

ARTBOOK | D.A.P.

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Spring/Summer 2016 Title Supplement



Find the hidden monsters in this coloring book of grotesque ornament

Fragile Beasts Coloring Book

Edited by Caitlin Condell. Illustrated by Magali An Berthon.

Discover hidden monsters and transform serpents, chimeras, dragons and gargoyles into otherworldly beings in this coloring book inspired by grotesque ornament prints from the 16th and 17th centuries. Animals become alternately fearsome or playful as you color in these delicate designs from the imaginative minds of artists working in the Age of Exploration.

The late-15th-century discovery of ancient Roman ruins was deeply influential to artists and designers, who disseminated their grotesque motifs, through drawings, prints and patterns in architecture, metalwork, textiles and ceramics. Suddenly, creatures, fearsome or playful, graceful or rigid, appeared in sinuous designs for locks, ewers, rings, tapestries, stained glass and more. These intimately scaled works, often measuring just a few inches, are at times erotically charged and at others moralizing.

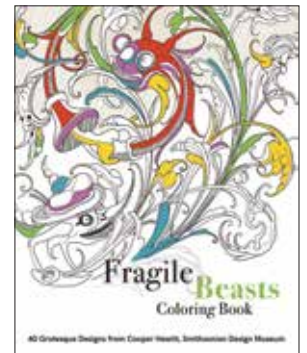
In June 2016, Cooper Hewitt, Smithsonian Design Museum mounts the exhibition *Fragile Beasts*, highlighting rarely seen grotesque works on paper from the museum's permanent collection, as well as several books from the Smithsonian Design Library's rare book collection. Now, never before published in this form, they are redrawn by designer Magali An Berthon in the pages of a coloring book.

COOPER HEWITT

9781942303169 u.s. \$12.95 CDN \$16.95

Pbk, 8 x 10 in. / 96 pgs / 45 b&w.

July/Art



EXHIBITION SCHEDULE
New York: Cooper Hewitt,
Smithsonian Design Museum,
06/09/16–11/23/16

Phil came into my office one day with a paper sack of coffee-cup lids and dumped them on my desk. By the end of the meeting, we had the cover feature of our next issue. In my Editor's Note, I wrote: "This is the kind of story we love most—the chance to reveal the design passion and invention devoted to the most prosaic of things."

—Chee Pearlman



Top This and Other Parables of Design

Selected Writings

By Phil Patton.

Introduction by Edward Tufte. Foreword by Caroline Baumann.

In September 2015 the world lost Phil Patton—prolific design writer, teacher and tantalizing wordsmith. Patton's insatiable curiosity, sense of humor and keen eye made for the most compelling reads. Whether it was chronicling design minutia, quirky anecdotes or bizarre tales, Phil's hundreds of books, columns, articles and posts always delivered a new account. As his editor at *i-D* magazine, Chee Pearlman said, "His insight takes the reader beyond the object to an understanding of its broadest sociological context." No topic eluded him, and for a large part of his 40-year career he championed automobiles, technology and product design. Roger Black, designer, writer and longtime colleague and friend of Patton's wrote, "He taught *The New York Times*—by example—to cover design. The domino effect, the rest of the media followed."

With an introduction by Edward Tufte and foreword by Caroline Baumann, this volume compiles 40 selections representing the wild range of interests and fascinations that occupied his thoughts. Punctuated by images of ideas and lists from notebooks he carried everywhere, *Top This and Other Parables of Design* is an intimate and portable companion for those who choose to always have a witty, informed friend around.

Phil Patton (1952–2015) was a design journalist, curator and author. He wrote regularly about automobile design for *The New York Times*. His books include *Open Road: A Celebration of The American Highway*; *Made in USA: The Secret Histories of the Things that Made America*; *Bug*, a cultural history of the Volkswagen Beetle; and *Dreamland*, about the culture of experimental aircraft. He served as a curator for museum exhibitions, including *Cars, Culture and the City* at the Museum of the City of New York (2010), *Curves of Steel: Streamlined Automobile Design* at the Phoenix Art Museum (2007), and *Different Roads: Automobiles for the Next Century* at The Museum of Modern Art in New York (1999). Patton taught in the Design Criticism Program at the School of Visual Arts and was a contributing editor to *Esquire*, *i-D* and *Departures* magazines. He was also a regular contributor to *CBS News*, *Today*, *CBS Sunday Morning*, *The Charlie Rose Show*, *Fresh Air*, *All Things Considered* and *Talk of the Nation*.

COOPER HEWITT

9781942303152 U.S. \$17.95 CDN \$23.95

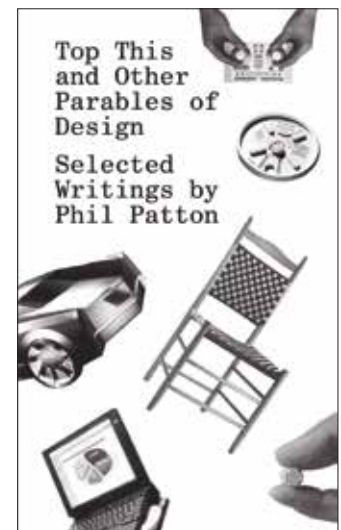
Pbk, 4.5 x 7 in. / 296 pgs / 50 b&w.

April/Design

FROM "TOP THIS: COFFEE CUP LIDS"

Rippled, folded, beaded, crenellated, these discs grow fascinating on study. I decided to see how many I could assemble and was surprised when the dozen or so variants I expected turned into two dozen, then three. As my collection grew, so did my interest. As I spotted people with cups from familiar chains, I found myself leaning over their shoulders to see what kind of lids Timothy's or Gloria Jean's uses [...]

If you look at them without touching or lifting, lids can seem as stately as sculpted plaster or marble, like little medallions, even mock cameos. But pick them up and their weight—no more than a fraction of an ounce—deflates their aspirations to dignity. They are disposable in feel as well as function.





Van Sant is both indie auteur and Hollywood subversive

Gus Van Sant: Icons

Text by Stéphane Bouquet, Benjamin Thorel, Bertrand Schefer, Stefano Boni. Interview by Matthieu Orléans.

Gus Van Sant: Icons offers insight into the world of filmmaker Gus Van Sant, published on the occasion of a major exhibition at the Cinémathèque française in Paris. This comprehensive monograph surveys the full range of Van Sant's artistry from photography and painting to music, filtered through the perspective of his films. The exhibition and catalogue are a thoroughly original take on a distinctive filmmaker, bringing together all facets of his work for the first time and offering a fresh vision of his iconic filmmaking.

The heart of *Gus Van Sant: Icons* is a previously unpublished interview with Van Sant conducted in Portland in June 2015 by Matthieu Orléans, the exhibition's curator. In a wide-ranging conversation, the two men discuss the whole scope of Van Sant's work and inspirations. Van Sant connects himself to a lineage of other artists, citing William Burroughs, William Eggleston, Harmony Korine and Ed Ruscha as influences. The filmmaker offers firsthand anecdotes and in-depth appraisals of the production processes of each of his movies, from the experimental shorts of the 1970s to his most recent film, *Sea of Trees*, presented at the Cannes Festival in May 2015.

American filmmaker, photographer and visual artist **Gus Van Sant** (born 1952) has been lauded for his experimental, independent projects and mainstream productions alike—from the acclaimed *Drugstore Cowboy* (1989) and *My Own Private Idaho* (1991) to Oscar-winning films like *Good Will Hunting* (1997) and *Milk* (2008).

ACTES SUD/CINÉMATHEQUE FRANÇAISE

9782330060763 U.S. \$45.00 CDN \$57.50

Hbk, 8 x 12 in. / 256 pgs / 200 color.

June/Film & Video



EXHIBITION SCHEDULE
Paris, France: Cinémathèque
française, 04/16–08/16



A tribute to the sumptuous jewelry and the glamorous history of Van Cleef and Arpels

Van Cleef & Arpels: The Art & Science of Gems

Text by Laurence Mouillefarine, Bérénice Geoffroy-Schneiter, Adriano Davoli, Tim Adams, Vivienne Becker, Alberto Cavalli, Laurence Benaïm, François Farges.

For more than a century, the designs of the French jewelry house Van Cleef & Arpels have represented the marriage of an unrivaled sense of elegance with an extraordinary level of technical expertise and prowess. The comprehensive monograph *Van Cleef & Arpels: The Art & Science of Gems* is a glittering, gorgeous tribute to a century of luxurious, glamorous jewelry design and incomparable mastery of materials. Lavishly illustrated with meticulous photographs by Patrick Gries, the book's pages are filled with sparkling chalcedony, cornelian, rubies, emeralds and colored diamonds, beautifully set off and enhanced by the jeweler's designs (at alternate moments whimsical or understated, as the materials demand).

Suggesting the complexity and richness of Van Cleef & Arpels' output, the book is organized thematically around categories such as "Abstractions," "Couture," "Nature" and "Icons," and additionally features some of the legendary stones from the annals of the house's history, such as the "Blue Princess" sapphire and the "Walska Briolette Diamond" brooch. Texts by art historians, personalities from the fashion world and mineralogists offer context and highlight the full extent of the jeweler's art. Essential for those who love and lust after jewelry design, this eminently covetable volume celebrates the Van Cleef & Arpels style.

EDITIONS XAVIER BARRAL

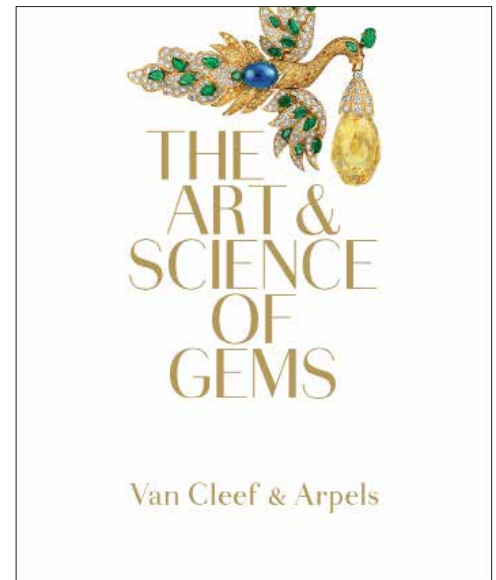
9782365110983 U.S. \$75.00 CDN \$95.00

Hbk, 8.5 x 12.5 in. / 304 pgs / 136 color.

April/Design

EXHIBITION SCHEDULE

Singapore: Art Science Museum, 04/23/16–08/14/16



Francis Bacon: Catalogue Raisonné

Edited by Martin Harrison.

Editor Martin Harrison, following his appointment by the Estate of Francis Bacon, has devoted over a decade to the creation of this magnificent publication, the first-ever complete catalogue raisonné of the work of the great British painter. Including more than 100 previously unpublished paintings, this five-volume set allows Bacon's oeuvre to be seen and assessed in its entirety for the first time, with all works reproduced in full color. The only previous Bacon catalogue raisonné was published in 1964, gathering only 37% of Bacon's ultimate oeuvre, and featuring only 27 color reproductions. Only about half of the 584 paintings that survive are accessible to the public in exhibitions and publications; with *Francis Bacon: Catalogue Raisonné*, the painter's entire oeuvre can be seen and assessed for the first time. The catalogue, containing around 800 illustrations across five clothbound, hardcover volumes, includes three books comprising the study of Bacon's entire working history, which are bookended by two further volumes: the first including an introduction, chronology and an indispensable index and users' guide, and the latter a catalogue of Bacon's sketches with an illustrated bibliography. Beautifully produced and printed, the five volumes of *Francis Bacon: Catalogue Raisonné* are boxed within a handsome cloth slipcase.

Born in Ireland, and based in London for most of his career, **Francis Bacon** (1909–1992) arrived at his signature grotesque figurative style (Robert Hughes called him the "painter of buggery, sadism, dread and death-vomit") just as the Second World War was ending, and continued to explore its possibilities up to his death in 1992.

THE ESTATE OF FRANCIS BACON

9780956927316 U.S. \$1,500.00 CDN \$2,000.00 SDNR40
Slip, Clth, 5 vols, 9.5 x 12.25 in. / 1556 pgs / 800 color.
June/Art



The complete works of Francis Bacon,
for the first time

Frank Stella: Prints

A Catalogue Raisonné

By Richard H. Axsom. Edited by Carolyn Vaughn, Sigrid Asmus, Laura L. Morris. Foreword by Jordan D. Schnitzer. Text by Leah Kolb.

In addition to his achievements in abstract painting and sculpture, Frank Stella has also made major contributions to the history of the modern print. An exploration of the artist's innovative use of the medium, *Frank Stella: Prints* reveals the intimate relationships between Stella's prints and his works in other media, demonstrating how Stella blasted a hole in the traditional tools and aesthetics of printmaking with works of compelling complexity and beauty.

Frank Stella: Prints registers in chronological sequence more than 300 editioned prints, reproduced in full color, including works in series and portfolios. Related works in other media—paintings, metal reliefs, maquettes and sculpture—are also illustrated for comparison. Complete documentation of each print offers a privileged insight into the creative process behind these works of art. An introductory essay, prefaces to each series and comments on individual prints provide background information, analysis and interpretation. *Frank Stella: Prints* also features an illustrated chronology, a glossary tailored to Stella's practice, a bibliography and an index.

Soon after arriving in New York in the late 1950s, **Frank Stella** (born 1936) came to prominence with his striped *Black Paintings* and shaped canvases. His early painting project reduced the medium to its most fundamental elements and introduced a key concept of Minimalism at an early date: "What you see is what you see." But it was not long before Stella, a restlessly experimental worker, abandoned austerity for brighter colors, irregular shapes, rougher textures and gestural brushstrokes.

JORDAN SCHNITZER FAMILY FOUNDATION

9780692587072 u.s. \$75.00 CDN \$90.00

Cloth, 10.25 x 12.25 in. / 432 pgs / 375 color / 30 b&w.

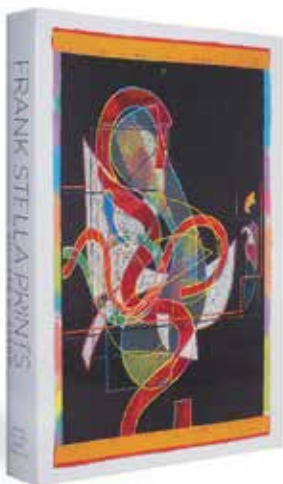
April/Art

EXHIBITION SCHEDULE

Madison, WI: Madison Museum of Contemporary Art, 02/05/16–05/22/16

Andover, MA: Addison Gallery of American Art, 04/17–07/31/17

Montgomery, AL: Montgomery Museum of Fine Arts, 08/19/17–10/29/17



Stella's prints run the gamut of abstraction, from the hard-edged to the riotous



RELATED EXHIBITION

New York: Museum of Modern Art, 02/14/16–05/15/16

FACSIMILE EDITION

Marcel Broodthaers: The Conquest of Space

Atlas for the Use of Artists and the Military

Measuring just 1 x 1.5 inches with a simple black slipcase, *The Conquest of Space. Atlas for the Use of Artists and the Military* is an artist's book by Marcel Broodthaers originally published in 1975 in an edition of 50 numbered copies. As Broodthaers' last book, created shortly before his death in 1976, it embodies the artist's sardonic sense of humor with its plays on language and function—the title references the historic use of atlases by militaries for territorial conquests, but printed at such a miniature scale, it is unusable for its intended function. Furthering the level of intrigue with the book, Broodthaers did not follow established geographical organization, choosing rather to present only a small selection of countries organized in alphabetical order and graphically represented in identical size. This facsimile edition, published by The Museum of Modern Art, makes the artist's book available again for the first time since the original printing in 1975 in a limited edition of 500 copies.

THE MUSEUM OF MODERN ART

9781633450110 U.S. \$175.00 CDN \$225.00 **SDNR30**

Slip, Pbk, 6 x 6 in. / 38 pgs / 38 b&w. / Limited edition of 500 copies. Available/Artists' Books/Limited Edition

FACSIMILE EDITION

George Maciunas: Diagram of Historical Development of Fluxus and Other 4 Dimensional, Aural, Optic, Olfactory, Epithelial, and Tactile Art Forms

Text by Mats B.

Fluxus founder George Maciunas (1931–1978) first published his poster *Diagram of Historical Development of Fluxus and Other 4 Dimensional, Aural, Optic, Olfactory, Epithelial and Tactile Art Forms* in the Swedish magazine *Kalejdoskop* (issue three) in 1979. This issue of the magazine consisted of three accounts of Fluxus, one being Maciunas' historical diagram and the others being two essays by Mats B. (one in English and one in Swedish) on the poster's sleeve summarizing the movement. Primary Information's new facsimile edition recreates all three as they originally appeared in 1979, housed in a printed card sleeve in a polybag.

As the movement's founder, figurehead and graphic designer, Maciunas was responsible for Fluxus' strong graphic identity, which is evident here; one can also connect *Diagram of Historical Development* to Maciunas' *Learning Machines*, which consisted of diagrams, maps and lists that prized non-linearity and correlative overlap between various historical fields of knowledge. One of several versions made by Maciunas, *Diagram of Historical Development* is a family tree for Fluxus, outlining the development of Fluxus while situating it within a wider cultural spectrum, sometimes to humorous effect. The timeline begins with Roman circuses, medieval fairs and Futurist theater, moving onto Dada, Surrealism and vaudeville before addressing contemporary genres like Land art and happenings and finally ending with FLUXGAMES in 1973. Maciunas' diagram dedicates a great deal of space to Fluxus activities, detailing both well-known and obscure performances, publications and artists from 1961 through 1973.

PRIMARY INFORMATION

9780990689669 U.S. \$16.00 CDN \$20.00

Poster, 6.5 x 9.5 in. / 2 b&w.

April/Art



Robert Frank: Books and Film, 1947–2016

Edited with text by Alex Rühle. Text by Philip Brookman, Robert Frank, Sarah Greenough, Gerhard Steidl.

Issued in a pack of five copies, *Robert Frank: Books and Film, 1947–2016* (a special edition of the *Süddeutsche Zeitung* newspaper, following its original design and format) is the unconventional catalogue to a recent retrospective exhibition at New York University, featuring interviews, essays, letters and opinion pieces alongside rich picture sequences printed on newsprint.

The exhibition presented six decades of books and films made by Robert Frank (born 1924) against the background of his iconic photographs. These images were shown in an immediate and straightforward way—printed on nearly 10-foot sheets of newsprint and installed unframed on the wall—and contextualized with information about Frank's life, his working processes and broader cultural history.

Robert Frank: Books and Film, 1947–2016 recreates the raw, innovative approach of the exhibition in an unpretentious and accessible printed object. Frank himself summarizes the appeal of the "catalogue": "Cheap, quick and dirty, that's how I like it!"

STEIDL/SÜDDEUTSCHE ZEITUNG, MUNICH

9783869309866 u.s. \$25.00 CDN \$32.50
Pbk, 15.75 x 22.5 in. / 64 pgs / 242 b&w.
May/Photography



Taryn Simon: Paperwork and the Will of Capital

Text by Hanan al-Shaykh, Daniel E. Atha, Kate Fowle, Nicholas Kulish.

In *Paperwork and the Will of Capital*, Taryn Simon (born 1975)—one of the most original and challenging conceptual artists of our time—brings together geopolitics, horticultural science and the art of still life to investigate how the stagecraft of power is created, performed, marketed and maintained. At signings of political accords, contracts, treaties and decrees determining some of the gravest issues of our time, powerful men flank floral centerpieces curated to convey the importance of the signatories and represented institutions. Simon reconstituted and photographed the flower arrangements from archival images of key events; she then dried and pressed the flowers as herbarium specimens. This sumptuous book, part nature study, part metaphor, bears witness to an elaborate and intriguing process of artistic deconstruction and reconstruction.

"These flowers sat between powerful men as they signed agreements designed to influence the fate of the world." —Taryn Simon

HATJE CANTZ

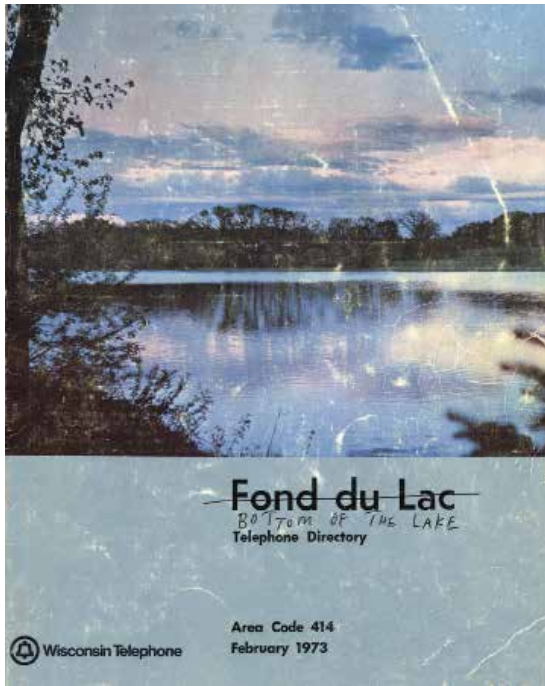
9783775741576 u.s. \$100.00 CDN \$130.00 **SDNR30**
Hbk, 10.25 x 13.5 in. / 200 pgs / 150 color.
May/Photography

EXHIBITION SCHEDULE

New York: Gagosian, 02/18/16–03/26/16

Moscow, Russia: Garage Museum of Contemporary Art, 03/17/16–05/22/16

Tel Aviv, Israel: Tel Aviv Museum of Art, 09/15/16–01/14/17



BACK IN STOCK

Christian Patterson: Bottom of the Lake

Bottom of the Lake is a 256-page facsimile of artist Christian Patterson's family telephone book for his hometown, Fond du Lac ("Bottom of the Lake"), Wisconsin, printed in 1973, soon after Patterson's birth. This artist's book includes found markings and reproductions of materials inserted in the phone book in addition to Patterson's drawings, photographs and marginalia. This book-within-a-book carefully combines the fact-based phone book with the artist's highly subjective re-imagination of his hometown, playfully juxtaposing different documentary forms and ways of seeing to create a deeply personal, darkly humorous "other" book. The experience of reading *Bottom of the Lake* extends beyond its pages with an interactive feature: a telephone number attached to the book connects users with over 100 audio experiences, mixing field recordings, found archival material and performances that recreate the artist's hometown.

Christian Patterson (born 1972) was born in Fond du Lac, Wisconsin and is now based in New York City. A self-taught photographer, he embellishes his work with drawings, paintings or objects. In 2005 he worked with William Eggleston on a project titled *Sound Affects*; his second monograph, *Redheaded Peckerwood*, won the 2012 Rencontres d'Arles Author Book Award and is now in its third printing. Patterson was awarded a Guggenheim Fellowship in 2013 and the Vevey International Photography Award in 2015. He is represented by Rose Gallery in Santa Monica, California and Robert Morat in Hamburg and Berlin, Germany.

KOENIG BOOKS

9783863357702 U.S. \$60.00 CDN \$70.00
Pbk, 8.75 x 11 in. / 256 pgs / 65 color.
April/Photography

Carrie Mae Weems: Kitchen Table Series

Limited Edition

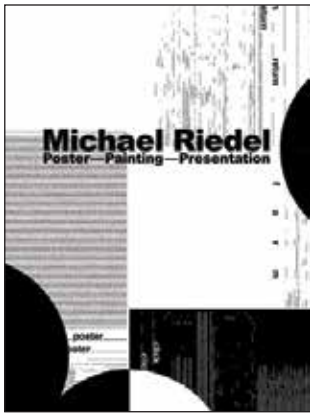
Text by Sarah Lewis, Adrienne Edwards.

The 20 photographs and 14 text panels that make up *Kitchen Table Series* tell a story of one woman's life as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships—with lovers, children, friends—and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. Weems herself is the protagonist of the series, though the woman she depicts is an archetype. *Kitchen Table Series* seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist's words "unrequited love." Published in an edition of 25 signed and numbered copies, this book includes a silver gelatin print of "Untitled (Man Reading Newspaper)," 1990/1999 (9 7/8 x 9 7/8 inches).

DAMIANI/MATSUMOTO EDITIONS

9788862084710 U.S. \$3,000.00 CDN \$4,100.00 SDNR20
Hbk, 9.75 x 13.5 in. / 86 pgs / 34 b&w / Edition of 25 signed & numbered copies.
April/Photography/Limited Edition





Michael Riedel: Poster—Painting— Presentation

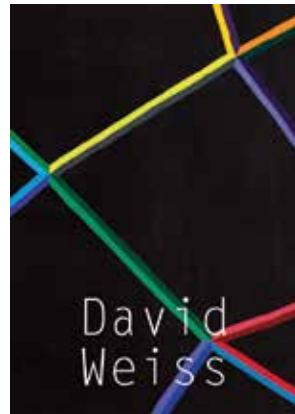
Text by Tina Kukielski.

German artist Michael Riedel (born 1972) is as comfortable in the world of print and analog information as he is in the digital realm of websites and HTML code. *Michael Riedel: Poster—Painting—Presentation* is the first publication to carefully examine the practice for which the artist is best known: the systematic creation of paintings from posters generated with text found online. Riedel copies HTML code from websites that mention his work into one of his 34 poster templates, which he then arranges in different colors and orientations to make his paintings.

With a new essay by Tina Kukielski, *Michael Riedel: Poster—Painting—Presentation* lays out for the first time the intricate process behind the artist's ongoing series of paintings. The book, like the essay, is divided into three sections: one dedicated to Riedel's posters, one to his *Poster Paintings* and one to his recent *PowerPoint Paintings*.

DAVID ZWIRNER BOOKS

9781941701324
u.s. \$45.00 CDN \$57.50
Hbk, 9.25 x 12.25 in. / 176 pgs / 140 color / 22 b&w.
April/Art



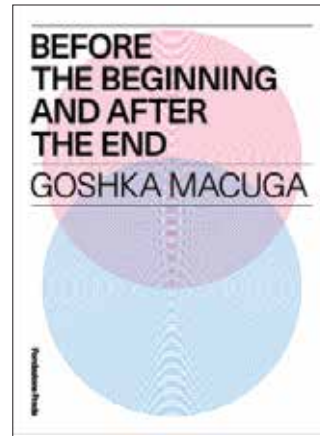
David Weiss: Works, 1968–1979

Edited by Karen Marta, Simon Castets. Text by Hans Ulrich Obrist, Urs Lüthi, Douglas Fogle.

David Weiss: Works, 1968–1979 illuminates the pioneering Swiss artist's early work before his well-known collaboration with Peter Fischli. The book features his cartoon imagery, ethereal abstractions and electric cityscapes hidden away until his untimely death, as well as previously unpublished writings, unveiling a young David Weiss developing the irreverent vocabulary that would later define the groundbreaking work of Fischli/Weiss. Intimate anecdotes of Weiss' youth told by close friends Urs Lüthi and Hans Ulrich Obrist explore his creative determination and repeated voluntary exiles, while curator Douglas Fogle considers the ecology of influences on his early work, from Robert Walser to Bugs Bunny. The book is published in the *Swiss Institute* series, which adds retrospective content (essays, artist portfolios, archival materials and other documentation) to exhibitions at the Swiss Institute in New York.

SWISS INSTITUTE / KARMA, NEW YORK

9781942607236
u.s. \$25.00 CDN \$32.50
Hbk, 6 x 8.75 in. / 310 pgs. / illustrated throughout.
April/Art



Goshka Macuga: Before the Beginning and after the End

Edited by Mario Mainetti. Foreword by Miuccia Prada. Text by Rosi Braidotti, Elena Filipovic, Ariane Koek, Lawrence M. Krauss, Dieter Roelstraete, Michael Taussig.

Polish-born, London-based Goshka Macuga (born 1967) adopts the roles of an artist, curator, collector, researcher and exhibition designer, working across a variety of media to explore how and why we remember both cultural and personal events. She particularly focuses on how we build our own classificatory systems for creating and remembering knowledge in times of rapidly advancing technology and information saturation.

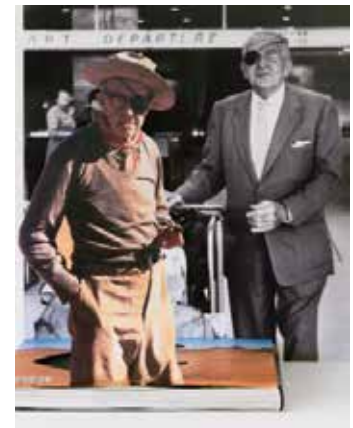
This book, published for the exhibition *To the Son of Man Who Ate the Scroll*, is organized as an atlas and retraces for the first time Macuga's career from 1993 to the present day. The volume is edited by Mario Mainetti and includes original essays along with an anthology of texts by the artist published for former projects.

FONDAZIONE PRADA

9788887029659
u.s. \$85.00 CDN \$105.00
Flexi, 8 x 11 in. / 300 pgs / 500 duotone.
May/Art

EXHIBITION SCHEDULE

Milan, Italy: Fondazione Prada,
02/04/16–06/18/16



Walkers: Hollywood Afterlives in Art and Artifact

Edited with text by Robert M. Rubin. Preface by David Schwartz.

Walkers: Hollywood Afterlives in Art and Artifact explores the reimagining and recycling of Hollywood iconography in contemporary art and the way that movies live on in our personal and cultural memories. Looking at a diverse range of artists and filmmakers, including Francis Alÿs, Richard Avedon, Fiona Banner, Jean-Luc Godard, Michel Gondry, Douglas Gordon, Alex Israel, Martin Kippenberger, Richard Prince, Ed Ruscha, Leanne Shapton and Weegee, *Walkers* surveys how art has appropriated, dissected and redefined some of the 20th century's most iconic films through 120 works by 40 artists in photography, drawing, sculpture, print and video. These works are joined by rare film ephemera ranging from costume designs for *Rosemary's Baby* to the complete original key book stills from *The 39 Steps*. With a nod to the "walkers," or zombies, from the TV series *The Walking Dead*, the catalogue's title references the lingering power of film on the imagination of the living.

MUSEUM OF THE MOVING IMAGE

9780692535042
u.s. \$50.00 CDN \$65.00
Hbk, 8.25 x 10.5 in. / 290 pgs / 250 color / 100 b&w.
April/Art



Marcel Dzama: The Book of Ballet

Text by Hans Christian Andersen. Interview by Lucas Zwirner.

Marcel Dzama's (born 1974) prolific output as a draftsman has, in recent years, expanded to include works in many different media—film, sculpture, dance, collage and even a recent collaboration with artist Raymond Pettibon are all part of his current practice. His at times surreal, often frightening vision, translates beautifully to film and dance, where actors in complex costumes bring to life the worlds Dzama draws on paper.

Published on the occasion of Dzama's collaborative ballet with choreographer Justin Peck and musician Bryce Dessner at the New York City Ballet, *The Book of Ballet* documents the genesis of all aspects of the project. It begins with "The Most Incredible Thing," the Hans Christian Andersen story on which the ballet is based, and presents Dzama's costume designs.

The images not only show final design decisions, but also chart the changes in costumes as the project unfolded, and the ways in which Dzama's conception of the characters in the ballet evolved. The book closes with a conversation between Dzama and Peck in which choreographer and artist discuss their collaborative process, and the important role of renowned composer Dessner in bringing the project to life.

Also included is a poster made specifically for this book by the artist.



DAVID ZWIRNER BOOKS/NEW YORK CITY BALLE

9781941701270 U.S. \$20.00 CDN \$26.00
Pbk, 9 x 6 in. / 48 pgs / 37 color / poster.
Available/Art

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EMAIL		DISCOUNT	
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ISBN	TITLE	DISCOUNT	US PRICE	CDN PRICE	QTY
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IMAGE CREDIT Page 5: "Portrait of George Dyer in a Mirror," 1968. Oil on canvas, 78 x 58", Fundacion Thyssen-Bornemisza, Madrid. Photo: Hugo Maertens. © The Estate of Francis Bacon. All rights reserved, DACS 2016.