuinely their own. As Kelly Tastler writes in the book’s central essay, “Mackler’s vibrancy resists the seemingly inevitable invisibility that befalls aging women.”

Mackler’s vibrant, voluptuous ceramic sculptures evoke the Venus of Willendorf as well as versions of the female form by Willem de Kooning, Gaston Lachaise and Niki de Saint Phalle. At the same time, her work is in dialogue with contemporary ceramicists such as Ruby Neri, Magdalena Suarez Frimkess and Betty Woodman. The artist cites Paul Klee as an influence on her paintings, which feel rooted in modernism; her drawings call to mind Alexander Calder, Jean Dubuffet and Saul Steinberg. While these influences and references are telling, this comprehensive overview makes clear that her vision is genuinely her own. As Kelly Tastler writes in the book’s central essay, “Mackler’s vibrancy resists the seemingly inevitable invisibility that befalls aging women.”

Arlene Shechet: Skirts

Text by Rachel Silver, interview by Deborah Solomon, Michaela Mohrmann.

This volume brings together more than a dozen of New York-based artist Arlene Shechet’s most recent sculptures, colorful assemblages in wood, clay and bronze, include large-scale works and a monumental outdoor piece. Though her works appear effortless and forgiving of imperfections, they are the products of an intuitive and technically fastidious approach, involving casting, painting, firing, carving, stacking, undoing and redoing with no predetermined endpoint.

This exhibition catalog illustrates each work in the show in detail and includes installation images that walk the reader through the exhibition. Utilizing a word that is both verb and a noun, Shechet revisits misogynist slang. As if to counter this term’s reduction of women to passive things, Shechet’s unly polymorphous sculptures suggest that objects themselves are active and subversive. This volume features a new essay by scholar Rachel Silver and interviews with the artist.

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**American conceptualism and multimedia**

**Allan McCollum: Works since 1969**

Early works, regional projects and acclaimed series from Allan McCollum, whose work often blurs boundaries between unique artifacts and mass production

Since the late 1960s, the American artist Allan McCollum (born 1944) has created works that examine the art object’s relationship to uniqueness, context and value, as well as to the museum that collects, values and preserves it. Allan McCollum: Works since 1969 (Writings since 1968) offers a major survey of the artist’s work, bringing together new scholarship, documentary material and in-depth information on McCollum’s decades-long career. This publication brings together vocabulary from four bodies of image-based work McCollum understands these objects as vehicles of self-assurance and self-representation within his practices. This book traces the artist’s career through numerous illustrations, supplementary material and texts, focusing on three key components—early work, “regional projects” and the artist’s most iconic series.

**Rashid Johnson: The Hikers**
Edited by Monica Davis. Text by Heidi Zuckerman, Manuela Moscoso. Interview by Claudia Schreier.

A massive compendium on the multimedia art of Rashid Johnson, tackling themes of Black history, literature, philosophy and material culture

Rashid Johnson (born 1977) is renowned for challenging the assumptions often present in collective notions of Blackness. Based in New York, Johnson is among an influential group of American artists whose work employs a wide range of materials and images to explore themes of art history, literature, philosophy, and personal and cultural identity. After beginning his career working primarily in photography, Johnson has expanded into a variety of mediums, including text work, sculptural objects, installation, painting, drawing, collage, film, performance and choreography. Drawing on a dizzying array of historical, cultural, literary and musical references, Johnson ultimately invites audiences to find connections to their own lives. Rashid Johnson: The Hikers presents works from his highly acclaimed shows at the Aspen Art Museum, Museo Tamayo and Hauser & Wirth. This dynamic and unprecedented collection of his work features a conversation between Rashid Johnson and choreographer Claudia Schreier, as well as essays by curators Heidi Zuckerman and Manuela Moscoso.

**Bruce Nauman: Contrapposto Studies**
Edited by Carlos Baezsold, Carolina Bourgeois. Text by Caroline Bourgeois, Eric Batte, Jean-François Crippe, Darren Kramer, Alex Kitnick, Michael Taylor. Interview by Carlos Baezsold.

The witty American conceptualist offers a fresh twist on his classic 1960s walking piece

“Contrapposto” refers to a pose in which the human subject is turned slightly so that the bust is positioned off-axis from the lower body. American artist Bruce Nauman (born 1941) explores this ancient artistic concept with his most recent project, in which he revisits his 1968 video piece Walk with Contrapposto that depicts the artist’s attempt to hold the classic pose as he walks down a narrow corridor. Nauman uses today’s digital manipulation technologies to build upon this early work in an entirely new context, questioning the representation of human movement and human stillness throughout history. This volume, designed by London-based graphics studio Zak Group, presents documentation of Nauman’s Contrapposto series from 2015 to 2019 as well as the original video, with new essays that extrapolate upon Nauman’s use of space and performance throughout his career.

**Ann Hamilton: Sense**
Printed on paper made from Japanese shrubs, this fabulous work of book art documents Ann Hamilton’s fascination with tactility

American artist Ann Hamilton (born 1956) has, throughout her practice, used videos and still images as part of her larger installation works, though they have rarely been the singular focus of a project. This publication brings together visuality from four bodies of image-based work produced over the last five years and includes photographic portraits as well as less obvious contact scents of ornithological taxidermy, fabrics and garments, and objects from various personal and institutional collections. Reproduced through multiple printings on tissue paper and newsprint, the images emphasize the tactile nature of their substrate and Hamilton’s material hand. The work’s physical presence is reinforced by the textured surface of the book’s pages and scale shifts. This volume thus becomes an art object of its own; repetition, the atmospheric nature of the images’ shallow depths of field, and the intuitive connections made between different bodies of work create an almost filmlike cadence that renders the felt qualities of touch.

**EXHIBITION SCHEDULE:**
Miami, FL: Institute of Contemporary Art, Miami, 09/02/20–01/17/21

**EXHIBITION SCHEDULE:**
London, UK: Tate Britain, 09/02/20–01/17/21

**EXHIBITION SCHEDULE:**
Venice, Italy: Punta della Dogana, 03/12/21–01/02/22
Germano Celant: The Story of (MV) Exhibitions
Edited with text by Germano Celant.
A massive anthology of the exhibitions of the late, great Germano Celant, the Italian curator who named Arte Povera and created countless landmark shows of postwar European art.

When Italian art critic and curator Germano Celant died in 2020 at the age of 79, he left behind a legacy of curatorial philosophy that decisively shaped post-war art in the West, and will undoubtedly influence future generations of curators. In 1963, Celant published his manifesto “Notes for a Guerilla War” in which he outlined the terms Arte Povera to classify Italy’s artistic counter to the Pop art trends prevailing in the United States and the United Kingdom at the time.

This publication provides a chronological list of 34 exhibitions curated by Celant, beginning with the first Arte Povera gallery show in 1967 and closing with the sprawling 2018 Prada Foundation show Post-Jung Tumb Suzum: Art Life Politics: Italy 1936-1945. Apropos the exhibitions as well as the theoretical writings from their respective catalogs, this volume seeks to reconstruct the most important shows of Celant’s career from initial conception to public reception. The Story of MV Exhibitions explores the unique approach to curation that characterized Celant’s life and work. His career trajectory is a nonlinear evolution of personal interpretation and historical documentation that provokes nontraditional media and strives to break down boundaries between different artistic languages.

Germano Celant: The Story of (MV) Exhibitions
Introduction by Cybèle Mapstone. Text by Richard Klein, Amy Smith-Stewart.
Stars as minimalist and maximalist motif in the art of Frank Stella, from his earliest paintings to his most recent sculptures.

As a painter, sculptor and printmaker, Frank Stella (Born 1936) has always paid great attention to geometric lines and patterns in his work, creating pieces that are instantaneously recognizable and infinitely abstract. Stars seem like an obvious choice for an artist who explores both their form and content with bold lines and shaped canvases. This catalog, published for his 2020 exhibition at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, focuses in trying to understand the use of star shapes in Stella’s resumé. Stella’s depictions of stars range from the minimalism of his early career, with lithograph prints of brightly colored polygonal patterns, to the maximalism of his more recent work seen in his towering angular sculptures made from stainless steel. Although he is well aware that his last name is the Latin word for star, Stella maintains that his fixation on the shape is inspired by its form and the endless possibilities that accompany the star, rather than its etymology. Both instantly recognizable and infinitely abstract, stars seem like an obvious choice for an artist who has dedicated his life to experimenting with form.

In addition to a plate section of the 60 pieces included in the Aldrich show, the book presents installation shots throughout the museum’s interiors and outdoor gardens, and photographs of the artist’s studio. The curators of the exhibition, Richard Klein and Amy Smith-Stewart, worked closely with Stella on the exhibition installation and contribute major essays that add new dimensions to our understanding of a widely celebrated and influential artist.
This volume presents all of the solo exhibitions. These highly conceptual creations generated a critical distance from the art world, thereby permitting a certain level of freedom. However, in the context of two watershed events of the 1980s, ‘90s and 2000s, and the artist’s concern with victim culture and colonialism are turned on their heads. The artist’s work in conversation with the theories of thinkers such as Georges Bataille, Walter Benjamin, Pierre Bourdieu, Sigfried Freud, Jacques Lacen and Maurizio Montagni, through the magazine’s transdisciplinary approach, Kelley’s oeuvre emerges as a stance based in materialist aesthetics.

For more information on this book, please visit: [artbook.com](http://artbook.com)

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**Kenny Scharf: Paperbacks**

*Edited by Arnaud Huber, Alexander Kafitis, Text by Jeffrey Deitch, Interview by Lisa Malza.*

**Mike Kelley: Kelley's Points of Aesthetics and Memory Illusions**

*By Laura López Paniguay. Introduction by John Miller.*

**Mike Kelley: Colonialism and Tropical Burn**

*Foreword and interview by Dennis Her undercover experience in a tattoo studio, where power struggles and displacement take form of banana leaves and bunches of bananas. He deconstructs McDonald’s and other commercial iconography to plausibly subvert the power of consumerist industry while exploring the impact of North-American business practices around the world. This monograph displays the breadth and rigor of Mike Kelley’s work in conversation with the theories of thinkers such as Georges Bataille, Walter Benjamin, Pierre Bourdieu, Sigfried Freud, Jacques Lacen and Maurizio Montagni, through the magazine’s transdisciplinary approach, Kelley’s oeuvre emerges as a stance based in materialist aesthetics.

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**Gonzalo Fuenmayor: Tropical Burn**

*Foreword and interview by Donna Schilling. Text by Tobias DeDenters.*

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Discover how the renowned Korean-born Do Ho Suh translates his architectural work into sublime two-dimensional compositions.

A sculptor and installation artist, Korean-born Do Ho Suh (b. 1962) is known for his lightweight, gauzy fabric works in which he meticulously reimagines the architectural space of his past homes and studios. Since collaborating with Singapore’s STPI – Creative Workshop & Gallery in 2008, Suh has turned to paper and as a new medium to explore and rearrange these forms. The resulting Thread Drawings, developed using an innovative technique that employs thread as a sculptural material on handmade paper, represent an important breakthrough in Suh’s repertoire. The artist’s STPI Drawings extend from this technical approach to capture and project a dimension of material textures, objects and biographical elements, that are bioclastic, mobile and mobile.

For more information on this book, please visit: [artbook.com](http://artbook.com)

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**Delmonico Books/STPI**

**Do Ho Suh: Works on Paper at STPI**

Text by Martin Canett, Alagna Parent, Sarah Sassu, Do Ho Suh.
The portraits of Mario Moore reappropriate the colonial gaze for the dispossessed.

Over the years, artist and Detroit native Mario Moore (born 1987) has observed that the halls of elite institutions like universities and art museums prominently feature portraits of donors, deans, presidents, board members and scholars, and that the subjects of those portraits are mostly white and male. When Moore was selected as a Princeton University Hodder Fellow in 2018, he wanted to ask questions about the histories of those portraits, and how they function within a larger network of visual discourse.

In the past, Moore has been interested in the idea of the person as a category. In the portrait format, Moore has explored the use of painting as a means of representing the individual, while also questioning the notion of the individual as a separate entity.

The portrait has been a popular format in art history, often used to represent the individual as a social and cultural icon. However, the portrait has also been used to reinforce social hierarchies and power structures, by depicting individuals in a way that emphasizes their status and wealth.

Moore’s work challenges these traditions by reappropriating the colonial gaze for the dispossessed, especially those who have been marginalized or oppressed. By reimagining the portrait format, Moore aims to disrupt the traditional ways in which individuals are represented, and to create a more inclusive and equitable representation of the individual.

Moore’s works often feature themes of displacement, identity, and the intersection of the individual and the collective. By using the portrait format as a means of exploration, Moore is able to engage with complex social and cultural issues, and to create works that are both provocative and thought-provoking.

The portraits of Mario Moore reappropriate the colonial gaze for the dispossessed.
A comprehensive examination of the Swiss artist's colorful homage to Oldenburg's soft sculpture installations

Sylvie Fleury: Bedroom II

Edited by Lionel Breuer. Text by Thierry Darlé, Ingrid Lusson-Cho.

A comprehensive examination of the Swiss artist's colorful homage to Oldenburg's soft sculpture installations.

Sylvie Fleury: Momas Projekt

Text by Daniel Baumann, Thierry Darlé.

A History of Momas's Museum on a Greek island—both a parody and a site of creative camaraderie.

The Agency: Readymades Belong to Everyone®

Text by Paul Bernard, Emiliano Janse, Stéphanie Wargnier.

Philippe Thomas’s entrepreneurial experience questions the distinction between authorship and ownership.


Philippine Thomas' Readymades Belong to Everyone®

The metamorphoses of substance: the first monograph on Fleury’s alchemical transmutations of matter, from gelatin to horse hair.

Davide Haidt: The Historys

Text by Cole Albers, Mikel D. Wilson, Solveth Nissen, Michael Veil.

With a rich, immersive design, this clothbound monograph reveals the fault lines of race, colonialism and empire that haunt the present.


La Machine: Machines de ville

Preface by David Margulis. Text by François Dörfler.

Inside the world of La Machine’s fantastic theatrical space, from mechanical bestiaries to urban spectacles.


Julian Charrière: Towards No Earth Pole

Edited with text by Oddah Hanaa. Text by Francesca Bonini, Amanda Brodsky, Anne-Katrine Broth, Katie Brown, Sarah Cedar, Amandine Delaune, Nosheen Iqbal, Stefan Klenner, Katie McCall, Teresa Meidinger, Kasia Mozek, Karam Steffen, Julian Charrière, Delfina Hanaa.

The glacial environments of Iceland, Greenland, Mont Blanc and Switzerland appear as one single landscape in this interrogation of the artist as explorer.


Julie Knifer: Collages for Meanders

Edited by Covid Sophia Robinson,ment, Dehli khám. Text by Dovima Mackor, Christa Katmann,ment. A geometric motif pursued through collage by a celebrated Croatian protagonist of concrete art.

Artists in dialogue; art history

A multidisciplinary appreciation of Angela Davis’ years in the GDR

Artists Gary Hill & Martin Cothren: You Know Where I’m At and Where You’re At

Two artists engage in a 20-year correspondence across cultural and creative boundaries as part of Dis Voir’s Encounters series

Gary Hill & Martin Cothren: You Know Where I’m At and Where You’re At

a Nine-Year-Old Aviator

By Raúl Ruiz

Edited with text by Kathleen Smiley. Trans. by Keith Fox, Josh Poe, Kats Katskhladze, Sophie Lorenzo, Sébastien Noel, Lisa Novakoski, Maria Schubert, Hilde Wagner, Jamie Watkins, and Freda Rojas. Introduction by Angela Davis and Ben de Guzman.

A previously unpublished story by filmmaker Raúl Ruiz (1941–2011) was found in a trunk by his wife Valeria Germinale. A Nine-Year-Old Aviator was written in Paris when Ruiz had just moved to New York. This tale is one of a series of stories written in the 1970s for Armon. As they newly married in exile and he did not have work while she was childbearing to provide for both of her, every day Ruiz would present her with a different story to read to the child she was looking after. This story is illustrated by Camila Mora-Scheuing, and the tale was read as a child.

The Rediscovery of a Polyptych: Reborn

Between the years 1471 and 1476, the altarpiece was dismantled and then dispersed globally among many museums and individuals. The subject of counterfeit paintings acquired by Peter and Erna Leisching at the Museum Ludwig in Cologne, Germany has engaged in a systematic examination of its collection of Russian avant-garde paintings acquired by Peter and Erna Leisching and donated to the Rijksmuseum in 2011. This fascinating volume includes 24 examples of diligent research completed in the name of authenticity. The text offers valuable insight into the artistic methods of the Russian avant-garde movement as it reveals the detailed processes of confirming an artwork’s authenticity or spotting a fake.

A Russian Avantgarde in the Museum Ludwig


Commentary and impressionist painting from the holdings of the acclaimed omaha museum

The first comprehensive reexamination of this Omaha museum’s permanent collection in over three decades, European Paintings and Sculpture from Joslyn Art Museum marks a significant milestone for the museum and shows drawn attention to the arts in the curators’ care. In the collection of European painting and sculpture includes masterworks by Titian, Paolo Veronese, Claude Lorrain, Rembrandt, Gainsborough, Edouard Manet, and Camilla Pissarro; as well as significant holdings of 19th-century French academic painting, with major examples by Jules Breton, William Adolphe Bouguereau and Jean-Auguste-Dominique Ingres. This volume presents 24 examples of diligent research completed in the name of authenticity. The text offers valuable insight into the artistic methods of the Russian avant-garde movement as it reveals the detailed processes of confirming an artwork’s authenticity or spotting a fake.

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Group shows, sound art and writings

**Psychic Wounds**


This book documents Publishing as Practice, a multidisciplinary, cross-disciplinary, and collaborative project begun in 2012 at the University of California, Santa Barbara. The project is based on a group of seminars, discussions, and projects. Residents engaged in discussions and projects related to the publication of the book, which was produced for the publication. The book features a preface by David Santer, author of *The New Making of Books*, alongside documentation of projects.

**How to Think They Would Rather Create**

By Dürk Vía. Introduction by Rasmus Cramer.

From writing style and the use of visuals to formulating your topic and methodology, Dürk Vía shows artists of all stripes how to present research. In this user-friendly volume, author Dürk Vía lays out the basics for researchers on the groundbreaking that has long been lacking—how to formulate your topic and your argument; how to structure your text historically; how to deploy quotations effectively; how to disseminate and distribute your work in a community; and how to reach readers through all of these in a clear and accessible fashion. This book is essential for students of the arts across all disciplines.

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**In the field and drawing from her own experiences working in music, sound, and installation.**

**Winter 2017—October 2018**


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**Windmills and Writings**

By Peter Friedl. Published by contemporary artist’s-book publisher, who have developed fresh ways of broaching in publishing

**The Cowboy’s Dreams of Home**

By Esther Venney. Published by Hardworking Goodlooking, Martine Syms/Dominica, and Bisido.

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**A multidisciplinary reader on trauma studies, which confront the cultural and historical implications of traumatic events and their cultural representation.**

**On Art and Trauma**

Edited with introduction by Sina Nordmann, Mary Anne Fabian, and Sarah Hennies. Published by CABINET BOOKS. 2018.

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Party Studies: Home Gatherings, Flat Events, Festive Pedagogy and Refuging the Hangover, Vol. 1

The party as a model for new forms of togetherness, with examples from communist Hungary and Spain.

From social get-togethers to sites of delirium, this publication aims to unpack the party as a complex, contingent construct that provides a dynamic view into questions of community. If the party functions as an intensification of togetherness, what lessons might it provide? Alongside a dynamic visual survey of the party, the bookeded with text by Brandon LaBelle, Victor Aparicio-Valencia, Carola Zerquera, Daniela Hernández, Naela Al-Obied, Michela Bagatella, Talia Merana, Lino Porto, Andria Konv, Octavio Camargo.

Home Gatherings: Flat Events, Festive Pedagogy and Refuging the Hangover, Vol. 1

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The Architecture of Augusto Quijano

Text by Augusto Quijano, Jorge Ignacio Arteaga, Jorge Carlos Zoraida, Javier Milzó

Public and residential works from the acclaimed Mexican firm

This book is a compilation of the work of the renowned Mexican architect Augusto Quijano (born 1955), whose work has been developed mainly in the rainforests of the Oaxacan peninsula. This publication presents more than 30 emblematic projects from throughout his career, projects for which he has received numerous awards and honorary mentions. The projects are presented with sketches, plans, sections and exclusive photographs of the studio. Among the projects featured in this publication are the Universidad del Mayab, Torre Asasemas, Rectory of the Universidad de las Artes, Parish of the Reven Christ, Casa Angosta, Universidad del Caribe and the Cultural Center of Mérida El Olímpico.

ARGUIQUE ISBN 9789687784753 u.s. $35.00 or €30.00 Hbk, 10.25 x 11 in. / 288 pgs / 145 color / 172 b&w.

Augusto Quijano

The Architecture of Augusto Quijano

Juan Carral: Rethinking Suburban Housing

Text by Félix Sánchez, Juan O’Sorrenes, Jean Carroll, Pablo Gallego, Michel Bujóriz, Zaida Melé, Jean Carral.

The Mexican architect offers new ideas about real-estate development in underrepresented areas, promoting inclusivity and participation.

Caught between a zone of significant vehicular traffic and an area with the highest population pressure in Cancun, the working-class community in the Mexican neighborhood of Donceles has been largely forgotten by the larger city to which it coterminously belongs. With this in mind, Mexican architect Juan Carral (born 1976) conceived of Donceles Studios as a multipurpose building representative of the neighborhood’s diverse social strata. In this text, Carral further explores the infrastructure of Donceles, noting its rich urban layout and its self-made architectural identity as well as its privileged location and more accessible cost of living. The result is a compelling argument for a new form of experimental real estate development based on participatory strategies and an inclusive ideology. Carral urges his fellow architects to approach real estate development with a wider lens, keeping in mind a long-term vision of the city we want to have.

ARGUIQUE ISBN 9789687794879 u.s. $40.00 or €40.00 Hbk, 8.1 x 10.5 in. / 272 pgs / 168 color.

Elías Rízo Arquitectos

Exemplary residential and public buildings from the acclaimed Guadalajara firm

Elías Rízo Arquitectos is an architecture studio based in Guadalajara, Mexico, regularly featured in Designboom, Arch Daily and elsewhere. Primarily known for its residential buildings, the office develops projects of various scales, ranging from houses, vertical housing and renovations to corporate buildings and urban projects. Elías Rízo Arquitectos was also one of the 18 internationally renowned architects and designers that participated in Boza’s first ecologically inspired private villa estate and clubhouse.

This book compiles a selection of more than 10 projects executed by the studio between 2006 and 2018. Through photographs and plans, it shows an architecture that is characterized by the meticulous work put into every detail and material selection, creating unique atmospheres for each domestic environment. Among the projects featured in this publication are Casa SE, Casa TOC, Casa BE, Edificio PN, Loma Chapalita, Loma Guadalupe and Clubhouse Brooklyn.

ARGUIQUE ISBN 9786070498609 u.s. $45.00 or €45.00 Hbk, 8.1 x 11 in. / 210 pgs / 140 color.

Adolf Loos: The Last Houses

Edited with text by Christopher Long.

A leading Adolf Loos expert provides fresh insight into the last three years of the legendary architect’s prolific career.

Perhaps no one was more pivotal in early 20th-century European architecture than Adolf Loos (1870–1933), the great modernist architect whose teachings against the Vienna Secession movement and emphasis on utilitarian design influenced architectural trends for years to come. This publication focuses on the final three years of Loos’ career, during which he designed a number of houses using his own Raumplan concept of spatial planning. The Villa Wippentor was the very last house completed during Loos’ lifetime and remains a perfect example of the architect’s artistic maturation. Christopher Long, one of the leading scholars on Loos, presents new ways of understanding the architect’s final ideas about space and details how his practice evolved over the course of his career. Alongside his influential work, the catalogue also presents photographs of Loos’ final works, presented together for the first time.

KANT ISBN 9780757743320 u.s. $80.00 Fln, 9.5 x 11 in. / 160 pgs / 85 color / 21 b&w.
FebruaryArchitecture & Urban Territory: NA LA ASIA AU/NZ AFR

HIGHLIGHTS | ARCHITECTURE
Inagawa Cemetery Chapel and Centre Designed by David Chipperfield
Edited by Oliva Lawrence Bright, Chiaki Mino, and Christos Sambanis
Text by David Chipperfield.
Conversation with David Chipperfield, Hoshni Ono, Thomas Struth. Photographs by Reiko Sudo.

Chipperfield's new chapel in Japan, in sumptuous photography and textual material.

Neatly in the steep hillocks of the Hokusetsu Mountain Range, the Inagawa Cemetery Chapel represents London-based architect David Chipperfield's (born 1953) latest architectural work realised in Japan. Conceived as a contemporary prayer place, for the chapel and its accompanying visitor centre are constructed on partial brown–black earth and arranged around a central courtyard. With gently sloping edges and little adorning, the building seems to emerge as an extension of the land around it while simultaneously providing a distinct space in which visitors can step away from the outside world.

This volume presents the building through the lens of Japanese photographer Kiku Sasaki’s camera. The course of four seasons, Sasaki represents the visitor’s experience of the building, its through time and space, in constant dialogue with the surrounding landscape.

The photography is supplemented with an essay by Chipperfield and various texts detailing the design and construction process.

WALTER KÖNIG, KÖLN
ISBN 9783868986655
u.s. $45.00 FLAT40
Hbk, 7 x 9.5 in / 140 pgs / 170 color / 114 b&w.
May/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR ME

Giovanna Silva: Imeldific
Edited by Lampariello, Gabriele Mastrigli, Chiappone-Piriou. Text by Beatrice Azzina.

Introduction by Christodoulos Panayotou.

Giovanna Silva (born 1980) investigates the impact of politics and first Lady Imelda Romualdez Marcos of the Philippines through the ostentatious architectural projects she envisioned and funded.

MOUSSE PUBLISHING
ISBN 9788898349177
u.s. $25.00 FLAT40
Hbk, 4 x 6 in / 96 pgs / 78 color.
February/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR ME

2G: Ensembale Studio
Edited by Heike Pfau. Text by Bjørge Ingel, Philip Urpung. Photographs by Xiao Ban.

Ensembale Studio’s balancing act of imagination and reality, art and science.

Architectural works by Ensembale Studio—a Madrid and Boston-based architectural studio—are documented here in issue 82 of 2G. Ensembale Studio addresses issues such as prefabricated homes.

WALTHER KÖNIG, KÖLN
ISBN 9783868986662
u.s. $15.00 FLAT40
Pbk, 9 x 11.75 in / 160 pgs / 150 color.
July/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR ME

José Manuel Ballester: Work in Progress
Edited with text by Laura Céspedes. Text by Manuel Ballester, María de Corral, Stefano Pezzato, Christiane Rekade, et al.

José Manuel Ballester (born 1960) captures urban life does architecture cause, after it’s built?

How buildings foster sociality and social life

This volume responds to current thinking on the built environment, foregrounding the ways in which architecture fosters relations between people and to nature, and asking what forms of social life does architecture cause, after it’s built?

KANT
ISBN 9783960988908
Territory: NA LA ASIA AU/NZ AFR ME

The Architecture of Reciprocity
By Pavel Mielnikov, Miroslav Cikan.

How buildings foster sociality and social life

URÁ Yves Malyse Kiki Verbeek Architectural Projects 2002–2020
Edited with text by Lina De Vries, Jean Strousen.

Edited with text by Helen Thomas, Christopher Van-Gerneym, Elise Deblon, Françoise Caer, Francis Carpenter.

A richly illustrated overview of URÁ’s most accomplished projects throughout Europe.

This first monographic publication of the work of URÁ gives an unique look at the oeuvre and the architectural language of this Brussels-based architectural practice. The book presents the wide range of projects URÁ has realized in the past 15 years, from housing, office structures and museums, to bus stops, docks and bike sheds.

WALTER KÖNIG, KÖLN
ISBN 9788898349160
u.s. $45.00 FLAT40
Hbk, 8.25 x 10.5 in / 232 pgs / 187 color / 88 b&w.
April/Architecture & Urban
Territory: NA LA ASIA AU/NZ AFR ME

HIGHLIGHTS | ARCHITECTURE
Théo Mercier, installation view from the exhibition panorama zéro at Bugada & Cargnel, 2017. From Théo Mercier: La Possession du monde n’est pas ma priorité, published by Dilecta. See page 70.
Gabriel Abrantes: Programmed Melancholy
Edited with text by Iris Greenspan. Text by Gabriel Abrantes, Emily Butler, Iris Llion, José Manuel dos Santos.

An appreciation of filmmaker Abrantes’ synthesis of cinema and politics.

Christoph Oertli: Sensing Bodies

The first comprehensive overview on Swiss video, performance and sound artist Christoph Oertli.

Margret Wibmer: Relay
Paint by Marigold Jany. Interview by Magdalena Kofler.

Margret Wibmer’s multimedia art analyzes the relationship between bodies and digital space.

Inma Femenia: Infraileve / Infraileve / Infrathin
Selected by Noa Enguita. Text by Josef Constable, Inma Femenia, Julia Castelló.

Inma Femenia: Duchampian take on physicality and perception as shaped by digital media.

Théo Mercier: La Possession du monde n’est pas ma priorité
Text by Sophie Holsboer, Marie de Brugerolle. Interview by Jean-Hubert Martin.

A focus on Théo Mercier’s sculptures and multimedia explorations of everyday power and violence.

Camila Vassileva: Fragile Power
Text for Charles Kennebrew, Michael Stover, Marie Vassilova, Joleil de Vries.

Two decades of Mariana Vassileva’s sculptural and multimedia explorations on mass-produced power and violence.

Jessica Vaughn: Our Primary Focus Is To Be Successful
Conversation with Mag Celi.

From the discarded to the mass-produced: Vaughn’s installations explore complex histories of production and race.

Deborah Anzinger: An Unlikely Birth
Edited with text by Daniela Rose King. Foreword by John McHerron. Text and interview by Daniela Purdy.

On the politics of land, the body and space in multimedia and multidisciplinary works.

Christiane Blattmann: Un-Break My Walls
Edited with text by Worah Ratulak. Text by Hoe Lembey, Chiao Yest. Interview by Than Hussein Clark.

Best known for her work with glass, Wisconsin-based artist Beth Lipman (born 1971) has created interdisciplinary artworks that use history, art and material culture as a lens through which to examine Western society. Collective Egoy is a major scholarly appraisal of Lipman’s innovative work.

MUSEUM OF ARTS AND DESIGN
ISBN 9781840330726 • $45.95 / £32.99
FLAT40 Pbk, 9 x 12 in / 112 pgs / 80 color.
MachArt
Territory: WORLD

Cross-disciplinary artworks exploring the predilection for capitalist pursuits.

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Anselm Reyle: After Forever
Text by Sherry Lai.

Two decades of painterly adventures in punk and psychedelia from Anselm Reyle
This catalog documents German artist Anselm Reyle’s (b. 1970) exhibition at the Atrium Art Center in China. It features a cross section of his work: abstract canvases and silver foil paintings, roughly molded and brightly colored ceramics, neon works and more, grouped around a kinetic sculpture hanging from the dome of the museum’s auditorium. HOLZWARTH PUBLICATIONS ISBN 9783964712728 u.s. $10.00 FLAT40 Hbk, 8.5 x 11.75 in / 194 pgs / 81 color. MawaArt Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Miguel Barceló: Le Grand Verre de Terre
The unique account of Barceló’s destroyed fresco
This volume compiles images of a gigantic fresco by Mexican artist Miguel Barceló for the Fransois Mitterrand National Libraries in Paris for an exhibition in 2016. When the exhibition ended, Barceló removed the work, making this publication the definitive presentation of its memory. LA FABRICA ISBN 9788417360810 u.s. $55.00 FLAT40 Pbk, 12 x 9.175 in / 44 pgs. MawaArt Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Gerlind Zeilner: Cowgirls
Edited with text by Sandro Droschl. Text by Jurriaan Benschop, Denise Milstein, Thomas Raab.

On artist Rosy Keyser’s dynamic and sculptural paintings
Edited with text by Matthew Schum. Text by Carmen Winant, Christopher Turchin, Anja Maria Witt. MOUSSE PUBLISHING ISBN 9788867494262 u.s. $45.00 FLAT40 Hbk, 8.5 x 11.75 in / 306 pgs / 107 color / 107 b&w. February/Art Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Cody Choi: Mr. Hard Mix Master Noblesse Hybrid
Text by Bartomeo Marin, So Won.

New paintings exploring the extreme hybridization of global culture
Los Angeles and Senz-based artist Cody Choi (b. 1981) responds to the global collision of cultures. Pitting Puccino against traditional Chinese sources in his paintings, adding an off Roakin’s Thinker and a youthful dance performance in calibrated spotlights, his work achieves cultural hybridity. HOLZWARTH PUBLICATIONS ISBN 9783964712728 u.s. $30.00 FLAT40 Hbk, 9.5 x 11 in / 104 pgs / 50 color. June/Arts/San Francisco/Art & Culture Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Rosy Keyser: Distall’s Musk
Text by George Pendle, Max Rosenberg, Symmes Gardner.

On artist Rosy Keyser’s dynamic and sculptural paintings
This book surveys the paintings of New York-based artist Rosy Keyser (b. 1964) which are constructed from such ordinary materials as linen, canvas, aluminum, paint, gravel and sand, evoking the new raw energy of action painting and Art Brut. CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBCC ISBN 9781936385223 u.s. $29.95 cor / $25.00 FLAT40 Hbk, 8 x 10 in / 112 pgs / 40 color / 24 b&w. September/Art Territory: WORLD

André Butzer
Documenting Butzer’s exhibitions at Galerie Max Hetzler
Featuring cartoon-like figures full of private symbolism, masterful abstract lines and frenzied hard-edge compositions, the work of German painter André Butzer (b. 1976) spans the gamut of painting. This book traces Butzer’s development, revisiting all of his exhibitions at Galerie Max Hetzler from 2003 to 2020.

HOLZWARTH PUBLICATIONS ISBN 9783964712728 u.s. $80.00 FLAT40 Hbk, 9.5 x 11.75 in / 176 pgs / 158 color. February/Art Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Diogo Pimentão: Residual Gravity
Text by Monika Branicka, Johana Carrier, Nicolas Legillon, Julie Pellegrin, et al.

Step by Step
Visions of an Art Dealer’s Collection

Unexpected similarities between works of art made between the 17th and 20th centuries

MOUSSE PUBLISHING ISBN 9788867494102 u.s. $20.00 FLAT40 Hbk, 8.5 x 11 in / 136 pgs / 72 color / 35 b&w. February/Art Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

Rodrigo Valenzuela: Journeyman
Edited with text by Matt Halkin, Matthew Brannon.

Multimedia works at the juncture of photography and destruction

Walead Beshty: Works in Exhibition 2011–2020
Text by Noam Elcott, Lynne Kist. Interviews by Lionel Bovier, Hanns Walther.

The art of Los Angeles-based Walead Beshty (born 1976) is mostly geometrically abstract in form and industrially produced, working Minimalist art. But Beshty does not present his works as autonomous objects for interaction with the exhibition space and the viewer; rather, he sees them within a broader context in which they are produced, transported, installed, exhibited, viewed, traded and discarded as objects of circulation. They are conceived in such a way as to disrupt their own genesis, as well as to make visible the influences of the system in which the works exist; function as a commodity, a carrier of meaning, a means of transport, a news archive, a fetish, an object of research. This volume, published for Beshty’s exhibition at Kunst Museum Winterthur, focuses on his recent output, presenting numerous works for the first time alongside his well-known photographs and Fed-Ex sculptures.

WALTHER KÖNIG, KÖLN/MAMCO GENEVA ISBN 9783960987789 u.s. $50.00 FLAT40 Pbk, 8 x 10.25 in / 376 pgs / 308 color. February/Art Territory: NA/ASIA/ AUS/ NZ/ AFR/ ME

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International Photography

Text and interview by Corrado Benigni.

The first publication of Barbieri’s early work

The volume brings together for the first time the photographs taken by Olivo Barbieri (born 1954) in the early 1980s, which foretold his knack for suggesting artifice in urban landscapes.

SILVANA EDITORIALE
ISBN 9788836646814 c.u. $35.00 FLAT40 Cth. 9 3/8 x 9 3/4 in. / 136 pgs / 71 color. February/Photography Territory: US LA ASIA AU/NZ AFR ME

Michael W. Pospíšil: Paris, Praha, etc...
Text by Vladimír Birgus, Terezie Zemnánková.

Michael Wellner Pospíšil’s photographs of the spaces and objects that typically go unseen

Michael Wellner Pospíšil’s (born 1955) black-and-white photographs of Prague and Paris capture hidden corners, fleeting encounters and seemingly ordinary objects that we pass without noticing possess but which nonetheless provide room for rewarding interpretation.

KANT
ISBN 9788836730321 c.u. $40.00 FLAT40 Sgl. Hbk. 8 x 8 1/4 in. / 153 pgs / 58 color / 56 duotone. February/Photography Territory: US LA ASIA AU/NZ AFR ME

Ramón Masats: Visit Spain
Text by Chema Conea, Sergio del Molino.

Ramón Masats’ photographic ode to Spanish street life in the 1950s and ’60s

Between 1955 and 1965 Ramón Masats (born 1931) toured Spain on assignment for the Illustrated Gazette with his camera, creating patriotic images of Spanish culture that are lauded for their sharp graphics and documentary acuity.

LA FÁBRICA
ISBN 9788417769536 c.u. $42.00 FLAT40 Hbk. 8 x 9.5 in. / 242 pgs / 2 color / 199 b&w. March/Photography Territory: US ASIA ME

Vasco Sziñetar
Text by Alejandro Castellote.

Portraits of Caracas, writers, artists and Venezuelan culture over the past 40 years

This edition of La Fábrica’s series PhotoBolsillo focuses on the Venezuelan photographer and poet, Vasco Sziñetar (born 1948). Many of Sziñetar’s potent works document the decline of Caracas, or Venezuelan cultural figures.

LA FÁBRICA
ISBN 9789879895452 c.u. $125.00 FLAT40 Pbk. 5 x 7 in. / 138 pgs / 27 color / 33 b&w. March/Photography, Latin American, Caribbean Art & Culture Territory: US ASIA ME

Talisa Lallai: A U T O S O L E
Text by Thomas Seelig.

A contemporary photographer traces the Grand Tours of Goethe and Heine

German photographer Talisa Lallai (born 1989) uses photography to tell stories in which real and invented events are merged. In this volume, she follows the historic route of the Grand Tour in Italy, situating her work in the wake of historic travel narratives.

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Carlo Valsecchi: Posterior
Text by William A. Ewing.

Carlo Valsecchi uses photography to capture otherworldly built environments

For many years Italian artist Carlo Valsecchi (born 1965) has been using photography to capture architecture within natural and artificial landscapes. His surreal photographs inspired by a construction site are gathered here.

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