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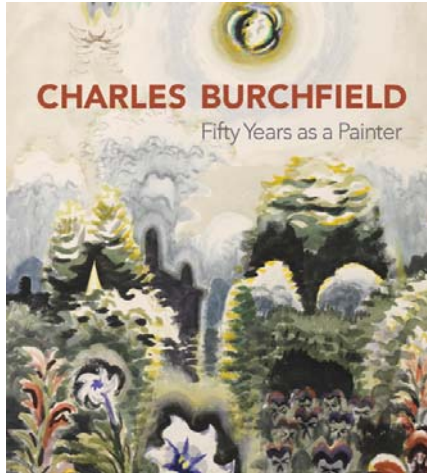
d·a·p

Fall/Winter 2010 Title Supplement

DC Moore Gallery

### **Charles Burchfield: Fifty Years as a Painter**

Introduction by Bridget Moore. Text by Ralph Sessions, Charles Burchfield.



Charles Burchfield (1893–1967) was an innovative visionary of American modernism, a watercolor painter who infused his landscapes of upstate New York and Ohio and scenes of small town industrialization with pulsing line and crackling, fluid color. He was also an accomplished writer who kept extensive journals and published several important essays during his lifetime. Burchfield's early watercolors were often strongly expressionistic, projecting a buoyant spirituality; he reached a critical juncture around 1920, when he turned to modernist pictorial strategies to express a severe geometry of houses, factories and barren trees, with skies traversed by stylized smoke. After moving to Buffalo in 1921, he became a founder of the Regionalist movement, but he returned to the dynamic expressionism of his youth in the 1940s; as he told a friend, "It is not that I am trying to escape real life, but that the realm of fantasy

offers the true solution of truly evaluating an experience." Published for DC Moore Gallery's survey exhibition (and coinciding with the Whitney Museum's 2010 retrospective), this volume presents a career-wide selection of watercolors and drawings, many of which are drawn from private collections, and have never or very rarely been exhibited. The images are complemented by four autobiographical essays, spanning the years 1928 to 1965, which provide an intriguing window into the artist's complex personality. All are out of print and difficult to locate, making this catalogue an important reference source as well as a visually striking presentation of his work.

Charles Burchfield: Fifty Years as a Painter

ISBN 978-0-9826316-3-8

Hbk, 10.75 x 11.75 in. / 120 pgs / 75 color.

U.S. \$45.00 CDN \$54.00

August/Art

Exhibition Schedule

New York: DC Moore Gallery, 06/10/10–09/25/10

Related Exhibition

New York: Whitney Museum, 6/24/10–10/17/10

The Everyday Press

## Yves Klein: The Foundations of Judo

Preface by Ichiro Abé.

In 1952 the 24-year-old Yves Klein left Paris for Japan, to pursue his first love; not art but judo. Klein spent a year and a half in Tokyo, studying mainly at the Kodokan under the ninth-dan judo master Oda. After becoming one of the first Europeans to receive a coveted fourth-dan black belt, Klein returned to France and opened the Judo Académie de Paris. In 1954 the prestigious publisher Grasset published his book *Les Fondements du Judo*, illustrated with hundreds of photographs of Klein and leading Japanese teachers demonstrating the six major “Katas” (the movements that form the basis of judo). *The Foundations of Judo* is the first ever English translation of this historical document. Translated and typeset in a facsimile of the 1954 original by British artist Ian Whittlesea, it expresses the fundamentals of the art that was Klein's foremost passion.



Yves Klein: The Foundations of Judo  
ISBN 978-0-9561738-0-5  
Pbk, 5.5 x 8.75 in. / 224 pgs / illustrated throughout.  
U.S. \$29.95 CDN \$36.00  
September/Artist's Books

### Related Exhibition

Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 05/20/10–09/12/10  
Minneapolis: Walker Art Center, 10/23/10–02/13/11

Editora Cobogó

## Rivane Neuenschwander: A Day Like Any Other

Text by Richard Flood, Paulo Herkenhoff, Lars Bang Larsen, Yasmit Raymond, Rachel Thomas.



Brazilian artist Rivane Neuenschwander (born 1967) joyously embraces all genres from painting and sculpture to film and photography, as well as installation and collaborative actions. Neuenschwander's work suggests both a continuation of Brazilian modernism and a strongly international perspective. But whether gathering anonymously created objects from bars and restaurants, or installing continually dripping buckets in a forest, her art is ultimately about being alive and responsive. Some of Neuenschwander's best-known works are collaborations with the public: “I Wish Your Wish” enables visitors to select from hundreds of wishes those they hope will come true, in exchange leaving new wishes behind; in “First Love,” visitors are invited to describe the face of their first love to a forensic artist. Published for

Neuenschwander's exhibition at the New Museum in New York, *A Day Like Any Other* is the artist's first full-length monograph; with an abundance of full-color reproductions and commentary.

Rivane Neuenschwander: A Day Like Any Other  
ISBN 978-0-915557-93-6  
Pbk, 8.5 x 11 in. / 244 pgs / 210 color.  
U.S. \$49.95 CDN \$60.00  
October/Art

### Exhibition Schedule

New York: New Museum, 06/23/10–09/23/10  
St Louis, MO: Mildred Lane Kemper Art Museum, 10/8/10–01/10/11  
Scottsdale, AZ: Scottsdale Museum of Contemporary Art, 02/12/11–06/05/11  
Miami, FL: Miami Art Museum, 07/18/11–10/06/11  
Dublin: Irish Museum of Modern Art, 11/15/11–02/12

David Zwirner

## Mamma Andersson & Jockum Nordström: Who Is Sleeping on My Pillow

Text by Paolo Colombo, Anders Krüger, Stig Claesson. Interview by Marcel Dzama.

The Swedish artist couple Mamma Andersson (born 1962) and Jockum Nordström (born 1963) have been at the forefront of contemporary figurative painting since the late 1980s. Updating Vuillard for a post-Hitchcock age, Andersson paints beguilingly eerie untenanted interiors and landscapes. Nordström's detailed collages, paintings and drawings occupy a more folkloric realm peopled by historical and contemporary characters enacting sexual and social roles across broad narrative panoramas. Designed by the artists' son, Valentin Nordström, and conceived as part monograph, part artists' book and part personal archive, *Who Is Sleeping on My Pillow* showcases Andersson and Nordström's work from the late 1980s to the present day in over 200 full-color plates. Alongside these, it also includes family snapshots and source materials, texts by Paolo Colombo and Anders Krüger, a poem by Stig Claesson and an interview with Nordström by Marcel Dzama.



Mamma Andersson & Jockum Nordström: Who Is Sleeping on My Pillow

ISBN 978-1-935202-26-4

Hbk, 9.5 x 11.5 in. / 247 pgs / 200 color / 62 b&w.

U.S. \$75.00 CDN \$90.00

October/Art

Swiss Institute

## Richard Phillips & Adolf Dietrich: Painting and Misappropriation

Introduction by Gianni Jetzer and Markus Landert. Text by Beatrix Ruf, Dorothee Messmer.



Since 2003, American artist Richard Phillips (born 1964) has made numerous appropriations of paintings by the Swiss artist Adolf Dietrich (1877–1957). Phillips shares with Dietrich a fondness for such subjects as animals, people and landscapes, stylized into an extreme degree of artifice. Phillips' appropriations and quotations of Dietrich's motifs orient his own aims firmly within the logic of art history (specifically the modernist canon), and Dietrich, known in his day as "the German Rousseau," and winning acclaim under the constrained terms of "naïve," also proves to be a sophisticated modernist artist. In this volume, published to accompany an exhibition at the Swiss Institute in New York, Phillips' works are presented alongside Dietrich's, accompanied by an essay on Dietrich by Phillips, a conversation between Beatrix Ruf and Phillips, a text by Dietrich scholar Dorothee Mesmer and an introduction by Gianni Jetzer and Markus Landert.

Richard Phillips & Adolf Dietrich: Painting and Misappropriation

ISBN 978-1-884692-08-6

Hbk, 8.5 x 11.5 in. / 84 pgs / 48 color / 9 b&w.

U.S. \$39.95 CDN \$48.00

September/Art

PJC, New York

## Christian Marclay: Fourth of July

Text by Jean-Pierre Criqui.

Christian Marclay has consistently devised ingenious strategies for merging conceptual brilliance with destructive gesture, from "Guitar Drag," his film of a guitar dragged along a dirt road, to his "Record Without a Cover" (issued to be damaged and *then* played). On 4 July 2005, Marclay photographed a marching band at an Independence Day parade in Hyde Park, New York. He then produced eight photographs as large prints, and proceeded to tear them up into more than 40 pieces. The result is this artist's book, which composes Marclay's chaotic photo-fragments—a foot suspended in midair, cymbals about to crash, a drumstick vibrating, trumpets detached from their players—into a visual and narrative equivalent of a sound-art work. In a further analogy to the artist's process, the book is printed in French folds that the reader must tear open to read.



Christian Marclay: Fourth of July

ISBN 978-0-9753921-3-3

Pbk, 7.25 x 9.5 in. / 128 pgs / illustrated throughout.

U.S. \$35.00 CDN \$42.00

September/Artist's Books

Related Exhibition

New York: Whitney Museum, 07/01/10–09/26/10

Deste Foundation for Contemporary Art

## Matthew Barney & Elizabeth Peyton: Blood of Two

Text by Agnus Cook.



In June 2009, the Deste Foundation in Greece opened an impressive new project space: a converted slaughterhouse located on the island of Hydra, in the Aegean Sea. Inaugurating the space, Matthew Barney and Elizabeth Peyton collaborated on *Blood of Two*, a site-specific installation composed of bronze sculptures, drawings and paintings—much of which was themed around food and flesh—and devised a performative presentation of the collaboration by housing several of their works in an airtight vitrine that was immersed 30 feet in the sea, and then ceremonially raised by divers and borne to the project space during a twilight procession-cum-installation attended by hundreds of islanders. This elegantly produced artist's book records Barney and Peyton's myth-laden collaboration, with documentary photographs of the works and their on-site facture, the island, the procession and installation, plus commentary by Angus Cook.

Matthew Barney & Elizabeth Peyton: Blood of Two

ISBN 978-960-99314-0-3

Pbk, 8.5 x 11 in. / 144 pgs / 65 color.

U.S. \$39.95 CDN \$48.00

November/Art

Kunsthaus Bregenz

## Roni Horn: Well and Truly

Edited by Yilmaz Dziewior. Text by Gary Indiana, Julie Ault.

Roni Horn's art engages a variety of media to elicit uplifting minimalist effects from sober materials, to scrutinize identities in the passage of time across a person's face, to make poetical effects in language and to track minute alterations in nature. These investigations often assume serial or paired formats. Among Horn's best-loved works are the "Library of Water," for which she photographed water from a number of glaciers in Iceland, and her stick casts of lines from poems by Emily Dickinson. Published for Horn's major retrospective at the Kunsthaus Bregenz in Austria (on tour from the Tate Modern in London, the Collection Lambert in Avignon and the Whitney Museum in New York), and designed in collaboration with the artist, *Roni Horn: Well and Truly* gathers the artist's major works of recent years, from artist's books to drawings, photographs and sculptures, and supplies a broad overview of her career.



Roni Horn: Well and Truly

ISBN 978-3-86560-816-1

Hbk, 8.75 x 12 in. / 96 pgs / 60 color.

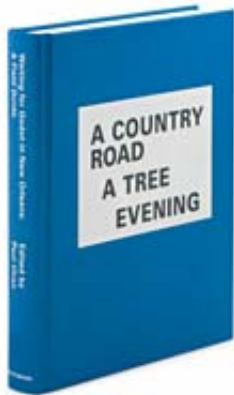
U.S. \$55.00 CDN \$66.00

November/Art

Creative Time Books

## Paul Chan: Waiting for Godot in New Orleans

Edited by Paul Chan. Text by Kalamu Ya Salaam, Paul Chan, Nato Thompson, Christopher McElroen. Foreword by Anne Pasternak.



In November 2006, the artist Paul Chan visited New Orleans, in particular those parts of the city devastated by Katrina. "Friends said the city now looks like the backdrop for a bleak science-fiction movie. (...) I realized it didn't look like a movie set, but the stage for a play I have seen many times." That play was Samuel Beckett's *Waiting for Godot*, a play that has often been successfully staged in politically charged circumstances, such as a prison (San Quentin), and during a war (the Siege of Sarajevo, directed by Susan Sontag). In 2007, Chan staged four free outdoor performances of *Godot* in two New Orleans neighborhoods. This volume records Chan's project in essays and photographs, elucidating the terrible symmetry between *Godot* and post-Katrina New Orleans, and, as Chan writes, "the cruel and funny things people do while they wait: for help, for food, for hope."

Paul Chan: Waiting for Godot in New Orleans

ISBN 978-3-86560-809-3

Hbk, 7.5 x 10 in. / 352 pgs / 165 color / 46 b&w.

U.S. \$45.00 CDN \$54.00

October/Art

Fraenkel Gallery

## Mel Bochner: Photographs and Not Photographs

Edited by Jeffrey Fraenkel. Text by Mel Bochner, Jeffrey Weiss.

A hugely influential presence in postwar American art, Mel Bochner (born 1940) coined some of Postminimalist and Conceptual art's most characteristic strategies—the gallery as subject, language as material, the photo documentation of works as the work itself, the appropriation of ephemeral materials by other artists—and directed those strategies towards a radical excavation of all that had been rendered peripheral to art's proper content. In the mid- to late 1960s, Bochner became deeply involved with photography, producing a groundbreaking group of photographs that hover tantalizingly between painting and photography. *Mel Bochner: Photographs and Not Photographs* presents superb reproductions of these early works, as well as the artist's classic 1970 essay "Misunderstandings (A Theory of Photography)" and a selection of wall drawings and paintings, culminating in "NO," painted in 2010. Also included is an essay by Jeffrey Weiss, curator of the Panza collection at the Guggenheim Museum of Art, which traces the evolution of Bochner's work from the 1960s to the present. Bochner has collaborated closely on the design of this beautifully produced volume, the cover of which is made of sturdy plexiglas.



Mel Bochner: Photographs and Not Photographs  
ISBN 978-1-881337-28-7  
Hbk, 9.5 x 10.75 in. / 80 pgs / illustrated throughout.  
U.S. \$45.00 CDN \$54.00  
September/Art

JRP|Ringier

## Ugo Rondinone: The Night of Lead

Text by Agustin Perez Rubio, Klaus Biesenbach, Beatrix Ruf, Madeleine Schuppli.



Mixing menace and unease with buoyancy and optimism, Swiss-born, New York-based artist Ugo Rondinone (born 1963) infuses his sculptures, drawings, videos, photographs, sound art and text works with a wide repertoire of fantasies and fears. Rondinone is famed for his celebratory, rainbow-colored "Hell, Yes!" sign, emblazoned on the New Museum's frontage on the occasion of its 2007 opening. At the other end of his emotional-artistic spectrum lie his outsized monster heads and contorted trees that could be modeled from illustrations to a children's ghost story, and somewhere in between lie such works as his curiously series of heavily augmented doors and his looming lightbulbs. At nearly 400 pages, and with a wealth of color plates, this enormous new monograph from JRP|Ringier surveys all of these works and more, taking full stock of Rondinone's prolific activity over the past dozen years.

Ugo Rondinone: The Night of Lead  
ISBN 978-3-03764-145-3  
Hbk, 9.75 x 12.5 in. / 384 pgs / 288 color.  
U.S. \$90.00 CDN \$108.00  
October/Art

Hatje Cantz

## Wangechi Mutu: My Dirty Little Heaven

Text by Okwui Enwezor, Lauri Firstenberg, Friedhelm Hütte, Courtney J. Martin, Klaus Ottmann, Pierre de Weck.

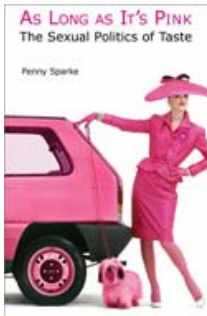
Kenyan sculptor and anthropologist Wangechi Mutu (born 1972) mines ethnographic photography, fashion, sport, porn and popular-science publications such as *National Geographic* to develop her fierce critique of the deformation of the female body by consumerism in elegant, tapering spirals of collage and drawing. Mutu refers to her hybrid women as “warrior women” whom she augments and contorts in prosthetic treatments. Often indefinably horrific, Mutu’s complexly patterned works are often pitched between decorative abstraction and mutant figuration, and as Klaus Ottman points out in an essay included here, her hybrid creatures evoke “the genocidal horrors inflicted by African rebels in Sierra Leone and Sudanese soldiers in Darfur while also recalling the imaginative heads of Archimboldo; the erotic contortions of Egon Schiele; and the photomontages of Hannah Höch.” Mutu’s work, presented here in over 130 color images, has advanced a fresh treatment of black female identity, consumer culture and postcolonialism.



Wangechi Mutu: My Dirty Little Heaven  
ISBN 978-3-7757-2701-3  
Hbk, 11.25 x 11.25 in. / 144 pgs / 131 color.  
U.S. \$55.00 CDN \$66.00  
October/Art

The Press of the Nova Scotia College of Art and Design

## As Long as It's Pink Sexual Politics of Taste By Penny Sparke.



What is the legacy of the architectural and design movement of the mid-twentieth century? Did it deliver its promised vision of an egalitarian, democratic society supported by aesthetically simple, mass-produced goods whose forms fulfilled their utilitarian functions? In this provocative book, first published in 1995 to critical acclaim, design historian Penny Sparke embraces the awkward question of gender and aesthetic preference. Sparke argues that, through its emphasis on masculine rather than feminine culture—on, that is, production rather than consumption, style rather than taste, and the public sphere rather than the private sphere—modernist design was a highly gendered and intrinsically flawed project destined to prove inadequate in the pluralistic, multicultural, postmodern world that we inhabit today. Ranging

across histories of domesticity and consumerism, as well as modern design and cultural theories, Penny Sparke offers a new take on the history of modern material culture.

As Long as It's Pink  
ISBN 978-0-919616-51-6  
Pbk, 6 x 9 in. / 224 pgs / 25 b&w.  
U.S. \$25.00 CDN \$30.00  
October/Nonfiction & Criticism

Hatje Cantz

## Walter Niedermayr: Recollection

Walter Niedermayr (born 1952) is among Europe's finest contemporary photographers, a virtuoso in the portrayal of contemporary architecture and Alpine landscapes, whose subtle handling of scale, diffuse light effects and desaturated color has been much imitated in recent years. Between 2005 and 2008, Niedermayr traveled in Iran, visiting Tehran, Isfahan, Yazd, Shiraz and other smaller cities and historical sites. His travels spurred the undertaking of a new series examining Iranian architecture in its cultural and historical context, revealing its mingling of east and west as older buildings jostle with colorful billboards, beltways and apartment blocks that look as if they could be located anywhere in the world. Like the photographer's previous monographs (which include *Titlis* and *Civil Operations*), *Recollection* was developed by Niedermayr in close collaboration with its designers and publisher, and will prove to be a highlight of photobook-making.



Walter Niedermayr: Recollection  
ISBN 978-3-7757-2738-9  
Hbk, 11 x 13.5 in. / 144 pgs / 100 color.  
U.S. \$85.00 CDN \$102.00  
October/Photography

Exhibition Schedule  
Venice: Architecture Biennale, 08/29/10-11/21/10

TF Editores/D.A.P.

## Juergen Teller: Calves & Thighs

Text by Adrian Searle, Paul Wombell, Helmut Teller, Fabrice Paineau, et al.



Foremost among a generation of photographers operating between fashion photography and art photography, Juergen Teller (born 1964) brings his energized, life-loving brashness to family photographs, self-portraits and fashion shoots. Teller often provokes his subjects to extremes of expression, as critic Adrian Searle records in this, Teller's newest monograph: "I kept wondering when he was going to get round to taking my photograph. The tension was unbearable. I felt like a girl on an unsuccessful date. The next thing I know he's almost climbing over the table to get at me. There's a camera in my face and he's shooting picture after picture after picture, looming closer with each shot... There's a gleam in his eye and a smile and there's something relentless about his advances." Teller applies this lust for encounter and complete involvement to the production of his books, and the beautifully printed *Calves and Thighs* is no exception: "I consider this catalogue a piece of my work," he writes, having carefully determined the photographs (all new work), the authors and the design. Alongside Teller's latest photographs, collaborators, friends and admirers such as Nobuyoshi Araki, Sadie Coles, Roni Horn, Marc Jacobs, Karl Lagerfeld, Helmut Lang, Charlotte Rampling, Adrian Searle, Gerhard Steidl, Neville Wakefield, Vivienne Westwood and Raquel Zimmermann pose questions to Teller about his process, his career and his life.

Juergen Teller: Calves & Thighs  
ISBN 978-1-935202-32-5  
Hbk, 6.75 x 9.75 in. / 172 pgs / 98 color.  
U.S. \$30.00 CDN \$36.00  
October/Photography/Fashion



Deste Foundation for Contemporary Art

## Toilet Paper

Edited by Maurizio Cattelan, Pierpaolo Ferrari.

Colliding commercial photography with twisted narrative tableaux and surrealistic imagery, *Toilet Paper* is Italian artist Maurizio Cattelan's newest print enterprise, conceived in collaboration with photographer Pierpaolo Ferrari and published as a staplebound magazine by Dakis Joannou's Deste Foundation. The contributors to this first issue are Jacopo Emiliani, Alberto Zanetti, Elisabetta Claudio, Federico Albertini and Andrea Mineo.



Toilet Paper

ISBN 978-1-935202-33-2

Pbk, 8.25 x 11.75 in. / 40 pgs / illustrated throughout.

U.S. \$12.00 CDN \$14.00

November/Journals

Deste Foundation for Contemporary Art

## Charley Independents

### No Soul For Sale

Edited by Cecilia Alemani, Maurizio Cattelan, Massimiliano Gioni, Ali Subotnick.



*Charley Independents* is a resource compendium on the numerous international artist collectives and curatorial organizations that are initiating unusual strategies for the distribution of art and devising new modes of participation. Published as an installation of Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick's shapeshifting *Charley* series, it represents the work of more than 80 nonprofit spaces, independent institutions, curatorial offices and artist collectives, from all corners of the world: 98 Weeks Research Project in Beirut, Arrow Factory in Beijing, Capacete Entertainment in Rio de Janeiro, Cemeti Art House in Indonesia, Le Dictateur in Milan, Empty Purse Publications in Brooklyn, FormContent in London, Hell Gallery in Melbourne, Invisible Academy in Bangkok, Latitudes in Barcelona, Light Industry in Brooklyn, Mono.kultur in Berlin, Collective Parasol in Kyoto, Post-Museum in Singapore, Scrawl Collective in London, Thisisnotashop in Dublin, Transformer in Washington, D.C., Tranzit.cz in Prague, X Initiative in New York and many others.

Charley Independents

ISBN 978-1-935202-31-8

Pbk, 6.5 x 9.5 in. / 356 pgs / 356 color.

U.S. \$30.00 CDN \$36.00

November/Art

Walker Postscript/Walker Art Center

## Abstract Resistance

Text by Yasmil Raymond, Marcus Steinweg, Thomas Hirschhorn, Simon Baier.

*Abstract Resistance* considers the metaphor of resistance as a political and compositional force defining the art of the past half-century. Starting with Michel Foucault's assertion that "where there is power, there is resistance," it explores art made since World War II that has been shaped by traumatic historical events in complex ways. Rather than creating an explicit art of social protest, artists have responded to violence and upheaval with art that rejects the comfort of moral certainty. Such art withholds information and evades identification. Exhibition curator Yasmil Raymond provides an overview of the exhibition's themes and artworks; art historian Simon Baier traces the origins and development of nonobjective art through the writings of critics such as Charles Baudelaire and Meyer Schapiro; and philosopher Marcus Steinweg draws on the ideas of Theodor Adorno and others to provide a theoretical framework for artistic resistance.



Abstract Resistance

ISBN 978-0-935640-95-3

Pbk, 6 x 9 in. / 96 pgs / 3 color / 24 b&w.

U.S. \$9.99 CDN \$12.00

August/Art

DuMont

## The 80s Revisited

From The Bischofberger Collection

Edited and with text by Thomas Kellein.



The 1980s saw a vibrant overhaul of both figurative and abstract painting, intensified by the raw energies of street art and magnified by the booming art economy and a larger culture of glitz and brashness. The Swiss art dealer Bruno Bischofberger dedicated himself to the art of this young, "wild" generation and thus assembled one of the most significant collections of 1980s art, acquiring key works by John Armleder, Miquel Barcelo, Jean-Michel Basquiat, Mike Bidlo, Francesco Clemente, George Condo, Enzo Cucchi, Jiri Georg Dokoupil, Rainer Fetting, Peter Halley, Keith Haring, McDermott & McGough, Muhlheimer Freiheit, David Salle, Salomé, Kenny Scharf, Julian Schnabel, Philip Taaffe and Andy Warhol. It

is around Bischofberger's unsurpassed collection of these works that this massive volume is built. Assembled by Thomas Kellein, *The 80s Revisited* contains nearly 300 color plates of works by these artists, and thus provides a definitive guide to that lively decade.

The 80s Revisited

ISBN 978-3-8321-9348-5

Hbk, 9.5 x 11.25 in. / 448 pgs / 299 color / 15 b&w.

U.S. \$80.00 CDN \$96.00

September/Art

Silvana Editoriale

## Manifesta 8

### The European Biennial of Contemporary Art, Region of Murcia (Spain) in Dialogue with North Africa

Curated by Alexandria Contemporary Arts Forum, Chamber of Public Secrets and Tranzit.org, *Manifesta 8* unpacks the very idea of Europe as it moves into the twenty-first century, focusing on the continent's geographic boundaries and in particular its relationship to the Maghreb region of North Africa.



Manifesta 8

ISBN 978-88-366-1697-8

Pbk, 6.75 x 9.5 in. / 352 pgs / 260 color.

U.S. \$50.00 CDN \$60.00

November/Art

Hatje Cantz/Neue Galerie

## Wiener Werkstätte Postcards

### The Leonard A. Lauder Collection

Text by Detlef Hilmer, Elisabeth Schmuttermeier, Christian Witt-Doerring.



Founded in 1903 by architect Josef Hoffmann and designer Koloman Moser, the Wiener Werkstätte, or Viennese Workshops, gathered architects, artists and designers committed to making design excellence available to all. As a form, the postcard presented a perfect medium for the transmission of these ideals, and so it was that in 1907 the Werkstätte began publishing a series of numbered postcards, commemorating holidays, depicting new fashions and the sights of Vienna. All of the major designers who worked for the Wiener Werkstätte—including Josef Hoffmann, Oskar Kokoschka, Egon Schiele, Dagobert Peche, Moriz Jung, Rudolf Kalvach, Mela Koehler and Maria Likarz—contributed to this project, and consequently these postcards constitute an important genre within Wiener Werkstätte production. This fully illustrated volume, published for the Neue Galerie's Fall 2010 exhibition of Wiener Werkstätte postcards (drawn from the Leonard A. Lauder Collection), is the first catalogue raisonné in English devoted to this fascinating, hitherto little-known genre.

Wiener Werkstätte Postcards

ISBN 978-3-7757-2751-8

Hbk, 9.25 x 11.25 in. / 308 pgs / 1000 color.

U.S. \$75.00 CDN \$90.00

November/Design & Decorative Arts

Exhibition Schedule

New York: Neue Galerie, 10/07/10-01/07/11

Hatje Cantz

## Art to Hear: Botticelli

Text by Ursula Vorwerk.

Who was Botticelli? For whom did he paint his famous pictures, and what do they mean? *Art to Hear: Botticelli*, an audio guide produced for a recent major exhibition of Botticelli's incredible canvases, addresses these questions and more. High-quality color reproductions of 30 masterpieces are accompanied by brief, accessible texts discussing the works.



Art to Hear: Botticelli  
ISBN 978-3-7757-2483-8  
Hbk, 8.75 x 8.75 in. / 44 pgs / 31 color / Audio CD.  
U.S. \$30.00 CDN \$36.00  
August/Art

Graphic Matter

## Luc Tuymans: Dead Skull


Text by Kate Mayne.



On May 17, 2010, the Museum aan de Stroom (MAS) in Antwerp unveiled a 40-square-meter stone mosaic by the renowned Belgian artist Luc Tuymans (born 1958). The mosaic was based on Tuymans' 2002 painting "Dead Skull," now owned by the National Gallery of Art in Washington, D.C. This painting was in turn based on a seventeenth-century plaque at the foot of Antwerp Cathedral's north tower, commemorating Quentin Metsys (1466–1530), founder of the Antwerp school of painting. On the occasion of the inauguration of Tuymans' mosaic, and under the close supervision of the artist, Graphic Matter in Belgium has published this boxed *Dead Skull* edition. It contains a screenprint on Somerset Velvet 250-gram paper and a hardback book—available only within this edition—with an introductory essay by Kate Mayne. The edition is limited to 60 copies, numbered and signed by the artist.

Please note that this item is not warehoused in the United States and will ship directly from Europe. The shipping cost is U.S. \$270.00 (regardless of location in North America).

Luc Tuymans: Dead Skull  
ISBN 978-90-5544-848-7  
Boxed Hbk, 15.75 x 15.75 in. / 240 pgs / Signed, numbered edition of 60 copies.  
U.S. \$4,000.00 CDN \$4,800.00 **SDNR20**  
September/Limited & Special Editions

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\*Except Short Discount titles noted

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