Thomas Zander asked me to write a few words explaining how the Double Elephant Press came to be and what transpired during the early years – 1969 through 1972. Following is my recollection of the period, some of which might be accurate:

“One day, I was watching Kitaj’s printer and noticed that at the top of an order form he was writing ‘Double Elephant Throughout.’ Historically, the phrase Double Elephant was used to describe the size of a book and the technique for binding. However, over the years (a few hundred) the phrase Double Elephant was employed to request the highest grades of paper, ink and materials available. That is why we called it the Double Elephant Press.”

Burt Wolf
Young June Lee is an art critic. In his research he focuses on the meaning of machines that form the core of the contemporary world. He recently published the book *Pegasus 10000 miles* which is based on his travel experience on board of the CMA CGM *Pegasus*, one of the world’s biggest containerships. He also published *Nervous City*, a photobook with his own photographs and texts looking at the chaos of the contemporary city. He is currently teaching contemporary art at Kaywon School of Art and Design, Euiwang, Korea.

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Excerpt from the exhibition catalogue, “How to Make a Book with Steidl”, Daelim Museum, Seoul, South Korea, 2013

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In the long history of media, is paper marked or unmarked? Seen in relation with the digital media paper is unmarked, for it is the original base of meaning and white. Compared to the digital, paper is less burdened with technology. Paper is marked in two ways. First, when something is written on it and it is edited and bound to be a volume. In the diverse procedures of treating it, the paper loses its original form and gets marked. Second, other media emerge after paper and it is surrounded by them. The paper, originally unmarked, gets surrounded by media environment and marked by the contexts it creates. In this case, paper does not do anything but stands still and yet gets marked by the change of other things. The photographic film had remained unmarked until 2000. As photography has become digitalized, film also has become marked, which means it has been given a character that did not belong to it in the past. In short, it was the change of the circumstances that marked the film. So any photographer who still uses film today is always questioned about the legitimacy of the medium. But as this question assumes that a certain medium always has to give, it is an ideological one.

Robert Polidori’s axiom, “We make the digital to forget, the analogue to remember” readily demonstrates the volatility or vanity inherent in digital media. Then the questions arise: What will we remember in analogue media? Do we have to remember what we don’t want to remember? What are the modes of remembrance in the digital age? Steidl seems to focus on paper books for he wants to create a place for memory in the age of volatile digital media. The procedure of republishing Robert Frank’s seminal photography book *The Americans* shows that such a work must have been very elaborate. Although the endless list of the artists who worked with Steidl is already a testimony to his commitment to art and publication, the procedure of making Robert Frank’s book has been truly monumental. Steidl republished the book which had already been out in France and America in 1959. This new publication can be called a new interpretation of Frank’s work. This has led to a long term publication project that encompasses Frank’s diverse photographic works, a film and furthermore an exhibition at the National Gallery in Washington D.C. commemorating the fiftieth anniversary of the book’s first publication.

In publication there is always the agony about the status of the paper book in the age of digital media. We have more options in the market than in the past. We have electronic books, blogs and social media. Such a circumstance nurtures skepticism about publishing cumbersome paper books. In an oscillating view toward them, discourses are also invented to justify paper books; a book is a souvenir, fills the shelf and so on. Steidl wants to be the rescuer of the paper in crisis. The binary opposition that separates the digital and the analogue is wrong because of the speed of separation is too fast. The crisis of paper comes from the hasty mind that thinks the analogue is obsolete and the digital is the future. Steidl refuses such fabricated antagonisms. If the speed of separation of the digital and the analogue is in the range of a thousand years we don’t have to talk about the crisis of paper. Just like an ancient pagoda still beautiful today, the information based on analogue paper can be useful and beautiful in a thousand years from now. Steidl is not just preserving the material of paper but the long, slow and old sense of time. That we have forgotten all too fast, easily.
Book Awards 2014

German Design Award 2014
Karl Lagerfeld and Carine Roitfeld – The Little Black Jacket. Chanel’s Classic Revisited

Scotiabank Photography Award 2014
Mark Ruwedel

Roswitha Haftmann Award 2014
Robert Frank

Art Directors Club USA – Award 2014 / Gold
Henry Leutwyler – Ballet

Art Directors Club Germany – Award 2014 / Bronze
Munken Works

Kraszna-Krausz Book Awards
recognized and highly commended
Philip-Lorca di Corcia – Hustlers

German Photo Book Awards 2014
Gold
Philip-Lorca di Corcia – Hustlers
Santu Mokofeng – The Black Photo Album
Silver
Dayanita Singh – File Room
The Unknown Berenice Abbott

Photo by Koto Bolofo

Robert Frank

*In America*

Because of the importance of Robert Frank’s *The Americans*; because he turned to filmmaking in 1959, the same year the book appeared in the United States; and because he made very different kinds of pictures when he returned to still photography in the 1970s, most of Frank’s American work of the 1950s is poorly known. This book, based on the important Frank collection at the Cantor Arts Center at Stanford University, is the first to focus on that work. Its careful sequence of 131 plates integrates twenty-two photographs from *The Americans* with more than 100 unknown or unfamiliar images to chart the major themes and pictorial strategies of Frank’s work in the United States in the 1950s. Peter Galassi’s text presents a thorough reconsideration of Frank’s first photographic career and examines in detail how he used the full range of photography’s vital 35mm vocabulary to reclaim the medium’s artistic tradition from the hegemony of the magazines.

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Co-published with the Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Palo Alto, California

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Exhibition: Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, 3 September 2014 to 4 January 2015. A European tour is also planned.

Robert Frank

*In America*
Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book The Americans, first published in 1958, which gave rise to a distinctly new form of the photo book, and his experimental film "Pull My Daisy" (1959). Frank’s other important projects include the books Black, White and Things (1953), The Lines of My Hand (1972) and The Film “Concerted Blues” for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

First published in France in 1958, then in the United States in 1959, Robert Frank’s The Americans changed the course of twentieth-century photography. In eighty-three photographs, Frank looked beneath the surface of American life to reveal a people plagued by racism, ill-served by their politicians, and rendered numb by a rapidly expanding culture of consumption. Yet he also found novel areas of beauty in simple, overlooked corners of American life. And it was not just Frank’s subject matter—cars, jukeboxes, and even the road itself—that redefined the icons of America; it was also his seemingly intuitive, immediate, off-kilter style, as well as his method of brilliantly linking his photographs together thematically, conceptually, formally, and linguistically, that made The Americans so innovative. More of an ode or a poem than a literal document, the book is as powerful and provocative today as it was fifty-six years ago.
Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book The Americans, first published in 1958, which gave rise to a distinctly new form of the photo book, and his experimental film "Pull My Daisy" (1959). Frank's other important projects include the books Black White and Things (1953), The Lines of My Hand (1972) and The Film "Cocksucker Blues" for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

Sarah Greenough
Looking In: Robert Frank’s The Americans

Edited and with text by
Sarah Greenough
Essays by Stuart Alexander, Philip Brookman, Michel Frizot, Martin Gasser, Jeff L. Rosenheim, Luc Sante, and Anne Wilkes Tucker
Book design by Margaret Bauer
528 pages with 108 color, 168 tritone and 210 duotone plates
9.25 × 11.5 in. / 24 × 29.2 cm
Clothbound hardcover with dust jacket
€ 75.00 / £ 58.00 / US$ 90.00
ISBN 978-3-86521-806-3

Published to accompany a major exhibition at the National Gallery of Art, the San Francisco Museum of Modern Art, and the Metropolitan Museum of Art in 2009 and 2010, Looking In: Robert Frank’s The Americans celebrates the fiftieth anniversary of this prescient book. Drawing on newly examined archival sources, it provides a fascinating in-depth examination of the making of the photographs and the book’s construction, using vintage contact sheets, work prints, and letters that literally chart Frank’s journey around the country on a Guggenheim grant in 1955/56. Curator and editor Sarah Greenough and her colleagues also explore the roots of The Americans in Frank’s earlier books, which are abundantly illustrated here, and in books by photographers Walker Evans, Bill Brandt, and others. The eighty-three original photographs from The Americans are presented in sequence in as near vintage prints as possible. The catalogue concludes with an examination of Frank’s later reinterpretations and deconstructions of The Americans, bringing full circle the history of this resounding entry in the annals of photography.
Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book The Americans, first published in 1958, which gave rise to a distinctly new form of the photo book, and his experimental film “Pull My Daisy” (1959). Frank’s other important projects include the books Black, White and Things (1952), The Lines of My Hand (1972) and the film Cocksucker Blues for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

Robert Frank
Partida
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Robert Frank continues the journey through his archives, presenting us with a new series of images of friends, colleagues, interiors, of quiet still lives and snapshots of both ordinary and unexpected objects and situations. Frank’s visual diaries constitute an important part of both his later work and the ongoing art of the photo book.
Joakim Eskildsen, born in Copenhagen in 1971 and based in Berlin, studied bookmaking with Pentti Sammallahti at the University of Art and Design in Helsinki. His earlier publications include the self-published books Nordic Signs, Blutide, and INTERVENTIONAL ART as well as the portfolios "Meknès," "Træer" and "al-Madina." His book The Roma Journeys published by Steidl in 2007 was numerousy awarded.

In 2010 more Americans were living below the poverty line than at any time since 1959, when the U.S. Census Bureau began collecting this data. In 2011, Kira Pollack, Director of Photography at Time, commissioned Joakim Eskildsen to photograph this growing crisis affecting nearly 46.2 million Americans. Based on census data, Eskildsen, together with journalist Natasha del Toro, travelled to the places with the highest poverty rates in New York, California, Louisiana, South Dakota and Georgia over seven months to document the lives of those behind the statistics. The people Eskildsen has portrayed — those who struggle to make ends meet, who have lost their jobs or homes and often live in unhealthy conditions — usually remain invisible in a society to which the myth of the American Dream still remains strong. Many of Eskildsen’s subjects hold there is no such dream anymore — merely the American Reality.

Exhibitions
Strandverket, Marstrand, Sweden, April 2016
Born in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for Life and in 1958 became a member of Magnum Photos. Davidson’s work is held in many major museum collections and his awards include a Guggenheim Fellowship (1962) and the first National Endowment for the Arts Grant in Photography (1967). In 2011 he was awarded an honorary doctorate in Fine Arts from the Corcoran College of Art and Design. Davidson’s books at Steidl include Circus (2007), Outside Inside (2010), Subway (2011) and Black & White (2012).

Bruce Davidson
Los Angeles 1964

Esquire’s editors sent me to Los Angeles, and when I landed at L.A. International Airport I noticed giant palm trees growing in the parking lot. I ordered a hamburger through a microphone speaker in a drive-in called Tiny Naylor’s. The freeways were blank and brilliant, chromium-plated bumpers reflected the Pacific Ocean, but the air quality was said to be bad. People looking like mannequins seemed at peace on the Sunset Strip while others were euphoric as they watered the desert. I stood there ready with my Leica, aware of my shadow on the pavement. I walked up to strangers, framed, focused, and in a split second of alienations and cynicism, pressed the shutter button. Suddenly I had an awakening that led me to another level of visual understanding. But in the end, for some unknown reasons, the editors rejected the pictures, and I had to return home with a big box of prints, put them in a drawer, and forgot all about the trip.

Bruce Davidson

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Born in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for Life and in 1960 became a member of Magnum Photos. Davidson's work is held in many major museum collections and his awards include a Guggenheim Fellowship (1962) and the first National Endowment for the Arts Grant in Photography (1967). In 2011 he was awarded an honorary doctorate in Fine Arts from the Corcoran College of Art and Design. Davidson's books at Steidl include Circus (2007), Outside Inside (2010), Subway (2011) and Black & White (2012).

Bruce Davidson

In Color

This volume presents Bruce Davidson's personal selections from his lesser-known color archive, from a period of nearly sixty years. Assignments from various magazines including Vogue, National Geographic, Life, as well as commercial projects, led Davidson to photograph subjects as diverse as fashion (in the early 1960s), the Shah of Iran with his family (1964), keepers of French monuments (1988), the supermodel Kylie Bax (1997), and college cheerleaders (1989). He photographed in India and China, but also at home in New York, in Chicago, and along the Pacific Coast Highway. In 1968, Michelangelo Antonioni invited Davidson to document the making of his film "Zabriskie Point." Davidson also continued to pursue personal projects, such as photographing the Yiddish writer and Nobel Prize laureate Isaac Bashevis Singer (1972-75), the New York City subway (1980), and Katz's Delicatessen (2004). Often staying on in a country after an official assignment, Davidson documented Welsh coalfields and family holidays in Martha's Vineyard, and travelled through Patagonia and Mexico.

I began to feel that color could articulate the grim reality in a way that black and white might not.

Bruce Davidson
Born in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for Life and in 1958 became a member of Magnum Photos. Davidson’s work is held in many major museum collections and his awards include a Guggenheim Fellowship (1962) and the first National Endowment for the Arts Grant in Photography (1967). In 2011 he was awarded an honorary doctorate in Fine Arts from the Corcoran College of Art and Design. Davidson’s books at Steidl include Circus (2007), Outside Inside (2010), Subway (2011) and Black & White (2012).

Bruce Davidson
Subway

In 1980 Bruce Davidson began photographing the New York subway system, venturing regularly into this intoxicating, sometimes dangerous subterranean world. At first Davidson photographed in black and white, but he soon realized color was necessary to depict the intensity of this graffiti-covered landscape. Originally published in 1986, this updated Steidl edition of Subway is printed from new scans of Davidson’s Kodachrome slides and features additional images.

Go back into the subway and look beyond the graffiti. Lift up your heads and look around, see what Bruce has revealed—the beauty in the subway population, the enormous amount of color below and above ground, the varieties and pleasures to be seen from the subway. The shrill insistence of the noise in our ears and of the graffiti to our eyes does not end the catalogue of effects the subway has on our senses. Bruce Davidson has reopened and rewritten that catalogue with this magnificent series of photographs. Light, color, humanity, affection, and hope can be added to our impressions of the New York subway system.

Henry Geldzahler
Philip Trager was born in Connecticut in 1935. His photographs are held in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Museum of the City of New York, the New York Historical Society and the New York Public Library, among others. The Library of Congress in Washington D.C. has acquired the definitive collection of Trager’s photographs and will house his archives as part of its core collections. Steidl has published Trager’s Faces (2005) and Philip Trager (2006).

Philip Trager
New York in the 1970s

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The luminous and compelling photographs in New York in the 1970s capture the essence of a city in a way best described as “place portraiture.” Trager’s images present the architecture of Manhattan with time-defiant clarity and beauty. Although Trager selected his subjects for aesthetic and visual reasons—rather than from an historical or documentary point of view—with the passage of time his distinctly imaginative photographs have also acquired value as historical documents. The negatives for the images in this book, only recently rediscovered, had originally been archived for printing but Trager began other projects before any prints were made.

The photographs in New York in the 1970s were taken at the same time as Trager’s timeless Philip Trager: New York, published by Wesleyan University Press in 1980, in which the photographer depicts the city “as a solitary figure, always aware of the ‘enveloping sky’.” New York in the 1970s reveals Trager’s more concentrated attention to the interaction between the city’s architecture and the dynamics of the street.

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Trager has definitely taken New York, twice.

Stephen C. Pinson
Andrew Savulich was born in 1949 in Wilkes Barre, Pennsylvania, and moved to New York in 1975. Working initially as a landscape architect, a construction worker, and eventually as a freelance photographer, Savulich joined the New York Daily News in 1993 where he still works. His photographs have been published in Spy, The Independent, Tupa, Photonews, ARTNews and ArtForum, among others, and are held in the permanent collections of the Metropolitan Museum of Art and the International Center of Photography in New York. He was awarded a National Endowment for the Arts Fellowship Grant in Photography in 1986 and an Ernst Haas Photographer Work Grant in 1992.

Andrew Savulich
THE CITY

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Social and cultural transition is often hard to gauge. New York in the 1980s and the first half of the ’90s was clearly a different place than it is now: the city was more violent, the street stranger, and Times Square still wonderfully sleazy. Andrew Savulich’s subject is this perpetually changing metropolis, and his images are a unique mix of spot news and street photography, capturing crime scenes as well as everyday life. The startling immediacy of the moment prevails in his black-and-white images on which he provides handwritten captions. What at first seems like objective commentary soon reveals Savulich’s dry ironic tone, at times bordering on black humor.

—
If there’s one thing you can say about my work, it’s that it is compulsive, repetitive … obsessive.

Andrew Savulich
Ken Schles was born in 1960 in Brooklyn, New York, and has been making photo books for over a quarter of a century. Schles studied photography at the Cooper Union for the Advancement of Science and Art with William Gedney, and was a student of the legendary Lisette Model.

Ken Schles
Night Walk

— Twenty-five years after his seminal 1988 book, Invisible City, Ken Schles revisits his archive and fashions a narrative of lost youth: a delirious, peripatetic walk in the evening air of an irretrievable Downtown New York as he saw and experienced it. Night Walk is a substantive and intimate chronicle of New York’s last pre-Internet bohemian outpost, a stream-of-consciousness portrayal that peels back layers of petulance and squalor to expose the frisson and striving of a life lived amongst the rubble. Here Schles embodies the flâneur as Susan Sontag defines it, as a “connoisseur of empathy … cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes.” We see in Night Walk a new and revelatory Ulysses for the twenty-first century: a searching tale of wonder and desire, life and love in the dying hulk of a ruined American city.

Ken Schles
Night Walk

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Texts by Ken Schles and T.S. Eliot
Book design by Ken Schles
162 pages
9.1 × 6.8 in. / 23.2 × 17.3 cm
107 photographs
Quadratone
Clothbound hardcover with dust jacket

€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-692-6
Ken Schles was born in 1960 in Brooklyn, New York, and has been making photo books for over a quarter of a century. Schles studied photography at the Cooper Union for the Advancement of Science and Art with William Gedney, and was a student of the legendary Lisette Model.

Ken Schles
Invisible City

For a decade, Ken Schles watched the passing of time from his Lower East Side neighborhood. His camera fixed the instances of his observations, and these moments became the foundation of his “invisible city.” Friends and architecture come under the scrutiny of his lens and, when sorted and viewed in the pages of this book, a remarkable achievement of personal vision emerges.

Twenty-five years later, Invisible City still has the ability to transfix the viewer. A penetrating and intimate portrayal of a world few had entrance to—or means of egress from—Invisible City stands alongside Brassai’s Paris de Nuit and van der Elsken’s Love On The Left Bank as one of the twentieth century’s great depictions of nocturnal bohemian experience. Documenting his life in New York City’s East Village during its heyday in the tumultuous 1980s, Schles captured its look and attitude in delirious and dark honesty. Long out of print, this “missing link” in the history of the photo book is now once again made available. Using scans from the original negatives and Steidl’s quadratone technique to bring out nuance and detail never seen before, this new edition transcends the original of this underground cult classic.

The real image of New York is rarely clear to anyone living in it, except as tenacious sensation. ... Ken Schles’s Invisible City is a picture book that comprehends both the shambles and the thrill.

Guy Trebay
Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. In addition to his storied tenures at the Farm Security Administration, the Office of War Information (1941-1945) and Life (1948-1972), Parks was a modern-day Renaissance man who found success as a film director, author and composer. The first African-American director to helm a major motion picture, he popularized the Blaxploitation genre through his film "Shaft" (1971). He wrote numerous memoirs, novels and books of poetry and received many awards, including the National Medal of Arts and more than fifty honorary degrees. In 1997 the Corcoran Gallery of Art in Washington, D.C., mounted his retrospective exhibition "Half Past Autumn: The Art of Gordon Parks." Parks died in 2006.

In September 1956 Life published a photo-essay by Gordon Parks entitled "The Restraints: Open and Hidden" which documented the everyday activities and rituals of one extended African American family living in the rural South under Jim Crow segregation. One of the most powerful photographs depicts Joanne Thornton Wilson and her niece, Shirley Anne Kirksey standing in front of a theater in Mobile, Alabama, an image which became a forceful "weapon of choice," as Parks would say, in the struggle against racism and segregation. While twenty-six photographs were eventually published in Life and some were exhibited in his lifetime, the bulk of Parks's assignment was thought to be lost. In 2011, five years after Parks's death, The Gordon Parks Foundation discovered more than seventy color transparencies at the bottom of an old storage bin marked "Segregation Series" that are now published for the first time in The Segregation Story.

Co-published with The High Museum of Art and The Gordon Parks Foundation

Exhibition: The High Museum of Art, Atlanta, Georgia, September 2014 to February 2015
Born in Mexico City in 1902, Manuel Álvarez Bravo was Latin America’s most influential photographer in the 20th century. He won numerous awards, namely from the 1970s on, and his photographs were shown in over 150 exhibitions. Álvarez Bravo died in 2002.

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Walker Evans, born in Missouri in 1903, began photographing in the late 1920s. He published two landmark books (American Photographs in 1938 and Let us Now Praise Famous Men with James Agee in 1941) and wrote 99 and file reviews for Time. Evans died in 1975.

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Born in Washington State in 1934, Lee Friedlander has had a distinguished career as a photographer. His previously published books include the seminal Self Portrait (1970) and The American Monument (1976), and, more recently, American Musicians (1998), Letters from the People (1993), Little Screens (2001), The Desert Seen (1996), and Kitaj (2002).

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Thomas Zander, born in Cologne in 1962, is the owner of Galerie Thomas Zander in Cologne, which he founded in 1994. The gallery exhibits media/conceptual art and extended photography and represents, among other artists, Lewis Baltz, Mitch Epstein, Lee Friedlander, and Candida Höfer.

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Historically, the phrase ‘Double Elephant’ was used to describe the size of a book and the technique for binding. However, over the years (a few hundred) the phrase was employed to request the highest grades of paper, ink and materials available. That is why we called it the Double Elephant Press.

Burt Wolf
Henri Cartier-Bresson was born in Chanteloup-en-Brie in 1908. He initially studied painting and began photographing in the 1930s. Cartier-Bresson co-founded Magnum in 1947 and subsequently travelled extensively. In the late 1960s he returned to his original passion, drawing. In 2003 Cartier-Bresson established the Fondation Henri Cartier-Bresson in Paris, one year before his death.

Henri Cartier-Bresson

The Decisive Moment

The Decisive Moment—originally called Images à la Sauvette—is one of the most famous books in the history of photography, assembling Cartier-Bresson’s best work from his early years. Published in 1952 by Simon and Schuster, New York, in collaboration with Editions Verve, Paris, it was lavishly embel

ished with a collage cover by Henri Matisse. The book and its images have since influenced generations of photographers. Its English title has defined the notion of the famous formal peak in which all elements in the photographic frame accumulate to form the perfect image. Paired with the artist’s humanist viewpoint, Cartier-Bresson’s photography has become part of the world’s collective memory.

This new publication is a meticulous facsimile of the original book. It comes with an additional booklet containing an essay on the history of The Decisive Moment by Centre Pompidou curator Clément Chéroux.

I, like many another boy, burst into the world of photography with a Box Brownie, which I used for taking holiday snapshots. Even as a child, I had a passion for painting, which I ‘did’ on Thursdays and Sundays, the days when French school children don’t have to go to school. Gradually, I set myself to try to discover the various ways in which I could play with a camera. From the moment that I began to use the camera and to think about it, however, there was an end to holiday snaps and silly pictures of my friends. I became serious. I was on the scent of something, and I was busy smelling it out.

Henri Cartier-Bresson
Born in Newport, California, in 1945, Lewis Baltz studied photography at the Art Institute in San Francisco from 1966 until 1969 and went on to hold various teaching positions and professorships in the 1970s. In 1975 Baltz took part in the "New Topographics" exhibition at George Eastman House. Since then his works have been featured in numerous international solo and group exhibitions, and are held in various important collections worldwide. Steidl has published many of Baltz’s books including WORKS (2010), The Prototype Works (2011), Candlestick Point (2011) and Venezia Marghera (2013).


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It might be more useful, if not necessarily more true, to think of photography as a narrow, deep area between novel and film.

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Lewis Baltz
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Co-published with LE BAL, Paris
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Exhibition: LE BAL, Paris, 23 May to 24 August 2014
Ernst Haas was born in Vienna in 1921 and took up photography after World War II. His early work on returning Austrian prisoners of war brought him to the attention of Life, from which he resolutely declined a job as staff photographer in order to maintain his independence. At the invitation of Robert Capa, Haas joined Magnum in 1949, developing close associations with Capa, Werner Bischof and Henri Cartier-Bresson. He began experimenting with color, and in time became the premier color photographer of the 1950s. In 1962 New York’s Museum of Modern Art mounted its first solo exhibition of his color work. Haas’s books were legion, with The Creation (1971) selling 350,000 copies. Ernst Haas received the Hasselblad Award in 1986, the year of his death.

Ernst Haas
On Set

This book considers the film stills of Ernst Haas, one of the most accomplished photographers of the twentieth century, transgressing the borders between still photography and the moving image. Haas worked with a variety of eminent directors—from Vittorio de Sica to John Huston, Gene Kelly and Michael Cimino—and depicted cinema genres from suspense (The Third Man, The Train) to the Western (The Oregon Trail, Little Big Man), and from comedy (Miracle in Milan, Love and Death) to musicals (West Side Story, Hello Dolly!). Haas inscribed a temporal, filmic dimension into his stills which, viewed in a sequence, generate movement and narrative. So accomplished was his mastery of color, light and motion that Haas was frequently asked to photograph large group actions—from the battle scenes of The Charge of the Light Brigade and the dances of West Side Story, to the ski slopes of Downhill Racer. On Set elucidates a novel perspective on the sets and stars Haas photographed, and reveals a little-known but crucial dimension of his oeuvre.
Robert Polidori was born in Montreal in 1951 and today lives in Los Angeles. His work has been the subject of exhibitions in New York, London, Brazil, Montreal, among others. He received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2008, Polidori’s series of photographs of New Orleans after Hurricane Katrina was exhibited at the Metropolitan Museum of Art. His best-selling books Havana (2003), Zones of Exclusion — Pripyat and Chernobyl (2003), After the Flood (2004), Parcours Muséologique Revu (2009), Some Points in Between — up till Now (2010), and Eye and I (2014), are published by Steidl.

Robert Polidori

— Beirut, Tripoli, Havana, Chernobyl, New Orleans, Rio, Amman, Versailles. Over the course of thirty years, Robert Polidori has travelled the world photographing places with names so familiar we feel we know them already. On the occasion of his first museum retrospective in the United States, at Faulconer Gallery, Iowa, Polidori has selected more than one hundred photographs for this volume that challenge our preconceptions, mining both the accoutrement and psychology of space for what they tell us—and for what they withhold—about history, memory, identity and time.

Fanny

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Jock Sturges

Fanny

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Fanny is an extended portrait of a young girl's transition from child to woman. Made over a period of twenty-three years, the images are at once beautiful in their detail of light and identity, as well as frankly anthropological in their descriptive effect. A naturist since birth, Fanny's comfort with nudity and her natural self has allowed Sturges to draw an engaging portrait of the evolution of a human being with few social distractions. His access to the girl's and woman's character is direct and fascinating. Long known for his extended portraits of children and adolescents, this book is strong evidence of Sturges's permanent commitment to the people in his work.

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Central to my work in photography is the notion that the more one knows, generally about life and art and more specifically about who the person before your camera is, the better are your chances of winning through to successful work. Learning what is significant takes time. Truth is shy.

Jock Sturges
Of German descent, Mona Kuhn was born in São Paulo in 1969 and is currently based in Los Angeles. She received her Bachelor of Arts from The Ohio State University, before furthering her studies at the San Francisco Art Institute in 1996. She is currently an independent scholar at The Getty Research Institute in Los Angeles. Kuhn’s first monograph with Steidl, Photographs (2004), was followed by Evidence (2006), Native (2009) and Bordeaux Series (2011). Her work has been exhibited and/or included in the collections of The J. Paul Getty Museum, The Los Angeles County Museum of Art, The International Center of Photography in New York, the Royal Academy of Art in London and the Leopold Museum in Vienna.

For her fifth book with Steidl, Mona Kuhn has entered the heart of the American desert and returned with a sequence of pictures that is seductive, enigmatic and a little unsettling. Private proposes a world in which concrete reality and the imaginary are one. Plants and animals on the edge of survival, sun-drenched landscapes and wind-sculpted earth are intercut with a series of nudes that push Kuhn’s renowned sensitivity to human form into unexpected directions. The result is a book somewhere between the poetry of T. S. Eliot, the cinema of Robert Altman, and a lucid dream.

—

Nothing ever comes to an end in the desert. Everything is interconnected, from a particle of dust to the night sky. There is an essence of hope glimmering on its surface. The desert allows me to abandon time and space. Within this void, I search for the suspended points which reconcile us in mysterious ways.

Mona Kuhn
David Bailey, born in London in 1938, is one of the most successful photographers of his generation, and his career, in and beyond fashion photography, spans fifty years. Bailey’s books with Steidl include Bailey’s Democracy (2005), Havana (2006), NY JS DB 62 (2007), &“That so Kid (2008), Eye (2009) and Delhi Dilemma (2012).

The idea for a book on the East End formed sometime in the 1980s. The London Docks had already closed down or were starting to. I chose to shoot mainly in the districts of Silvertown and Canning Town. I have over the years spent many weekends shooting whatever took my fancy. The other two times I had bursts of photographic energy in the East End were in the 1960s and from about 2004 to 2010. These were my three key periods to draw pictures from, instead of just trolling through the last fifty years of archives.

In the late 1940s and early 1950s I heard a quote on the radio, “Go west, young man.” At the time I didn’t give it much thought. Later I assumed it was from America and that it went back to the middle of the nineteenth century, when America’s west coast was opening up to great wealth and opportunities. The cockneys should have listened, but they didn’t. They went east like their ancestors before them. The ones that moved east out of “Old Nichol” went to Whitechapel, then on to Stepney and Bow, then to what is now called Newham and later to Barking, Dagenham and onto Essex.

My mother was from Bow, my father it seems was from Hackney, my grandfather from Bethnal Green. Before him they all were from Whitechapel as far as records show.

David Bailey
David Goldblatt, born in Randfontein in 1930, is a definitive photographer of his generation, esteemed for his engaged depiction of life in South Africa over a period of more than fifty years. Goldblatt took up photography full time in 1963. His work concerns above all human values and is a unique document of life during and after apartheid. Goldblatt’s photographs are held in major international collections, and his solo exhibitions include those at the Museum of Modern Art in New York in 1998, and the Fondation Henri Cartier-Bresson in Paris in 2011. In 1989 Goldblatt founded the Market Photo Workshop in Johannesburg to teach visual literacy and photography especially to those disadvantaged by apartheid.

David Goldblatt

Particulars

—


Text by David Goldblatt

With fragments from poems by Ingrid de Kok

Book design by Cyn van Houten

64 pages

13.6 × 14.3 in. / 34.5 × 36.2 cm

27 photographs

Tritone

Clothbound hardcover

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€ 58.00 / £ 42.00 / US$ 70.00

ISBN 978-3-86930-777-0

David Goldblatt

Particulars

—

Following a series of portraits of his compatriots made in the early 1970s, photographer David Goldblatt, for a very short and intense period of time, naturally turned to focusing on peoples’ particulars and individual body languages “as affirmations or embodiments of their selves.” Goldblatt’s affinity was no accident: Working at his father’s men’s outfitting store in the 1950s, his awareness of posture, gesture and proportion—technical as it was—formed early and would accompany him throughout his life.

In this series we see hands resting on laps, crossed legs, the curved backs of sleepers on a lawn at midday, their fingers and feet relaxed, pausing from their usual occupations. This deeply contemplative work is framed by Ingrid de Kok’s poetry.

The photographs in Particulars were taken beginning in 1975, and the first edition of the book was published by Goodman Gallery, Johannesburg, in 2003. Goldblatt has revised Particulars for this new Steidl edition.

—

I have never been able to decide whether my sense of people’s bodies is something I share with others or whether mine is different. But I know that it has been with me for a very long time and that it is often vivid and detailed. It is fed by life experiences and is sometimes intensified by that state of acute awareness that photography enables and demands.

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David Goldblatt
Regarding Intersections

Between 1999 and 2011 David Goldblatt created personal photography in color for the first time. While Goldblatt had employed color extensively in his professional work since 1964, it was only with the new political dispensation and the advances of digital reproduction at the end of the millennium that he felt it pertinent comprehensively to make personal photographs in color.

Initially Goldblatt photographed in his immediate environment Johannesburg, before deciding to examine South Africa by taking photographs within a radius of 500 meters of each of the 122 points of intersection of a whole degree of latitude and a whole degree of longitude within its borders. Yet in time Goldblatt encountered uninspiring locations and abandoned the project, although he retained the idea of intersections. From time to time, over a period of nine years, he travelled the country in search of intersections—of ideas, values, histories, conflicts, congruencies, fears, joys and aspirations—and the land in which, and often because of which, these formed.

Kiluanji Kia Henda was born in Luanda in 1979, and his work has been inspired by John Liebenberg’s photojournalism on apartheid and the Angolan civil war in the late 1990s. Kia Henda’s work has been shown in various exhibitions and biennials including the African Pavilion at the 25th Venice Biennale, the 3rd Triennial of Guangzhou, and the Studio Museum in Harlem, New York. Kia Henda is included in this year’s Museum für Moderne Kunst Frankfurt exhibition "Die Göttliche Komödie." In 2012 he received the National Award for Culture and the Arts from the Angolan Ministry of Culture. Kia Henda lives in Luanda and Lisbon.

Kiluanji Kia Henda
Travelling to the Sun through the Night
—
Travelling to the Sun through the Night assembles photographs predominantly of Angola and its elusive capital, Luanda, from 2005 to 2013. It was only in 2002 that the civil war ended that tormented Angola since its independence in 1975, and the early years of the new millennium were a particular post-war moment. During this time Luanda and Angola were engaged in unstable processes of re-making, remembering, and re-inventing themselves. Kia Henda chronicles these happenings in a strong theatrical and narrative gesture, creating inventive histories of his country, on the interval, as he puts it, "between history and fiction."

—
Kia Henda’s photography is marked by its increasing refusal to simply show. His lens-based practice oscillates between an optimistic faith in the vérité style of documentary, and a more playful engagement with the photographs as pliable fictions, and also as artifacts of the ephemeral, performance in particular.
Sean O’Toole
—
Co-published with the Goethe-Institut
—
Exhibitions:
Stills Scotland’s Centre for Photography, Edinburgh, 19 April to 20 July 2014
11. DAK’ART, Dakar, 9 May to 8 June 2014
Giving Contours to The Shadows, Neuer Berliner Kunstverein (N.B.K.), Berlin, 24 May to 27 July
14th Architecture Biennale of Venice, 7 June to 23 November 2014
Filomena Soares Gallery, Lisbon, 18 September to 16 November 2014

Kiluanji Kia Henda
Travelling to the Sun through the Night
—
Edited by Johannes Hossfeld
Texts by Kiluanji Kia Henda, Simon Njami and Laurie Ann Farrell
Book design by Kiluanji Kia Henda and Gerhard Steidl
320 pages
11.6 x 9 in. / 29.5 x 23 cm
240 photographs
Four-color process
Hardcover
—
€ 58.00 / £ 45.00 / US$ 75.00
ISBN 978-3-86930-800-5

Steidl
Mikhael Subotzky was born in 1981 in Cape Town, South Africa, and is currently based in Johannesburg. Subotzky’s work has been exhibited widely in major galleries and museums, and his prints are in the collections of the Museum of Modern Art, New York; the Victoria and Albert Museum, London; the South African National Gallery, Cape Town; and the Johannesburg Art Gallery. Recent awards and grants include the Standard Bank Young Artist Award, 2012, the 2009 Oscar Barnack Award, the 2009 W. Eugene Smith Memorial Grant, and the 2007 KLM Paul Huf Award. Subotzky’s publications include Beaufort West (2008) and Retinal Shift (2013).

Patrick Waterhouse was born in 1981 in Bath, England, and graduated with a Bachelor of Arts from the Camberwell College of Arts in 2003. Waterhouse has since produced work in many different media including drawings, prints, photographs, and artist’s books. He started collaborating with Mikhael Subotzky on Ponte City in 2008. Waterhouse has exhibited at numerous venues including the South African National Gallery, Goodman Gallery, Art Basel, The Daimler Chrysler Collection, and The Walther Collection. He has published in various magazines including Granta, Wallpaper*, and Du, and is currently based between South Africa and Italy where he is editor-in-chief of Colors magazine.

Mikhael Subotzky and Patrick Waterhouse worked at Ponte City, the iconic Johannesburg apartment building which is Africa’s tallest residential skyscraper, for more than six years. They photographed the residents and documented the building—every door, the view from every window, the image on every television screen. This remarkable body of photographs is presented here in counterpoint with an extensive archive of found material and historical documents. The visual story is integrated with a sustained sequence of essays and documentary texts. In the essays, some of South Africa’s leading scholars and writers explore Ponte City’s unique place in Johannesburg and in the imagination of its citizens. What emerges is a complex portrait of a place shaped by contending projections, a single, unavoidable building seen as refuge and monstrosity, dreamland and dystopia, a lightning rod for a society’s hopes and fears, and always a beacon to navigate by. This long-term project obtained the Discovery Award at Les Rencontres d’Arles in 2011.

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Co-published with The Walther Collection, Neu-Ulm and New York
North Warning System is Donovan Wylie’s third and final book of photographs on the themes of vision and power in military architecture, and draws a close to his Tower Series. Surveying a radar station just inside the Canadian Arctic, Wylie examines the detection of invisible threats through unmanned observation posts in remote regions.

The development of long-range bombers and missiles after the Second World War made Canada’s arctic frontier vulnerable to attack from the air. This forced Canada and the United States to jointly construct a matrix of short and long-range radar stations in the 1950s. Known as the Distant Early Warning Line, these stations provided electronic observation and surveillance capability across Canada’s northern frontier throughout the Cold War. In the 1990s, these stations were upgraded to form the North Warning System (NWS) which is increasingly active—as international maritime traffic develops throughout the north, so does military presence. In North Warning System, whiteness takes on the quality of a blank canvas, a metaphor for the sweep of history.
Donovan Wylie
The Tower Series

Donovan Wylie’s The Tower Series, now available as a complete set in a custom slipcase, reveals the repetitive character of military conflict across diverse geographies and histories. The first book in the series is British Watchtowers (2007), which studies the lines of sight from surveillance posts along the Irish border, and reveals a kind of virtual environment that enveloped the border region of Northern Ireland. These towers, constructed in the mid-1980s primarily in the mountainous border region of South Armagh, were landmarks in a thirty-year conflict in and over Northern Ireland. The second book, Outposts (2011), charts NATO observation posts in Kandahar Province, Afghanistan. Built on natural promontories with multiple lines of sight, these outposts formed a protective visual architecture and were frequently positioned on defense locations established during earlier conflicts. North Warning System draws a close to The Tower Series. Surveying a radar station just inside the Canadian Arctic, Wylie examines the detection of invisible threats through unmanned observation posts in remote regions.
Born in Pennsylvania in 1954, Mark Ruwedel currently lives in Long Beach, California. Ruwedel has exhibited and published internationally for almost thirty years and his work is held in museums including Tate Modern, the J. Paul Getty Museum, Los Angeles County Art Museum, the Metropolitan Museum of Art, Yale Art Gallery, National Gallery of Art, Washington, and the Smithsonian Museum of American Art. He received this year’s Guggenheim Fellowship and Scotiabank Photography Award.

Mark Ruwedel
Message from the Exterior
—

Message from the Exterior explores the ruins and remains of failed attempts to live in a harsh environment. Ruwedel’s photographs address the collision of promise and reality in the American desert by depicting small, sometimes eccentric, abandoned houses that suggest the stories of anonymous individuals and their desire to create homes in the “wilderness,” however transitory. Evoking both violence and tragedy, the houses and the land they occupy appear to be crime scenes. The first part of the book contains eighty-eight photographs from Ruwedel’s archive of “Desert Houses.” The second part presents the related series “Dusk,” in which twenty-eight images of desert houses after sunset create subtle dark tones, paralleling the subject’s social and geographic isolation.

As a whole, Ruwedel’s work is both elegant and elegiac. He reminds us of the vast difference between the deep time of nature and the shorter span of cultural time. He also prods us to consider the meaning—and destiny—of our cultural footprint.

Keith Davis
Fazal Sheikh

*The Erasure Trilogy*

The Erasure Trilogy explores the anguish caused by the loss of memory—by forgetting, amnesia or suppression—and the resulting human desire to preserve memory, all seen through the prism of the Israeli-Palestinian conflict.

Memory Trace, the first book in the trilogy, depicts the ruins caused by the Arab-Israeli War of 1948: portraits of those traumatized by violence, devastated landscapes and fragments of buildings. This visual poem suggests the irreparable loss of a lingering past that augurs a painful and difficult future.

Tracing the ironic consequences of David Ben-Gurion’s dream of settling the Negev and making the “desert bloom,” the aerial photographs in Sheikh’s Desert Bloom reveal the myriad actions that have displaced and erased the Bedouins who have lived in the desert for generations. Here we see the extreme transformation of the landscape through erosion, mining, military training camps, the demolition of villages and afforestation. Through Sheikh’s lens the desert becomes both an archive of violence and a record of human attempts to erase it.

Independence/Nakba consists of sixty-six diptychs—one for each year since 1948—pairing people from both sides of the Israeli-Palestinian conflict, and of gradually increasing age. The double portraits query the relations between Israelis and Palestinians before the founding of the Israeli State (each image depicts either someone who lived in Palestine before the founding of the Israeli State, or someone whose ancestors did).

A final volume with texts by Eduardo Cadava, Professor and Master at Wilson College, Princeton University, and Eyal Weizman, Professor of Visual Cultures and Director of the Centre for Research Architecture at Goldsmiths, University of London, closes *The Erasure Trilogy.*
The transformation of this world depends upon you
Voices from Amherst and beyond

The transformation of this world depends upon you focuses on two related stories: the missionary vision of Amherst College in its early days and the legacy of that vision in the present. Founded in Massachusetts in 1820, Amherst's original charter was "to educate pious indigent young men of promising talents and hopeful piety ... with a sole view to the Christian ministry." For more than a century, young Amherst graduates travelled—many with their wives and families—to far-flung destinations including China, Persia, India, the Middle East, Indonesia and Hawaii on a mission to convert the "heathen" races to Protestant Christianity. This book compares their ambitions, fueled by religious zeal, with the approaches and policies of local charitable organizations working in Amherst and its surrounding area today.

In the first part of the book, historian Martha Saxton and photographer Wendy Ewald tell the stories of nine of these early missionaries, based on their research in the Amherst archives, employing photographs, etchings and documents that illustrate their difficult lives. In the second part, photographer Fazal Sheikh worked beyond the college with members of the Amherst and surrounding communities, many of whom had experienced economic and social hardship. Sheikh listened to the stories of immigration and struggle they were eager to tell, made portraits of each of his ten subjects and collected their family photographs. Thomas Keenan, Director of the Human Rights Project at Bard College, provides the book's introduction, in which he examines the work and attitudes of the early Amherst missionaries in the light of current human rights discourse and practice.
Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Singh has exhibited at institutions including the Serpentine Gallery in London and Hamburger Bahnhof in Berlin, at Hayward Gallery in London and the Chicago Art Institute. She represented Germany at the Venice Biennale in 2013. Handcrafting books is central to her practice. Singh’s books at Steidl include Privacy (2004), Go Away Closer (2007), Sent a Letter (2008), Dream Villa (2010) and File Room (2013).

Dayanita Singh’s Museum of Chance is a book about how life unfolds, and asks to be recorded and edited, along and off the axis of time. The inscrutably woven photographic sequence of Singh’s Go Away Closer has now grown into a labyrinth of connections and correspondences. The thread through this novel-like web of happenings is that elusive entity called Chance. It is Chance that seems to disperse as well as gather fragments or clusters of experience, creating a form of simultaneity that is realized in the idea and matter of the book, with its interlaced or parallel timelines and patterns of recurrence and return. The eighty-eight quadratone images in the book will also appear on the front and back covers in random pairs, transforming each copy of the book into a distinct piece of work by the author.

While I was in London I dreamed that I was on a boat on the Thames, which took me to the Anandmayee Ma ashram in Varanasi. I climbed the stairs and found I had entered the hotel in Devigarh. At a certain time I tried to leave the fort but could not find a door. Finally I climbed out through a window and I was in the moss garden in Kyoto.

Exhibitions: Museum für Moderne Kunst, Frankfurt, September 2014
Max Mueller Bhavan, Mumbai, November 2014
Max Mueller Bhavan, Delhi, January 2015

Co-published with the Museum für Moderne Kunst, Frankfurt, and Bildmuseet Umeå, Sweden
Gabriele Basilico, born in Milan in 1944, began working as a photographer in 1973, focusing on city and urban landscapes, and visited Beirut for the first time directly after the war in 1991 to take part in a photographic mission. His works have been exhibited internationally including at the Venice Biennale in 1994, 2007 and 2012; at the Stedelijk Museum in 2000; and at the San Francisco Museum of Modern Art in 2009. Basilico died in early 2013.

Fouad Elkoury was born in Paris in 1952, and began his artistic career photographing Beirut during the civil war. In 1997 Elkoury co-founded the Arab Image Foundation in Beirut, which archives and promotes photography from the surrounding region. He has exhibited extensively, for example at the Maison Européenne de la Photographie in Paris and the Venice Biennale.

Robert Polidori was born in Montreal in 1951 and today lives in Los Angeles. His work has been the subject of exhibitions in New York, London, Brazil and Montreal, among other places. In 2006, Polidori’s series of photographs of New Orleans after Hurricane Katrina was exhibited at the Metropolitan Museum of Art. His books with Steidl include Parcours Muséologique Revisité (2009), Some Points in Between … Up Till Now (2008) and Eye and I (2008).

Klavdij Sluban was born in Paris in 1963 and has worked as a photographer since 1992, focusing on projects concerning teenagers and young prisoners in different parts of the world. Sluban’s exhibitions include those at the Centre Pompidou and the Institut du Monde Arabe in Paris.
Stephen Dupont, born in 1967 in Sydney, is an award-winning photographer and documentary filmmaker. He is internationally recognized for his work in some of the world’s most dangerous areas, including Afghanistan, Iraq, Papua New Guinea, Israel, India, Rwanda and Angola. His photographs and handmade artist books are collected by some of the leading institutions such as the New York Public Library, Library of Congress, British Library, Yale and Harvard Universities.

Stephen Dupont
Generation AK. The Afghanistan Wars 1993–2012

Generation AK. The Afghanistan Wars 1993–2012 is a retrospective selection of images of the country where Stephen Dupont has covered everything from civil war and the rise of the Taliban in the 1990s, to the launch of “Operation Enduring Freedom” and the ongoing war on terrorism. Dupont completed much of this work on self-funded trips and as part of one of the last small independent photographic agencies, Contact Press Images, of which he has been a member since 1997. In 2008 Dupont survived a suicide bombing while travelling with an Afghan opium eradication team near Jalalabad.
William Eggleston, born in 1939 in Memphis, is one of the most important contemporary American photographers. From the 1970s onwards, his work has significantly contributed to the recognition of color photography as an artistic medium. Eggleston has exhibited his work extensively, and his books with Steidl include Before Color (2010), Chromes (2011), Los Alamos Revisited (2012), and At Zenith (2013).

William Eggleston

From Black and White to Color

Introduction by Agnès Sire
Text by Thomas Weski
Book design by Sarah Winter
192 pages
6.8 × 9.2 in. / 17.2 × 23.3 cm
120 photographs
Four-color process and duotone
Hardcover
€ 38.00 / £ 32.00 / US$ 45.00
ISBN 978-3-86930-793-0

William Eggleston began to photograph around his home in Memphis using black-and-white 35mm film. Fascinated by the photography of Henri Cartier-Bresson, Eggleston declared at the time: “I couldn’t imagine doing anything more than making a perfect fake Cartier-Bresson.” Eventually Eggleston developed his own style which later shaped his seminal work in color—an original vision of the American everyday with its icons of banality: supermarkets, diners, service stations, automobiles and ghostly figures lost in space.

From Black and White to Color includes some exceptional as yet unpublished photographs, and displays the evolution, ruptures and above all the radicalness of Eggleston’s work when he began photographing in color at the end of the 1960s. Here we discover similar obsessions and recurrent themes as present in his early black-and-white work, including ceilings, food, and scenes of waiting, as well as Eggleston’s unconventional cropings—all definitive traits of the photographer who famously proclaimed, “I am at war with the obvious.”

I had to face the fact that what I had to do was go out into foreign landscapes. What was new back then, was shopping centers, and I took pictures of them.

William Eggleston

Co-published with the Fondation Henri Cartier-Bresson, Paris

Exhibition: Fondation Henri Cartier-Bresson, Paris,
8 September to 21 December 2014
Arthur Elgort was born in 1940 and raised in New York City. He attended Stuyvesant High School and Hunter College where he initially studied painting before adopting photography. Elgort’s numerous books include Personal Fashion Photographs (1983) and The Model’s Manual (1993), released during the supermodel boom in 1994. Elgort has also directed two films: "Texas Tenor: The Illinois Jacquet Story" (1992) and the documentary "Colorado Cowboy" (1993) which portrays legendary cowboy Bruce Ford and won the award for Best Cinematography at the Sundance Film Festival in 1994. In 2011 Elgort received the Board of Directors’ Special Tribute Award from the Council of Fashion Designers of America.

This is Arthur Elgort’s first comprehensive book, showing his world-renowned fashion imagery alongside his personal work. The Big Picture spans Elgort’s five-decade career and illustrates his longevity as an emulated fashion photographer. His lively and casual shooting style is intriguingly influenced by a lifelong love of music and dance, particularly jazz and ballet. Elgort’s 1971 debut in British Vogue created a sensation in the fashion world where his soon-to-be iconic “snapshot” style and emphasis on movement and natural light transcended norms of fashion photography. Elgort subsequently rose to fame working for distinguished magazines such as American, French and Italian Vogue, Interview, GQ, Life and Rolling Stone, and shooting advertising campaigns for fashion labels including Chanel, Valentino and Yves Saint Laurent.
Karl Lagerfeld, fashion designer, publisher and book dealer, began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Lewy Foundation, the cultural prize from the German Photographic Society, and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld’s books, including Casa Malaparte (1998), A Portrait of Brian Gray (2004), Room Service (2006), The Beauty of Violence (2010) and Moderne Mythologie (2014).

Carine Roitfeld is a fashion writer and stylist, and founder and editor-in-chief of CR Fashion Book. Roitfeld began her career as a model before moving to French Elle as a journalist and stylist. Meeting Mario Testino then marked the beginning of an ongoing collaboration that saw the pair create groundbreaking advertising campaigns and editorial shoots. Roitfeld worked as a consultant with Tom Ford during his time at Gucci and Yves Saint Laurent, and was editor-in-chief of French Vogue from 2001 to 2011.

**The Little Black Jacket. CHANEL's Classic Revisited**

This is the updated edition of Karl Lagerfeld and Carine Roitfeld’s reinterpretation of CHANEL’s iconic little black jacket, expanded by twenty-one new photographs. This award-winning book contains Lagerfeld’s photographs of celebrities wearing the modern adaptable jacket with individual flair—sometimes classic, sometimes irreverent, but always CHANEL—with each of the protagonists styled by Carine Roitfeld. A range of accomplished actors, musicians, designers, models, writers and directors receives the little black jacket treatment, including Claudia Schiffer, Uma Thurman, Kanye West, Tilda Swinton, Baptiste Giabiconi, Yoko Ono and Sarah Jessica Parker. The project—which has been accompanied by a worldwide travelling exhibition—underlines the astounding versatility of CHANEL’s vision in Lagerfeld’s hands and ensures this jacket’s future as a timeless classic.

**Awards:**
The Best German Book Design 2012
PHotoEspaña / Best Photography Book of the year 2013
German Design Award 2014

**MORE THAN 100,000 BOOKS SOLD**

Karl Lagerfeld / Carine Roitfeld
The Little Black Jacket. CHANEL’s Classic Revisited
New Expanded Edition

Book design by Karl Lagerfeld, Eric Pfrunder and Gerhard Steidl
280 pages
11.4 × 14.6 in. / 29 × 37 cm
152 photographs
Quadratone Otabind softcover housed in a sleeve
€ 58.00 / £ 45.00 / US$ 70.00
ISBN 978-3-86930-816-6
Alexandra Grant is a Los Angeles-based artist who uses language, literature and exchanges with writers as the basis for her paintings, drawings and sculptures. Grant has exhibited at the Museum of Contemporary Art, Los Angeles, and the Los Angeles County Museum of Art, among other museums and galleries. She has collaborated with artists and writers including philosopher and playwright Hélène Cixous and hypertext pioneer Michael Joyce.


Alexandra Grant / Keanu Reeves
Shadows

What exactly is a shadow? Is it light tracing an object or the shape a body throws when it comes between a light source and a surface? Is it a metaphor for the intimate, darker side of a person’s nature, the unconscious side of one’s self, where daemons and secrets are kept hidden or repressed? Is it an allegorical place or state of being, somewhere between darkness and light, living and dying? Or is it a state of illusion, like Plato’s cave? Is it a verb that means to follow or accompany, or even to spy on?

Shadows, a new collaborative series by Alexandra Grant and Keanu Reeves, explores the real and symbolic nature of the shadow as image and figure of speech. Grant’s photographs capture Reeves’s shadow at times as a silhouette and at others as traces of light as he and the camera move together. In transforming the images into color and reversing light for dark, Grant has made the shadows themselves the source of light. Reeves’s texts, written in tandem with the creation of the images, give voice to the multiple manifestations of the shadow: as a projected figure, a place of concealed emotion, and an invocation to shadow play.

Alexandra Grant / Keanu Reeves
Shadows

Texts by Keanu Reeves
Book design by Alexandra Grant
108 pages
18 × 12 in. / 45.7 × 30.5 cm
55 photographs
Four-color process
Clothbound hardcover

€ 48.00 / £ 38.00 / US$ 60.00
ISBN 978-3-86930-827-2
Håkan Ludwigson was born on the Swedish west coast in the small town of Vänersborg where he began his career as a press photographer at the local newspaper in 1965. He later made a name for himself through magazine work for European publications and advertising assignments alongside personal projects. Ludwigson was a contract photographer for Condé Nast Traveler for over 25 years and is seen as one of the most versatile photographic artists at the magazine with a personal vision that has earned him a worldwide following.

Håkan Ludwigson
Balls and Bulldust

Balls and Bulldust explores life and work among the cattlemen of the Northern Territory in Australia. This is not another cowboy story, but rather one about men and women working intensely hard while seeking some kind of solitude and sense of space in the midst of harsh conditions. For some, life in Australia’s outback is a life-long routine. The young are attracted by its romanticism, but are often shattered by its hardships: days are blistering hot, nights are cold; people sleep on “swags” on the ground for weeks; the food is drab; red dust is ever-present; and the men are bound to saddles twelve hours a day, mustering herds of cattle, branding and castrating young bulls. Ludwigson spent three months with these fearless cattlemen early in his career, and returned to his native Sweden with a comprehensive body of work that in time became Balls and Bulldust.

They come here for the cowboy romance, but after months in the heat and dust they give up. Some might stay for a couple of seasons.
A Northern Territory station manager
Born in 1978 and raised in Japan, A-chan began her career photographing advertisements, CD jackets and magazine editorials. She has since exhibited her photographs and held slide shows at galleries in Tokyo and New York. In 2007 A-chan began working with Robert Frank, and has since co-edited and co-designed a number of Frank’s books published by Steidl including Tal Uf Tal Ab (2010); Pangnirtung (2011); You Would (2012) and Household Inventory Record (2013).

A-chan
Salt’n Vinegar

A-chan created the images in Salt’n Vinegar in her home in New York and on travels between 2011 and 2013. Continuing her eloquent unassuming reflections on her immediate surroundings, A-chan depicts the unexpected beauty of water streaming from a faucet, a figure skater caught mid-pirouette, street scenes, supermarket shelves and a lone packet of potato chips, which lends its title to this book. Salt’n Vinegar features both color and black-and-white images, suggesting that the independent threads of A-chan’s colored Vibrant Home and her black-and-white Off Beat, both published by Steidl in 2012, have now found resolution in book form.

Sometimes there are things not possible and I have to crawl in the heavy cloud—but not forever I guess. This story comes from a certain period of my life but it could also just be my thoughts when I blink.

A-chan
Martine Fougeron was born in Paris in 1954 and studied at Wellesley College and L’Institut d’Etudes Politiques de Paris. For the past sixteen years she has lived with her two sons in New York. After a successful career as creative director of perfumery, Fougeron turned to photography, studying at the International Center of Photography in New York. Fougeron’s work on her sons has been exhibited internationally and is held in major public and private collections including the Museum of Fine Arts in Houston and the Philadelphia Museum of Art. Fougeron’s work on her sons has been exhibited internationally and is held in major public and private collections including the Museum of Fine Arts in Houston and the Philadelphia Museum of Art. Fougeron is a regular contributor to The New Yorker and The New York Times Magazine. Fougeron is on the faculty of the International Center of Photography.

Teen Tribe is a series of intimate portraits of Martine Fougeron’s two adolescent sons and their tribe of friends growing up in New York and France. Begun in 2005, Fougeron has followed the lives of her sons Nicolas and Adrien from the ages of thirteen and fourteen respectively as they entered adulthood. The book pictures adolescence as a transformative state, caught between childhood and adulthood, between the feminine and masculine, between innocence and burgeoning self-identity. As both mother and photographer, Fougeron combines a tender transparency for her subject with a more distanced view of the world of teenagers. Teen Tribe is a chronological visual diary of her sons’ domestic lives capturing the different rites of passage and challenges they encounter over time. Inspired by Dutch paintings of domestic scenes, particularly those of Vermeer, as well as by cinema, Fougeron’s work is both a sensual biography of two boys and a depiction of the universal process of growing up to which all can relate.

Martine Fougeron
Teen Tribe. A World with Two Sons

Essay by Lyle Rexer
Interview by Robert A. Schafer, Jr.
Book design by Martine Fougeron and Maria Mayer-Feng
115 photographs
Four-color process
Hardcover
£ 40.00 / £ 42.00 / US$ 60.00
ISBN 978-3-86930-545-5
Philip Brookman

Redlands

Redlands weaves together an intimate sequence of photographs and a short story by Philip Brookman, set in California, Mexico and New York City during the unsettled decades of the 1960s and 1970s. Brookman uses fiction and images from his own photographic diaries to create a first-person account of Kip, an artist who wanders back and forth between farmworkers and poets—between California and New York—seeking the meaning of his mother's death.

When Kip learns that he can't trust the eyewitness accounts of his sister, he picks up a camera to find meaning in his own experience. By juxtaposing the oppositional strategies of fiction and documentary practice to find an invented narrative, Redlands questions the veracity of logical observation and embraces the poetry of the real world.

I asked what he thought of California. He said the beauty didn't fool him. So I told him to visit Redlands and spend some time with the fruit pickers, and then stop by the rail yards after sunset to blow the seeds off dandelions and watch them float away in the wind. He wrote that down in his notebook.

Philip Brookman

Walking in the Light

Walking in the Light is John Cohen’s photographic journey towards and through gospel music. From 1954 to 1964 he photographed in the black churches of East New York, on the streets of New Haven, in the home of blind Reverend Gary Davis, as well as in the darkness of a boxing gym and the blackness of coal shovlers at an industrial site. Of all these images, those of worshippers at a small church in Harlem form the emotional centerpiece of Cohen’s journey, where music leads to spiritual release in trances and dances. The last destination of this odyssey is Johns Island, South Carolina, where Gullah children connect to African ancestors through games and play.

Cohen's photographs of musical performances in religious settings reflect the inner sound expressed on the face of a singer, a soulful expression, the quality of light that illuminates the face of a child, or the intensity of a prayer. Sound, song and religious feeling are permanently rendered in black and white.

John Cohen
Walking in the Light

Texts by John Cohen
Book design by Sarah Winter and Gerhard Steidl.
96 pages
8.9 × 9.1 in. / 22.5 × 23 cm
75 photographs
Tritone
Clothbound hardcover with a tipped-in photo
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-772-5
Raymond Depardon, born in Villefranche-sur-Saône in 1942, is a photographer and filmmaker. In 1967 he co-founded Gamma photo agency and became a full member of Magnum in 1979. Depardon's numerous awards include the Robert Capa Gold Medal, the César Award for Best Documentary and a nomination for an Academy Award. His books with Steidl include Villes/Cities/Städte (2007), Manhattan Hst (2008), and Manicomio (2013).

Beginning his career as a foreign correspondent, Raymond Depardon has since established himself as a major artist through his books, exhibitions and films. Between 1961 and 2013, he frequently photographed the constantly changing rhythm of Berlin which is the focus of this book. Here Depardon is witness to the construction of the Berlin Wall, the arrival of famous visitors like Robert Kennedy and Queen Elisabeth, the Tunix congress, the fall of the Wall, and the reconstruction of two sides of an abandoned frontier which never really disappeared. Finally Depardon depicts contemporary Berlin, a fractured and fascinating city of memorials, eclecticism and self-realization.

—I come from journalism, but at the same time I’m tempted by poetry, politics, and maybe the idea of being a witness, a belief that you can still change things with the image.

Raymond Depardon
Michael von Graffenried was born in Bern in 1957 and lives in Paris. He began his career as a photojournalist and today works on long-term projects employing different media. Von Graffenried’s photographs have been exhibited in France, Switzerland, New York, Algiers, Hong Kong and Beirut, and form part of various international collections. He was the third Swiss artist, after Robert Frank and René Burri, to receive the Dr. Erich Salomon Award from the German Photographic Association (DGPh) in 2008.

Michael von Graffenried

Bierfest

All year long, the people of Munich look forward to Oktoberfest. When the time finally comes, the city’s inhabitants, joined by thousands of tourists from all over the world, don their lederhosen and dirndls and gather on the “Wiesn.” With seven million liters of beer flowing at record speed, social boundaries soon dissolve. The grass by the tents becomes a makeshift urinal and is steadily strewn with intoxicated corpses, while the police and medical teams try to keep up with sinking inhibition thresholds. Bierfest shines light on the decadent side of the world’s most famous folk festival, and celebrates its nostalgia and mass delirium in equal measure.

—

It sometimes felt like a civil war.

Michael von Graffenried
Splash

Splash presents a rigorous selection of Philipp Keel's photographs from the last decade. Keel's luminous, color-intense images celebrate the pleasure and strange beauty of random details and objects. While his bold style may appear spontaneous, Keel meticulously experiments with the processes of image creation in the darkroom, condensing forms and tones so that everyday subjects adopt abstract qualities. Keel's most recent photographs depict motifs in or near water: here objects dissolve in movement, take on a life of their own, and entrance us with a shimmering ambivalence.

The serendipity of my photos is not that I chance upon the motif, but that in this crucial instant I happen to have a camera with me. In that moment I transform from a collector of impressions to an explorer.

Philipp Keel
Karl Lagerfeld began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Lee Foundation, the cultural prize from the German Photographic Society, and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld’s books, including Casa Malaparte (1998), A Portrait of Dorian Gray (2004), Room Service (2006), The Beauty of Violence (2010) and the best-selling The Little Black Jacket (2012).

For the set of CHANEL’s Spring-Summer 2014 Prêt-à-Porter fashion show on 1 October 2013, Karl Lagerfeld transformed Paris’s Grand Palais into a vast art gallery filled with specially created CHANEL artworks. CHANEL Art is a record of this gallery and unique moment in fashion history. Lagerfeld personally conceived each of the diverse paintings, sculptures and installations, many of which are ironic interpretations of CHANEL’s famous icons informed by a pop sensibility. Here we see expressive paintings of camellias, ladders with gold chains as rungs, and a cubist take on the two-tone shoe jostling for space alongside a robot in the shape of a No 5 perfume bottle and a giant sculpture of the double C logo. The myriad themes of art similarly shaped Lagerfeld’s collection—from dresses printed with color charts, fabrics like canvases spattered with paint, to graffitied art students’ backpacks—all proof that the designer’s fashion creations and the sets in which they are shown are themselves like single consolidated “artworks.”
Karl Lagerfeld, fashion designer, publisher and book dealer, began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Loewy Foundation, the cultural prize from the German Photographic Society, and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld’s books, including Casa Malaparte (1998), A Portrait of Truman Capote (2004), Room Service (2006), The Beauty of Violence (2010) and the best-selling The Little Black Jacket (2012).

Karl Lagerfeld
CHANEL Shopping Center

CHANEL’s fashion shows are always unexpected, but with the set of Karl Lagerfeld’s most recent Fall-Winter 2014/15 Prêt-à-Porter collection for the house, the designer seems to have finally outdone himself. The concept of the catwalk was born anew as the “CHANEL Shopping Center,” where models jostled with one another as they browsed shelves and placed items in their shopping trolleys.

This was, of course, no normal supermarket but a spectacular ironic reinterpretation of CHANEL’s beloved codes, where produce and packaging were re-designed according to Lagerfeld’s wit and whim. There were thousands of items to behold including Mont Cambon wine, Mademoiselle Privé doormats, tweed energy drinks, Coco Flakes (to be eaten with no more than Lait de Coco), Paris-Dallas ketchup, lion-shaped pasta, as well as bottled water labeled “Eau de CHANEL No 0.” The visual vocabulary of the supermarket equally informed Lagerfeld’s collection: from chain shopping baskets, vacuum-packed handbags, bottle-top and padlock-shaped jewelry, to iridescent outfits with shoplifter-sized pockets.

This book preserves the CHANEL Shopping Center in print, and is playfully styled as a mail order catalogue displaying all items seemingly for purchase—but only while stocks last.

I like fashion to be part of daily life ... CHANEL is all about that.

Karl Lagerfeld
Karl Lagerfeld, fashion designer, publisher and book dealer, began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Lewy Foundation, the cultural prize from the German Photographic Society, and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld’s books, including Casa Malaparte (1998), A Portrait of Dorian Gray (2004), Room Service (2006), The Beauty of Violence (2010) and the best-selling The Little Black Jacket (2012).

In 2013 the distinguished Italian furniture manufacturing company Cassina invited Karl Lagerfeld to choose his favorite pieces of furniture for an unusual photographic mise-en-scene: “I had never ‘worked’ on a project like this before. To visually reinterpret examples of perfect design is completely new for me, and therefore stimulating, exciting even.” Before Lagerfeld’s lens, iconic chairs, tables and chaise longues by Modernist legends such as Le Corbusier, Rietveld and Perriand condense to their absolute, abstract essence. In his inimitably sleek and sophisticated photographs, Lagerfeld reveals the form in Formalism. Here furniture is seen in an atypical, decontextualized mode of presentation, detached from its usual environment, isolated and dramatically lit like a sculpture. The result is a tenderly chosen compendium of twenty-one images that respects the artistic intentions of the designers while simultaneously creating a new aesthetic.
Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as W Magazine, i-D and Purple, and has been the subject of exhibitions at institutions including The Photographers’ Gallery in London, the Kunsthalle Wien and the Fondation Cartier pour l’art contemporain in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and has published numerous monographs with Steidl, including Marc Jacobs Advertising 1998–2009 (2009), Pictures and Text (2012), The Master III (2009) and The Keys to the House (2012).

Nicolas Ghesquière was born in Comines in the north of France in 1971. He began his fashion career at the age of fifteen, and in 1991 joined Jean Paul Gaultier as an assistant designer. In 1995 Ghesquière was appointed creative director of Balenciaga, where he was soon acclaimed for his sculpted silhouettes and progressive style. In 2006 Ghesquière was voted by Time as one of the world’s 100 most influential people, and in 2007 he was made a Chevalier des Arts et des Lettres by the French government.

On 5 March 2014, Juergen Teller photographed the eagerly anticipated first collection by Nicolas Ghesquière as the new artistic director of Louis Vuitton. In his inimitable style, Teller visualizes the designer’s ambitious manifesto for the luxury house: “Louis Vuitton is a land of contrasts. A time-honored and noble legacy is kept alive by a yearning for discovery and exploration. Coursing boldly and imaginatively through the decades, Louis Vuitton refreshes the world of fashion with an untried ebb and flow of retrospective and fresh perspective… This initial collection tells a tale of expertise made possible by innovative techniques. It focuses on the highlights and remains open to interpretation. Living proof that today’s ‘timeless’ was at one time seen as innovative. In this collection, the timeless is now.”

This book is a collaboration between two of the most influential vanguards working in contemporary fashion. Teller’s candid, unadorned aesthetic perfectly complements the restrained luxury of Ghesquière’s fashion, marking the beginning of a new chapter in the rich history of Louis Vuitton.


Artists II

Artists II is the second volume of Jason Schmidt’s ongoing photographic documentation of today’s most significant artists. From young to old creative forces, emerging to career-peeking, world-famous or as yet unknown, Schmidt’s images, captured over a period of twelve years, are an incisive look into the art world of today. Artists II depicts 166 artists, including John Baldessari, Ai Weiwei, Glenn Ligon and Cindy Sherman, in their studios or work environments, showing the practitioners in their most intimate moments—in the process of creation. A revealing text by each artist accompanies his or her portrait; some are literal descriptions of the encounter, others are poetic or enigmatic. Situated between portraiture and landscape, Schmidt’s photographs show art and artist in constant transformation, and form a comprehensive archive of contemporary artistic practice.
Bettina Rheims was born in Paris in 1952 and began photographing in the early 1980s. Since her first body of work, “Female Trouble” (1988-89), Rheims has dedicated herself to the exploration of women, famous and not, and marginalized people. Steidl published Rheims’s Shanghai in 2004.

Bonkers! A Fortnight in London

In Bonkers! A Fortnight in London, Bettina Rheims continues to explore the cities that inspire her. After Paris—featured in many of her books—and Shanghai, Rheims now indulges in the wild eccentricities of London, surrounding herself with models, actresses and other beauties on the go—in between catwalks, concerts and parties. Together the women play with the toys and tools of their trade: fashion accessories and costumes thrown into the mix by none other than Vivienne Westwood, lewd disguises and blatant nudity. Bonkers! is a dim, surreal world of female self-expression and eroticism.

Divine and frivolous, they dance on the ruins of our sad, crisis-torn world. They play, transform and reinvent themselves to bravely remind us that life is just a game.

Exhibition: Camera Work, Berlin, from September 2014
Bettina Rheims was born in Paris in 1952 and began photographing in the early 1980s. Since her first body of work, “Female Trouble” (1980–89), Rheims has dedicated herself to the exploration of women, famous and not, and marginalized people. Steidl published Rheims’s Shanghai in 2004.

Gender Studies

Twenty years after Modern Lovers, a body of work on androgyny and transgender created when AIDS was at its peak, Bettina Rheims now presents Gender Studies. In the light of current controversial debates on gender theory, Rheims’s models display remarkable courage by questioning, modifying and celebrating their identities.

Yesterday, on a beautiful Sunday afternoon, I was strolling along the Seine trying to reach the right bank. Paris was full of police cars blocking access to the bridges, while masses of people, “normal families,” were rushing towards the center of town. They were carrying aggressive banners displaying homophobic and racist statements, and refused to acknowledge the existence of “gender theory.” Three years earlier I had placed an ad on Facebook encouraging young men and women who felt “different” to contact my studio. We received dozens of replies, from all over the world, like faraway calls wanting to be heard. It was my aim to show them and give them a voice—to acknowledge them. They came to the studio, exposed themselves shyly, and I photographed them just like that.

Bettina Rheims
Zanele Muholi was born in Umlazi, Durban, and studied photography at the Market Photo Workshop in Newtown, Johannesburg, in 2003. She has received numerous awards including the 2013 Index on Censorship Freedom of Expression Award, the Fine Prize for an emerging artist at the 2013 Carnegie International, and a Prince Claus Award. Muholi’s work has been shown at the 56th Venice Biennale, Documenta 13, the 29th São Paulo Biennial, Les Rencontres d’Arles, Les Rencontres de Bamako, and at institutions including the Victoria and Albert Museum, London; San Francisco Museum of Modern Art; Huis Marseille, Amsterdam; Schwules Museum, Berlin; and The Walther Collection, Neu-Ulm and New York.

In Faces and Phases 2006–14, Zanele Muholi embarks on a journey of “visual activism” to ensure black queer and transgender visibility. Despite South Africa’s progressive Constitution and twenty years of democracy, black lesbians and trans men remain the targets of brutal hate crimes and so-called corrective rapes. Taken over the past eight years, the more than 250 portraits in this book, accompanied by moving testimonies, present a compelling statement about the lives and struggles of these individuals. They also comprise an unprecedented and invaluable archive: marking, mapping and preserving an often invisible community for posterity.

Co-published with The Walther Collection, Neu-Ulm and New York.
Sébastien Lifshitz was born in Paris in 1968. After studying art history, he began working in contemporary art in 1990, assisting curator Bernard Blistène at the Centre Pompidou, and photographer Suzanne Lafont. In 1994, Lifshitz turned to filmmaking, dedicating equal attention to fiction and documentary. His films have received numerous awards such as the Prix Jean Vigo, the Kodak Award, the Berlin Film Festival’s Teddy twice, and the Best Documentary Film César 2013 for The Invisibles. Lifshitz’s Bambi was selected at the 2013 Berlinale.

Amateur consists of four volumes and unites a vast collection of amateur photographs assembled by filmmaker Sébastien Lifshitz over the last twenty years. Found at flea markets all over the world and in photo galleries or on the Internet, they are divided into four themes: the uncanny, empty places, blurs, and beaches. Each volume revolves around one of these recurring themes, playing with the different frames, the changes of light, movement and subject in order to create an immense poetic collage.

These amateur images, slipped out of family albums to randomly enter the world, offering themselves to those who care to take them on, made me realize what really fascinates me about photography: the longevity of its traces, the manifestation of forgotten lives. In his book Camera Lucida, Roland Barthes called it the ‘that-has-been.’ I hold the proof of those people’s existence in my hands.

Sébastien Lifshitz

Amateur

Book design by Sébastien Lifshitz and Gerhard Steidl.
Vol. I: Superfreak, 160 pages
Vol. II: Under the sand, 152 pages
Vol. III: Someone was here, 168 pages
Vol. IV: Flou, 152 pages
7.9 x 8 in / 20 x 20,3 cm
486 photographs
Four-color process
Four clothbound hardcover books housed in a slipcase
€ 75.00 / £ 58.00 / US$ 90.00
ISBN 978-3-86930-739-8
On 31 August 1935 Alexej Stakhanov, a jackhammer operator at Central-Irmino coal mine, mined a record 102 tons of coal in five hours and forty-five minutes (fourteen times his daily quota). The launch of an unprecedented state-run campaign for popularizing extraordinary labor achievements made Stakhanov a Soviet preeminent hero. Soon after, his portrait appeared on the cover of Time. For the first time a laborer had been elevated to worldwide fame for his performance at work. Since then the term “Stakhanovism” has defined ecstatic labor and professional over-accomplishment as a form of heroism.

On the 74th anniversary of Stakhanov’s achievement, Gleb Kosorukov undertook a photographic research project on the identity of modern miners as an archetype of the working class, affected by the changing value of material labor and the decline of social justice. Kosorukov took 100 portraits of miners during shift changes at the largest mine in Europe, located in the eastern Ukraine, which bears the name of Stakhanov. Due to the neoliberal pressure of global capitalism and the radical changes in the nature of the labor market, Ukrainian mines are closing apace; more than 100,000 miners stand to lose their jobs within the next five years. Kosorukov’s work examines what remains of the miner-myth in the image of the worker-heroes of today.

In some ways miners are modern saints. They know that one day they might not return from the mine. Responsible for civilization’s biggest energy resource, their job is to some extent a sacrifice for humankind.

Gleb Kosorukov
Heroes of Labour
or 100 from the Stakhanov mine

Text by Gleb Kosorukov
Book design by Gleb Kosorukov and Gerhard Steidl
192 pages
9.5 × 13 in. / 24 × 33 cm
100 photographs
Four-color process
Clothbound hardcover with dust jacket
€ 68.00 / £ 58.00 / US$ 85.00
ISBN 978-3-86930-689-6
Mauro D’Agati met Marzia on a beach near Palermo in 2007 and began taking pictures of her and her family during their summer vacation. The unexpected ease of interaction between photographer and subject encouraged D’Agati to undertake a series depicting Marzia’s transition from childhood into adolescence, with the ambition of spending several days with her family every year.

The resulting five volumes of this publication show the family over a period of about five years: their summer vacations on an illegal camping lot in the industrial area of Termini Imerese, the celebration of Marzia’s and her brother Claudio’s First Communion, family reunions with abundant food and games, and the curiosities and family portraits at nonna’s house in Palermo’s deprived Zen 2 district. Throughout this close photographic chronicle Marzia represents the epitome of the anti-model, defying prefabricated aesthetic standards while candidly emanating joy and self-confidence.
Jim Dine
Tools

When I was born, I came home to my grandfather's house. His name was Morris Cohen. He was my mother's father. I lived with him for three years until my parents built a small house and we moved away. But from the time I was born until he died when I was nineteen, I either spoke to him or saw him every day. He owned a hardware store that catered to plumbers, electricians, woodworkers, contractors. It was an early version of a contractors' supply store. It was called The Save Supply Company. He was a very large man, and he felt he could do anything with his hands. He made tables, he fixed automobiles, he was an electrician, and he was lousy at all of it. But through sheer force of will, he forged ahead.

Jim Dine
Jim Dine
My Tools

Tools have belonged to Jim Dine’s favorite motifs since his beginnings as an artist, and are a passion born in his childhood, when his grandfather and later his father ran a hardware store in Cincinnati. My Tools provides new insight into Dine’s ongoing photographic exploration of this multifaceted theme. In large-format black-and-white and color photographs, as well as heliogravures produced between 2001 and 2014, he explores the formal vocabulary of individual objects, their materials, as well as their collective constellations and surrounding spaces. Dine defines himself as an artist through the tools and objects he creates with his own hands. His analog photographs—themselves creations of a complex tool, the camera—are both true to the objective appearance of his tools, while opening up our field of imagination.

… Tools were always available for me to play with. It wasn’t or isn’t the craftsmanship that interests me, but the juxtaposition of tools.

Jim Dine

Co-published with Die Photographische Sammlung / SK Stiftung Kultur, Cologne

Exhibition: Die Photographische Sammlung / SK Stiftung Kultur, Cologne, 19 September 2014 to 22 February 2015

Jim Dine
My Tools

Interview between Diana Michener and Jim Dine
Introduction by Gabriele Conrath-Scholl
Book design by Jim Dine and Gerhard Steidl
180 pages
6.7 × 9.5 in. / 17 × 24 cm
79 photographs
Four-color process
Softcover
€ 28.00 / £ 20.00 / US$ 35.00
ISBN 978-3-86931-028-9
Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine’s unparalleled career spans fifty years, and his work is held in numerous private and public collections. His books at Steidl include Birds (2001), The Photographs, so far! (2003), Hot Dream (52 Books) (2008) and A Printmaker’s Document (2013).

This “history” came about because my friends, Sarah Dudley and Uli Kuhle, litho printers in Berlin, were given about 100 litho stones from a former Socialist art academy in what was the D.D.R. The stones all had images on them drawn by forty years of students under the oppressive regime. I asked them to reactivate the stones and print them on Zerkall Paper 450 g/m². Most images I chose of the 100 were able to have life breathed into them. We had finally forty-five images. They editioned the lithographs and then sent them to us in Walla Walla, Washington. I drew and ground and bit copper plates to go over them. I wanted a black view of the image and a sense of Berlin in the East as I knew it when the horrible wall was still up. The etchers who came to work with me every summer over two and a half years have coaxed the exact mood I wanted out of the plates.

Jim Dine
Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as Vogue, Vanity Fair and GQ, and made short films for the Berlinale and Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon, and his books with Steidl include Venus (2008), I Spy with My Little Eye, Something Beginning with S (2010), Grande Complication (2010), Vroom! Vroom! (2010), La Maison (2011), Horse Power (2011), Rolls Royce (2014) and The Prison (2014).

Hahnemühle is the oldest paper mill in Germany—and indeed the world—which has consistently produced fine art paper since its inception over 400 years ago. Using their own supply of spring water and imported pulps, Hahnemühle crafts luxury papers based on time-tested traditional methods. In Papermaking, Koto Bolofo graphically captures Hahnemühle’s artisanal processes and antique machinery alongside today’s most advanced technologies, uncovering the attention to detail, vision and pride that have sustained the company’s unmatched reputation for centuries.
Yann Mingard was born in Lausanne in 1973, and is primarily interested in different forms of landscape photography. In his book East of a New Eden (2010) he explored, together with Alban Kakulya, the Eastern borders of the European Union. In Repaires (2012) he takes the beholder into the mysterious undergrowth of the forests. Mingard works for Le Monde, Du and Colors, among other publications.

Deposit

How does our secular society manage its heritage and, with that, its future? By collecting and archiving data with near-religious zeal: human DNA in the form of slivers of umbilical cord, dental samples and sperm; DNA of animals already extinct in the wild; the seeds of all manner of agricultural plants. And, of course, vast quantities of digital data that we leave behind on the endless data pathways of the Internet, credit card statements and official registers.

From 2009 to 2015, Swiss photographer Yann Mingard documented our mania for collection and storage in images that raise many of the unasked but pressing questions of our time. Do propagation technologies transform the human prosthetic God into a veritable demiurge? Does the obsessive collection of data perhaps even mask a sense of unease at the disappearance of religious rituals and doctrines? What is the significance of diverse plant and animal species that exist only as rare individual specimens in laboratories, zoos and botanical seedbanks? Will the age-old fantasy of eternal life one day become a real biological and medical possibility?

Mingard’s meticulously documented images are divided into four chapters — “Plants,” “Animals,” “Humans,” and “Data” — and alternate with an extensive glossary of technical terms. Deposit thus presents a comprehensive compendium of the subject matter.

Exhibitions:
Museum Folkwang, Essen, 11 October 2014 to 18 January 2015
FotoMuseum Provincie, Antwerp, 20 February to 7 June 2015
GwinZegal, Guingamp, France, Spring 2016
Born in Michelstadt in 1944, Germany, Rebecca Horn has since created an ambitious oeuvre of performances, films, sculptures, spatial installations, drawings and photographs. Despite employing such diverse media as mirrors, musical instruments, funnels, suitcases and feathers, Horn’s imagery invariably materializes from the singular and precise technical approach by which she stages her works. Horn has exhibited and published extensively.

Rebecca Horn
The Maribor Project

“The Maribor Project” was part of the European Capital of Culture events in Maribor, Slovenia, in 2012 and took place at Umetnostna Galerija Maribor (UGM) over one and a half months. The project focused on the exhibition of some of Rebecca Horn’s most acknowledged works, chosen by the artist and comprising installations, mechanized sculptures and drawings. Horn also selected works by key contemporary artists—Matthias Deumlich, Ali Kaaf, Antonio Paucar, Jakob Schaible and Markus Wüste—to participate in an international dialogue at UGM. The event was accompanied by poetry readings by Rod Mengham, Tomaž Šalamun, Joachim Sartorius and Yang Lian, a roundtable discussion with Horn and Aleš Šteger, a concert by Hayden Chisholm, and a film presentation.

For a moment, the intercultural and interdisciplinary approaches of both the exhibition and the Maribor Project managed to break down the divisions between disciplines and cultures. The artistic diversity, the specific political, social, and historical references to Slovenia, and the aesthetic relationships between the diverse works on display allowed visitors to explore the complex ways in which art deals with philosophical approaches to life and death, love and hatred, and the inner and outer worlds.

Co-published with the German Institute for Foreign Cultural Relations (ifa), Stuttgart
Isamu Noguchi, born in 1904, was among the most influential sculptors of the twentieth century. Born in Los Angeles to an Irish-American teacher and editor, and a Japanese poet, he was raised in Japan until being sent back to the United States to study at the age of thirteen. In 1926, Noguchi won one of the first Guggenheim Fellowships and travelled to Paris where he worked for six months as a studio assistant to Constantin Brancusi. In addition to his sculptural work, Noguchi created furniture and lighting for the Herman Miller Company, designed sets for choreographers Martha Graham and George Balanchine, and collaborated with architect Louis I. Kahn, among others.

Isamu Noguchi
A Sculptor’s World

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

In my long experience as an intimate witness of Noguchi’s work, I believe that whatever the external entities of his co-ordinate translating may be, they represent a faithful manifest of the intellectual and harmonic being, Noguchi. In my estimation, the evoluting array and extraordinary breadth of his conceptional realizations document a comprehensive artist without peer in our time.

R. Buckminster Fuller

Co-published with The Isamu Noguchi Foundation and Garden Museum, New York
Agnès Sire became the Director of the Fondation Henri Cartier-Bresson in 2004, after twenty years spent at Magnum Photos Paris office as Artistic Director.

Sam Stourdzé is the Director of the Musée de l’Elysée, Lausanne, and Editor in Chief of the magazine ELSE.

Sam Stourdzé and Agnès Sire (eds.)
Howard Greenberg Collection

Howard Greenberg has been a gallery owner for more than thirty years, and is considered one of the pillars of the New York photographic scene. While he is well known as a dealer, his private passion as a collector is now revealed for the first time to a larger public. The Howard Greenberg Collection, which has been carefully assembled over decades, comprises around 500 photographs that distinguish themselves by their superb print quality.

This unique collection reflects Greenberg’s diverse fields of interest ranging from the modern esthetic approach of the 1920s and 1930s with the works of Edward Steichen, Edward Weston and the Czech School, to contemporary photographers such as Minor White, Harry Callahan and Robert Frank. A large part of the collection explores humanist photography, represented, among others, by Lewis Hine, David Seymour and Farm Security Administration photographers like Walker Evans and Dorothea Lange, witnesses of the Great Depression of the 1930s. More than anything Greenberg’s collection illustrates New York’s enormous influence on twentieth-century photography: dynamic architecture and urban life as seen in the photographs of Berenice Abbott, Weegee and Lee Friedlander.

Co-published with the Fondation Henri Cartier-Bresson, Paris, and the Musée de l’Elysée, Lausanne

Exhibition: Jewish Historical Museum, Amsterdam, 11 September to 30 November 2014

Sam Stourdzé and Agnès Sire (eds.)
Howard Greenberg Collection

Interview between Howard Greenberg and Sam Stourdzé
Book design by Sarah Winter and Julia Melzner
224 pages
6.8 × 9.2 in. / 17.2 × 23.3 cm
144 photographs
Four-color process
Hardcover with a tipped-in photo
€ 38.00 / £ 32.00 / US$ 45.00
ISBN 978-3-86930-736-7

Co-published with the Fondation Henri Cartier-Bresson, Paris, and the Musée de l’Elysée, Lausanne

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Andrea Tese, born in New York City in 1979, is an award-winning photographer who presented her series “Inheritance” in a solo exhibition at De Buck Gallery in New York City in 2014. Tese’s work is in the permanent collection at George Eastman House, The Center for Fine Art Photography, and the Herbert F. Johnson Museum of Art at Cornell University. Tese obtained her Bachelor of Arts from Georgetown University and her Master of Fine Arts from the School of Visual Arts.

Andrea Tese
Inheritance

Clothing, bottles, appliances—relatable objects that serve as the basic accessories of daily life, Inheritance is a deeply personal series for Andrea Tese. The photographs document the mourning process following the passing of her grandparents, rearranging their possessions into pictorial compositions to chronicle their lives through a plethora of simple objects. Despite the potential sentimentality of the project for both the artist and her audience, Tese’s photographs are abstracted by her deadpan treatment of the subject matter, organizing items into grids and piles that allow the objects to assert themselves individually as well as en masse to the audience. When viewed together, Inheritance is notable both as a portrait and for the overwhelming volume of items in her inventoried presentation.
Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railroad porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. In addition to his storied tenures at the Farm Security Administration and the Office of War Information (1941–1945) and Life (1948–1972), Parks was a modern-day Renaissance man, who found success as a film director, author and composer. The first African-American director to helm a major motion picture, he popularized the Blaxploitation genre through his film "Shaft" (1971). He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts, and more than fifty honorary degrees. In 1997 the Corcoran Gallery of Art in Washington, D.C., mounted his retrospective exhibition "Half Past Autumn: The Art of Gordon Parks." Parks died in 2006.

These images and words are a gathering of individuals, events, places, conflicts and dilemmas that confronted me as I shifted from course to course in pursuit of survival. Some star-colored, others painted with rage fall like rain in my memory. They all simmer down to what I remember, forgot, and what at last I know. — Gordon Parks

Co-published with The Gordon Parks Foundation, Pleasantville, New York

This five-volume collection surveys five decades of Gordon Parks's photography, and is the most extensive publication to document his legendary career. Widely recognized as the most important and influential African-American photographer of the twentieth century, Parks combined a unique documentary and artistic style with a profound commitment to social justice. Working first for the Farm Security Administration and later for Life, he specialized in extended narrative picture stories on difficult subject-matter. Covering crime, poverty, segregation, the politics of race and class, and controversial personalities, Parks became legendary for his ability to meld penetrating insight with a lyrical aesthetic. He was thus able to introduce a broad and diverse public to people, issues and ideas they might otherwise have ignored. Parks was remarkably versatile, travelling the world to photograph news events and fashion, as well as the worlds of art, literature, music, theatre and film. Later in life, he reconceived his vision in fundamentally personal and poetic terms, producing color photographs that were allusive rather than descriptive, symbolic rather than literal.

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These images and words are a gathering of individuals, events, places, conflicts and dilemmas that confronted me as I shifted from course to course in pursuit of survival. Some star-colored, others painted with rage fall like rain in my memory. They all simmer down to what I remember, forgot, and what at last I know. — Gordon Parks

Co-published with The Gordon Parks Foundation, Pleasantville, New York
Berenice Abbott, born in Springfield, Ohio, in 1898, was a dominant figure in twentieth-century American photography. Abbott moved to Paris from New York in 1921, and in 1922, after many false starts, was hired by her friend Man Ray. Her first solo exhibition in 1926 was a success, and for the next sixty-five years Abbott mastered a wide range of subjects. Highlights of Abbott's career include the monumental project Changing New York (1935–1938), photographing rural America including U.S. Route 1 from Maine to Florida, interpreting scientific and natural phenomena, establishing the reputation of Eugène Atget, and founding the first university photography program in the United States. Steidl has published the two-volume retrospective Berenice Abbott (2008) and Documenting Science (2011).

The five comprehensive volumes of The Unknown Abbott present hundreds of unseen and till now unpublished images from the sweep of Berenice Abbott’s seminal career. New York—Early Work contains rare images of New York after the Wall Street Crash of 1929 made by Abbott with a small hand-held camera as sketches for large format photographs. The American Scene showcases photographs from Abbott’s journeys through America in 1933, 1934 and 1935, hardly seen since that time. Deep Woods presents Abbott’s 1943 and 1967 images of the Red River Logging Company in California’s High Sierra Mountains, her first such documentary project. Greenwich Village collects for the first time the spectrum of Abbott’s photographs of Manhattan’s beloved Lower West Side neighborhood, her home when she left Ohio in 1918 and again in the mid-1930s. Finally, U.S. 1, U.S.A., including Abbott’s first experimental work in color, records her ambitious trip down the length of U.S. Route 1 in 1954, a precursor to Robert Frank’s The Americans.
William Eggleston, born in 1939 in Memphis, is one of the most important contemporary American photographers. From the 1970s onwards, his work has significantly contributed to the recognition of color photography as an artistic medium. Eggleston has exhibited his work extensively, and his books with Steidl include Before Color (2008), Chromes (2011), Los Alamos Revisited (2012), and At Zenith (2013).

Los Alamos Revisited contains the definitive edit of William Eggleston’s celebrated Los Alamos series, and closes a fascinating photographic story that began in the mid-1960s. Between 1965 and 1974 William Eggleston and Walter Hopps drove together through the USA, Eggleston taking photographs, Hopps at the wheel. During these travels the title Los Alamos was born. More than thirty years later Eggleston, Hopps, Caldecot Chubb and the photographer’s son Winston Eggleston edited the photographs into a set of five portfolio boxes of dye-transfer prints. Hopps’ original vision was to create a vast Los Alamos exhibition, but the negatives became separated, with Hopps retaining only about half. He later returned what was thought to be the remaining negatives to the Eggleston Artistic Trust in Memphis where they were catalogued as Box #17. Yet after Hopps’ death in 2005 another long-lost box of negatives was discovered. These were catalogued as Box #85 and documented in a hand-made reference book called Lost and Found Los Alamos.

In 2011, the photographer’s son William Eggleston III and Mark Holborn reviewed the now complete set of negatives, finalizing the sequence with Winston Eggleston at Steidl in 2012. Los Alamos Revisited presents this sequence in its entirety, and updates the 2003 Scalo book Los Alamos.
Walker Evans began photographing in the late 1920s. He moved quickly to define his aesthetic and subject matter: straight and sober photographs of American everyday life. Within a decade Evans had produced some of the most significant photographs of the twentieth century, exhibited at the Museum of Modern Art and published two landmark books (American Photographs in 1938, and Let us now Praise Famous Men with James Agee in 1941). He wrote art and film reviews for Time (1943–45), was employed by Fortune (1945–1965), and taught at Yale thereafter.

David Campany is a writer and curator. His books include Art and Photography (Phaidon, 2003), Photography and Cinema (Reaktion, 2008), ANONYMES, l’Amérique sans nom, photographes et cinéastes (Édifi / Le Bal, 2010), Jeff Wall: Picture for Woman (Afterall 2011) and Gasoline (MACK, 2013). Campany’s essays have appeared in numerous books, and he writes for Aperture, Frieze, Photoworks and Source. He is a Founding editor of PA magazine and teaches at the University of Westminster, London. Campany is a recipient of the ICP Infinity Award for Writing.

Walker Evans was one of the most important and influential artists of the twentieth century, who produced a body of photographs that continues to shape our understanding of the modern era. Evans worked in every genre and format, in black and white and in color, but two passions were constant: literature and the printed page.

While his photographic books are among the most influential in the medium’s history, Evans’s more ephemeral pages remain largely unknown. From small avant-garde publications to mainstream titles such as Fortune, Harper’s Bazaar, Vogue, Architectural Forum and Life, he produced an innovative and independent counter-commentary on America, often setting his own assignments, editing, writing and designing his pages. Presenting many of Evans’s photo-essays in their entirety, David Campany assembles a forgotten history, allowing us to see how Evans protected his autonomy, earned a living and reached audiences far beyond the museum and gallery.
Jim Goldberg was born in New Haven, Connecticut, in 1953. He has been working with experimental storytelling for over thirty years, and his major projects include Rich and Poor (1977–85), Raised by Wolves (1985–95) and Open See (2003–present). Goldberg joined Magnum Photos in 2002. He has been awarded three NEA grants, a Guggenheim Fellowship, the Henri Cartier-Bresson Award (2007) and the Deutsche Börse Photography Prize (2011).

Jim Goldberg
Rich and Poor

From 1977 to 1985, Jim Goldberg photographed the wealthy and destitute of San Francisco, creating a visual document that has since become a landmark work. Through the combination of text and photographs, Rich and Poor’s mass appeal was instantly recognizable. In 1984 the series was exhibited alongside Robert Adams and Joel Sternfeld in the “Three Americans” exhibition at the Museum of Modern Art, and was published the following year by Random House.

Out of print since 1985, Jim Goldberg’s Rich and Poor has now been completely re-designed and expanded by the artist for this Steidl edition. Available for the first time in hardcover, Rich and Poor builds upon the classic combination of photographs and handwriting, and includes vintage material and contemporary photographs that have never been published or exhibited. The photographs in Rich and Poor constitute a shocking and gripping portrait of America during the 1970s and ‘80s that remains equally relevant today.

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Having thirty years to look back at these images, I felt like I was able to look at this work with a critical distance for the first time. I’m now able to separate my own impulses with the overarching history/context of what was happening in the ’70s and ’80s.

Jim Goldberg
Saul Leiter

Early Black and White

The distinctive iconography of Saul Leiter’s early black-and-white photographs stems from his profound response to the dynamic street life of New York City in the late 1940s and ’50s. While this technique borrowed aspects of the photo-documentary, Leiter’s imagery was more shaped by his highly individual reactions to the people and places he encountered. Like a Magic Realist with a camera, Leiter absorbed the mystery of the city and poignant human experiences. Together with Early Color (2008), also published by Steidl, Early Black and White shows the impressive range of Leiter’s early photography.

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Co-published with The Howard Greenberg Library, New York

NEW RELEASE

Saul Leiter
Early Black and White

Edited by Howard Greenberg and Bob Shamis, with the assistance of Margit Erb

Text by Max Kozloff

Essay by Jane Livingston

Book design by Gregory Wakabayashi

Vol. I: 204 pages, 106 photographs

Vol. II: 184 pages, including 4 gatefolds, 89 photographs

7.9 × 8 in. / 20 × 20.3 cm

Tritone

Two clothbound hardcover books with dust jackets, housed in a sleeve

€ 64.00 / £ 58.00 / US$ 90.00

ISBN 978-3-86521-413-3
Saul Leiter was born in Pittsburgh in 1923. In 1946 he moved to New York to become a painter, but was encouraged to pursue photography by the photographic experimentation and influence of the abstract expressionist Richard Pousette-Dart. Leiter subsequently enjoyed a successful career as a fashion photographer spanning three decades, and his images were published in magazines such as Esquire, Harper’s Bazaar, Elle and British Vogue. His work is held in many prestigious private and public collections including the Museum of Modern Art, the Whitney Museum of American Art and the Victoria and Albert Museum. Leiter died in November 2013.

This is a reprint of the immensely successful Early Color (2008), which presented Saul Leiter’s remarkable body of color work to the public for the first time in book form. Although Edward Steichen had exhibited some of Leiter’s color photography at the Museum of Modern Art in 1953, it remained virtually unknown to the world thereafter. Leiter moved to New York in 1946 to become a painter, yet through his friendship with Richard Pousette-Dart he quickly recognized the creative potential of photography. Leiter continued to paint, exhibiting with Philip Guston and Willem de Kooning, but the camera remained his ever-present means of recording life in the metropolis. None of Leiter’s contemporaries, with the partial exception of Helen Levitt, assembled a comparable body of work: subtle, often abstract compositions of lyrical, eloquent color.
Trent Parke, born in Newcastle, Australia, in 1971, joined Magnum Photos in 2002 and has been a full member since 2007. Parke has exhibited internationally and has received numerous awards including World Press Photo Awards in 1999, 2000, 2001 and 2005, and the W. Eugene Smith Grant in Humanistic Photography in 2005. His publications include Dream/Life (1999), The Seventh Wave with Narelle Autio (2008), Bedknobs and Broomsticks (2010), and The Christmas Tree Bucket (Steidl, 2013).

In 2003, Trent Parke began a roadtrip around his native Australia, a monumental journey that was to last two years and cover a distance of over 90,000 km. Minutes to Midnight is the ambitious photographic record of that adventure, in which Parke presents a proud but uneasy nation struggling to craft its identity from different cultures and traditions. Minutes to Midnight merges traditional documentary techniques and imagination to create a dark visual narrative portraying Australia with a mix of nostalgia, romanticism and brooding realism. This is not a record of the physical landscape but of an emotional one. It is a story of human anxiety and intensity which, although told from Australia, represents a universal human condition in the world today.
Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as W Magazine, i-D and Purple, and has been the subject of exhibitions at institutions including The Photographers’ Gallery, London, the Kunsthalle Wien and the Fondation Cartier pour l’art contemporain in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and has published numerous monographs with Steidl, including Marc Jacobs Advertising 1998–2009 (2009), Pictures and Text (2012), The Master III (2009) and The Keys to the House (2012).

Juergen Teller
Woo!

The concept for this book is an extension of “Juergen Teller: Woo!” held at the Institute of Contemporary Arts in London in 2013. As part of the exhibition, Teller was invited to curate a selection of photographs in the ICA Fox Reading Room, an intimate space separate from the main galleries. His initial plan was to cover an area of wall with “tear sheets” — proof pages relating to his commercial photography. Yet Teller eventually plastered the entire space with images spanning a twenty-year period, including family portraits, magazine assignments, advertising campaigns, landscapes and various personal projects. The combined effect of seeing his images so juxtaposed—forming unforeseen relationships across time—inspired Teller to launch himself into the production of this book during the course of his show. Distinguishing itself from conventional exhibition catalogues, Woo! brilliantly relays the raw impact of Teller’s original installation, unlocking a new and engaging dialogue across an unparalleled body of work.
Born outside Paris in 1943, Patrick Demarchelier relocated to New York in 1975, where he began his editorial career with Harper’s Bazaar. His photographs appear regularly on the covers and in the pages of publications such as Vogue and Vanity Fair; among many others. In 2007, he was recipient of the Eleanor Lambert Award from the Council of Fashion Designers of America. Demarchelier lives and works in New York.

Now in its third edition, Patrick Demarchelier is the definitive guide to the career of one of the most prodigious fashion photographers of our time. From his earliest work at Harper’s Bazaar to his now mythic collaboration with Vogue, Demarchelier has single-handedly redefined the fashion photographer and the fashion industry along with it. His celebrity portraits have shaped the public personae of figures ranging from Princess Diana to Madonna. Demarchelier is seemingly everywhere at once, with a photographic sensibility that is iconic, incisive and as varied as his subject matter. This book provides an invaluable fashion reference point, all the while charting the course of our own cultural obsession with celebrity and beauty.
Edward Burtynsky was born in 1955 and is one of the world’s most respected photographers. His remarkable depictions of global industrial landscapes are held in the collections of over fifty major museums such as the National Gallery of Canada, the Museum of Modern Art and the Guggenheim Museum in New York, the Museo Reina Sofia in Madrid and the Los Angeles County Museum of Art. Burtynsky’s distinctions include the TED Prize, the Rencontres d’Arles Outreach Award and the Flying Elephant Fellowship. In 2006 Burtynsky was awarded the title of Officer of the Order of Canada and he holds six honorary doctorate degrees. Burtynsky’s previous publications with Steidl are China (2005), Quarries (2007) and Oil (2009).

There is no life without water. This book tells the story of where water comes from, how we use it, distribute and waste it. Often from a bird’s-eye perspective, Burtynsky shows us water’s remote sources, remarkable ancient stepwells and mass bathing rituals, the transformation of desert into cities with water front on each doorstep, the compromised landscapes of the American Southwest. Furthermore, Burtynsky explores the infrastructure of water management: the gigantic hydroelectric dams and terraced rice fields in the heart of China, the vast irrigation systems of America’s bread basket and the use of aquaculture. Burtynsky’s photographs are both poetic and relevant: they reveal another vital component of our life on earth that drives the bloom of civilization, and foreshadow the extent to which our future depends on our everyday interaction with this increasingly scarce resource.
Edward Burtynsky was born in 1955 and is one of the world’s most respected photographers. His remarkable depictions of global industrial landscapes are held in the collections of over fifty major museums such as the National Gallery of Canada, the Museum of Modern Art and the Guggenheim Museum in New York, the Museo Reina Sofia in Madrid and the Los Angeles County Museum of Art. Burtynsky’s distinctions include the TED Prize, the Rencontres d’Arles Outreach Award and the Flying Elephant Fellowship. In 2006 Burtynsky was awarded the title of Officer of the Order of Canada and he holds six honorary doctorate degrees. Burtynsky’s previous publications with Steidl are China (2005), Quarries (2009), and WATER (2013).

Edward Burtynsky
Oil

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In 1997 I had what I refer to as my oil epiphany. It occurred to me that the vast, human-altered landscapes that I pursued and photographed for over twenty years were only made possible by the discovery of oil and the mechanical advantage of the internal combustion engine. It was then that I began the oil project. Over the next ten years I researched and photographed the largest oil fields I could find. I went on to make images of refineries, freeway interchanges, automobile plants and the scrap industry that results from the recycling of cars. Then I began to look at the culture of oil, the motor culture, where masses of people congregate around vehicles, with vehicle events as the main attraction. These images can be seen as notations by one artist contemplating the world as it is made possible through this vital energy resource and the cumulative effects of industrial evolution.

Edward Burtynsky
Born in 1981 and 1987 in the Parisian suburbs, Yves Marchand and Romain Meffre began to photograph separately in 2001. They began to work as a duo at the beginning of their project on the ruins of Detroit in 2005. Steidl has also published their Gunkanjima (2013).

Yves Marchand and Romain Meffre
The Ruins of Detroit

Over the past generation Detroit has suffered economically worse than any other of the major American cities and its rampant urban decay is now glaringly apparent. Yves Marchand and Romain Meffre have documented this disintegration, showcasing structures that were formerly a source of civic pride, and which now stand as monuments to the city’s fall from grace. This is the sixth edition of this award-winning book.

The state of ruin is essentially a temporary situation that happens at some point, the volatile result of a change of era and the fall of empires. Ruins are a fantastic land where one no longer knows whether reality slips into a dream or whether, on the contrary, dream makes a brutal return into the most violent of realities.

Yves Marchand and Romain Meffre

NEW RELEASE
Amanda Harlech was born in 1959 in London. After studying English Literature at the University of Oxford, Harlech became a fashion editor at Harpers & Queen.

She subsequently worked with John Galliano for twelve years and today is a consultant for Karl Lagerfeld. Harlech’s books with Steidl include Palazzo (2007) and Visions and a Decision (2007).

Travelling in India is Amanda Harlech’s photographic record of her travels from Delhi to Mumbai. This is not documentary photography, but rather an elegant suite of confessional impressions—of people, landscapes, markets, temples, colors and textures. The book gives shape to aesthetic and emotional responses that resist definition, and suggests, in Harlech’s words, “the vibrancy and improvised genius of India, alive with prescience, disquiet, grace and yearning.”

This album is a photographic gesture. It is in the spirit of those intrepid British travel writers like Lady Stanhope who used words and a sketchbook to record their impressions. I don’t think you can ever capture or explain India, but during my three weeks exploring a fraction of this multifarious, miraculous country I discovered a world as vivid and refined, as complicated and intensely colored as an eighteenth-century Mughal miniature. Here was the shifting animation of life itself, the celebration of humanity and the longing of the soul for the divine in every small act of kindness. Every day is a festival, every day is a death.

Amanda Harlech
Henry Leutwyler was born in Switzerland in 1961. He lived and worked in Paris for a decade before moving to New York City in 1995, where he established his reputation as a portrait photographer. Steidl published Leutwyler’s first book, Neverland Lost: A Portrait of Michael Jackson, in 2010. The images from Neverland Lost and Ballet have been exhibited in solo shows in Los Angeles, New York City, Moscow, Madrid and Zurich.

Henry Leutwyler
Ballet. Photographs of the New York City Ballet —

After four years of collaboration with choreographer Peter Martins and the New York City Ballet, Henry Leutwyler was granted unprecedented backstage access to the Company during the winter of 2012. The resulting book, Ballet, reflects thirty years of his passion for the art form, realized in thirty days of photography. Leutwyler inhabited the shadows of the stage and became “invisible,” recording images of the dancers using nothing more than his 35mm Leica. He was able to explore the performers’ personal space, affording a more abstract portrait—a visual slice of their frenzied existence in an art form predicated on perfection. Ballet is an homage to the gritty universe from behind the curtain, and a complement to its ethereal beauty as viewed from the front row. With impresario Lincoln Kirstein, George Balanchine co-created the New York City Ballet in 1948. What followed is arguably one the most revolutionary periods in ballet history as he redefined the art form, introducing abstract works performed with a signature speed, musicality, and precision. Under the leadership of Peter Martins, these are the hallmarks of the Company to this day.
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