



artbook

THE D.A.P. CATALOG | FALL 2022

D.A.P. IS PROUD TO ANNOUNCE
A LIMITED-EDITION PRINT

Faith Ringgold: Unity Makes Us Stronger (2022)

WEISS PUBLICATIONS



Unity Makes Us Stronger is a limited-edition screen print that manifests Faith Ringgold’s positions on political and social issues and serves as a powerful affirmation. Since the 1960s, Ringgold has produced distinctive graphic works that convey their powerful and significant content readily and clearly. The vivid colors and bold technique of this print emphasize the dynamic and timely nature of Ringgold’s original work.

Unity Makes Us Stronger is based on an original felt pen and crayon drawing by Ringgold from 2010, in a composition she also employed in early paintings, collages and posters such as her feminist activist works from the 1960s and 1970s. The image is composed entirely of geometric colored areas and letters designed by Ringgold, a technique she developed inspired by Kuba textile designs. In all of these works, words are shaped into eight triangular sections and face in different directions, achieving what Ringgold calls “a poly-rhythmical space,” where content and form take up the entire image.

- **Edition of 100**
- **Four-color screen print**
- **11 x 14 in. (sheet), full margins**
- **Signed, dated and numbered in pencil, bottom margin**
- **Printed by Du-Good Press, New York**
- **ISBN 9783948318185**
- **U.S. \$2,750.00 CDN \$3,800.00 SDNR20**



Hilary Pecis, *Pink Room*, 2021. Acrylic on linen, 74 x 100". From *Hilary Pecis*, published by Gregory R. Miller & Co. See page 66.

artbook &
distributed art publishers

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FRONT COVER
Sarah Sze, *Fallen Sky*, 2021. Storm King Art Center, Mountainville, NY. © Sarah Sze. Photo by Nicholas Knight courtesy of Sarah Sze Studio. From *Sarah Sze: Fallen Sky*, published by DelMonico Books/Storm King Art Center. See page 128.

BACK COVER
Howardena Pindell, *Carnival: Bahia, Brazil*, 2017. Courtesy of the artist and Garth Greenan Gallery, New York. From *52 Artists: A Feminist Milestone*, published by Gregory R. Miller & Co. See page 42.

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Galerie Patrick Seguin
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Heni Publishing
Hips Road/Tzadik
Holzwarth Publications
Hunters Point Press
ICA Philadelphia
Ice Plant
Image Text Ithaca Press
Independent Curators
International (ICI)
Inventory Press
Irish Museum of Modern Art
J & L Books
JBE Books
Jordan Schnitzer Family
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MAMCO Geneva
Marian Goodman Gallery
Marsilio Editori
MASP, Museu de arte de São Paulo
Matthew Marks Gallery
Max Ström
MER. Paper Kunsthalle
Metropolis Books

MFA Publications, Museum of
Fine Arts, Boston
Miller Institute for Contemporary
Art at Carnegie Mellon University
Mitchell-Innes & Nash
MoMA
MoMA PS1
Mousse Publishing
MW Editions
NA1010 Publishers
National Gallery of Victoria
National Portrait Gallery
New Museum
Nieves
Onomatopoe
Osmos
Other Criteria Books
Pace Publishing
Parkett Publishers
Performa Publications
Peter Blum
PictureBox

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Polígrafa
Power Plant
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Radius Books
Redstone Press
Reel Art Press
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Wild Things Are Happening: The Art of Maurice Sendak

Edited by Jonathan Weinberg. Introduction by Lynn Caponera. Text by Thomas Crow, John Bell, Tyler Fallas, Clara Nguyen. Interviews with Carroll Ballard, Brother Christopher, John Dugdale, Michael di Capua, Spike Jonze, Twyla Tharp, Arthur Yorinks.

The most comprehensive survey of the work of Maurice Sendak, the most celebrated picture book artist of all time—with previously unpublished archival materials

Published in conjunction with the eponymous Sendak retrospective touring museums in the United States and Europe in 2022–24, *Wild Things Are Happening* emphasizes Maurice Sendak’s relationship to the history of art and the influences of his art collecting on his images. It features previously unpublished sketches, storyboards and paintings that emphasize Sendak’s creative processes. Bringing together a broad diversity of perspectives on the award-winning artist, the book includes an extended essay by the renowned art historian Thomas Crow that traces the genesis and cultural contexts of Sendak’s most famous book, *Where the Wild Things Are*. It also includes interviews and appreciations by many of Sendak’s key collaborators, including Carroll Ballard, Michael Di Capua, John Dugdale, Spike Jonze, Twyla Tharp and Arthur Yorinks.

Maurice Sendak (1928–2012) was born in Brooklyn, New York, to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak wrote and illustrated over 150 books during his 60-year career, including *Kenny’s Window*, *Very Far Away*, *The Sign on Rosie’s Door*, *Nutshell Library* (consisting of *Chicken Soup with Rice*, *Alligators All Around*, *One Was Johnny and Pierre*), *Higglety Pigglety Pop!*, *Where the Wild Things Are*, *In the Night Kitchen* and *Outside Over There*. He collaborated with such celebrated authors as Meindert DeJong, Tony Kushner, Randall Jarrell, Ruth Krauss, Else Holmelund Minarik and Isaac Bashevis Singer, and he illustrated classics by the Brothers Grimm, Melville and Tolstoy.

EXHIBITION

Columbus, OH: Columbus Museum of Art, 10/28/22–03/12/23

Paris, France: Museum of the Art & History of Judaism, 04/19/23–08/27/23

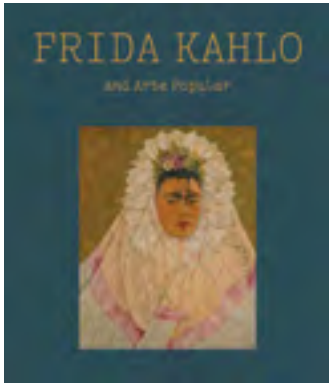


DELMONICO BOOKS/THE COLUMBUS MUSEUM OF ART

ISBN 9781636810522

U.S. \$49.95 CDN \$64.95

Hbk, 8.5 x 10.5 in. / 248 pgs / 233 color.
September/Art/Childrens



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
 ISBN 9780878468881
 U.S. \$50.00 CDN \$65.00
 Clth, 9 x 10.5 in. / 240 pgs / 120 color.
 November/Art

Frida Kahlo and Arte Popular

Text by Layla Bermeo.

How Kahlo collected, celebrated and depicted Mexican folk arts in both her painting and her persona

The visionary and supremely self-fashioning artist Frida Kahlo (1907–54) drew inspiration throughout her career from arte popular—painted ceramics, embroidered textiles, religious votives, effigies and children’s toys, and other objects created in Mexico’s rural and Indigenous communities. The hundreds of folk-art objects that filled her home and studio attest to her nationalist politics and her fascination with the work of carvers, weavers, sculptors of papier-mâché and vernacular painters. She depicted these objects in her paintings and adopted elements of traditional dress and ornament in her own self-presentation, playing on modernist fascination with folk culture and on her own relation to layered Mexican identity. This bilingual book, the first in-depth exploration of Kahlo’s varied and sophisticated responses to arte popular, situates her within the broad artistic and intellectual movements of her time, examines her professional ambitions and illuminates the innovative techniques she used in her lifelong encounter, both playful and powerful, with the folk art of Mexico.

Henry Taylor: B Side

Edited by Bennett Simpson. Foreword by Johanna Burton. Text by Wanda Coleman, Karon Davis, Charles Gaines, Harmony Holiday, Bob Kaufman, Walter Price, Bennett Simpson, Frances Stark. Conversation with Henry Taylor, Hamza Walker.

Painting on canvases, cereal boxes and cigarette packs, Taylor creates a grand pageant of contemporary Black life in America

Surveying 30 years of Henry Taylor’s work in painting, sculpture and installation, this comprehensive monograph celebrates a Los Angeles artist widely appreciated for his unique aesthetic, social vision and freewheeling experimentation. Taylor’s portraits and allegorical tableaux—populated by friends, family members, strangers on the street, athletic stars and entertainers—display flashes of familiarity in their seemingly brash compositions, which nonetheless linger in the imagination with uncanny detail. In his paintings on cigarette packs, cereal boxes and other found supports, Taylor brings his primary medium into the realm of common culture. Similarly, the artist’s installations often recode the forms and symbolisms of found materials (bleach bottles, push brooms) to play upon art historical tropes and modernism’s appropriations of African or African American culture. Taken together, the various strands of Taylor’s practice display a deep observation of Black life in America at the turn of the century, while also inviting a humanist fellowship that pushes outward from the particular. Raised in Oxnard, California, **Henry Taylor** (born 1958) took art classes at Oxnard College in the 1980s and studied under James Jarvaise, who became a mentor. From 1984 through 1995 Henry Taylor worked as a psychiatric technician at Camarillo State Mental Hospital (a facility that is now California State University Channel Islands) while concurrently attending the California Institute of the Arts (CalArts) in Valencia, where he obtained his Bachelor of Fine Art degree in 1995. Taylor has had institutional solo exhibitions at MoMA PS1 and the Studio Museum in Harlem. He lives and works in Los Angeles.

EXHIBITION

Los Angeles, CA: The Museum of Contemporary Art, Los Angeles, 11/06/22–04/30/23
 New York, NY: Whitney Museum of American Art, 10/04/23–01/24



DELMONICO BOOKS/THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

ISBN 9781636810560
 U.S. \$60.00 CDN \$80.00
 Hbk, 9 x 11 in. / 240 pgs / 191 color.
 November/Art

NEW REVISED EDITION

Carrie Mae Weems: Kitchen Table Series

Foreword by Sarah Elizabeth Lewis.

“In book form, *Kitchen Table* is more intimate.... Unlike the experience of meandering through a museum, stepping back to appreciate the images and nearing the text panels to skim them, the pace of exploration is now in a person’s hands.”
–Hilary Moss, *New York Times*

This publication is dedicated solely to the early and canonical body of work by American artist Carrie Mae Weems (born 1953). 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. As Weems describes it, this work of art depicts “the battle around the family ... monogamy ... and between the sexes.G6 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.”



MW EDITIONS
ISBN 9781735762968
U.S. \$55.00 CDN \$74.00
Hbk, 9.75 x 13.5 in. / 78 pgs / 34 b&w.
September/Photography



Carrie Mae Weems

Preface by Iris Dressler, Elvira Dyangani Ose. Text by LaCharles Ward, Fred Moten. Chronology and glossary by Raul Muñoz.

The most comprehensive survey of Weems’ genre-defying oeuvre yet published

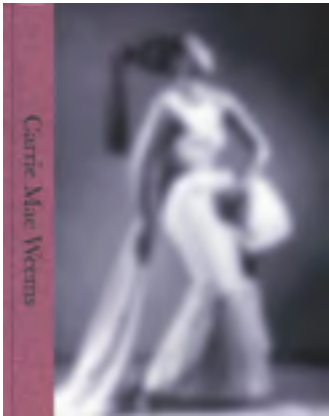
One of the most influential American artists working today, Carrie Mae Weems has investigated narratives around family, race, gender, sexism, class and the consequences of power for more than 40 years. Her complex oeuvre—always ahead of its time, and profoundly formative for younger generations of artists—has employed photography (for which she is best known), fabric, text, audio, digital images, installation and video. Writing in the *New York Times*, Holland Cotter succinctly described Weems as “a superb image maker and a moral force, focused and irrepressible.”

This volume, spanning four decades of work, is the most thorough survey yet published. It includes Weems’ earliest series, such as *Family Pictures and Stories*, for which she photographed her relatives and close friends; the legendary *Kitchen Table Series*, in which she posed in a domestic setting; and other critically acclaimed works and series such as *Ain’t Jokin’*, *Colored People*, *From Here I Saw What Happened and I Cried*, *Not Manet’s Type*, *The Jefferson Suite*, *Monuments*, *Roaming*, *Museums*, *Constructing History* (*A Class Ponders the Future*), *Slow Fade to Black* and the *Obama Project*, among many others. Contextualizing these pieces are essays by LaCharles Ward and Fred Moten and a chronology by Raul Muñoz. The accompanying exhibition is organized by Fundación MAPFRE in collaboration with Fundación Foto Colectania, Barcelona and Württembergischer Kunstverein, Stuttgart, where the exhibition *Carrie Mae Weems. The Evidence Of Things Not Seen* took place from April 2 through July 10, 2022.

Carrie Mae Weems (born 1953) has received numerous awards, grants and fellowships, and is represented in public and private collections around the world, including the Metropolitan Museum of Art, the Museum of Fine Arts, Houston, the Museum of Modern Art and the Museum of Contemporary Art, Los Angeles. Weems lives in Brooklyn and Syracuse, New York.

EXHIBITION

Barcelona, Spain: KBr Fundación MAPFRE Barcelona Photo Center, 10/22–01/23



D.A.P./FUNDACIÓN MAPFRE
ISBN 9781636810751
U.S. \$75.00 CDN \$98.00
Hbk, 9.5 x 12 in. / 296 pgs / 200 color.
December/Photography



STEIDL/THE GORDON PARKS FOUNDATION/MUSEUM OF FINE ARTS, HOUSTON
ISBN 9783969990940
U.S. \$55.00 CDN \$74.00
Clth, 9.75 x 11.5 in. / 176 pgs / 30 color / 53 b&w.
October/Photography

Gordon Parks: Stokely Carmichael and Black Power

Edited with text by Lisa Volpe. Text by Cedric Johnson.

A nuanced profile, in image and text, of the great Black Power leader at the exhilarating moment of the movement’s ascendancy

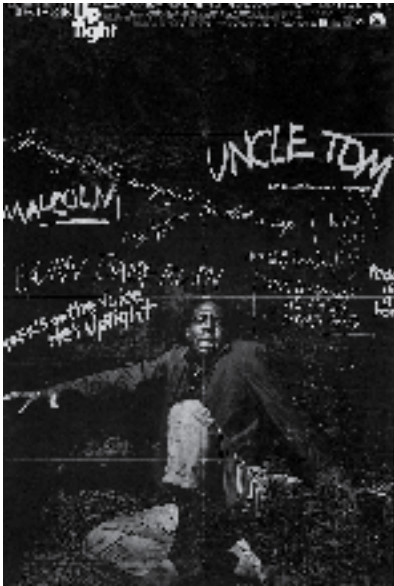
Gordon Parks’ 1967 *Life* magazine essay “Whip of Black Power” is a nuanced profile of the young, controversial civil rights leader Stokely Carmichael. As chairman of the Student Nonviolent Coordinating Committee, Carmichael gained national attention and inspired media backlash when he issued the call for Black Power in Greenwood, Mississippi, in June 1966. Parks shadowed him from the fall of 1966 to the spring of 1967, as Carmichael gave speeches, headed meetings and promoted the growing Black Power movement. Parks’ photos and writing addressed Carmichael’s intelligence and humor, presenting the whole man behind the headline-making speeches and revealing his own advocacy of Black Power and its message of self-determination and love.

Stokely Carmichael and Black Power delves into Parks’ groundbreaking presentation of Carmichael, with analysis of his images and accompanying text about the charismatic leader. Lisa Volpe explores Parks’ complex understanding of the movement and its leader, and Cedric Johnson frames Black Power within the heightened political moment of the late 1960s. Carmichael’s own voice is represented through a reprint of his important 1966 essay “What We Want.”

Gordon Parks (1912–2006) was a photographer, filmmaker, musician and author whose 50-year career focused on American culture, social justice, the civil rights movement and the Black American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks was awarded the Julius Rosenwald Fellowship in 1942, which led to a position with the Farm Security Administration. In 1969 he became the first Black American to write and direct a major feature film, *The Learning Tree*, and his next directorial endeavor, *Shaft* (1971), helped define a film genre.

EXHIBITION

Houston, TX: Museum of Fine Arts, Houston, 10/16/22–01/15/23



Regeneration: Black Cinema, 1898–1971

Edited with text by Doris Berger, Rhea L. Combs. Foreword by Whoopi Goldberg. Text by Donald Bogle, Cara Caddoo, Terri Simone Francis, Michael Boyce Gillespie, J. Raúl Guzmán, Shola Lynch, Ron Magliozzi, Ellen C. Scott, Jacqueline N. Stewart.

The overlooked yet vibrant history of Black participation in American film, from the beginning of cinema through the civil rights movement

From the dawn of the medium onward, Black filmmakers have helped define American cinema. Black performers, producers and directors—Bert Williams, Oscar Micheaux, Herb Jeffries, Lena Horne, Dorothy Dandridge, Ruby Dee and William Greaves, to name just a few—had a vast and resounding impact. Black film artists not only developed an enduring independent tradition but also transformed mainstream Hollywood, fueled and reflected sociopolitical movements, captured Black experience in all its robust complexity, and influenced generations to come. As harrowing as it is beautiful, this history of Black cinema and its legacy is often overlooked.

Regeneration accompanies a first-of-its-kind exhibition at the Academy Museum of Motion Pictures exploring seven decades of Black participation in American cinema. Amplifying this underrepresented history in colorful and striking detail, the book features an in-depth curatorial essay and scholarly case-study texts on topics such as early Black independent filmmaking, Black spectatorship during the Jim Crow era and home movies as an essential form of Black self-representation. The volume also makes meaningful connections to the present through interviews with award-winning contemporary Black filmmakers Charles Burnett, Julie Dash, Ava DuVernay, Barry Jenkins and Dawn Porter. An extensive filmography and chronology offer an essential resource for anyone interested in Black cinema, while images of contemporary visual artworks further illustrate the volume throughout.

EXHIBITION

Los Angeles, CA: Academy Museum of Motion Pictures, 08/21/22–04/09/23

CASE STUDIES INCLUDE:

- Ron Magliozzi on Bert Williams and Black and Performance Culture
- Cara Caddoo on Spectatorship and the Black Press 101
- Ellen C. Scott on Paul Robeson
- Terri Simone Francis on Josephine Baker: Black Film’s Outsider
- Donald Bogle on Hattie McDaniel: Talent, Drive, Audacity, Agency
- Ellen C. Scott on *Reform School*
- Shola Lynch on William D. Alexander: All-American
- Rhea L. Combs & Jacqueline Stewart on African American Home Movies
- Shola Lynch on William Greaves: Bridging Generations
- Michael Boyce Gillespie on James Baldwin: What He Saw



DELMONICO BOOKS/ACADEMY MUSEUM OF MOTION PICTURES

ISBN 9781636810515
U.S. \$49.95 CDN \$65.95
Hbk, 9 x 12 in. / 288 pgs / 80 color / 182 b&w.
October/Film & Video



“One of the things that interests me is: How do we find the visual component in 20th-century American writers who have been more often than not as influenced by film as they’ve been by literature? ... I’m fascinated by what we’re able to do with literature, which is to make a kind of three-dimensional cinema based on these artists who give us the gift of their visualization.”
 –Hilton Als



DELMONICO BOOKS/HAMMER MUSEUM
 ISBN 9781636810577
 U.S. \$39.95 CDN \$52.95
 Hbk, 9 x 12.5 in. / 120 pgs / 55 color / 10 b&w.
 October/Art

Joan Didion: What She Means

Edited by Hilton Als, Connie Butler. Introduction by Ann Philbin. Text by Hilton Als, Joan Didion. Chronology by Ikechúkwú Onyewuenyi.

An exploration of the visual corollary to Didion’s life and work and the feeling that each generates in her admirers, detractors and critics—including artists from Helen Lundeberg to Diane Arbus, Betye Saar to Maren Hassinger, Vija Celmins and Andy Warhol

In *Joan Didion: What She Means*, the writer and curator Hilton Als creates a mosaic that explores Didion’s life and work and the feeling each generates in her admirers, detractors and critics. Arranged chronologically, the book highlights Didion’s fascination with the two coasts that made her. As a Westerner transplanted to New York, Didion was able to look at her native land, its mores and fixed rules of behavior, with the loving and critical eyes of a daughter who got out and went back. (Didion and her late husband moved from New York to Los Angeles in 1964, where they worked as highly successful screenwriters, producing scripts for 1971’s *The Panic in Needle Park* and 1976’s *A Star Is Born*, among other works, before returning to New York 20 years later.) And from her New York perch, Didion was able to observe the political scene more closely, writing trenchant pieces about Clinton, El Salvador and most searingly the Central Park Five. The book includes 50 artists ranging from Brice Marden and Ed Ruscha to Betye Saar, Vija Clemins and many others, with works in all mediums including painting, ephemera, photography, sculpture, video and film. Also included are three previously uncollected texts by Didion: “In Praise of Unhung Wreaths and Love” (1969); a much-excerpted 1975 commencement address at UC Riverside; and “The Year of Hoping for Stage Magic” (2007).

EXHIBITION
 Los Angeles, CA: Hammer Museum, 10/09/22–01/08/23

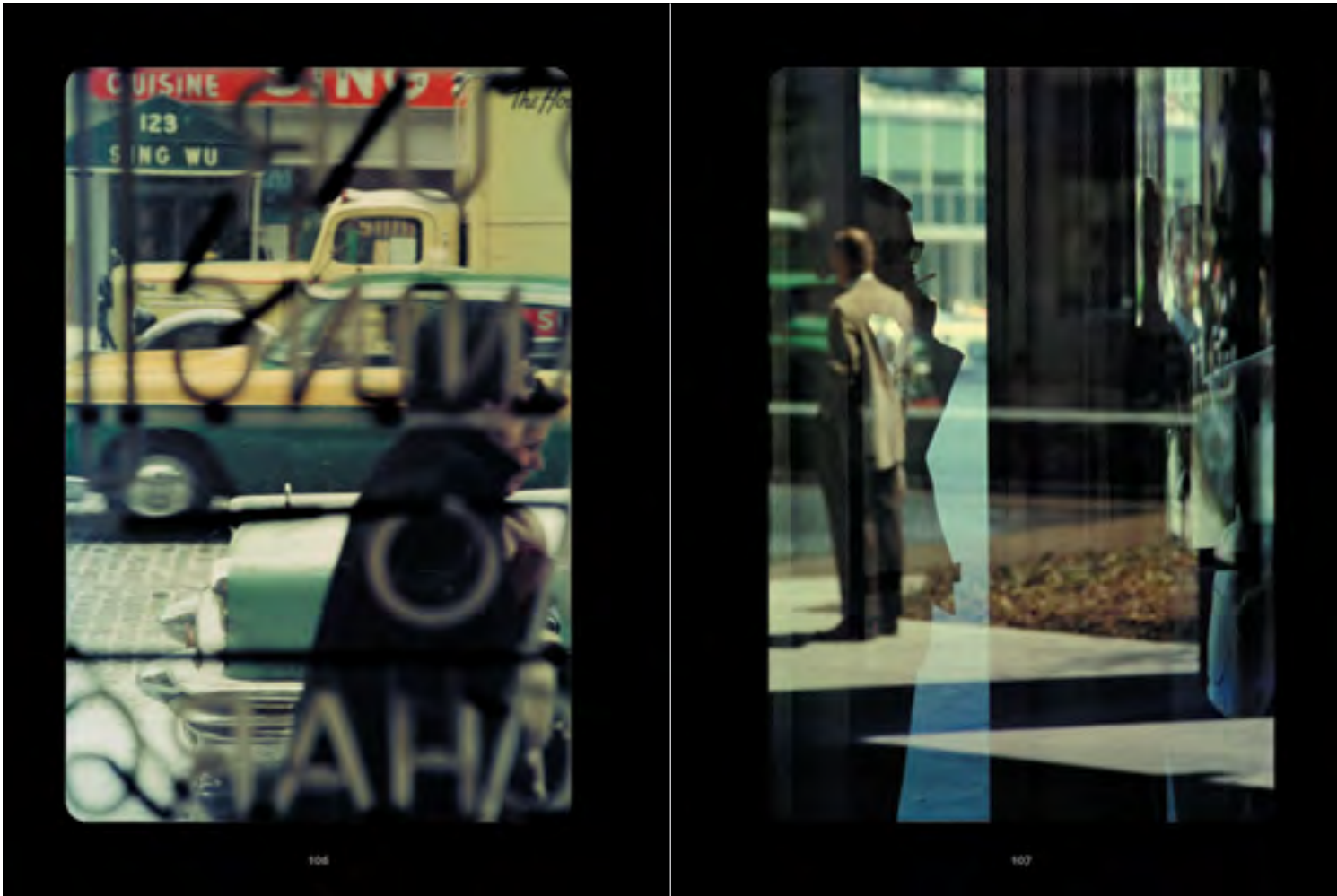
Pattie Boyd: My Life in Pictures

A deluxe visual treasure trove of photographs, letters, diaries and more from the iconic fashion model, photographer, wife of George Harrison and Eric Clapton, and one of the most famous muses of the 20th century

Pattie Boyd (born 1944) was at the epicenter of the London music and pop-culture scene in the 1960s and 1970s. *Pattie Boyd: My Life in Pictures* features over 300 photographs and artworks, with Boyd sharing full and intimate access to her personal archive for the first time. Former wife of George Harrison and Eric Clapton, Boyd is famously the inspiration for Harrison’s “Something” and Clapton’s “Layla” and “Wonderful Tonight.” Boyd’s love of photography developed around the time of her marriage to Harrison. She documented their life together, and later also her second marriage to Clapton, capturing a vast archive of images not just as part of two of the most famous marriages of all time, but also documenting their close friends and contemporaries, including Twiggy, David Bailey, Mick Jagger, Billy Preston and the Beatles. Boyd’s archive also includes letters from her marriages and from friends, including John and Yoko. It includes diary entries, artifacts and artworks, most famously the original *Layla* album cover painting by Emile Frandsen. It features extensive photographs from her early modeling career for *Vogue* and *Vanity Fair* among other publications, giving a fascinating snapshot into the sea change that occurred in the modeling industry from the postwar demure black-and-white approach to the psychedelic, short-skirt, swinging ’60s. It includes portraits and photographs of Boyd taken by some of the greatest photographers of the 20th century, such as David Bailey, Eric Swayne, Terence Donovan, Robert Freeman and Robert Whitaker. The pictorial feast is further animated by Boyd’s accompanying stories and recollections.



REEL ART PRESS
 ISBN 9781909526907
 U.S. \$49.95 CDN \$64.95
 Hbk, 9 x 10.75 in. / 240 pgs / 80 color / 120 b&w.
 October/Photography/Biography/
 Fashion



HATJE CANTZ
 ISBN 9783775753227
 U.S. \$45.00 CDN \$59.00
 Clth, 9.5 x 9.5 in. / 128 pgs / 70 b&w.
 December/Photography

Fred Herzog: Black and White

Text by Geoff Dyer.

Flaneur with a camera: Herzog’s melancholy early work is a love letter to a bygone Vancouver

Fred Herzog roamed the streets of Vancouver to create a portrait of his adopted hometown in chance scenarios and spontaneous acts of perception. Today his work is among the most important examples of early color photography. But Herzog did not decide to work almost exclusively with Kodachrome slide color film until the late 1950s. *Fred Herzog: Black and White* is the first appreciation of a lesser-known facet of the photographer’s work. Complementing the landmark publication of *Modern Color* in 2017, the volume brings together his sumptuous arrangements of light and shadow, and moments of life outside the city. The early black-and-white photographs evoke a sense of melancholy, not nostalgia, showing that the appeal of Herzog’s work lies in his flair for condensing a psychological state.

Fred Herzog (1930–2019) arrived in Vancouver from Germany in 1953. Professionally employed as a medical photographer, he spent his evenings and weekends photographing the city and its inhabitants in vibrant color. Though he was working prolifically from the 1950s on, Herzog was relatively unknown until a major retrospective at the Vancouver Art Gallery in 2007 brought his work to a wider public. Digital inkjet printing enabled Herzog to finally make satisfactory prints from his slides and exhibit his important early color street photography.

The Unseen Saul Leiter

Edited with text by Margit Erb, Michael Parillo.

A thrilling trove of newly discovered color works from the photographer celebrated for his pioneering painterly vision

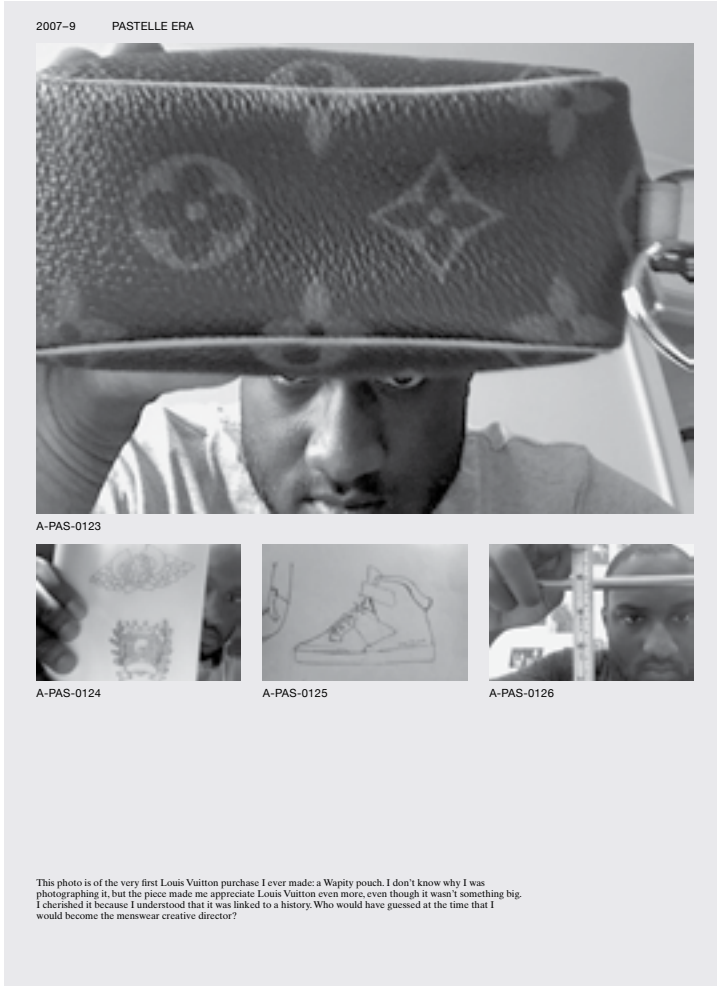
Now firmly established as one of the world’s greatest photographers, Saul Leiter (1923–2013) was relatively little known until the 2006 publication of *Saul Leiter: Early Color*, when he was already in his eighties. Choosing to shoot in color when black and white was the norm, Leiter portrayed midcentury New York’s street life with a gorgeous painterliness that evoked the sensuality of his Abstract Expressionist contemporaries Rothko and Newman. His studio in the East Village, where he lived from 1952 until his death in 2013, is now the home of the Saul Leiter Foundation, which has commenced a full-scale survey of his more than 80,000 works.

This volume contains works discovered through this project—specifically, color photography from slides never before published or seen by the public. It is edited by Margit Erb and Michael Parillo of the Saul Leiter Foundation, and is embellished with texts that describe how Leiter assembled his slide archive and how it is being catalogued and restored.

Saul Leiter was born in Pittsburgh in 1923. He pioneered a painterly approach to color photography in the 1940s and produced covers for fashion magazines such as *Vogue* and *Harper’s Bazaar*, before largely withdrawing from public attention in the 1980s. The publication of his first collection, *Early Color*, by Steidl in 2006, inspired an avid “rediscovery” that led to worldwide exhibitions and the release of a documentary, *In No Great Hurry: 13 Lessons in Life with Saul Leiter* (2014). He died in New York in 2013.



D.A.P.
 ISBN 9781636810683
 U.S. \$49.95 CDN \$64.95
 Hbk, 8.5 x 11 in. / 160 pgs / 75 color.
 October/Photography



Never Alone: Video Games as Interactive Design

Edited with text by Paola Antonelli. Text by Anna Burckhardt, Paul Galloway.

An exploration of interaction design through 35 classic examples of video games, from Space Invaders to Minecraft

Our lives are increasingly lived on screens, and every one of our electronic interactions is mediated by a designed interface, which can be buggy and incomprehensible or inviting and accessible. Like other ubiquitous everyday tools, these interfaces are seldom recognized as objects of design—and even less as objects of *interactive* design. In video games, however, users are acutely aware of their relationship with the interface, making video games compelling examples of this important field of contemporary design.

Published in conjunction with an exhibition at the Museum of Modern Art, *Never Alone: Video Games as Interactive Design* explores the impact of interactive design by examining 35 video games created between 1972 and 2018—from *Space Invaders* (1978) and *Pac-Man* (1980) to *The Sims* (2000) and *Minecraft* (2011). An overarching essay by curators Paola Antonelli, Anna Burckhardt and Paul Galloway presents the pioneering criteria by which MoMA has selected these video games for its collection, as well as the protocols for their acquisition, display and conservation. The richly illustrated plate section is divided into three sections that analyze input devices (keyboards, joysticks, buttons), game designers and players, and each game is accompanied by a short text illuminating its significance in the history of the medium.

EXHIBITION

New York, NY: The Museum of Modern Art, 9/10/22–Summer 2023



THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451414
U.S. \$40.00 CDN \$55.00
Flexi, 8 x 10 in. / 140 pgs / 120 color.
September/Design

BACK IN PRINT

Virgil Abloh: Figures of Speech

Edited with text by Michael Darling. Foreword by Madeleine Grynsztejn. Text by Virgil Abloh, Samir Bantal, Anja Aronowsky Cronberg, Rem Koolhaas, Michael Rock, Taiye Selasi, Lou Stoppard, George Condo, Cali Thornhill Dewitt, Tremaine Emory, Kim Jones, Ben Kelly, Michèle Lamy, Heron Preston, Samuel Ross, Justin R. Saunders, Diane Solway, Amy Verner, Matthew Williams, Anna Wintour.

The essential volume on the great fashion designer, entrepreneur and Louis Vuitton artistic director, back in print

This authoritative Virgil Abloh compendium, created by the designer himself, accompanies his acclaimed landmark 2019–23 touring exhibition and offers in-depth analysis of his career and his inspirations. More than a catalog, *Figures of Speech* is a 500-page user's manual to Abloh's genre-bending work in art, fashion and design.

The first section features essays and an interview that examine Abloh's oeuvre through the lenses of contemporary art history, architecture, streetwear, high fashion and race, to provide insight into a prolific and impactful career that cuts across mediums, connecting visual artists, musicians, graphic designers, fashion designers, major brands and architects. The book also contains a massive archive of images culled from Abloh's personal files on major projects, revealing behind-the-scenes snapshots, prototypes, inspirations and more—accompanied by intimate commentary from the artist. Finally, a gorgeous full-color plate section offers a detailed view of Abloh's work across disciplines.

Virgil Abloh (1980–2021) was a fashion designer and entrepreneur, and the artistic director of Louis Vuitton's men's wear collection from 2018 to 2021. He was also CEO of the Milan-based label Off-White, a fashion house he founded in 2013. Born in Rockford, Illinois, to Ghanaian parents, he entered the world of fashion with an internship at Fendi in 2009 alongside rapper Kanye West. The two began an artistic collaboration that would launch Abloh's career with the founding of Off-White. *Time* magazine named him one of the 100 most influential people in the world in 2018.

EXHIBITION

Brooklyn, NY: Brooklyn Museum, 07/01/22–01/29/23



DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO

ISBN 9781636810744
U.S. \$79.95 CDN \$104.95
Clth, 9.5 x 12.75 in. / 496 pgs / 200 color / 1732 b&w.
August/Fashion

Vampire Cinema: The First One Hundred Years

By Christopher Frayling.

A century of classic vampire cinema—in posters, stills and artwork—from Murnau to *True Blood* and beyond

This visual feast celebrates classic vampire cinema—mainstream and niche—through the many colorful ways in which the key films have been marketed and consumed.

F.W. Murnau’s haunting film *Nosferatu* had its premiere in Berlin in March 1922. Bram Stoker’s widow, Florence, tried hard to sue the production company for breach of copyright but had to settle in the end for a court order to destroy all prints and negatives. The film kept resurrecting, though, and is now considered the first, and one of the greatest, of all vampire movies—the founder of a dynasty of prints of darkness.

The bloodline has spread from *Nosferatu* to Hollywood’s *Dracula* and progeny (1931–48); from Hammer’s *Dracula/Horror of Dracula* and sequels (1958–74) to versions of Sheridan Le Fanu’s story “Carmilla” and other lesbian vampires (1970–2020); from the bestselling novels *Salem’s Lot* and *Interview with the Vampire* to vampires who have shed their capes, hereditary titles and period trappings to become assorted smalltown oddballs, addicts, delinquents, psychopaths, rednecks, fashionistas, gay icons, comedians and even comic-book heroes (1975–2022).

This book is dripping with stills, posters, artworks, press books—many of which have not seen the light of day for a very long time—and is authored by cultural historian and connoisseur of the Gothic Christopher Frayling, who has been called “the Van Helsing de nos jours.”

Christopher Frayling (born 1946) is a recognized authority on Gothic fiction and horror movies. His study *Vampyres* (1978, 1990, 2016) and his classic four-part television series *Nightmare: The Birth of Horror* (1996) have helped to move Gothic horror from margin to mainstream. He is the author of *Frankenstein* and *Once upon a Time in the West*.



REEL ART PRESS
ISBN 9781909526884
U.S. \$49.95 CDN \$64.95
Hbk, 9 x 10.75 in. / 240 pgs / 220 color.
October/Film & Video/Design



NEW REVISED EDITION Shannon Taggart: Séance

Foreword by Dan Aykroyd. Text by Andreas Fischer, J.F. Martel, Tony Oursler, Shannon Taggart.

Named one of one of *Time*’s best photobooks of 2019, this portrait of spiritualist communities across the US and Europe is now redesigned with additional archival images

American photographer Shannon Taggart’s fascination with spiritualism, the belief in deceased individuals’ ability to communicate with the living, began during her adolescence when a medium revealed additional information about the circumstances of Taggart’s grandfather’s death. A decade later, Taggart, then a practicing photojournalist, found herself obsessively drawn to Lily Dale, New York—the world’s largest spiritualist community. Her transformative experiences there catalyzed an 18-year odyssey documenting spiritualist communities throughout the world in search of “ectoplasm”—an emanation exorcised from the body of the medium, believed to be both spiritual and material.

Named one of *Time*’s best photobooks of 2019, and now revisited by Atelier Éditions, *Séance* offers readers a remarkable series of supernatural photographs exploring spiritualist practices and beliefs within communities found across the US, the UK and Europe. The photos are accompanied by Taggart’s commentary on her experiences, a foreword by Dan Aykroyd, creator of the *Ghostbusters* franchise and fourth-generation spiritualist, and illustrated essays by Andreas Fischer and Tony Oursler. Atelier Éditions’ reissue also features new commentary by writer and filmmaker J.F. Martel, additional archival images and a new design.

Based in St. Paul, Minnesota, **Shannon Taggart** (born 1975) has contributed to *Time*, *Newsweek*, *New York Times Magazine*, *Discover*, *New York*, *Wall Street Journal* and *Reader’s Digest*. Her first monograph, *Séance* (Fulgur Press), was published in 2019. She is currently working on an illustrated book about the Society for Research on Rapport and Telekinesis (SORRAT), one of the most exotic cases within the history of psychical research.

EXHIBITION
Pensacola, FL: Pensacola Museum of Art, 09/16/22–12/04/22



ATELIER ÉDITIONS
ISBN 9781954957015
U.S. \$65.00 CDN \$83.00
Hbk, 9.5 x 11.75 in. / 304 pgs / 182 color / 54 b&w.
October/Photography

NEW REVISED EDITION

The Tarot of Leonora Carrington

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

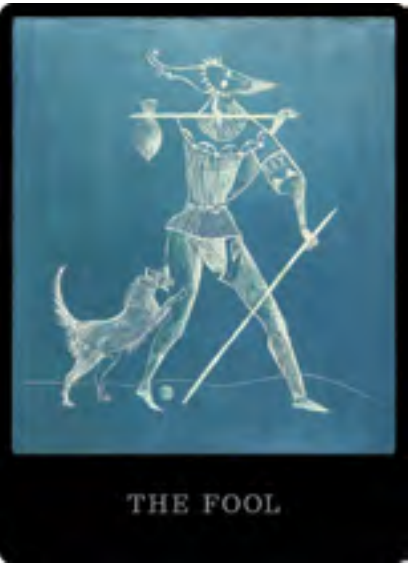
A significantly expanded edition of Carrington’s acclaimed Tarot series, featuring new archival images and research

The British-born Mexican surrealist Leonora Carrington (1917–2011) spent a lifetime exploring the esoteric traditions of diverse cultures, and incorporated their ideas and symbols into her artistic and literary oeuvre. Tibetan Buddhism, the Kabbalah, ancient Egyptian and Mesopotamian magic, Celtic mythology, witchcraft, astrology and the Tarot were filtered through her feminist lens to create a visionary, woman-centered worldview. Carrington created a spectacular Major Arcana Tarot deck sometime during the 1950s, laying gold and silver leaf over brilliant color. Exhibited for the first time during her centennial exhibition *Leonora Carrington: Magical Tales* in 2018, this extraordinary work was a revelation for the public and inspired the publication of *The Tarot of Leonora Carrington*. This second, considerably expanded edition—encouraged by the overwhelmingly positive reception of Fulgur’s publication in 2020—explores further the central position that the Tarot held in Carrington’s work. The volume includes an introductory text by her son Gabriel Weisz Carrington, who recalls his mother’s long involvement with the Tarot, followed by a revised and more extensive essay by scholar Susan Aberth and curator Tere Arcq, including detailed analysis of each card: their color symbolism, their relationship to other works and their iconographic origins in ancient esoteric beliefs, including the Mesoamerican influences of her adopted country. This new edition also reproduces previously unpublished photographs and images, as well as exciting new research into Carrington’s influences, emphasizing the authors’ claim that her work on the *Major Arcana* represents an esoteric roadmap to Carrington’s feminist vision and wish for a new global gender equality toward a better ecological future for our planet.

EXHIBITION
Venice, Italy: Venice Biennale, 04/23/22–11/27/22



RM
ISBN 9788417975999
U.S. \$55.00 CDN \$73.00
Hbk, 9.5 x 12 in. / 168 pgs / 82 color.
September/Art



Leonora Carrington: Major Arcana

Text by Tere Arcq, Susan Aberth.

A superbly reproduced deck of Tarot cards from the master of Mexican Surrealism

The Major Arcana of the Tarot refers to the 22 cards in a standard 78-card deck. These 22 cards hold special occult and divinatory meaning developed over time beginning in the 18th century, with each Major Arcanum featuring symbolic elements and a number (from 0 to 21). Aside from its use in fortune-telling, the Major Arcana represents a path toward spiritual evolution, borrowing elements from a number of esoteric traditions including astrology, alchemy, Freemasonry, the Kabbalah and 19th-century occult organizations such as the Hermetic Order of the Golden Dawn. While different Tarot decks vary artistically and aesthetically, much of the symbolism remains consistent. *Major Arcana* is the deck of Tarot cards created by Leonora Carrington featuring her illustrations of the 22 cards of the Major Arcana. The deck was made by Carrington as part of her private practice and until recently had remained unpublished and privately owned. The accompanying book, *The Tarot of Leonora Carrington*, presents extensive research on the artist’s life and practice, revealing the deck as a reflection of Carrington’s visionary hopes for a new world order and a more equitable future.

RM
ISBN 9788419233080 U.S. \$25.00 CDN \$32.00 SDNR50
Boxed, 6.5 x 5.5 in. / 22 cards / 16 pg booklet / 22 color.
October/Art

In Pursuit of Color

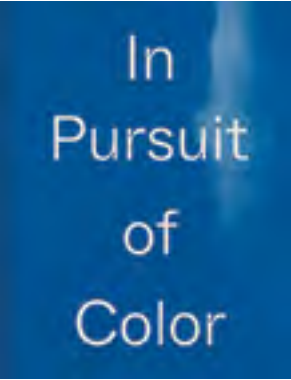
From Fungi to Fossil Fuels: Uncovering the Origins of the World’s Most Famous Dyes

By **Lauren MacDonald**.
Edited by Ananda Pellerin.

An engrossing look at the rich and turbulent history of coloring cloth

Over the centuries our manipulation of the natural world has resulted in an explosion of synthetic dye production and application globally. To gain insight into the history of how folk practices have been lost and technical processes found, anthropologist and textile artist Lauren MacDonald explores a practice that is both ancient and wholly modern: coloring cloth. The pursuit of color has long spurred economic and social contest, and through this deeply researched volume we explore the stories that the materials used to dye cloth tell us about our complex relationship to nature, our troubling ideas about progress and our understanding of power and labor. *In Pursuit of Color* brings together historical techniques, archive photography, specimens and present-day events to tell the histories of some of the world’s most important dyestuffs, complemented with an individual pullout appendix detailing notes on practical applications and the chemistry behind dyeing processes.

Lauren MacDonald (born 1990) is a Canadian-born multidisciplinary artist, designer and founder of the London, UK textiles studio Working Cloth. She has a background in material culture, textile science and fashion.



ATELIER ÉDITIONS
ISBN 9781954957008
U.S. \$45.00 CDN \$60.00
Hbk, 7 x 9.25 in. / 272 pgs / 50 color / 10 duotone / 90 b&w.
November/Design/Crafts Hobbies



Christine and Margaret Wertheim: Value and Transformation of Corals

Edited by Udo Kittelmann, Christine Wertheim, Margaret Wertheim. Preface by Udo Kittelmann. Text by Udo Kittelmann, Donna Haraway, Kayleigh C. Perkov, Heather Davis, Margaret and Christine Wertheim, Doug Harvey, Amita Deshpande, Cord Riechelmann.

“The Crochet Coral Reef risks making real and fabulated things together to open up still-possible times for flourishing.... Palpable, polymorphous, terrifying and inspiring stitchery.” –Donna Haraway

Australian-born, California-based twin sisters and scientists-turned-artists Margaret and Christine Wertheim (both born 1958) draw on a unique fusion of mathematics, marine biology, traditional handicraft methods and collective art practice to create large-scale coralline landscapes inspired by the beauty—and destruction—of the Great Barrier Reef. Responding to the anthropogenic crisis, their soft sculptures and wall-mounted reliefs simulate living reefs using crochet techniques to mimic in yarn the curling, crenelated forms of reef organisms. First initiated in 2005, the project—which was later exhibited at the 2019 Venice Biennale—has since ballooned into an international and collaborative initiative with woolen contributions from over 20,000 people across 50 cities and countries. It has also inspired the formation of over 50 independent spin-off projects, dubbed Satellite Reefs. This publication accompanies a museum-wide retrospective at Museum Frieder Burda in Baden-Baden, Germany, which gathers the Wertheims’ work on their *Crochet Coral Reef* over the past 15 years alongside auxiliary projects including a new Baden-Baden Satellite Reef, which was conceived of specially for the exhibition and constitutes the largest Satellite Reef to date. With commissioned essays about the scientific, social, environmental, mathematical, feminist and communal dimensions of the project, the book provides a critical and in-depth look at a stunning example of the power of art and community in facing climate change. Collaborative, figurative, material, conceptual, artistic, scientific, feminist and playful, the Wertheims’ *Crochet Coral Reef* alerts us to the reality that life on Earth is nothing if not entangled.

EXHIBITION
Baden-Baden, Germany: Museum Frieder Burda, 01/29/22–06/26/22



WIENAND VERLAG
ISBN 9783868326888
U.S. \$50.00 CDN \$65.00
Hbk, 9 x 11.25 in. / 233 pgs / 190 color / 3 b&w.
September/Art

Niki de Saint Phalle: The Retrospective

Text by Christoph Becker, Bice Curiger, Katharina Dohm, Sandra Gianfreda, Cath  rine Hug, Mickry 3, Nicolas Party.

On Saint Phalle’s radical art as social and institutional critique

Niki de Saint Phalle’s sensual *Nanas*—colorful, buxom female figures—laid the foundation for her international success beyond the art world. But the self-taught artist’s creative spectrum is much broader, and her unconventional oeuvre—ranging from painting and drawing to assemblages, performances, theater, film and architecture—is more subversive and critical of society than is widely assumed. Based in part on her efforts to process her own experiences, Saint Phalle addressed social and political issues, critically questioning institutions and role models in ways that are as relevant today as they have ever been. This publication sheds new light on the artist’s exceptional personality and uncovers an oeuvre that is always surprising and eccentric, emotional, dark and brutal, humorous and cheerful.

Niki de Saint Phalle (1930–2002) was born near Paris and moved to the US in 1933. During her teen years, Saint Phalle was a fashion model and appeared on the cover of *Life* in 1949 and, three years later, on the cover of *French Vogue*. At 18 Saint Phalle eloped with author Harry Mathews and moved to Cambridge, Massachusetts, and later to Paris, where she exhibited at the Alexander Iolas Gallery. In 1971 Saint Phalle married Jean Tinguely, and throughout that decade created the public sculptures and parks for which she became celebrated. Saint Phalle died of emphysema in California in May 2002.

EXHIBITION

Z  rich, Switzerland: Kunsthaus Z  rich, 09/02/22–01/08/23
Frankfurtam Main, Germany: Schirn Kunsthalle, 02/03/23–05/21/23



HATJE CANTZ
ISBN 9783775753005
U.S. \$55.00 CDN \$76.00
Pbk, 9.25 x 11.5 in. / 240 pgs / 150 color.
November/Art



Sonia Delaunay

Edited by L  rke Rydal J  rgensen, Tine Colstrup. Foreword by Poul Erik T  jner. Text by Tine Colstrup, Griselda Pollock, Anne Montfort-Tanguy, Matteo De Leeuw-De Monti, C  cile Godefroy.

A handsome, affordable introduction to the modernist polymath who charted the rhythms of color across textiles, illustration, painting and more

Sonia Delaunay was a true pioneer of modernist abstraction; breaking with the figurative vocabulary that subordinated color to subject matter, she placed dynamic color interaction at the core of her vision, whether expressed through painting, book illustration or costume and textile design. Drawing inspiration from both traditional Russian crafts and the modern frenetic metropolis, Delaunay’s work reflects the drastic changes ushered in by industrialization. Through her polyvalent practice, Delaunay helped construct the new modern woman that she herself embodied: equal parts avant-gardist, creative entrepreneur and businesswoman. This richly illustrated catalog showcases the range of Delaunay’s work as it unfolded over 60 years, from abstract paintings and works on paper to textile design, garments, fashion photography, books and carpets—even a brightly colored sports car. Born in Odessa, Ukraine, **Sonia Delaunay** (1885–1979) migrated to Paris in 1906 and became a key figure in the city’s avant-garde scene. During these early years, her paintings underwent a formal shift influenced by the vivid colors of Fauvism. She soon met her husband, fellow artist Robert Delaunay, and the couple pioneered a fusion of Cubism and Neo-Impressionism that they termed Simultanism, which denotes abstract painting that uses color in a manner comparable to the use of sound and rhythm in music. In 1964, Delaunay became the first living woman artist to have a retrospective at the Louvre.

EXHIBITION

H  mleeb  k, Denmark: Louisiana Museum of Modern Art, 02/12/22–06/12/22



LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659537
U.S. \$30.00 CDN \$40.00
Hbk, 8.5 x 10.25 in. / 96 pgs / 150 color / 40 b&w.
July/Art



Piet Mondrian: Mondrian Evolution

Edited with text by Ulf Küster. Text by Kathrin Beßen, Susanne Meyer-Büser, Bridget Riley, Benno Tempel, et al. Designed by Irma Boom.

HATJE CANTZ

ISBN 9783775752374 U.S. \$75.00 CDN \$102.00

Pbk, 8.5 x 10.5 in. / 300 pgs / 240 color.

September/Art

Celebrating Mondrian's journey from Dutch landscape painter to pioneer of lively, hard-edged abstraction

Published on the occasion of the Dutch artist's 150th birthday, *Mondrian Evolution* celebrates the multifaceted work and artistic development of Piet Mondrian. The artist cemented his place in the art historical canon with his geometric compositions characterized by black lines cast against white surfaces partially filled by the primary colors blue, red and yellow. Indelible as they are, these compositions comprise only a portion of Mondrian's expansive oeuvre. The artist moved through various formal evolutions, corresponding to his various geographical residences, before he arrived at his signature minimalist abstract style. After his classical training in figurative painting, Mondrian departed for Paris, where he immersed himself in the avant-garde currents energizing the city; Cubism, in particular, stimulated his imagination. Taking the movement as a point of departure, Mondrian developed Neo-Plasticism, a nonrepresentational "pure plastic art," which he believed to be the pathway to universal beauty.

This monograph diligently traces the artist's progression from landscape painter to abstractionist trailblazer—and all the stops in between. Each chapter homes in on a specific motif within Mondrian's oeuvre, including windmills, dunes, the sea, farms reflected in the water and plants in various forms of abstraction.

EXHIBITION

Riehen, Switzerland: Fondation Beyeler, 06/05/22–10/09/22

Düsseldorf, Germany: Kunstsammlung NRW, 10/29/22–02/10/23



Piet Mondrian: A–Z

By Ulf Küster.

HATJE CANTZ

ISBN 9783775752480 U.S. \$24.00 CDN \$32.00

Hbk, 5 x 7.75 in. / 120 pgs / 37 color.

September/Art

An affordable illustrated guide to the key terms and concepts of Mondrian's diverse oeuvre

German art historian and curator Ulf Küster entertainingly leads readers through well-known and lesser-known aspects of the life and work of Piet Mondrian (1872–1944). Pivotal to modern art's move toward abstraction, Mondrian's oeuvre is extraordinarily versatile and complex. The artist was profoundly impressed by contemporary culture and found inspiration all around—from the patterns of the Dutch canal system to the rhythms of jazz and the foxtrot. The influence of his work can also be found all around—not only in abstract painting and art movements (such as Concrete art, Color Field painting, Abstract Expressionism and Minimalism) but also in design, architecture and fashion. Yves Saint-Laurent's famous "Mondrian Dress," for instance, made him a posthumous fashion icon. *Piet Mondrian: A–Z* demonstrates Mondrian's far-reaching influence.

Art historian **Ulf Küster** (born 1966) is a curator at the Fondation Beyeler in Riehen/Basel since 2004, and the author of numerous publications, among them his book on Louise Bourgeois in Hatje Cantz's Art to Read series and *Edward Hopper: A–Z*.



Piet Mondrian: A Life

By Hans Janssen.

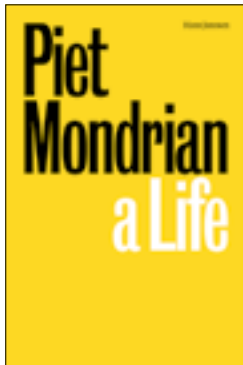
"Janssen's biography of the Dutch master is riveting and eloquent." –Terence Trouillot, *Artnet*

Piet Mondrian: A Life is the first comprehensive biography of Piet Mondrian to be published in English. This remarkable book provides a long-overdue and compelling account of the life of perhaps the most influential abstract artist of the 20th century. Hans Janssen, former chief curator at the Kunstmuseum Den Haag, draws on his own research and that of a cohort of distinguished scholars, as well as previously unknown letters, writings and archival materials, to reveal unexpected new insights into the artist's life and the circles in which Mondrian moved.

From his student days in Amsterdam to his life in Paris after the First World War, to his time in London and New York from 1938 until his death, Mondrian is here presented as someone in constant interaction with the world around him. Far from a lonely, isolated figure as he is often portrayed, he is revealed as an artist reacting to the emergence of modernity and taking the lead in shaping art for the world in which we now live. Translated into English in the 150th anniversary year of the artist's birth, and already celebrated and anticipated in the *New York Times*, this is a vital contribution to the scholarship on Mondrian as well as on the development of abstract art.

A cofounder of the De Stijl movement and pioneer of 20th-century abstraction, Dutch painter **Piet Mondrian** (1872–1944) developed his iconic style of Neoplasticism—a rigorously limited yet generative language of straight lines and primary colors—out of a progressive exploration of painting that took him from naturalistic landscape painter to theoretician of geometric abstraction.

Hans Janssen (1954–2021) is the author of *Piet Mondrian: The Man Who Changed Everything* and coauthor of *The Story of De Stijl*, and was a curator of modern art at Gemeentemuseum Den Haag.



RIDINGHOUSE/KUNSTMUSEUM DEN HAAG, THE HAGUE

ISBN 9781909932517 U.S. \$50.00 CDN \$65.00

Hbk, 6.25 x 9.25 in. / 464 pgs / 64 color / 60 b&w.

June/Biography/Art

Picasso: Cut Papers

Edited by Cynthia Burlingham, Allegra Pesenti. Text by Allegra Pesenti.

The first book on Picasso’s cut papers, examining an intimate practice spanning his entire career

Spanning the full career of Picasso (1881–1973), from his first cut drawings made in 1899 at nine years of age through to the 1960s with works he made in his eighties, *Picasso Cut Papers* features some of the artist’s most whimsical and intriguing works made on paper and in paper, alongside a select group of sculptures in metal, wood and ceramic. Although Picasso rarely sold or exhibited his cut papers (or *papiers découpés*) during his lifetime, he signed, dated and archived them just as he did all his works. They were simply part of a more private studio practice, often made for family or as models for his fabricators.

The first publication to focus solely on Picasso’s cut papers, this book features many works reproduced for the first time with newly commissioned photography, alongside new scholarship on a little-known aspect of one of the 20th century’s most pivotal practices, which contribute to the ongoing discourse surrounding innovation and abstraction at the roots of modern art. Also featured is a photo section that surveys Picasso’s engagement with cut paper and sculpture over the decades and documents his practice of cutting paper, both in and out of the studio.

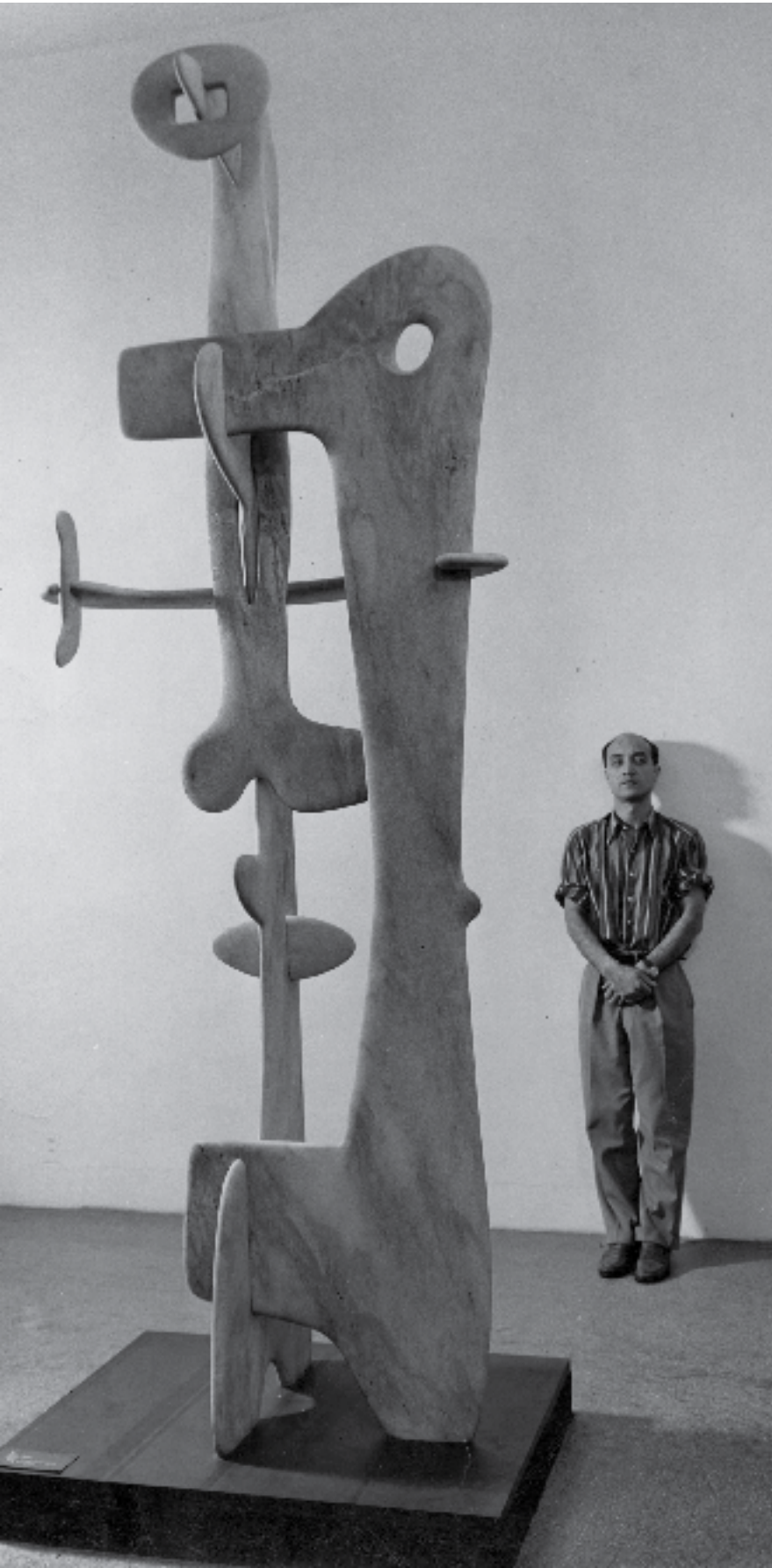
EXHIBITION

Los Angeles, CA: Hammer Museum, 10/02/22–12/31/22



DELMONICO BOOKS/HAMMER MUSEUM

ISBN 9781636810232
U.S. \$50.00 CDN \$67.00
Hbk, 8.5 x 10 in. / 256 pgs / 150 color.
September/Art



Noguchi and Greece, Greece and Noguchi

Objects of Common Interest

Edited by Ananda Pellerin, Objects of Common Interest. Introduction by Objects of Common Interest. Text by Dore Ashton, Hsiao-Yun Chu, Buckminster Fuller, Dakin Hart, Isamu Noguchi, Nicolas Paissios, Jannis Varelak.

A two-volume archival excavation of Noguchi’s enduring relationship with Greece

Noguchi and Greece, Greece and Noguchi explores the relationship between one of the 20th century’s most celebrated art and design multidisciplinary artists and the Mediterranean country he visited regularly for decades. Through an engaging visual essay of letters, photographs, sketches and words from the artist himself, new light is shed on the intimate relationship Noguchi had with Greece’s creative community, history, myths and material culture. With this engagingly designed two-volume box set, readers will discover Noguchi’s long-held fascination with Greece and how his legacy lives on in the country. *Noguchi and Greece, Greece and Noguchi* explores the enduring influence of Greek art, design and evolving cultural identity on Noguchi’s internationalist perspective. New essays delve into Noguchi’s fertile collaborations with dancers and choreographers inspired by Greece, including innovative American choreographer Martha Graham, and the gradual development of Noguchi’s truly interdisciplinary practice. A portrait of Noguchi, already a consummate traveler before he first embarked on his explorations of Greece, is provided by a meditation on his transformative relationship with maverick architect Buckminster Fuller, who saw Noguchi for the person-of-the-world that he was. This collaborative publication includes Noguchi’s Greece-centered works across sculpture, design and architecture, alongside a series of responsive texts and artworks by contemporary design studio Objects of Common Interest, led by Eleni Petaloti and Leonidas Trampoukis, and a series of photographs by current practitioners inspired by Noguchi’s interdisciplinary legacy. *Noguchi and Greece, Greece and Noguchi* is an extension of a research and exhibition project initiated by OoCI with the Noguchi Museum in New York.



ATELIER ÉDITIONS

ISBN 9781733622080
U.S. \$60.00 CDN \$82.00
Slip, pbk, 2 vols, 7 x 9.5 in. / 320 pgs / 60 color / 60 b&w.
September/Art

Frank Bowling’s Americas

New York, 1966–75

Edited with text by Reto Thüring, Akili Tommasino, Debra Lennard.
Text by Firelei Báez, Melvin Edwards, Julie Mehretu, Kobena Mercer, Sarah Roberts.

Bowling’s transition to abstraction, seen against the backdrop of 1960s–’70s debates on abstract art and the Black Arts movement

“Modernism belonged to me also.” So resolved the British Guiana–born artist Frank Bowling in 1966, when he moved from his temporary home base of London to New York City, keen to make his mark on modern painting. This volume surveys for the first time the transformative years that Bowling spent in the US from 1966 through 1975, a chapter of extraordinary productivity and artistic growth that would greatly shape his thinking and practice.

Bowling’s relocation to New York brought him into contact with an art scene in flux, with abstract painting on the rise and vigorous debates unfolding around Black cultural identity and artistic practice. Bowling participated in this scene in broad and deep ways, from his unique vantage point as an emigre twice over: exhibiting widely, writing for art magazines, engaging peers in dialogue and, in 1969, organizing *5+7*, an exhibition of five leading African American abstract artists plus himself. During these years, his own work explored the tension between representational imagery and fields of color, ultimately moving toward full abstraction.

Frank Bowling’s Americas assembles more than 30 paintings—many rarely seen—from this critical period, and places them in the context of both Bowling’s own artistic trajectory and the New York art scene at a time of aesthetic and racial reckoning. Offering magnificent reproductions of these vibrant, multifaceted works, accompanied by curatorial essays and statements by contemporary artists, this book invites new understanding of an artist whose work has remained always in motion.

Born in British Guiana in 1934, **Frank Bowling** arrived in London in 1953, graduating from the Royal College of Art in 1962. By the early 1960s, he was recognized as an original force in London’s art scene. After moving to New York in 1966, Bowling moved away from figurative imagery. He returned to London in 1975 but continued to spend significant periods in New York. Bowling was awarded a knighthood in 2020. He is the subject of a BBC documentary, *Frank Bowling’s Abstract World*.



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468874
U.S. \$50.00 CDN \$69.00
Hbk, 10 x 11 in. / 160 pgs / 85 color.
November/Art



EXHIBITION
Boston, MA: Museum of Fine Arts, 10/22/22–04/09/23
San Francisco, CA: San Francisco Museum of Modern Art, 05/13/23–09/10/23



Alex Katz: Gathering

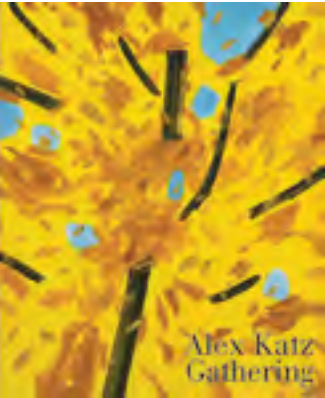
Edited with text by Katherine Brinson with Levi Prombaum. Text by David Breslin, Jennifer Y. Chuong, David Max Horowitz, Arthur Jafa, Katie Kitamura, Wayne Koestenbaum, Ewa Lajer-Burcharth, Kevin Lotery, Prudence Peiffer.

The evolution of Alex Katz: nearly 80 years of restless innovation in portraiture and landscape across painting, works on paper and sculpture

Across decades of intense creative production, Alex Katz has sought to capture a state of “absolute awareness” in paint. Whether evoking a glancing exchange between friends or a shaft of light filtered through trees, he has aimed to create a record of “quick things passing,” compressing the flux of everyday life into a condensed burst of optical perception. Published on the occasion of the artist’s first US career retrospective in more than 30 years, *Alex Katz: Gathering* offers a definitive account of Katz’s artistic project, demonstrating both its marked coherence and restless evolution. Generously illustrated, the book features the full breadth of the artist’s work across mediums and formats, from intimate sketches of riders on the New York City subway in the late 1940s to the rapturous, monumentally scaled landscapes that have dominated his recent production. Essays by artists, writers and art historians offer fresh, authoritative overviews of the artist’s practice alongside more focused considerations of specific facets of his art, including his flower paintings, collages, prints, freestanding “cutouts” and set design collaborations with the Paul Taylor Dance Company. A sourcebook of historical reviews, essays and poems rounds out the volume, which offers an overdue reassessment of the artist’s oeuvre.

Alex Katz (born 1927) is one of America’s most iconic and prolific artists. His work has been the subject of more than 250 solo exhibitions and 500 group exhibitions since 1951 and can be found in over 100 public collections worldwide.

EXHIBITION
New York, NY: Solomon R. Guggenheim Museum, 10/21/22–02/20/23



GUGGENHEIM MUSEUM
ISBN 9780892075607
U.S. \$69.95 CDN \$97.95
Hbk, 9.25 x 11.5 in. / 384 pgs / 360 color.
December/Art

Jean-Michel Basquiat: Art and Objecthood

The first book on Basquiat’s ingenious uses of found objects and unconventional materials

Bringing together a range of unconventional painted supports and found-object sculptures, *Jean-Michel Basquiat: Art and Objecthood* provides an innovative, in-depth look into the artist’s sculptural practice. In addition to painting and drawing on everything within his domestic spaces—refrigerators, chairs, cabinets—Basquiat made use of discarded windows and doors, mirrors, wood boards and subway tiles in his earliest creations. In a 1985 interview with Becky Johnston and Tamra Davis, he explained: “The first paintings I made were on windows I found on the street. And I used the window shape as a frame, and I just put the painting on the glass part and on doors I found on the street.” *Jean-Michel Basquiat: Art and Objecthood* borrows its title from the influential 1967 essay by renowned art historian Michael Fried, who critiqued Minimalism for its dogmatic separation between “art” and “object,” arguing that its presentation of isolated objects as art was theatrics rather than a true art, which for Fried implied the unity of art and object. Invoking Fried’s stance, this book invites viewers to consider the debate on art and objecthood as a lens through which to consider Basquiat’s uses of objects. The book also demonstrates the extent to which these uses reveal his dedication to the struggle against social inequality and his profound engagement with the politics of race in the US.

EXHIBITION
New York, NY: Nahmad Contemporary, 04/05/22–06/11/22



HATJE CANTZ
ISBN 9783775753319
U.S. \$65.00 CDN \$86.00
Hbk, 11 x 12 in. / 288 pgs / 100 color.
October/Art



Jimmy DeSana: Submission

Edited with text by Drew Sawyer. Preface by Anne Pasternak. Epilogue by Laurie Simmons.

The first comprehensive book on the surreal, queer and humorous photographic art of Jimmy DeSana, a central figure in New York’s art and music scenes of the 1970s and ’80s

This is the first overview of the work of Jimmy DeSana, a pioneering yet underrecognized figure in New York’s downtown art, music and film scenes during the 1970s and 1980s. The book situates DeSana’s work and life within the countercultural and queer contexts in the American South as well as New York, through his involvement in mail art, punk and No Wave music and film, and artist collectives and publications. DeSana’s first major project was *101 Nudes*, made in Atlanta during the city’s gay liberation movement. After moving to New York in 1973, DeSana became immersed in queer networks, collaborating with General Idea and Ray Johnson on zines and mail art, and documenting the genderqueer street performances of Stephen Varble. By the mid-1970s, DeSana was a fixture in New York’s No Wave music and film scenes, serving as portraitist for much of the period’s central figures and producing album covers for Talking Heads, James Chance and others. His book *Submission*, made with William S. Burroughs, humorously staged scenes out of a S&M manual that explored the body as object and the performance of desire. DeSana was also an early adopter of color photography, creating his best-known series, *Suburban*, in the late 1970s and early 1980s. This body of work explores relationships between gender, sexuality and consumer capitalism in often humorous, surreal ways. After DeSana became sick as a result of contracting HIV, he turned to abstraction, using experimental photographic techniques to continue to push against photographic norms.

EXHIBITION
Brooklyn, NY: Brooklyn Museum, 11/11/22–04/16/23



DELMONICO BOOKS/BROOKLYN MUSEUM
ISBN 9781636810591
U.S. \$59.95 CDN \$82.95
Hbk, 9 x 11.75 in. / 176 pgs / 240 color.
November/Photography



SKIRA
ISBN 9788857247687
U.S. \$65.00 CDN \$89.00
Pbk, 10.5 x 14 in. / 344 pgs / 400 color.
August/Art

New York: 1962–1964

Conceived by Germano Celant. Edited with text by Sam Sackeroff. Preface by Claudia Gould. Introduction by Michael Rock. Interviews by Germano Celant with Christo and Jim Dine. Text by Claudia Gould, Michael Rock, Sam Sackeroff, Emily Bauman, Ninotchka D. Bennahum, Jennifer G. Buonocore-Nedrelow, Olivia Casa, Laura Conconi, J. English Cook, Maria Corti, Michaëla de Lacaze Mohrmann, Joshua B. Guild, Liz Hirsch, Hiroko Ikegami, Susan Murray, Kristina Parsons, Benjamin Serby, Jennifer Sichel, Robert Slifkin.

Charting the three momentous years in which New York became the global capital of art

The radical cultural transformations that occurred in New York in the three years between January 1962 and December 1964 ramified across the world. In addition to a whole host of creative innovations across disciplines, the period also saw a shift in the center of artistic gravity from Europe to the United States and the rise of a new leadership in the arts—curators, gallerists and other impresarios. Modeled on the scale and format of *Life* magazine (one of the most widely read publications of the era), this lavishly illustrated oversized paperback traces a detailed itinerary of artists and curators, experimental exhibitions and museums, as well as historical and political events that transformed society during this explosive moment. From the *New Realists* exhibition at Sidney Janis Gallery in 1962 to Robert Rauschenberg's unexpected win of the International Grand Prize in Painting at the 1964 Venice Biennale, every groundbreaking event from this incredible three-year period is documented. Organized chronologically, the book is teeming with images of artworks and archival photographs, and artist interviews conducted by the late great curator Germano Celant.

Artists include: Diane Arbus, Lee Bontecou, Chryssa, Merce Cunningham, Jim Dine, Melvin Edwards, Dan Flavin, Lee Friedlander, Nancy Grossman, Jasper Johns, Donald Judd, Ellsworth Kelly, Yayoi Kusama, Norman Lewis, Roy Lichtenstein, Marisol, Agnes Martin, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Yvonne Rainer, Robert Rauschenberg, Faith Ringgold, Larry Rivers, James Rosenquist, Miriam Schapiro, Carolee Schneemann, George Segal, Jack Smith, Harold Stevenson, Marjorie Strider, Mark di Suvero, Bob Thompson and Andy Warhol.

EXHIBITION
New York, NY: The Jewish Museum, 07/22/22–01/08/23



JAM: The Process as Art, 1974 to the Present

Edited with text by Thomas J. Lax, Lilia Rocio Taboada. Text by Eric Booker, Brandon Eng, Kellie Jones, Yelena Keller, Marielle Ingram, Legacy Russell. Interview with Linda Goode Bryant by Thelma Golden.

An archival dive with fresh interpretations of the legendary New York gallery and cultural laboratory that catalyzed collaboration among Black artists and their counterparts of diverse backgrounds

Just Above Midtown, or JAM, was an art gallery and self-described laboratory for experimentation led by Linda Goode Bryant that foregrounded African American artists and artists of color. Open from 1974 to 1986, it was a place where an expansive idea of contemporary art flourished and debate was cultivated. The gallery offered early opportunities for artists recognized as pivotal figures in late-20th-century art—including David Hammons, Butch Morris, Senga Nengudi, Lorraine O'Grady and Howardena Pindell—as well as a nonhierarchical approach to art that welcomed artists without stylistic proscription. Published in conjunction with the first museum exhibition to focus on this visionary gallery and its ongoing impact, *JAM: The Process as Art, 1974 to the Present* showcases rarely seen material from JAM's history—artworks, ephemera and photographs—that collectively document the gallery's communal and programmatic activities. This richly illustrated catalog includes essays that contextualize JAM and consider its legacy, a conversation between Goode Bryant and Thelma Golden, Director and Chief Curator of the Studio Museum in Harlem, a complete exhibition chronology written by MoMA and Studio Museum staff with nearly 50 annotated entries, and excerpts from oral histories with JAM staff and artists conducted especially for this project.

EXHIBITION
New York, NY: The Museum of Modern Art, 10/09/22–02/18/23



THE MUSEUM OF MODERN ART, NEW YORK/THE STUDIO MUSEUM IN HARLEM
ISBN 9781633451377
U.S. \$45.00 CDN \$63.00
Pbk, 9.5 x 12 in. / 184 pgs / 200 color.
October/Art

We are delighted to welcome Center for Art, Research and Alliances (CARA) to the D.A.P. list. A new arts nonprofit, research center and publisher located in New York City, CARA aims to expand the public discourses and historical records of art’s abundant pasts, presents and futures through publications, public programs, fellowships and exhibitions.

Marilyn Nance: Last Day in Lagos

Edited by Oluremi C. Onabanjo. Foreword by Julie Mehretu. Text by Antawan I. Byrd, Uchenna Ikonne, Tsitsi Ella Jaji. Afterword by Marilyn Nance. Bibliography by Zakiya Collier, Chisom Ilogu.

A focused study on a singular African American photographer, through an archival encounter with her documentation of the landmark FESTAC’77 festival

From January 15 to February 12, 1977, more than 15,000 artists, intellectuals and performers from 55 nations worldwide gathered in Lagos, Nigeria, for the Second World Black and African Festival of Arts and Culture, also known as FESTAC’77. Taking place in the heyday of Nigeria’s oil wealth and following the African continent’s potent decade of decolonization, FESTAC’77 was the peak of Pan-Africanist expression. Among the musicians, writers, artists and cultural leaders in attendance were Ellsworth Ausby, Milford Graves, Fela Anikulapo Kuti, Samella Lewis, Audre Lorde, Winnie Owens, Miriam Makeba, Valerie Maynard, Queen Mother Moore and Sun Ra. While serving as the photographer for the US contingent of the North American delegation, Brooklyn-based photographer Marilyn Nance made more than 1,500 images throughout the course of the festival—one of the most comprehensive photographic accounts of FESTAC’77. Drawing from Nance’s extensive archive, most of which has never before been published, *Last Day in Lagos* chronicles the exuberant intensity and sociopolitical significance of this extraordinary event. Over the course of five decades, **Marilyn Nance** (born 1953) has produced images of unique moments in the cultural history of the US and the African Diaspora. Nance is a two-time finalist for the W. Eugene Smith Award in Humanistic Photography. Her work is in the collections of the Brooklyn Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, the Smithsonian American Art Museum, the Schomburg Center for Research in Black Culture, the Virginia Museum of Fine Arts and the Library of Congress, and has been published in *The World History of Photography*, *History of Women in Photography* and *The Black Photographers Annual*. She lives in New York.



CARA/FOURTHWALL BOOKS
ISBN 9780994700995
U.S. \$45.00 CDN \$63.00
Clth, 6 x 7.75 in. / 280 pgs / 16 color / 112 duotone.
October/Photography



Blue in Green

By Wesley Brown.

BLANK FORMS EDITIONS
ISBN 9781953691118 U.S. \$20.00 CDN \$28.00
Hbk, 5.5 x 8.25 in. / 80 pgs.
October/Fiction & Poetry

The latest work from the veteran novelist called “one hell of a writer” by James Baldwin and “wonderfully wry” by Donald Barthelme: a timely meditation on the psychological impact of police brutality, through the lens of a day in the life of Miles Davis

Written by playwright and novelist Wesley Brown, *Blue in Green* narrates one evening in August 1959, when, mere weeks after the release of his landmark album *Kind of Blue*, Miles Davis is assaulted by a member of the New York City Police Department outside of the Birdland jazz club. In the aftermath, we enter the strained relationship between Davis and his wife, Frances Taylor, whom he has recently cajoled into ending her run as a performer on Broadway and retiring from modern dance and ballet altogether. Frances, who is increasingly subject to Davis’ temper—fueled by both his professional envy and substance abuse—reckons with her upbringing in Christian Science and, through a fateful meeting with Lena Horne, the conflicting demands of motherhood and artistic vocation. Meanwhile, blowing off steam from his beating, Miles speeds across Manhattan in his sports car. Racing alongside him are recollections of a stony, young John Coltrane, a combative Charlie Parker and the stilted world of the Black middle class he’s left behind. **Wesley Brown** (born 1945) is a novelist and playwright. He is the author of novels including *Darktown Strutters*, *Push Comes to Shove* and *Tragic Magic*, which was reissued in 2021 to critical acclaim. He has led an active political life, having held memberships in the Mississippi Freedom Democratic Party, Student Nonviolent Coordinating Committee and the Black Panther Party in the 1960s. In the early 1970s he spent more than a year in federal prison for refusing induction in the armed services during the Vietnam War. In this time, he drafted his first novel, which was edited by Toni Morrison. He is a professor emeritus of English at Rutgers University in New Jersey, where he taught for 26 years. Brown lives in Lawrenceville, Georgia.



FACSIMILE EDITION
The Cricket
Black Music in Evolution, 1968–69

Edited by A.B. Spellman, Larry Neal, Amiri Baraka. Preface by A.B. Spellman. Introduction by David Grundy.

A rare document of the 1960s Black Arts Movement featuring Albert Ayler, Amiri Baraka, Milford Graves, Sun Ra, Cecil Taylor and many more, *The Cricket* fostered critical and political dialogue for Black musicians and writers

Edited by poets and writers Amiri Baraka, A.B. Spellman and Larry Neal between 1968 and 1969, and published by Baraka’s New Jersey-based JIHAD productions around the time of the Newark Riots, this experimental music magazine ran poetry, position papers and gossip alongside concert and record reviews and essays on music and politics. Over four mimeographed issues, *The Cricket* laid out an anticommercial ideology and took aim at the conservative jazz press, providing a space for critics, poets and journalists (including Stanley Crouch, Haki Madhubuti, Ishmael Reed, Sonia Sanchez and Keorapetse Kgositile) and musicians (including Cecil Taylor, Milford Graves, Sun Ra, Mtume, Albert Ayler and Black Unity Trio) to devise new styles of music writing. The publication emerged from the heart of a political movement—“a proto-ideology, akin to but younger than the Garveyite movement and the separatism of Elijah Mohammed,” as Spellman writes in the book’s preface—and aimed to reunite advanced art with its community, “to provide Black Music with a powerful historical and critical tool” and to enable avant-garde Black musicians and writers “to finally make a way for themselves.” This publication gathers all issues of the magazine with an introduction by poet and scholar David Grundy. **Contributors include:** A.B. Spellman, Imamu Baraka (LeRoi Jones), Larry Neal, Cecil Taylor, Milford Graves, Sun Ra, Ben Caldwell, Clyde Halisi, Don L. Lee (Haki R. Madhubuti), Duncan Barber, Gaston Neal, Hilary Broadus, James Stewart, Norman Jordan, Roger Riggins, Ronnie Gross, Stanley Crouch, Albert Ayler, Askia Muhammed Toure, Donald Stone, E. Hill, Haasan Oqwiendha Fum al Hut, Ibn Pori ‘det, Ishmael Reed, Joe Goncalves, Larry A. Miller (Katibu), Sonia Sanchez, Willie Kgositile, Billy (Fundii) Abernathy, Dan Dawson and Black Unity Trio.

Strikethrough

Typographic Messages of Protest

Introduction by Colette Gaiter. Text by Stephen Coles, Silas Munro.

A vivid celebration of the use of language to amplify and empower—from 19th-century antislavery broadsides to the “Silence = Death” AIDS design to the handmade signs of the Black Lives Matter movement

Organized into chapters that explore the many ways to express dissent (Resist, Vote, Strike, Teach and Love), *Strikethrough* presents more than 120 signs, posters, publications and ephemera in vivid imagery and incisive prose. From the colorful affiches of the Paris '68 uprising to Memphis strike workers' placards to the Black Panthers' newspaper, this generously illustrated volume showcases the role of graphic design in a wide range of protest movements in the US and abroad. Including selections from artists and art collectives such as Jenny Holzer, the Guerrilla Girls and Fierce Pussy, this book provides a broad and critical survey of the typographics of activism. *Strikethrough* also features 10 profiles on the designers behind the graphics—including Corita Kent, Emory Douglas and Ben Shahn—and a custom display typeface based on historical protest graphics by Tré Seals, plus an introduction by activist and design scholar Colette Gaiter. Charting a typographic chant of resistance that spans more than 150 years, *Strikethrough* curators Silas Munro and Stephen Coles reveal how the message makes its way to the masses via marker, screen print, spray paint, collage, and both physical and digital type, and how it calls on us all to craft our own demands for social change.

Artists and designers include: Atelier Populaire, See Red Women's Workshop, Carlos Cortez, Emory Douglas, Fierce Pussy, Ganzeer, Milton Glaser, Guerrilla Girls, Jenny Holzer, Corita Kent, Tibor Kalman, Amos Paul Kennedy Jr., Herb Lubalin, Phase2, Favianna Rodriguez, Ward Schumaker, Ben Shahn and Wes Wilson.

EXHIBITION

San Francisco, CA: Letterform Archive, 07/23/22–01/14/23



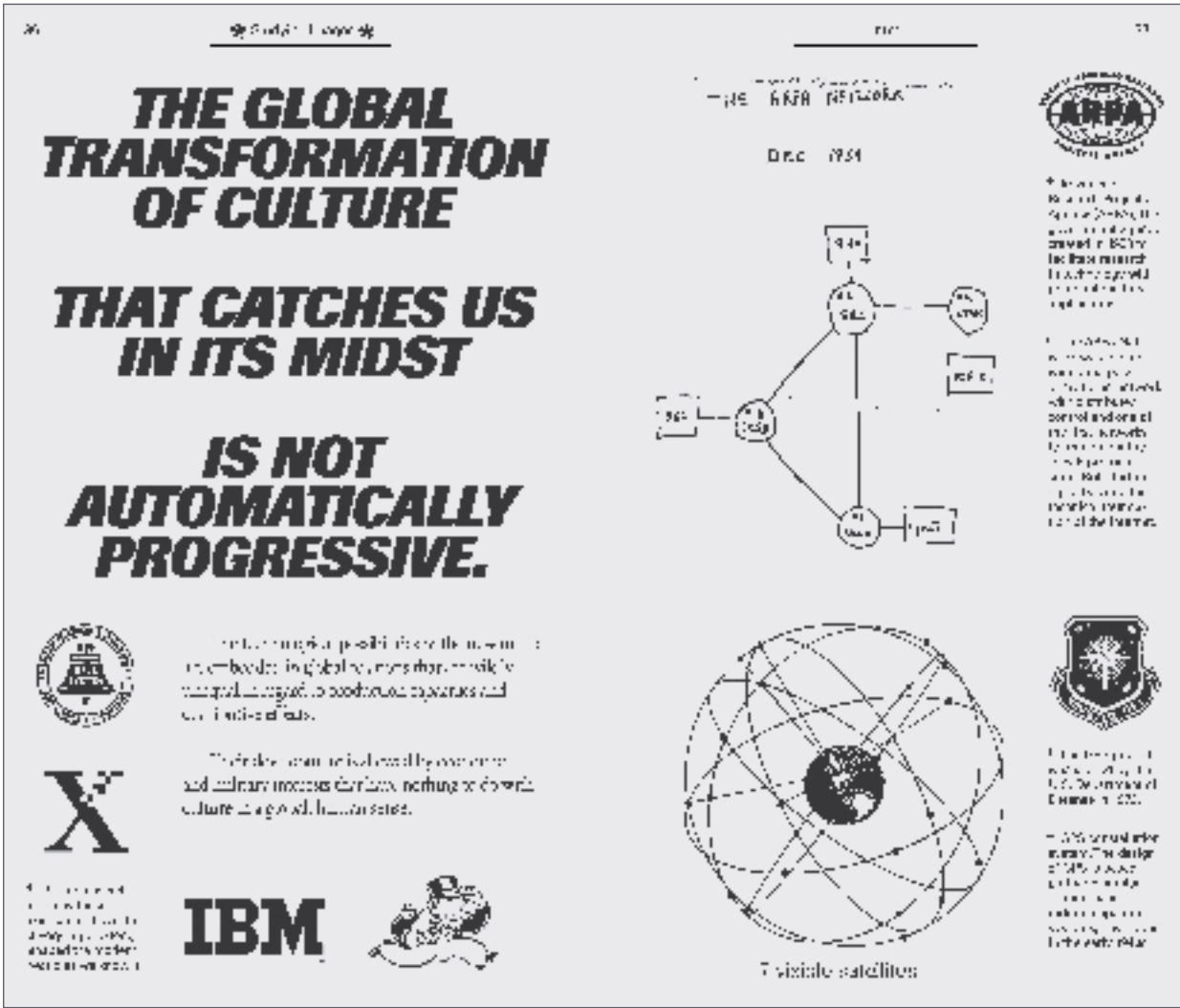
LETTERFORM ARCHIVE

ISBN 9781736863305

U.S. \$45.00 CDN \$60.00

Hbk, 7.5 x 9.5 in. / 280 pgs / 500 color.

September/Design



Seeing | Making —> Room for Thought

By Susan Buck-Morss, Kevin McCaughey, Adam Michaels.

Renowned philosopher Susan Buck-Morss collaborates with conceptual apparel label Boot Boyz Biz's Kevin McCaughey and Inventory Press' Adam Michaels on this experimental image-text update of McLuhan and Benjamin

Showing how the montage principle allows thought to occupy the space between two seemingly unrelated things, *Seeing | Making* → *Room for Thought* both studies and embodies how an *arrangement* of images can be a form of thinking—in other words, images not as illustrations or objects of analysis but as a montage. In a close collaboration with designers Kevin McCaughey (founder of the popular conceptual clothing line Boot Boys Biz) and Adam Michaels of Inventory Press, renowned philosopher Susan Buck-Morss expands on her unique conception of montage, combining images and text—also integrating excerpts from Buck-Morss' previous work—in an innovative way that provides insight into images and how they work together. In both design and content, *Seeing | Making* → *Room for Thought* is directly in conversation with Marshall McLuhan and Quentin Fiore's *The Medium Is the Massage*, as well as the works of Walter Benjamin. This innovative volume brings Buck-Morss' more experimental, visually engaged work to the fore in a way that has not been available in the usual contexts within which her writing has appeared.

Susan Buck-Morss (born 1942) is the author of *The Origin of Negative Dialectics* (1977), *The Dialectics of Seeing* (1989), *Dreamworld and Catastrophe* (2000), *Hegel, Haiti, and Universal History* (2009) and *Year 1* (2021). She is Distinguished Professor of Political Philosophy at the CUNY Graduate Center, New York.

Kevin McCaughey (born 1991) is a designer and founder of Boot Boyz Biz (established in 2015), a project-based research practice based in New York.

Adam Michaels (born 1978) is a designer, publisher and editor, the cofounder of design studio Project Projects, and the founder of Inventory Press and design studios Project Projects and IN-FO.CO. He received the 2015 Cooper Hewitt National Design Award for Communication Design.



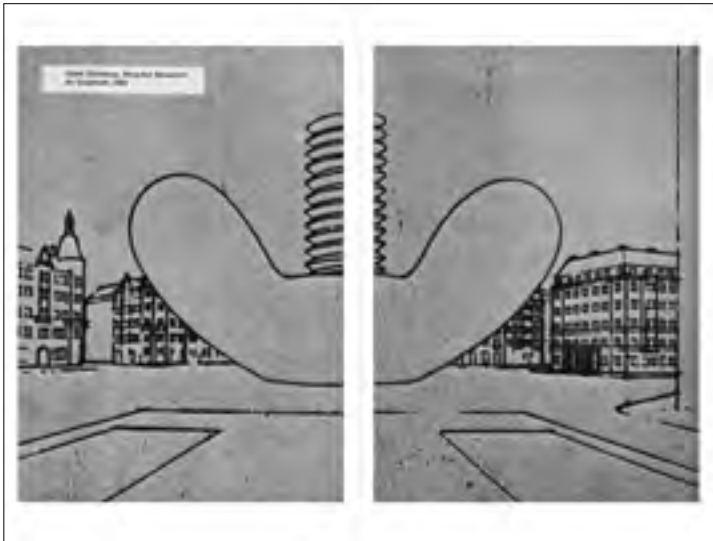
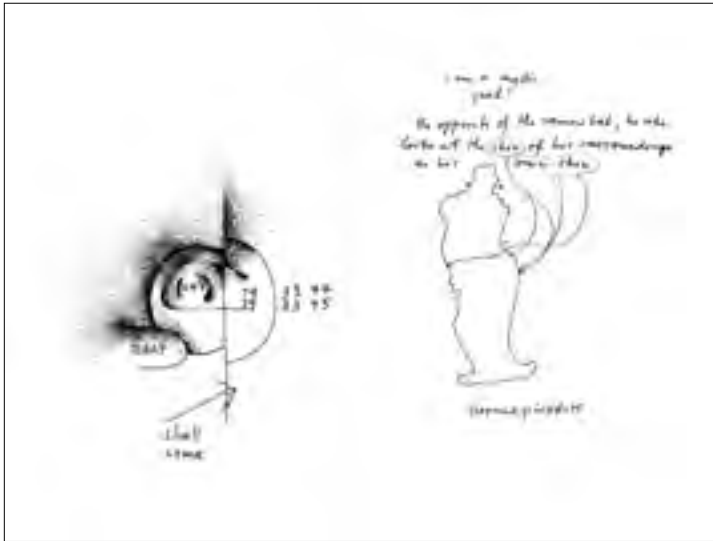
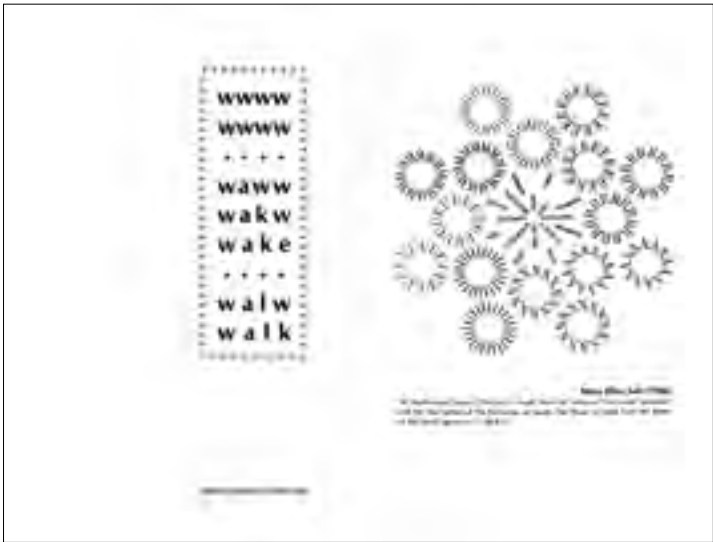
INVENTORY PRESS

ISBN 9781941753538

U.S. \$24.95 CDN \$34.95

Pbk, 4.75 x 7.75 in. / 336 pgs / 600 b&w.

October/Nonfiction Criticism



PRIMARY INFORMATION
ISBN 9781737797920
U.S. \$29.95 CDN \$39.95
Pbk, 6 x 9.25 in. / 368 pgs / 106 b&w.
September/Art/Fiction & Poetry

A Something Else Reader

Edited by Dick Higgins.

A previously unpublished anthology of classic texts from Something Else Press, assembled in the 1970s by Dick Higgins, with works by John Cage, Al Hansen, Claes Oldenburg and many more

Conceived by poet, publisher, artist, composer and writer Dick Higgins (1938–98) in the early 1970s to celebrate Something Else Press—the legendary publishing company he founded in 1963 to showcase Fluxus and other experimental artists—this volume, which was never realized in Higgins’ lifetime, collects an amazing array of 1960s avant-garde creativity. Something Else Press published some of the most radical art and literature of its time and provided a foundation and template for the artist’s book medium, which has flourished internationally since the 1960s.

The *Reader* features selections from rare and out-of-print Something Else classics such as Claes Oldenburg’s *Store Days*; John Cage’s *Notations*; Emmett Williams’ *An Anthology of Concrete Poetry*; Richard Kostelanetz’s *Breakthrough Fictioneers* anthology; Jackson Mac Low’s pioneering poetry collection, *Stanzas for Iris Lezak*; Gertrude Stein’s *Matisse Picasso and Gertrude Stein*; Bern Porter’s *I’ve Left*; Wolf Vostell’s *Dé-coll/age Happenings*; Al Hansen’s *A Primer of Happenings & Time/Space Art*; and other pamphlets and artist projects for the page by Robert Filliou, Ian Hamilton Finlay, Alison Knowles, Nam June Paik, Philip Corner, Daniel Spoerri, André Thomkins and Richard Meltzer, among others. A critical checklist/bibliography assembled by Hugh Fox and Higgins’ introduction from 1973 completes the original manuscript.



By Alison Knowles: A Retrospective (1960–2022)

Edited by Karen Moss. Foreword by Julie Rodrigues Widholm.
Contributions by Hannah B Higgins, Lucia Fabio, Lauren Fulton, Maud Jacquin and Sébastien Pluot, Nicole L. Woods. Reprinted texts by Benjamin H.D. Buchloh, George Quasha, Julia Robinson, Kristine Stiles.

D.A.P./UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

ISBN 9780983881346 U.S. \$55.00 CDN \$76.00
Pbk, 8.75 x 12 in. / 300 pgs / 220 color / 30 b&w.
August/Art

The first survey of the Fluxus cofounder’s prolific avant-garde output, from eight-foot-tall books to make-a-salad performances

The American artist Alison Knowles’ (born 1933) groundbreaking experiments—from painting and printmaking to sculpture and installation, sound works, poetry and artist’s books—have influenced art and artists for more than 50 years but remain relatively unknown among mainstream audiences. The first comprehensive volume on the artist, *By Alison Knowles: A Retrospective* presents more than 200 objects that span the entire breadth of her career, from her intermedia works of the 1960s to forms of participatory and relational art in the 2000s.

The accompanying catalog features contributions by international Fluxus curators, historians and scholars, including lead essays by organizer Karen Moss, Hannah B. Higgins and Nicole Woods, and short contributions by Lucia Fabio, Lauren Fulton, Maud Jacquin and Sébastien Pluot. It also includes reprints of key articles by Benjamin Buchloh, Julia Robinson and Kristine Stiles, as well as a conversation between Alison Knowles and poet George Quasha. Richly illustrated with more than 250 images, the full-color catalog, designed by Kimberly Varella, includes a softcover lay-flat binding, special colored papers for each section, die-cut section dividers and a chronology.

EXHIBITION

Berkeley, CA: Berkeley Art Museum & Pacific Film Archive, 07/20/22–12/18/22
Oslo, Norway: Henie Onstad Kunstsenter, 2024



Carolee Schneemann: From Then and Beyond

Edited with text by Oliver Kiemayer, Lara Pan.

VERLAG FÜR MODERNE KUNST

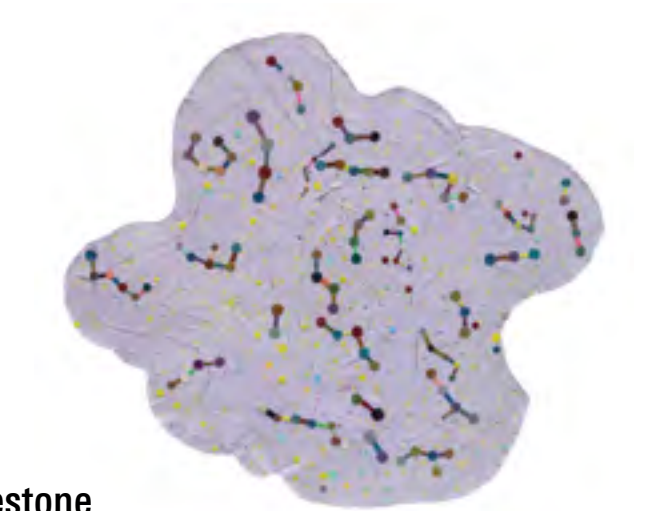
ISBN 9783903572966 U.S. \$50.00 CDN \$69.00
Hbk, 6.25 x 9.5 in. / 236 pgs / 74 color.
July/Art



An oral-visual autobiography of Carolee Schneeman, with portraits of her home and working life

The pioneering Pennsylvania-born artist Carolee Schneemann (1939–2019) embraced a cornucopia of mediums: after starting her career as a painter, she expanded her practice to include photography, performance, film, video, mixed media and installations, famously applying the gestural physicality of action painting to kinetic environments and performances centered on the body—more often than not, her own. Many of the artist’s works have entered the canon of contemporary art, such as *Eye Body* (1963), *Fuses* (1964), *Meat Joy* (1964), *Up To and Including Her Limits* (1974) and *Interior Scroll* (1975).

Supported by the Carolee Schneemann Foundation, *From Then and Beyond* homes in on the artist behind this invigorating body of work, consisting of interviews with Schneemann before her death, conducted by art historian Oliver Kiemayer (Kunsthalle Winterthur) and curator Lara Pan at her home in New Paltz, New York. The transcript of these interviews, edited into 27 monologues and dialogues, is the last substantial testimony by the artist and is complemented by illustrations of her works and photographs of her house.



GREGORY R. MILLER & CO./THE ALDRICH CONTEMPORARY ART MUSEUM
ISBN 9781941366462
U.S. \$50.00 CDN \$69.00
Hbk, 8.5 x 10 in. / 180 pgs.
November/Art

52 Artists: A Feminist Milestone

Text by Lucy Lippard, Amy Smith-Stewart, Alexandra Schwartz.

The definitive account of Lucy Lippard's pioneering 1971 feminist art exhibition, with work from a new generation of artists alongside the original participants

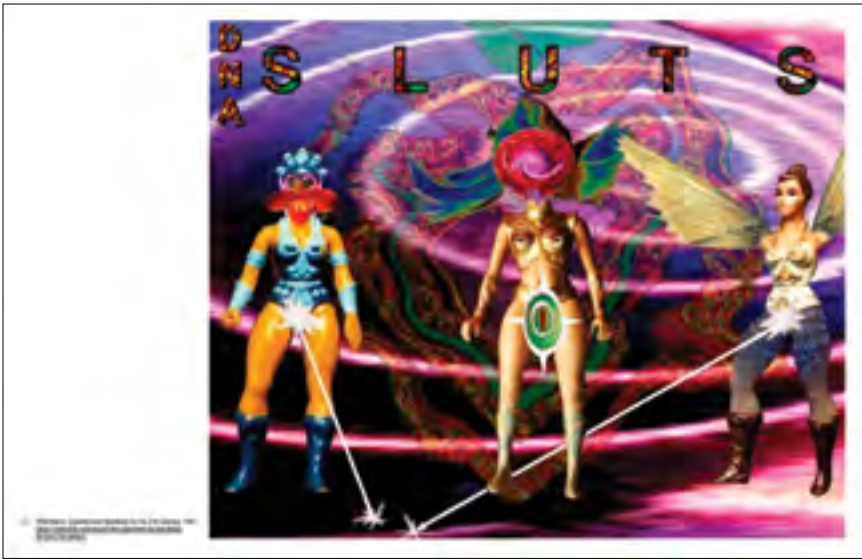
This volume celebrates the 51st anniversary of the historic 1971 exhibition *Twenty Six Contemporary Women Artists*, curated by Lucy R. Lippard and presented at the Aldrich Contemporary Art Museum. It showcases work by the artists included in the original 1971 exhibition, alongside a new roster of 26 female-identifying or nonbinary emerging artists, tracking the evolution of feminist art practices over the past five decades.

This significant volume includes new essays by Lippard, Amy Smith-Stewart and Alexandra Schwartz, as well as rare historical documentation of the original exhibition, images, installation views and checklists from both the 1971 and 2022 shows.

Among the artists whose work was presented in the original 1971 exhibition are Cecile Abish, Alice Aycock, Cynthia Carlson, Susan Hall, Mary Heilmann, Audrey Hemenway, Laurace James, Mable Jones, Carol Kinne, Christine Kozlov, Brenda Miller, Mary Miss, Dona Nelson, Shirley Pettibone, Howardena Pindell, Adrian Piper, Sylvia Plimack Mangold, Reeva Potoff, Paula Tavins, Merrill Wagner, Grace Bakst Wapner, Jackie Winsor and Barbara Zucker. (All but three of the original 26 artists are included in *52 Artists*.) The new generation of artists included are Leilah Babirye, Phoebe Berglund, LaKela Brown, Lea Cetera, Susan Chen, Pamela Council, Lizania Cruz, Amariyllis DeJesus Moleski, Florencia Escudero, Alanna Fields, Emilie L. Gossiaux, Ilana Harris-Babou, Loie Hollowell, Maryam Hoseini, Hannah Levy, Catalina Ouyang, Anna Park, Erin M. Riley, LJ Roberts, Aya Rodriguez-Izumi, Aliza Shvarts, Astrid Terrazas, Tourmaline, Rachel Eulena Williams, Kiyan Williams and Stella Zhong.

EXHIBITION

Ridgefield, CT: The Aldrich Contemporary Art Museum, 06/06/22–01/08/23



Cyberfeminism Index

Edited with introduction by Mindy Seu. Foreword by Julianne Pierce of VNS Matrix. Afterword by Legacy Russell.

Hackers, scholars, artists and activists of all regions, races and sexual orientations consider how humans might reconstruct themselves by way of technology

When learning about internet history, we are taught to focus on engineering, the military-industrial complex and the grandfathers who created the architecture and protocol, but the internet is not only a network of cables, servers and computers. It is an environment that shapes and is shaped by its inhabitants and their use.

The creation and use of the *Cyberfeminism Index* is a social and political act. It takes the name cyberfeminism as an umbrella, complicates it and pushes it into plain sight. Edited by designer, professor and researcher Mindy Seu (who began the project during a fellowship at the Harvard Law School's Berkman Klein Center for the Internet & Society, later presenting it at the New Museum), it includes more than 1,000 short entries of radical techno-critical activism in a variety of media, including excerpts from academic articles and scholarly texts; descriptions of hackerspaces, digital rights activist groups, bio-hacktivism; and depictions of feminist net art and new media art.

Contributors include: Skawennati, Charlotte Web, Melanie Hoff, Constanza Pina, Melissa Aguilar, Cornelia Sollfrank, Paola Ricaurte Quijano, Mary Maggic, Neema Githere, Helen Hester, Annie Goh, VNS Matrix, Klau Chinche / Klau Kinky and Irina Aristarkhova.



INVENTORY PRESS

ISBN 9781941753514
U.S. \$29.95 CDN \$39.95
Pbk, 6.75 x 9.5 in. / 560 pgs / 80 color / 450 b&w.
October/Art



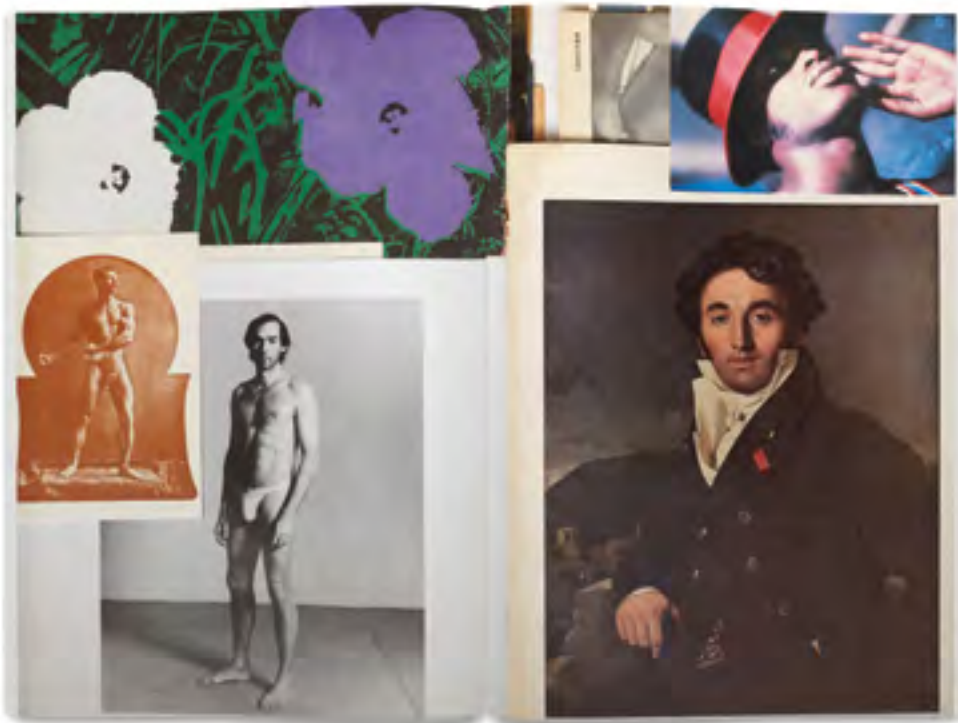
SPBH EDITIONS/IMAGES VEVEY
 ISBN 9781916041264
 U.S. \$60.00 CDN \$84.00 **SDNR40**
 Pbk, 9.5 x 11.75 in. / 320 pgs / 320 color.
 September/Photography

Carmen Winant: Arrangements

The photographer's art of arrangement: a book of constructed pages from the author of *My Birth*

This book of multivalent narratives began with a simple premise: the collection of sheets of paper—ripped from books—featuring multiple photographs and inlaid narratives. Across a decade of working on other projects involving pulling images apart from one another, excising them from the page and recontextualizing them as new sets, American artist Carmen Winant diligently collected disparate sheets, skimming them off the top of her other ongoing collections. The book that has resulted from that work is wide-ranging in terms of subject—with sheets depicting rabbinical study, dog training, surgical birth, methods of tantric sex, patterns of the sunset—yet specific in approach and application. Her constructed pages trouble how the idea of “theme” operates as the engine of a book, instead taking the act of arranging, both in discrete pages and as a whole, as its own meaningful subject. *Arrangements*, a book without explanatory text, might be understood as offering design solutions, proposing strategies of recycling and recovery, and demonstrating modes of sociality through systems of photographic organization.

Carmen Winant (born 1983) is an artist and writer and currently holds a position at Ohio State University as the Roy Lichtenstein Endowed Chair of Studio Art. She is the author of several artist books including *My Birth* and *Instructional Photography*, and was a recipient of a Guggenheim Fellowship in photography in 2019 and a Pew Center for Arts & Heritage grant in 2020. Winant lives and works in Columbus, OH with her two sons, Carlo and Rafa, and her partner, Luke Stettner.



Vince Aletti: The Drawer

The acclaimed curator's scrapbook celebration of the beauty of photography and the printed page

American critic and curator Vince Aletti has been collecting photographs printed on the pages of magazines and books since the 1970s. “For as long as I can remember,” he says, “one of the first things I do in a new apartment is pin pictures to the wall. It’s always been a way of claiming space, of making it my own. But even after I’ve settled in, I keep a wall where constellations of push-pinned images change regularly. Many of those pictures have been with me for decades; others are new—torn from the pages of the latest *Artforum* or *i-D*, or clipped from the sports section of the *Times*. Nearly all of those images come from or end up in one overflowing flat-file drawer in my East Village apartment.”

That drawer, with its hundreds of stacked tearsheets, newspaper clippings, gallery announcements and other ephemera, is documented in a new book entitled, simply and inevitably, *The Drawer*. Aletti’s 75 multilayered compositions are testimony to the author’s unique ability to voice the complexity and variety of desire, personal and collective histories, and the power of art to reflect and shape who we are.

Vince Aletti (born 1945) is a critic and curator based in New York. Previously the art editor and photography critic at the *Village Voice* from 1987 to 2005, he later wrote weekly exhibition reviews for the *New Yorker* and contributed regularly to other publications such as *Artforum* and *Vogue Italia*. He is the author of several books, including *Issues: A History of Photography in Fashion Magazines* and *The Disco Files 1973–78*.



SPBH EDITIONS
 ISBN 9781916041271
 U.S. \$60.00 CDN \$84.00 **SDNR40**
 Pbk, 11 x 14.75 in. / 144 pgs / 72 color.
 September/Photography



Jean Paul Gaultier: JPG from A to Z

Edited with text by Thierry-Maxime Lorient. Text by Hamish Bowles.

A career-spanning inventory of the iconoclastic designer's avant-garde creations

Covering more than five decades, this publication gives a dazzling review of the great enfant terrible of French fashion, Jean Paul Gaultier (born 1952). Displaying Gaultier's oeuvre alphabetically—including iconic pieces such as Madonna's corsets and Kylie Minogue's stage costumes—*Jean Paul Gaultier: From A to Z* examines the designer's singular aesthetic from all angles while exploring his different influences: from cinema to dance, from Frida Kahlo to sailors. Presenting avant-garde fashion imbued with humanism, Gaultier challenged, reinterpreted and transgressed not only the codes of haute couture and ready-to-wear but also those of our society, creating an inclusive fashion informed by his belief that beauty assumes multitudinous forms. The street, one of the main inspirations for his prophetic vision of a society that celebrates diversity, is for him a realm where integration and multiculturalism, androgyny and metamorphoses, women of power and men-as-objects cross, inspiring the unique creations through the exceptional know-how of the haute couture workshops of his Maison de couture. Whether it is cinema or men wearing skirts, punks or Parisiennes, animals or nature, Gaultier's sources of inspiration are endless and inexhaustible. *Jean Paul Gaultier: From A to Z* is a timely tribute to—as well as an essential review of—one of fashion's true greats.



DELMONICO BOOKS/LOS ANGELES COUNTY MUSEUM OF ART
ISBN 9781636810539
U.S. \$49.95 CDN \$68.95
Hbk, 9.25 x 11.75 in. / 128 pgs / 118 color.
September/Art/Photography

Objects of Desire

Photography and the Language of Advertising

Edited with text by Rebecca Morse. Text by Dhyandra Lawson and Lisa Gabrielle Mark. Additional feature by Gert Jonkers and Jop van Bennekom.

From Pop art and the Pictures Generation to Instagram and branding: how the dialogue between art and advertising has evolved over the decades

The world of advertising has changed drastically over the last century. Marketers have shifted from selling physical objects to promoting lifestyles, brands and aspirations. Likewise, contemporary photographers have transformed the way they respond to advertising and the way they manipulate its visual language. This collection of important works by an international cadre of innovative artists traces the dialogue between art and advertising from the 1970s to the present. It offers arresting images from leading conceptual artists such as Chris Burden, Victor Burgin, Sherrie Levine and Richard Prince. We see how DIS, Roe Ethridge, Victoria Fu and Kim Schoen take on contemporary consumer culture, branding and lifestyle creation. Finally, this book looks at how, as artists delve deeper into commercial strategies, advertisers have begun to call upon them to apply their signature styles to media campaigns—and further blur the lines between fine art and consumerism.

EXHIBITION
Los Angeles, CA; Los Angeles County Museum of Art, 09/04/22–12/18/22



NAI010 PUBLISHERS
ISBN 9789462087170
U.S. \$45.00 CDN \$63.00
Hbk, 9.25 x 13 in. / 160 pgs / 165 color.
June/Fashion

Elizaveta Porodina: Un/Masked

Edited by Nadine Barth. Text by Fabien Baron.

Intimately surreal portraits from the photographer behind Chloë Sevigny’s iconic cover for *The Cut*

In childhood, Russian-German photographer Elizaveta Porodina’s image repertoire predominantly consisted of Moscow’s brutalist buildings and the art her mother introduced to her at home. This imagery coalesced and imprinted upon her subconscious, forging an enduring fascination with darkly romantic aesthetics. Porodina’s later transition from clinical psychologist to photographer was intuitive; both fields involve a commitment to understanding emotional behavior. By showing rather than telling, photography offered Porodina another pathway to the subconscious mind.

Un/Masked is the artist’s first book and features text by art director and editor Fabien Baron. The extensive selection of Porodina’s experimental fashion and fine art photography showcases her uncanny ability to extract the underlying emotions in her entrancing productions. She plays with melancholic symbolism—establishing associations that are sometimes ambiguous, other times stark in their clarity—through cinematic and documentary-style imagery. Whether in dramatic black and white or vividly colored artworks, the photographer dramatically “unmasks” her subjects—which is to say, herself—time and time again. **Elizaveta Porodina** (born 1987) is a Russian-born artist, photographer and clinical psychologist known for her surrealistic themes and use of symbolism. She lives and works in Munich, Germany. Her clients include Dior, Carolina Herrera, Jo Malone, Moncler, Vogue, Louis Vuitton and Numéro. She has held exhibitions at the Ostlicht Vienna and Bikini Berlin.



HATJE CANTZ
ISBN 9783775752466
U.S. \$62.00 CDN \$86.00
Hbk, 9.5 x 11.75 in. / 160 pgs / 150 color.
June/Photography/Fashion



Viviane Sassen & Emanuele Coccia: Modern Alchemy

Text by Emanuele Coccia. Photographs by Viviane Sassen.

A gorgeously printed philosophical photobook that reenchants the natural world

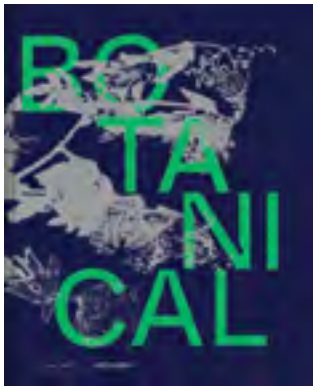
This project is the result of a unique fusion between photographer Viviane Sassen and philosopher Emanuele Coccia, two key figures in their respective fields. Sassen contributes 80 new photographs that celebrate the natural world, and Coccia supplies an ambitious essay that reassesses the unity of all sentient life. Neither an illustration of text nor a commentary on a series of images, *Modern Alchemy* situates their two streams of creativity in a dialogue, forging a reverent meditation on art and nature. Gorgeously bound in printed cloth, this meditative photobook invites readers to reenvision the earth’s ever-present beauty.

Viviane Sassen (born 1972) is a Dutch photographer based in Amsterdam who works in both the fashion and fine art worlds. She has photographed campaigns for luxury brands such as Miu Miu, Stella McCartney and Louis Vuitton, and her work has been exhibited at Fotografiska, New York (2017); Museum of Contemporary Photography, Chicago (2017); and ICA, London (2015). She won the International Center of Photography’s Infinity Award for Applied/Fashion/Advertising Photography in 2011.

Emanuele Coccia (born 1976) is a philosopher of aesthetics, with a focus on the ontological status and normative power of images in fashion and advertising. He is an associate professor at the École des Hautes Études en Sciences Sociales in Paris and visiting professor at Harvard. Coccia is the author of *Metamorphoses* (2021), *The Life of Plants* (2018) and *Sensible Life* (2016).



JBE BOOKS
ISBN 9782365680639
U.S. \$45.00 CDN \$63.00
Clth, 7.75 x 10 in. / 160 pgs / 80 color.
October/Photography/Nature



JBE BOOKS/CHAUMET
ISBN 9782365680608
U.S. \$49.95 CDN \$67.95
Hbk, 8.5 x 10.5 in. / 336 pgs /
185 color / 65 b&w.
October/Art/Gardens/Photography

Botanical: Observing Beauty

Text by Filipa Ramos, Emanuele Coccia, Alice Thomine-Berrada, Estelle Zhong Mengual. Conversation with Jean-Marc Mansvelt, Marc Jeanson.

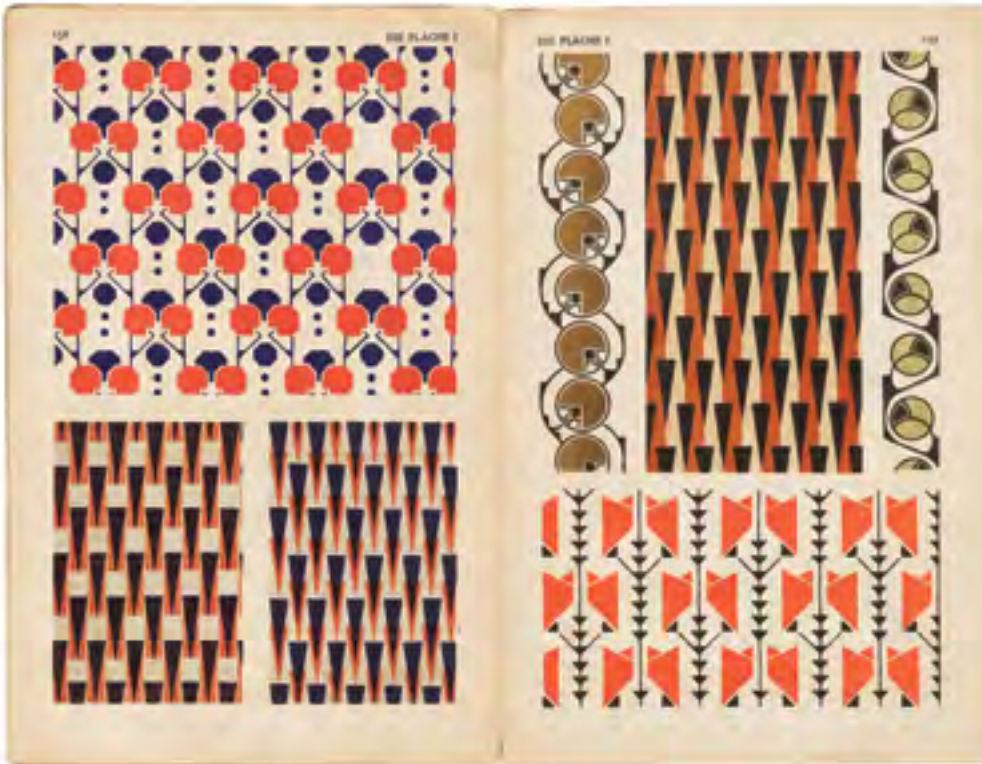
A gorgeous botanical tour of art and design across the ages

This handsome volume invites readers on an intimate stroll through centuries of jewelry, botany, drawing, prints, video-game imagery and scientific illustrations, offering a primer on the beauty and ingenuity of nature as reflected in art. Five contributions punctuate the visually structured journey, including a previously unpublished leporello by the late artist Etal Adnan that pulls out into a six-page gatefold. Indeed, this book-as-object is a masterpiece in and of itself, featuring a cover infused with fluorescent and silver inks and titled with a serigraph, in addition to eight pages of sumptuous endpapers printed in deep forest green. A coterie of international thinkers guide *Botanical's* ambitious scope and aim: Emanuele Coccia, Italian philosopher and author of *The Life of Plants: A Metaphysics of Mixture* (2018); Estelle Zhong Mengual, French art historian; Filipa Ramos, Portuguese curator and author of the upcoming book *The Artist as Ecologist* (2023). Through their rigorous and engaging essays, they unravel the mysterious inner workings of nature and celebrate the visionary mimetic art born from culture.

Artists and designers include: Noyubushi Araki, Emile Gallé, Joan Fontcuberta, Christian Dior, Claude Monet, Sarah Bernhardt, Eugène Delacroix, Giuseppe Arcimboldo, Anna Atkins, Gustave Courbet, Henri Cartier-Bresson, René Lalique, Georgia O'Keeffe, Otto Dix, Robert Mapplethorpe and Yves Saint-Laurent.

EXHIBITION

Paris, France: Beaux-Arts de Paris, 06/17/22–09/04/22



Die Flache: Design and Lettering of the Vienna Secession, 1902–1911

Text by Diane Silverthorne, Dan Reynolds, Megan Brandow-Fuller.

A landmark of graphic modernism, the Vienna Secession's magazine is brought to life in a complete facsimile reprint with new essays and translations

The brainchild of Koloman Moser, Alfred Roller, Josef Hoffmann, Bertold Löffler and others—the leading graphic artists of the Vienna Secession and the Wiener Werkstätte—*Die Flache* (German for The Surface) laid out an extraordinary group vision for design through adventurous work by these designer-professors and more than 100 of their students. Packed with bold ideas for posters, advertisements, book covers, woodcut prints and much more, the result is an inexhaustibly rich sourcebook of graphic forms, modern ideas and technical experiments, all reflecting a reorientation in design practice and teaching that would resonate around the world. This full-size facsimile of all 14 issues of *Die Flache* lets readers experience this rare gem as it was meant to be seen, while new essays and translations explore its significance.

Die Flache is the first volume in Letterform Archive's facsimile series, which presents landmarks of print and design history with exacting reproductions and new essays that provide rich context and fresh insights.



LETTERFORM ARCHIVE BOOKS

ISBN 9781736863312
U.S. \$75.00 CDN \$102.00
Hbk, 8.75 x 13.25 in. / 344 pgs / 400
color / 25 b&w.
January/Design

We welcome Kaph Books to the D.A.P. list. Founded in 2015 and based in Beirut, Lebanon, Kaph specializes in art, photography and design books on Middle-Eastern art and culture.



KAPH BOOKS
ISBN 9786148035470
U.S. \$50.00 CDN \$67.00
Slip, pbk, 8 x 10.75 in. / 292 pgs /
177 color / 2 b&w.
August/Art

Stories of Paper

Edited with text by Xavier Salmon, Victor Hundsbuckler.
Foreword by Mohamed Khalifa Al Mubarak, Hervé Barbaret,
Sandra Lagumina, Manuel Rabaté, Laurence des Cars.
Introduction by Souraya Noujaim.

The story of paper in art, across eras and cultures—from Hui Neng to Etel Adnan

This catalog traces the history of paper as an ancient material used from antiquity to the present day. Encompassing paper’s manufacture, circulation and technical development, *Stories of Paper* highlights the many aspects of this humble material. The diversity of the artworks reproduced here—many of which are gathered from the collections of the Louvre, Musée Guimet, Bibliothèque nationale de France, the Centre Georges-Pompidou, Louvre Abu Dhabi, Sharjah Art Foundation, Goesan Museum and the Cultural Institute of Korea—inspires readers to consider paper as a medium for creativity and exchange across centuries and cultures.

Artists include: Abdullah Al Saadi, Achille Etna Michallon, Adam Frans Van Der Meulen, Adriaen Frans Boudewyns, Hui Neng, Muhammadi Haravi, Beatrice Casadesus, Bertrand Lavier, Charles Le Brun, Dana Awartani, Du Dashou, Edme Bouchardon, Etel Adnan, Fra Angelico, Giovanni Battista Piranesi, Girolamo Muziano, Hassan Sharif, Henri Gissey and Isoda Koryusai.

EXHIBITION
Abu Dhabi, UAE: Louvre Abu Dhabi, 04/20/22–07/24/22



Vermeer’s Maps

By Rozemarijn Landsman.

Exploring the convergence of art and science in the map renderings of one of the world’s most beloved artists

Marcel Proust declared *View of Delft* by Johannes Vermeer (1632–75) “the most beautiful painting in the world.” Indeed, viewers have been captivated by Vermeer’s extraordinary art since the 19th-century rediscovery of the Dutch painter. Maps, an intricate fusion of art and science, held an important and multifaceted place in the Netherlands in the 17th century and were of particular interest to Vermeer. Of the approximately 34 paintings attributed to the Delft-based artist, wall maps and other cartographic objects are depicted in nine of them, including the renowned *Officer and Laughing Girl* and his masterpiece, *The Art of Painting*. With stunning reproductions and incisive text, this book is the most comprehensive study of the artist’s depiction of wall maps to date. Drawing on rare surviving examples of the maps and other primary sources, author Rozemarijn Landsman examines this intriguing aspect of Vermeer’s work, greatly enriching and expanding our understanding of the art and life of the “Sphinx of Delft.”



DELMONICO BOOKS/FRICK COLLECTION

ISBN 9781636810249
U.S. \$39.95 CDN \$52.95
Hbk, 7.25 x 9.75 in. / 128 pgs /
68 color / 30 b&w.
September/Art



SKIRA
ISBN 9788857247601
u.s. \$49.95 CDN \$68.95
Hbk, 11 x 11 in. / 160 pgs / 120 color.
November/Architecture & Urban/
Gardens

Villa d'Este

In Tivoli

Text by Andrea Bruciati.

A stunning photo book on Europe's supreme example of the Italian Renaissance garden

The Villa d'Este is a 16th-century villa in Tivoli, near Rome, internationally renowned for its terraced hillside Italian Renaissance garden containing an outstanding array of fountains, nymphaea, grottoes, water features and atmospheric sound effects. Named a UNESCO World Heritage Site in 2001, the garden is widely considered to be one of the finest examples of Italian Renaissance gardens in Europe.

Villa d'Este was first conceived of in 1550 by the governor of Tivoli, Cardinal Ippolito II d'Este, who had long envisioned a garden built on the slopes of the valley known as Valle Gaudente. But it was only after 1560 that the villa's architectural and iconological blueprint was defined by painter-archaeologist-architect Pirro Ligorio and executed by court architect Alberto Galvani. When Ippolito d'Este died in 1572, the project was nearly complete.

Throughout its long history, the villa has changed hands several times, fallen in and out of disrepair and even been occupied and looted by French soldiers during wartime. At the outbreak of the First World War, Villa d'Este was acquired by the Italian State, which launched a major restoration of the property before opening it to the public in the 1920s and 1930s. Since 1920 it has remained under the control of the Italian government and continues to be enjoyed by thousands of visitors every year.

Introduced by Andrea Bruciati, art historian and director of Villa d'Este, this spectacular photo book chronicles the history of the villa and its grounds, documenting in stunning detail the masterpiece water garden as well as the villa's sprawling and intricate interiors.



Drawing from the Geoffrey Bawa Archives

Edited with text by Shayari de Silva. Text by Sean Anderson, Geoffrey Bawa, Channa Daswatte, Jyoti Dhar, Tariq Jazeel, Meghal Perera, Suhanya Raffel, Michael Snelling, Shirley Surya.

Beautifully executed architectural drawings from the great Sri Lankan architect

The Sri Lankan architect Geoffrey Bawa fused sensitivity for local context with the technological discoveries and design principles of modernism. Accordingly, Bawa often incorporated materials (local stone and timber) and layouts (high roofs, cross-ventilation, vast overhangs) specific to Sri Lanka's monsoon climate and storied architectural history—from the cave monasteries of the Anuradhapura period to the feudal Walauwa style of manor houses—into his modernist designs.

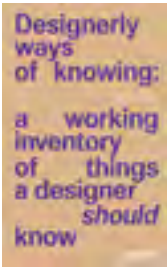
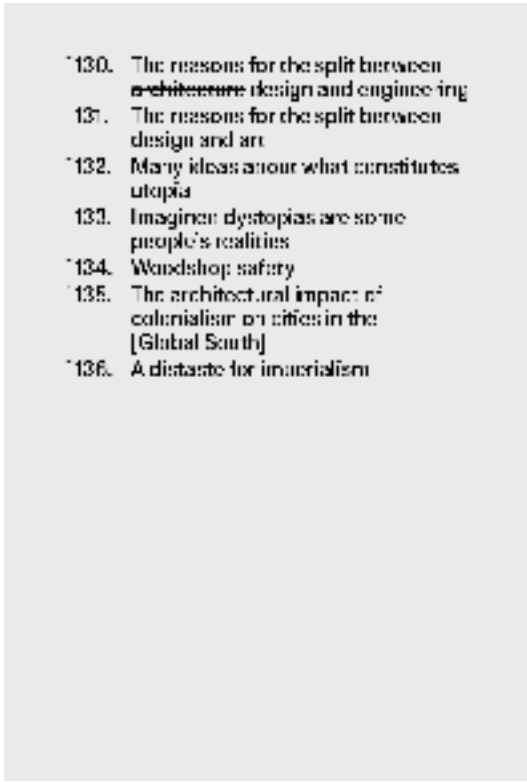
Gathering together essays by scholars and writers across a multitude of disciplines—including architecture, photography, geography, urban design and art history—this volume spotlights Bawa's exceptionally beautiful architectural drawings, delving into the central, multipronged role of the medium in his practice, from ideation to instruction to post-construction review. The anthology also explores the identity of post-independence Sri Lanka, which Bawa helped to shape—aesthetically and, less overtly, ideologically. Featuring over 200 lush drawings and photographs, many of which have never been published before, the book promises to engage both general and scholarly audiences with interests in architecture, drawing and archives.

Geoffrey Bawa (1919–2003) was a Sri Lankan architect who designed the country's new Parliament building at Kotte, completed in 1982. While Bawa mostly worked within Sri Lanka, he also completed projects in several other countries, including India, Indonesia, Mauritius, Japan, Pakistan, Fiji, Egypt and Singapore. His works include houses, hotels, schools, clubs, offices and government buildings.



LARS MÜLLER PUBLISHERS

ISBN 9783037787052
u.s. \$55.00 CDN \$69.00
Hbk, 7.5 x 10.25 in. / 240 pgs / 120 color.
December/Architecture & Urban



Designerly Ways of Knowing

A Working Inventory of Things a Designer Should Know

By Danah Abdulla.

ONOMATOPEE PROJECTS
ISBN 9789493148802 U.S. \$18.00 CDN \$25.00
Pbk, 4.5 x 10 in. / 64 pgs.
July/Nonfiction Criticism/Design

A poetical list of essential knowledge for designers that both politicizes and inspires

In 2018, the architect, urban designer, activist and critic Michael Sorkin published the now much-loved poetical essay-list “Two Hundred and Fifty Things an Architect Should Know.” Struck by the compelling form of this text, and also inspired by Antonio Gramsci’s advice that “‘knowing thyself’ requires compiling an inventory,” the design critic, educator and researcher Danah Abdulla compiled a version for designers—“a list based on a search for knowledge and a designer’s commitment to making the world a better place,” as she writes in the introduction. “The list is generic,” she notes—“it applies to all designers no matter their specialization, as every designer also needs to be a generalist.” Abdulla’s list includes: the experience of scents; how critical theory does not account for the colonial experience; the dangers of seeking out simplicity; visual pollution; and how certain emblems and symbols make people feel. This list is not meant to be a definitive how-to guide but is rather approached as a series of prompts to consider or discard or spark a conversation. **Danah Abdulla** (born 1986) is a Palestinian-Canadian designer, educator and researcher interested in new narratives and practices in design that push the disciplinary boundaries and definitions of the discipline. She is Program Director of Graphic Design at Camberwell, Chelsea and Wimbledon Colleges of Arts, and a founding member of the Decolonising Design platform.



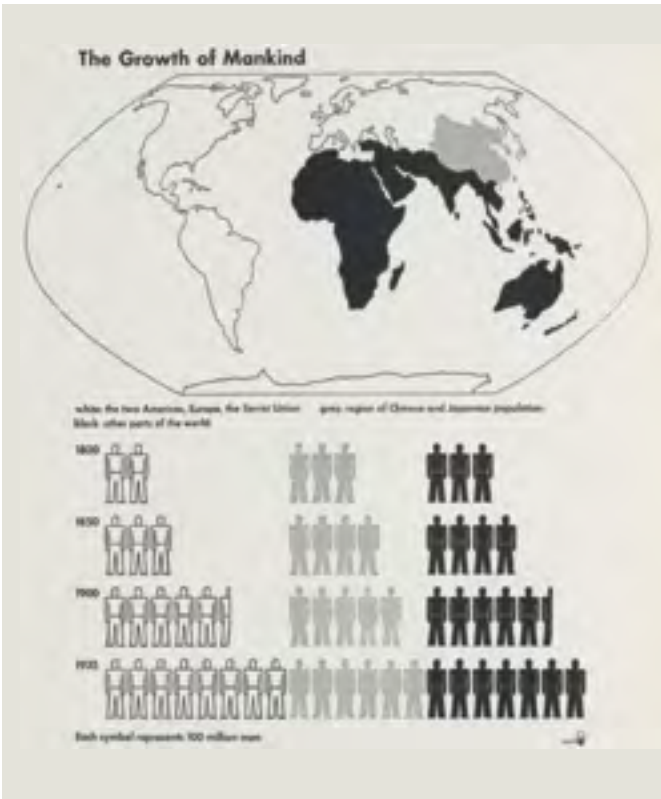
Modern Man in the Making

By Otto Neurath.

LARS MÜLLER PUBLISHERS
ISBN 9783037786765 U.S. \$65.00 CDN \$84.00
Hbk, 8.25 x 10.5 in. / 160 pgs / 50 color / 50 b&w.
November/Design

A gorgeous facsimile of an ultrarare, canonical volume from the pioneer of infographics, analyzing “fundamental trends in the social, political and economic life of humanity”

Otto Neurath’s famous *Modern Man in the Making*, first published by Alfred A. Knopf in 1939, captures and describes the state of the world in the 1930s by using text and figurative illustrations. From 1925 on, Neurath and his team had worked on a new visual language termed “Isotype” (International System of Typographic Picture Education). At a time that saw new mass media making hitherto unthinkable amounts of information available, Neurath felt the need for a systematic visualization explaining facts, statistical data and comparative numbers in simple ways. The book can be seen as one of the most influential predecessors of today’s infographics. In the visuals, each symbol and color represents a certain group of objects or people, often compared repetitively over a certain time span. The topics covered in the book include diverse social issues of the time like mortality, health, employment, trade, education, mobility, migration and demographics. *Modern Man in the Making* shows Neurath’s democratic endeavor to make knowledge intelligible and available to all. It is a reminder of graphic art’s ability to inform and create context instead of presenting aesthetic qualities only. The book has inspired generations of designers and has led to sometimes peculiar imitations and further developments. Lars Müller Publishers is making this pivotal historical picture-text book available as a facsimile in the series XX The Century of Print.



World of Variation

The i Press Series on the Human Environment

By Mary Otis Stevens, Thomas McNulty.
Edited with text by Ute Meta Bauer, Karin Oen, Pelin Tan. Foreword by Mary Otis Stevens. Afterword by Beatriz Colomina.

WEISS PUBLICATIONS
ISBN 9783948318178 U.S. \$25.00 CDN \$35.00
Pbk, 6 x 8.25 in. / 208 pgs / 40 b&w.
August/Architecture & Urban

An imaginative reenvisioning of spatial and social relations from America’s 1960s urbanist movement

In *World of Variation* (1970), American architects Mary Otis Stevens (born 1928) and Thomas McNulty (1919–84) outlined a radical reenvisioning of socio-spatial relationships, informed by their background in philosophy and commitment to decentralizing hierarchies. Writing in the context of the Cold War and the political activism of 1960s America, they identified possible design solutions to then-current social issues. In striking abstract drawings, Stevens visualized aspects of the urban environment, proposing a design philosophy she termed “free flow.” These diagrams give expression to both the “flow” of movement and points of “hesitations.” This volume is a facsimile of *World of Variation*, accompanying the MIT Museum’s exhibition on the work of Mary Otis Stevens. Born in New York in 1928, **Mary Otis Stevens** is considered one of the most important female American postwar architects. She is best known for Lincoln House (1965), designed with her then-husband Thomas McNulty, the first exposed-concrete and glass house in the US. **Thomas McNulty** (1919–84) taught on MIT’s faculty from 1949 to 1956, before leaving to open a firm with his then wife, Mary Otis Stevens. In 1978, the couple divorced and McNulty moved to Saudi Arabia, where he taught at the University of Riyadh.



The Ideal Communist City

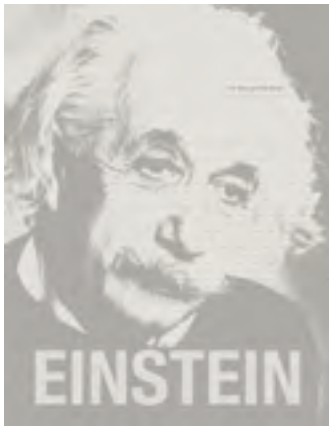
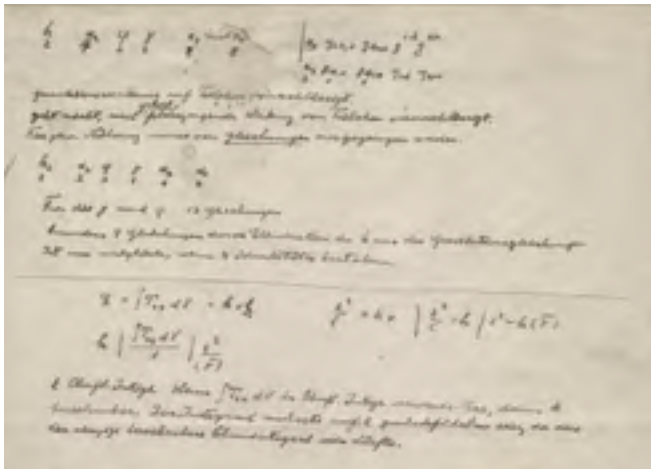
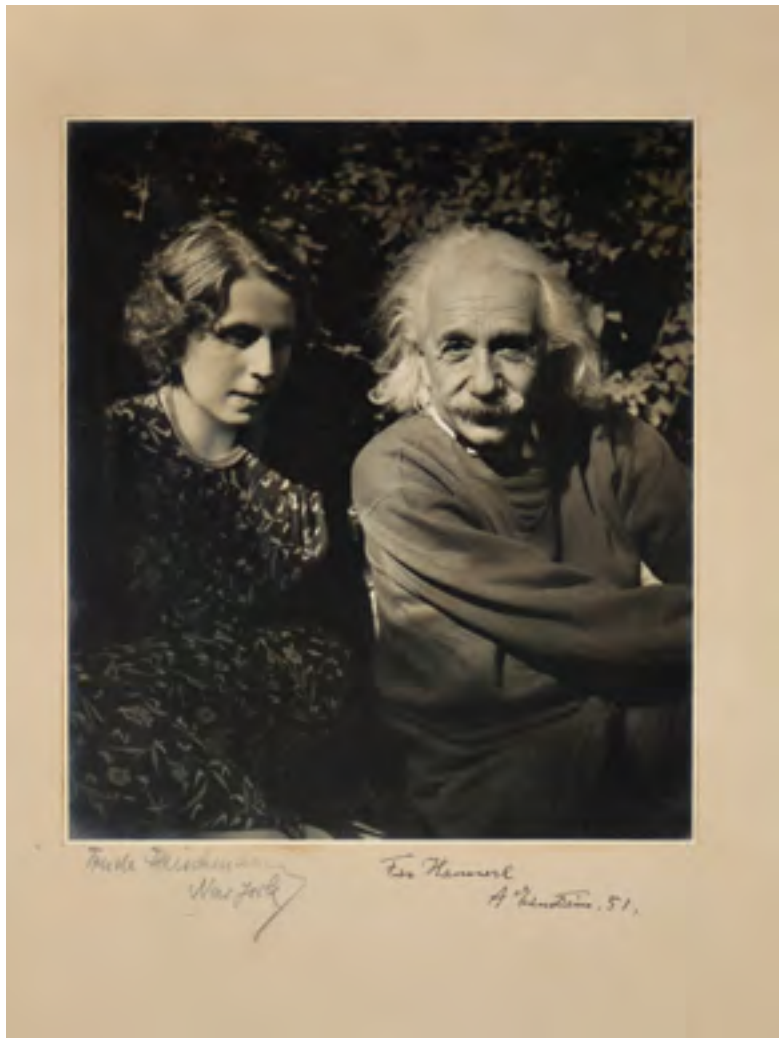
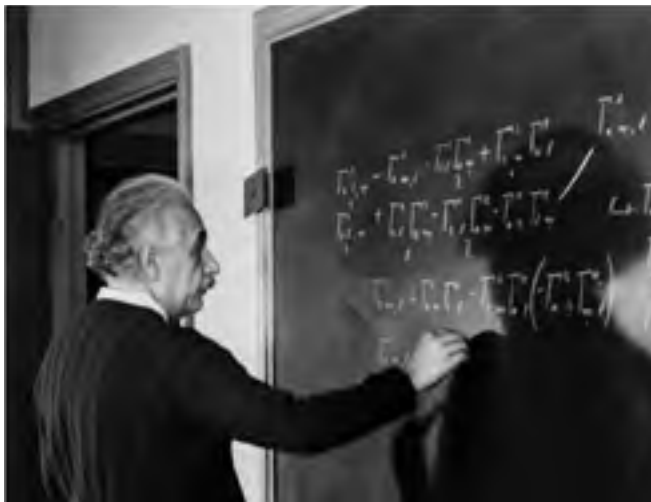
The i Press Series on the Human Environment

By Andrei Baburov, Georgi Djumenton, Alexei Gutnov, Zoya Kharitonova, Ilya Lezava, Stanislav Zadovskij.
Edited with text by Ute Meta Bauer, Karin Oen, Pelin Tan. Foreword by Mary Otis Stevens. Afterword by Ana Miljacki.

WEISS PUBLICATIONS
ISBN 9783948318161 U.S. \$25.00 CDN \$35.00
Pbk, 6 x 8.25 in. / 192 pgs / 40 b&w.
August/Architecture & Urban/Academic Course Adoption

A visionary tract of 1960s Soviet urbanism in a handsome facsimile edition

In 1968, lauded American architect Mary Otis Stevens (born 1928) and her partner, fellow architect Thomas McNulty (1919–84), initiated i Press, the influential imprint that focuses on the social context of architecture. Over the next five years, the duo released five books under the thematic umbrella of “Human Environment” with the publisher George Braziller. The first of this series, *The Ideal Communist City* (1969) is an English translation of urban concepts advanced by architects and planners from the University of Moscow. The book was first published in a Soviet journal of a communist youth organization in 1960 and was then republished in Italy in 1968. Offering a new way of thinking about mobility, equity and social interaction in neighborhood planning, *The Ideal Communist City* was a direct response to suburban development and its focus on private spaces for family life: “the new city is a world belonging to all and each” where life is “structured by freely chosen relationships representing the fullest, most well-rounded aspects of each human personality.” This publication is a facsimile of *The Ideal Communist City*, with additional texts by architectural historians and the editors.



Einstein: The Man and His Mind

Foreword by Hanoch Gutfreund. Text with preface by Gary S. Berger. Text with epilogue by Michael DiRuggiero.

An unprecedented visual biography of the iconic pioneer of modern physics, with signed photographs, letters, manuscripts and more

Albert Einstein is known by name and image throughout the world to people of all ages. *Einstein: The Man and His Mind* gives readers a sense of familiarity with Einstein as a real person and the essence of his contributions. This is accomplished through full-page annotated photographs of Einstein that tell the story of his extraordinary life in science. Designed for general readers and scholars, this beautifully produced large-format visual book is unlike all previous books on the man. Fifty-one original photographic images—mostly signed portrait photos—are supplemented by 53 rare letters, manuscripts, books, journals and four equations in Einstein's hand, selected from what is probably the most extensive private Einstein collection in existence. The contributors to the book include Gary Berger, who assembled the collection over the past three decades; Michael DiRuggiero, owner of the Manhattan Rare Book Company, who specializes in the history of science with an emphasis on Einstein materials; and Hanoch Gutfreund, director of the Albert Einstein Archives at the Hebrew University of Jerusalem and author of several books on Einstein and general relativity.

DAMIANI
ISBN 9788862087841
U.S. \$69.95 CDN \$95.00
Hbk, 10 x 13 in. / 210 pgs / 100 color.
October/Biography/Photography

Thor Heyerdahl: Voyages of the Sun

The Kon-Tiki Museum Archive

Edited by Lucy Kingett. Introduction by Sonia Haoa Cardinali. Text by Kingston Trinder. Afterword by Atholl Anderson.

An archival delve into the remarkable life, expeditions and voyages of Thor Heyerdahl, author of the bestselling adventure classic *The Kon-Tiki Expedition*

Norwegian archaeologist, anthropologist, migration theorist, author and explorer Thor Heyerdahl (1914–2002) spent decades substantiating unorthodox migration theories, with equally unconventional research methodologies: namely, practicable experiments that employed the construction of ancient vessels, driven across open oceans and waterways to retrace the movement and settlements of our ancestors. With October 2022 commemorating the 75th anniversary of Thor Heyerdahl's extraordinary 1947 voyage upon a balsa-wood raft, *Kon-Tiki*, from coastal South America to Polynesia across the Pacific Ocean, an enviable opportunity arises to reexplore Heyerdahl's innovative yet frequently contested theories and expeditions. Afforded unprecedented access to Oslo's Kon-Tiki Museum's extensive Heyerdahl archive, *Thor Heyerdahl: Voyages of the Sun* assembles a wealth of little-known and previously unseen correspondence, expedition logbooks, journals and photographs. Offering readers new and unexamined narratives from an explorer famed for his radical ideas and vehement rejections of abstracted academic theory, *Thor Heyerdahl: Voyages of the Sun* reviews the enduring relevance of the explorer's research and assesses it within larger narratives of modern archaeological, anthropological, marine science and migration research; international conservation initiatives; evolving globalization; and essential human–nature symbiosis.



ATELIER ÉDITIONS
ISBN 9781954957992
U.S. \$50.00 CDN \$65.00
Hbk, 9.25 x 11 in. / 256 pgs / 40 color / 80 b&w.
October/Travel

Pierre Fatumbi Verger:
United States of America
1934 & 1937

Edited with introduction by Javier Escudero Rodríguez. Text by Alex Baradel, Deborah Willis, Nancy de Souza.

Unseen images of the Great Depression from a
heroic chronicler of American history and the
African diaspora

Pierre Verger is considered one of the most outstanding photographers of the 20th century and a recognized researcher in the field of African Diaspora and religion studies. Verger traveled to the US in 1934 and 1937, during the Great Depression, producing a collection of stunning images that document America’s national symbols and the challenging social and economic atmosphere of the time. Verger was able to capture with nuanced sensibility the cultural and racial diversity of a country where many citizens still confront segregation and poverty; his photographs constitute an extraordinary contribution to our understanding of 1930s America and to the growth of photojournalism, documentary and art photography. In his introduction to this volume, Javier Escudero Rodríguez frames Verger’s significant contribution to modern photography, as well as the lasting relevance of this new collection of images of the Great Depression. The 150 photographs included here—the majority of which have never been published before—were selected from 1,110 negatives, after meticulous research at the Pierre Verger Foundation in Salvador, Brazil. French photographer, ethnologist, anthropologist and researcher **Pierre Verger** (1902–96) was born in Paris but lived most of his life in the city of Salvador, capital of the state of Bahia, in Brazil. Verger photographed some of the most renowned figures of his time, such as Chang Kai Chek, Diego Rivera, Leon Trotsky and Ernest Hemingway, but the bulk of his oeuvre was based on everyday life and popular culture across five continents. Verger also wrote several reference texts on Afro-Bahian culture and the Diaspora.



DAMIANI
ISBN 9788862087742
U.S. \$59.95 CDN \$82.95
Hbk, 9.5 x 12 in. / 160 pgs / 147 b&w.
October/Photography



Free as They Want to Be: Artists Committed to Memory

Edited with text by Cheryl Finley, Deborah Willis.

How the photographic arts have embodied the aspiration for freedom in Black America

Accompanying the 2022 FotoFocus Biennial exhibition, *Free as They Want to Be* considers the historical and contemporary role that photography and film have played in remembering legacies of slavery and its aftermath, while examining the social lives of Black Americans within various places, including the land, at home, in photographic albums, at historical sites and in public memory. The publication, which takes its name from James Baldwin’s 1961 book *Nobody Knows My Name*, presents some 20 artists working in photography, video, silkscreen, projection and mixed-media installation, all of which explore the possibilities of freedom. Their quest to be “as free as they want to be” is envisioned in the subject matter they explore, as well as in their drive to innovate aesthetic practices in photographic mediums. **Photographers and artists include:** Terry Adkins, Radcliffe Bailey, J.P. Ball Studio, Sadie Barnett, Dawoud Bey, Sheila Pree Bright, Bisa Butler, Omar Victor Diop, Nona Faustine, Adama Delphine Fawundu, Daesha Devon Harris, Isaac Julien, Catherine Opie, Yelaine Rodriguez, Hank Willis Thomas, Lava Thomas, Carrie Mae Weems, Wendel White and William Earle Williams.

EXHIBITION
Cincinnati, OH: The National Underground Railroad Freedom Center, 09/30/22–03/06/23



DAMIANI
ISBN 9788862087803
U.S. \$60.00 CDN \$84.00
Hbk, 8 x 8 in. / 176 pgs / 100 color.
October/Photography/Art



NEW REVISED EDITION

Mitch Epstein: Recreation

Edited by Susan Bell, Ryan Spencer.

STEIDL

ISBN 9783969990827

U.S. \$65.00 CDN \$89.00

Clth, 13.75 x 11 in. / 176 pgs / 84 color.

July/Photography

Epstein’s classic portrayal of boredom and excess, alienation and possibility in late 20th-century America—massively expanded in a reworked edition

Between the 1970s and '90s, Mitch Epstein (born 1952) photographed the rituals of excess and alienation, jubilation and desire that defined late 20th-century America. These pictures marked the beginning of his photographic inquiry into the American psyche and landscape that has now lasted half a century. *Recreation* captures the vitality of modern America in a pre-smartphone, less self-conscious time. In these early works, Epstein’s wit reigns, along with his singular way of making the mundane startle and the extraordinary appear to perfectly fit in. This new edition expands on the original *Recreation* book published by Steidl in 2005. More than a third of these photographs have never been published, and all of them have been reworked with fidelity to the pictorial quality of the films of the era.



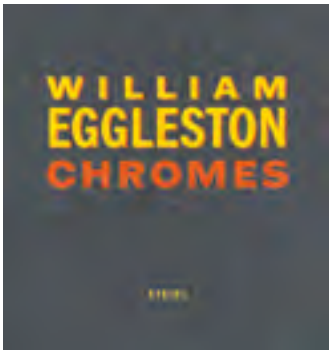
NEW REVISED EDITION

William Eggleston: Chromes

Edited by Thomas Weski, Winston Eggleston, William Eggleston III.

“*Chromes* effortlessly traces the themes and subject matter which became Eggleston’s signature.... Ultimately, it points to the way his eye saw images in a broader scale, which led to his unrivalled knack at creating a balanced composition out of seemingly random unconnected objects.” –Wallpaper

William Eggleston’s standing as one of the masters of color photography is widely acknowledged. But the gradual steps by which he transformed from an unknown into a leading artist are less well known. Steidl has undertaken to trace these steps in an ambitious series of publications. *Before Color* (2010) explored Eggleston’s revelatory early black-and-white images, while *Chromes* is an edit of more than 5,000 Kodachromes and Ektachromes taken from 10 chronologically ordered binders found in a safe in the Eggleston Artistic Trust. This archive had once been used by John Szarkowski, who selected the 48 images printed in Eggleston’s seminal book *William Eggleston’s Guide*, while the rest of the archive has remained almost entirely unpublished. Featuring a newly designed slipcase, this three-volume publication presents Eggleston’s early Memphis imagery, his testing of color and compositional strategies, and the development toward the “poetic snapshot.” In short, *Chromes* shows a master in the making. Born in Memphis in 1939, **William Eggleston** obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson’s *The Decisive Moment*. His exhibition *Photographs by William Eggleston* at the Museum of Modern Art in New York in 1976 was a milestone; in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston’s books include *Los Alamos Revisited* (2012), *The Democratic Forest* (2015), *Election Eve* (2017), *Morals of Vision* (2019), *Flowers* (2019), *Polaroid SX-70* (2019) and *The Outlands* (2021).



STEIDL

ISBN 9783969990889

U.S. \$450.00 CDN \$625.00 **SDNR50**

Slip, clth, 3 vols, 12.5 x 12.5 in. / 728 pgs.

July/Photography



Mitch Epstein: Silver + Chrome

Edited by Ryan Spencer. Text by Mitch Epstein.

STEIDL

ISBN 9783969990834 U.S. \$60.00 CDN \$84.00

Clth, 10.5 x 13.75 in. / 112 pgs / 30 color / 22 b&w.

July/Photography

An exuberant chromatic dialogue depicting 1970s America in crisis and liberation

Between 1973 and '76, Mitch Epstein (born 1952) photographed in American cities—New York, Los Angeles and New Orleans, among others. He was initially shooting in black and white as a student of Garry Winogrand, when he asked his teacher, “Why not color?” With Winogrand’s blessing, Epstein shot his first rolls of Kodachrome. *Silver + Chrome* is a chronicle of his three years alternating between color and black and white, before eventually committing to color.

This book contains Epstein’s earliest work, virtually none of which has been seen before. In these kinetic tableaux, the artist’s exuberance is tamed, just barely, by his formal intelligence. He depicts American city life as it undergoes taboo-shattering sexual liberation, economic crises and the repercussions of a boondoggle war in Vietnam, immersing us in the urban chaos of this complicated time.



George Byrne: Post Truth

Edited by Stephanie Emerson. Text by George Byrne, Ian Volner.

A love letter to Los Angeles through the lens of a pastel postmodernism

Turning the spatial flotsam of the Anthropocene, or what architect Rem Koolhaas famously referred to as “junkspace,” into candy-colored dreamscapes, photographer George Byrne depicts the gritty urbanism of Los Angeles in sublime otherworldliness. Arriving a decade ago, the Australian artist was immediately enthralled by the sprawling cityscape, mesmerized by the way the sunlight transformed it into two-dimensional, almost painterly abstractions. In his *Post Truth* series (2015–20), Byrne reassembles his photos of the urban landscape into striking, ascetic collages of color and geometric fragments, creating postmodernist oases in the metropolis. By masterfully harnessing the malleability of the photographic medium, the photographer situates his work in the space between real and imagined. Byrne’s compositions evoke associations with Miami Beach’s Art Deco, the Memphis Group’s designs, as well as the painting of David Hockney or Ed Ruscha, and at the same time tap into the aesthetics of today’s visual culture played out on Instagram.

This vibrantly illustrated catalog showcases more than 60 images from the series and features text by the design writer Ian Volner, as well as a foreword by Byrne himself.

George Byrne (born 1976) graduated from Sydney College of the Arts in 2001, and traveled extensively before settling in Los Angeles in 2010. Today, he is internationally recognized for his large-scale photographs shot with medium-format film. Byrne has exhibited internationally and is currently represented by galleries in Sydney, Shanghai, Los Angeles, Toronto, Vancouver, Oslo, Mumbai and Taipei. In 2020, he was named the Minimalist Photographer of the Year.



HATJE CANTZ
ISBN 9783775752534
U.S. \$70.00 CDN \$98.00
Hbk, 9.75 x 11.75 in. / 144 pgs / 68 color.
June/Photography



Julie Blackmon: Midwest Materials

Text by Leah Ollman.

A photographic fever dream of America’s Midwest, from the author of *Homegrown* and *Domestic Vacations*

For her third monograph, *Midwest Materials*, Julie Blackmon has created a new body of work that sparkles with the wit, dark humor and irony for which the photographer has gained such renown. Finding insight and inspiration in the seeming monotony of her “generic American hometown” of Springfield, Missouri, Blackmon constructs a captivating, fictitious world that is both playful and menacing. “I think of myself as a visual artist working in the medium of photography,” Blackmon notes, “and my assignment is to chart the fever dreams of American life.” *Midwest Materials* follows *Domestic Vacations* (Radius Books, 2008) and *Homegrown* (Radius Books, 2014).

Julie Blackmon (born 1966) pursued studies in art education and photography at Missouri State University. Her photographs are included in the permanent collections of the Cleveland Museum of Art; George Eastman House, Rochester, NY; Kemper Museum of Contemporary Art and Nelson-Atkins Museum of Art in Kansas City; Museum of Fine Arts, Houston; Toledo Museum of Art; Portland Art Museum; Museum of Contemporary Photography, Chicago; and numerous others. She is represented by Robert Mann Gallery, Haw Contemporary and Fahey Klein, among others. Blackmon lives and works in Springfield, Missouri.

EXHIBITION
Missouri, MO: Kemper Museum of Contemporary Art, 09/30/22–01/08/23



RADIUS BOOKS
ISBN 9781955161022
U.S. \$55.00 CDN \$76.00
Hbk, 11.5 x 13.5 in. / 108 pgs / 45 color.
August/Photography



GREGORY R. MILLER & CO.
ISBN 9781941366400
U.S. \$49.95 CDN \$68.95
Clth, 9 x 11 in. / 144 pgs / 67 color.
Available/Art

Hilary Pecis

Text by Johanna Fateman, Lily Stockman.

“Hilary Pecis makes magic, buoyantly reviving the vivid dream you’d like to revisit. Her scenes become wonderland dioramas that expand, deepen and sprout detail.” –*Juxtapoz*

Hilary Pecis has won widespread acclaim for her singularly charming domestic still lifes and sun-drenched street scenes, paintings and drawings rendered in vibrant saturated colors and bold linework that seem to celebrate the quiet moments of life: coffee tables overflowing with books, the remains of a dinner party, terrains lush with Southern California succulents. This monograph, the artist’s first, collects more than 50 works painted in the period between 2017 and 2021. Writer and musician Johanna Fateman contributes a new text on Pecis’ works as they exist in dialogue with the history of representational painting, while painter Lily Stockman provides a more personal view on the collected paintings as Pecis’ unexpected studio-mate during the time of the Covid pandemic. This lavishly designed and fully illustrated volume invites the reader into the enchanting world of an ascendant new talent in painting.

Hilary Pecis (born 1979) has recently been the subject of solo exhibitions at Rockefeller Center, New York (2021); Timothy Taylor Gallery, London (2021); Spurs Gallery, Beijing (2020); Rachel Uffner Gallery, New York (2020); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Her work is in the permanent collections of institutions including the National Gallery of Art, Washington, DC; Museum of Contemporary Art, Los Angeles; Aïshti Foundation, Beirut; and Yuz Museum, Shanghai. Pecis lives and works in Los Angeles.

Salman Toor: No Ordinary Love

Foreword by Christopher Bedford. Text by Asma Naeem, Evan Moffitt, Hanya Yanagihara.

“Toor’s evocative, tenderly executed paintings begin to pluck at your heartstrings almost as soon as you see them.” –Roberta Smith, *New York Times*

Known for his moody figurative works that combine academic technique with a quick, sketchlike style, Salman Toor’s paintings depict intimate scenes in the imagined lives of young, queer men residing between New York City and South Asia. As Baltimore Museum of art curator Asma Naeem describes in her introduction, “his paintings resonate as journal-like entries that record moments of kinship, bonding, playfulness, lust, loneliness, rejection—pastel-inflected, gossamer-covered flights of the imagination with wispy Brown boys that mine the complexities of being an immigrant, queer and human.” This monograph, produced in conjunction with the artist’s first retrospective exhibition, collects Toor’s most essential works alongside significant new texts, by exhibition curator Naeem and painter Evan Moffitt, that examine the works for both their formal innovations and their influences. Also included is an original new short story by author Hanya Yanigahara, illustrated by Toor’s paintings. Lavishly designed by Topos Graphics, *No Ordinary Love* is an exquisite introduction to a powerful young talent.

Salman Toor was born in Lahore, Pakistan in 1983 and currently lives and works in New York. He studied painting and drawing at Ohio Wesleyan University and received his MFA from Pratt Institute in Brooklyn, NY. *Salman Toor: How Will I Know*, the artist’s first institutional solo exhibition, was recently presented at the Whitney Museum (2020–21).

EXHIBITION

Baltimore, MD: Baltimore Museum of Art, 05/22/22–10/23/22
Tampa, FL: Tampa Museum of Art, 02/23/23–06/04/23
Honolulu, HI: Honolulu Museum of Art, 07/13/23–10/08/23
Waltham, MA: Rose Art Museum, Brandeis University, 11/16/23–02/11/24



**GREGORY R. MILLER & CO./
BALTIMORE MUSEUM OF ART**
ISBN 9781941366424
U.S. \$49.95 CDN \$68.95
Hbk, 10.25 x 12.25 in. / 144 pgs / 76 color.
September/Art

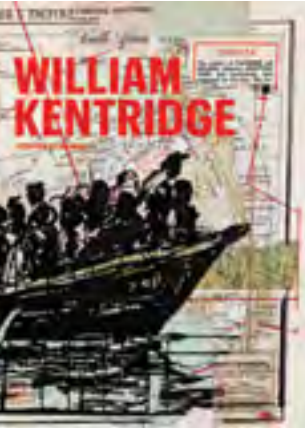
William Kentridge

Text by Stephen Clingman, Adrian Locke, Rose Thompson.

Habits of creation: a thematic overview of Kentridge's multimedia art

The South African artist William Kentridge is internationally renowned for the expressionism of his work in numerous mediums, among them charcoal, printmaking, sculpture and film, as well as his acclaimed theatrical and operatic productions. As elusive as it is allusive, Kentridge's art is shaped by apartheid and grounded in the politics of the post-apartheid era, and in science, literature and history, while always maintaining space for contradiction and uncertainty. This volume presents early drawings and etchings from *Ubu Tells the Truth*; stills from *Johannesburg, 2nd Greatest City after Paris* and other films; six tapestry works; various drawing series, including Kentridge's drawings of trees on various supports; a model theater; and more. These are punctuated by six meditations on the exhibition's themes by Stephen Clingman: Drawn through Time; The Enigmas of Soho; Shadows of the Past, Shadows of the Present; Dualities, or How I Did Not Become; Timespaces, or Two Dancers; and Coda: Vanishings. Along the way, thought-collages, allusions and assemblages come together to create a connective, dimensional way of thinking inspired by Kentridge's own habits of creation.

EXHIBITION
London, UK: Royal Academy of Arts,
09/24/22–12/11/22



ROYAL ACADEMY OF ARTS
ISBN 9781912520732
U.S. \$45.00 CDN \$63.00
Hbk, 8.75 x 11 in. / 224 pgs / 223 color / 25 b&w.
December/Art



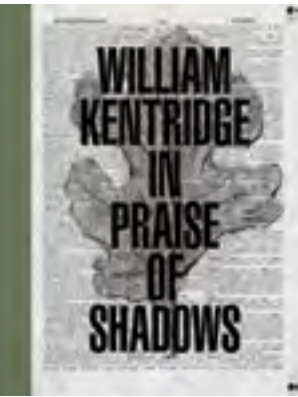
William Kentridge: In Praise of Shadows

Edited with text by Ed Schad. Foreword by Joanne Heyler. Contributions by Carolyn Christov-Bakargiev, William Kentridge, Zakes Mda, Walter Murch, Claudia Rankine.

Thirty-five years of South African artist William Kentridge's dynamic, cross-genre art, with new essays by Zakes Mda, Claudia Rankine and Ed Schad, and conversations between the artist, Carolyn Christov-Bakargiev and Walter Murch.

This far-reaching book presents Kentridge's dynamic art practice, which originates in charcoal drawing and expands into intersections with film, sculpture, opera and theater performances, printmaking and many other mediums. The volume is organized chronologically and thematically, emphasizing Kentridge's destabilizing of South African and global narratives through openness to uncertainty, the generative power of the artist's studio and perpetual change, all as conditions for illuminating repressed and silenced voices in historical records. An essay by curator Ed Schad is presented along with studio photography, archival material and illuminating illustrations of Kentridge's work, joining essays by globally recognized literary figures and thinkers Zakes Mda and Claudia Rankine. Notably, the volume features a series of conversations between Kentridge and several cultural leaders including famous film and sound editor Walter Murch. The work of **William Kentridge** (born 1955) has been seen in museums and galleries around the world since the 1990s, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia museum in Madrid, the Kunstmuseum in Basel and Zeitz MOCAA and the Norval Foundation in Cape Town. Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose* and Alban Berg's operas *Lulu* and *Wozzeck*. In 2016 Kentridge founded the Centre for Less Good Idea in Johannesburg, a space for responsive thinking and making through experimental, collaborative and cross-disciplinary art practices. The center hosts an ongoing program of workshops, public performances and mentorship activities.

EXHIBITION
Los Angeles, CA: The Broad, 11/12/22–04/01/23



DELMONICO BOOKS/THE BROAD
ISBN 9781636810669
U.S. \$65.00 CDN \$89.00
Hbk, 8.25 x 10.5 in. / 288 pgs / 250 color / 50 b&w.
December/Art



GREGORY R. MILLER & CO.
ISBN 9781941366448
U.S. \$70.00 CDN \$98.00
Hbk, 10 x 12.25 in. / 352 pgs / 361 color.
August/Art

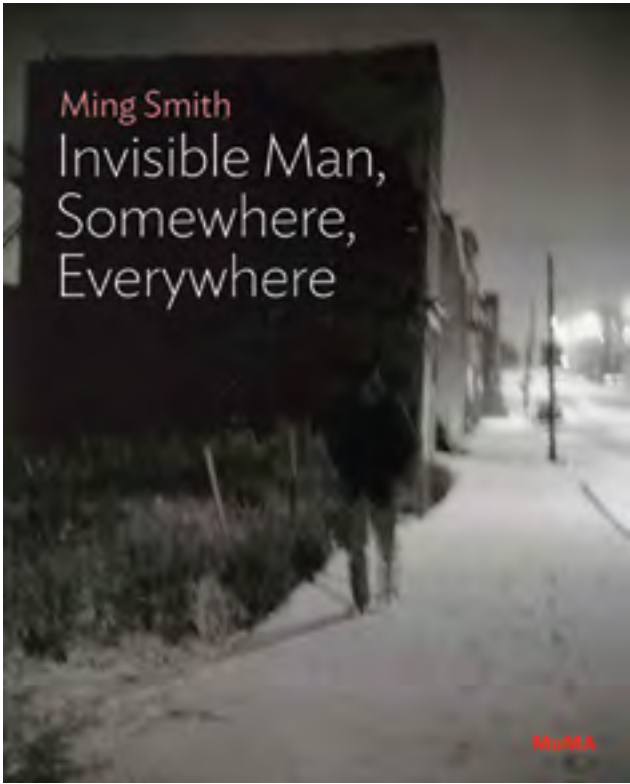
Richard Hunt

Introduction by Courtney J. Martin. Text by John Yau, Jordan Carter, LeRonn Brooks. Interview by Adrienne Childs.

Six decades of incredibly dynamic sculpture in bronze and steel from the Chicago virtuoso—with full-color plates, archival materials and much more

Sculptor Richard Hunt was only 35 years old at the time of his 1971 retrospective exhibition at MoMA—the first for an African American sculptor at the museum—and his continued work over the course of his nearly six-decade-long career, ranging from small bronze and steel sculptures to large-scale public commissions, has cemented his place as one of the foremost artists of the 20th century. This book is the definitive look at Hunt’s work and career. Fully illustrated with more than 350 images, including historical photographs, installation images, images of Hunt in his studio, newspaper clippings and a plate section of significant works from throughout the artist’s career, this book also includes an illustrated biography and chronology, a section on his major public commissions and a recent interview with art historian Adrienne L. Childs. Essays discuss Hunt’s attentiveness to antiquity, the ways in which his critical reception aligned with his practice and the relevance of his unique studio—a decommissioned electrical substation in Chicago’s Lincoln Park neighborhood—to the ethos of his artmaking. This volume is a testament to the monumental works and stature of one of our greatest living artists.

Chicago artist **Richard Hunt** (born 1935) is one of the most important African American sculptors of the 20th century. Hunt has had over 100 solo exhibitions and is represented in more than 100 public museums. In 2022 the Obama Presidential Center in Chicago commissioned him to make a work for its collection.



Ming Smith: Invisible Man

MoMA One on One Series

Text by Oluremi C. Onabanjo.

THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451407 U.S. \$14.95 CDN \$19.95

Pbk, 7.25 x 9 in. / 48 pgs / 35 color.

November/Photography

Oluremi C. Onabanjo spotlights a single photograph by Ming Smith, celebrating her synesthetic range and acuity of vision

“I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids, and I might even be said to possess a mind. I am invisible, simply because people refuse to see me.” These opening lines to Ralph Ellison’s epochal 1952 novel *Invisible Man* served as the inspiration for a photographic series that Ming Smith made from 1988 through 1991. One particularly poignant image from this series, rendered in monochrome, is a moody street scene. A sole figure occupies the center of the picture plane—head stooped, hands in pockets, striding down a snow-covered street. Illuminating the figure from behind, a line of street lights exposes the outer edges of legs and feet, while the torso and head encased in a bulky winter coat seem to blend into the shadow of a looming building. *Invisible Man, Somewhere, Everywhere* (1991) typifies Smith’s long-term engagement with the tensions that animate the African American experience. This latest volume in MoMA’s One on One series invites readers to perceive the subtle yet significant contributions of this Black woman photographer to the history of the medium.



Georgia O’Keeffe: Abstraction Blue

MoMA One on One Series

Text by Samantha Friedman.

THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451346 U.S. \$14.95 CDN \$19.95

Pbk, 7.25 x 9 in. / 48 pgs / 35 color.

September/Art

O’Keeffe’s 1927 painting expresses her defiant commitment to abstraction and the influences of Kandinsky, Dove and others

During the 1920s, Georgia O’Keeffe (1887–1986) became widely known for her paintings of enlarged flowers. But she regularly returned to abstraction, and indeed found it “surprising how many people separate the objective from the abstract.” Executed in 1927, *Abstraction Blue* illustrates that belief, retaining the glowing color, careful modulation and zoomed-in view of the artist’s contemporaneous blooms, while forgoing any obligation toward representation. In this latest volume of the MoMA One on One series, curator Samantha Friedman considers how these and other factors converged in the creation of this composition.



Tarsila do Amaral: The Moon

MoMA One on One Series

Text by Beverly Adams.

THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451353 U.S. \$14.95 CDN \$19.95

Pbk, 7.25 x 9 in. / 48 pgs / 35 color.

November/Art

How Tarsila do Amaral forged the beginnings of a unique modernist vocabulary in Brazil

Tarsila do Amaral’s (1886–1973) painting *The Moon* (1928), a highly stylized, desolate nocturne, grew from the artist’s desire to create a new national form of expression for Brazil. In *The Moon* and other paintings of the late 1920s, do Amaral successfully “cannibalized” modern European painting and Brazilian popular culture and Indigenous lore to transform them into something new. In this volume of the MoMA One on One series, curator Beverly Adams investigates do Amaral’s unique negotiation of her Brazilian identity and the contemporary innovations of Europe, a balancing act on which she built a modern art for her country.



Andy Warhol: Campbell’s Soup Cans

MoMA One on One Series

Text by Starr Figura.

THE MUSEUM OF MODERN ART, NEW YORK

ISBN 9781633451360 U.S. \$14.95 CDN \$19.95

Pbk, 7.25 x 9 in. / 48 pgs / 35 color.

September/Art

On the iconic series that made Warhol’s name

In 1962, when he painted *Campbell’s Soup Cans*, Andy Warhol was not yet a household name, and Pop art, the movement with which he is now identified, was still on the cusp of becoming a phenomenon. With the *Soup Cans*—32 nearly identical canvases, each one featuring a different variety of Campbell’s soup—Warhol hit upon a combination of subject, style and strategy that he would carry forward as his trademark. In this volume of the MoMA One on One series, curator Starr Figura examines the ways in which the *Soup Cans* mark a pivotal moment in the artist’s career, and Warhol’s profound impact on art-making.

NEW REVISED EDITION

Amy Sillman: Faux Pas

Selected Writings and Drawings

Edited by Charlotte Houette, François Lancien-Guilberteau, Benjamin Thorel. Foreword by Lynne Tillman.

Essays on art-making, abstraction, humor, not-knowing, awkwardness and more, from one of New York’s most influential and popular painters and teachers

The third printing of *Faux Pas*, the acclaimed collection of writings by Amy Sillman, comes as an expanded edition, with the addition of new drawings and texts, including the previously unpublished text from a lecture on drawing. Since the 1970s, Sillman—a beloved and key figure of the New York art scene—has developed a singular body of work that includes large-scale gestural paintings blending abstraction with representation, as well as zines and iPad animations. Over the past decade, Sillman has also produced stimulating essays on the practice of art or the work of other artists: for example, reevaluating the work of the abstract expressionists with a queer eye; elaborating on the role of awkwardness and the body in the artistic process; and discussing in depth the role and meanings of color and shape. Featuring a foreword by Lynne Tillman, *Faux Pas* gathers a significant selection of Sillman’s essays, reviews and lectures, accompanied by drawings, most of them made specially for the book. *Faux Pas* aims at revealing the coherence and originality of Sillman’s reflection, as she addresses the possibilities of art today, favoring excess over good taste, wrestling over dandyism, forms over symbols, with as much critical sense as humor. Based in New York City, **Amy Sillman** (born 1955) is an artist whose work consistently combines the visceral with the intellectual. She began to study painting in the 1970s at the School of Visual Arts and she received her MFA from Bard College in 1995. Her work has been exhibited internationally, including at the Whitney Biennial in 2014 and the Venice Biennale in 2022; her writing has appeared in *Bookforum* and *Artforum*, among other publications. She is currently represented by Gladstone Gallery, New York.



AFTER 8 BOOKS
ISBN 9782492650048
U.S. \$24.95 CDN \$34.95
Pbk, 4.75 x 7.25 in. / 288 pgs / 60 b&w.
October/Nonfiction Criticism/Art



“Sillman is in a thin crowd (with, let’s say, Andrea Fraser, Hito Steyerl, Matias Faldbakken, David Salle) of artists who can really write. The evidence is in *Faux Pas* ... her writings display the same good humor and intelligence of her best paintings.”
–Jason Farago, *New York Times*



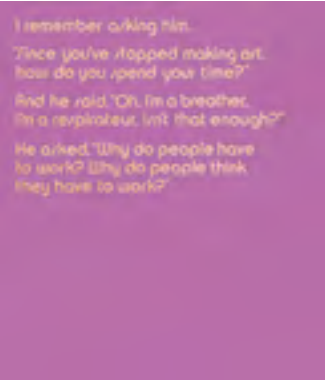
Paul Chan: Breathers

Edited with text by Pavel S. Pys. Foreword by Mary Ceruti. Text by Vic Brooks, Paul Chan.

A handsomely designed overview of Chan’s acclaimed Badlands imprint and his latest sculptural series exploring the metaphor of the “breather”

This volume surveys Paul Chan’s publications and works made between 2010 and 2022 following his return to artmaking. The exhibition takes as its organizing principle the notion of the “breather,” a word that can signify a moment of rest or pause but can also reference a purposeful redirection toward other activities. Chan’s turn to publishing through the founding of his independent press Badlands Unlimited represented a type of “breather.” Badlands for Chan embodied a radical break that seeded new ideas and ways of working. The term is also what Chan titles a recent major body of work. *Breathers* is an ongoing series of pneumatic sculptures and installations that he considers a new genre of moving-image works. Tacitly and overtly, the metaphor of the “breather” underscores each of the works in the Walker Art Center exhibition, which, with the artist’s input, is conceived in four sections. The exhibition catalog includes scholarly contributions by Chan; Pavel Pys, Curator of Visual Arts at the Walker Art Center; and Vic Brooks, Senior Curator of Time-based Visual Art at Experimental Media and Performing Arts Center Rensselaer Polytechnic Institute (EMPAC). **Paul Chan** (born 1973) is an artist, writer and publisher who lives in New York. Chan is the winner of the Hugo Boss Prize in 2014, a biennial award honoring artists who have made visionary contributions to contemporary art. Chan founded the independent press Badlands Unlimited in 2010. Badlands has published over 50 books, including the works of Yvonne Rainer, Calvin Tomkins, Lynne Tillman, Hans Ulrich Obrist, Carroll Dunham, Claudia La Rocco, Dread Scott, Martine Syms, Craig Owens, Petra Cortright, Cauleen Smith, Ian Cheng, Rachel Rose, Aruna D’Souza and many others.

EXHIBITION
Minneapolis, MN: Walker Art Center, 11/17/22–04/23/23
Richmond, VA: Institute of Contemporary Art at the Virginia Commonwealth University, 09/08/23–01/07/24
St Louis, MO: Contemporary Art Museum St Louis, 03/08/24–08/11/24



WALKER ART CENTER
ISBN 9781935963240
U.S. \$65.00 CDN \$89.00
Hbk, 9.5 x 11 in. / 212 pgs / 243 color / 14 b&w.
June/Art



BADLANDS UNLIMITED
ISBN 9781943263264
U.S. \$39.95 CDN \$53.95
Hbk, 6.5 x 9.75 in. / 176 pgs / 18 b&w.
October/Nonfiction Criticism

Above All Waves: Wisdom from Tominaga Nakamoto, the Philosopher Rumored to Have Inspired Bitcoin

Edited with introduction and art by Paul Chan. Translated by Yuzo Sakuramoto.

How an 18th-century maverick philosopher anticipated cryptocurrency: the first English collection of aphorisms from Tominaga Nakamoto

This book introduces English readers to the life and ideas of Tominaga Nakamoto (1715–46), an 18th-century maverick Japanese philosopher who is rumored to have been an inspiration for the inventor of Bitcoin, known only by the pseudonym Satoshi Nakamoto. In January 2009, Satoshi released Bitcoin, a decentralized digital cash currency that allows anyone to use and develop its software. The rest is history. The identity of Satoshi remains a mystery to this day. But rumors during the early days of Bitcoin suggest Satoshi was inspired in part by Tominaga Nakamoto, an obscure and largely forgotten “merchant” philosopher from the Edo period in Japan. Tominaga’s philosophical and aesthetic ideas are radical even by today’s standards. And it is not hard to see how his most vital insights—the need to decentralize authority among them—echo in how Bitcoin functions as a cryptocurrency. Newly translated by the noted translator Yuzo Sakuramoto, *Above All Waves* distills Tominaga’s most audacious writings into a set of quotes and passages that captures the forwarding-thinking quality of his thought. A critical introduction by Paul Chan tells the story of Tominaga’s remarkable life and speculates on the rumored relationship between Satoshi and Tominaga, as well as how Tominaga’s outlook may have influenced how Bitcoin exists as a technology and cultural phenomenon. Artwork by Chan captures the spirit of Tominaga’s world and recasts the philosopher in compositions that express his enduring influence.



Bad Manners

On the Creative Potential of Modifying Other Artists’ Work

By Jake Chapman and Yuval Etgar.

An original history of nonconsensual collaboration between artists, from Francis Picabia to Maurizio Cattelan

From cannibalistic acts of modification or alteration of another’s work to the hijacking of authorship through the addition of a signature, to occasions when the identities of artists or their creations are confused, this innovative history traces acts of artistic modification from Dada to the present. Whether examining a drawing by Pablo Picasso signed as Henri Matisse, or a coffee table executed by Martin Kippenberger using a painting by Gerhard Richter as its surface, *Bad Manners* raises questions about the nature of artistic authorship, standards of collegial etiquette, plagiarism and ownership. *Bad Manners* is thoroughly and unmistakably an endeavor by British art provocateur Jake Chapman, and features a conversation between the artist and curator Yuval Etgar. **Artists include:** Jean (Hans) Arp, Enrico Baj, Jean-Michel Basquiat, Paul Cezanne, Jake and Dinos Chapman, Marcel Duchamp, Wade Guyton, Richard Hamilton, David Hammons, Keith Haring, Georg Herold, Martin Kippenberger, Sherrie Levine, René Magritte, Man Ray, Édouard Manet, Francis Picabia, Pablo Picasso, Richard Prince, Robert Rauschenberg, Cindy Sherman, Jean Tinguely and Francesco Vezzoli.



RIDINGHOUSE/LUXEMBOURG + CO., LONDON
ISBN 9781909932708
U.S. \$25.00 CDN \$35.00
Pbk, 6.5 x 9.5 in. / 64 pgs / 35 color.
June/Nonfiction Criticism/Art



Art and Solidarity Reader

Radical Actions, Politics and Friendships

Edited with text by Katya García-Antón. Text by Chelsea Manning, Soledad García, Geeta Kapur, Salvador Allende, ruangrupa, Alice Walker, et al.

VALIZ/OCA

ISBN 9789493246027 U.S. \$35.00 CDN \$49.00

Pbk, 7.75 x 11 in. / 378 pgs / 200 color / 80 b&w.

August/Nonfiction Criticism/Art

Case studies on strategies for survival and solidarity beyond the art industry, from the Zapatistas to FESTAC’77

Looking beyond East/West and North/South divisions, the *Art and Solidarity Reader* asks: what were and are the alternative circuits of survival and solidarity among artists and activists from nonaligned nations and politically challenging contexts? What do these trajectories of solidarity lead to, in and outside of art worlds? How can traveling exhibitions, museological displays, the idea of “the museum in exile,” artistic actions and performative groupings become tools for political struggle against oppression and social fragmentation? *The Art and Solidarity Reader* gathers microhistories from the 1970s to today, rethinking our collective responses to the multiple crises related to migration, colonialism, rising radicalization, religious conflicts, class divisions, new technology, heteronormativity and environmental urgencies. Case studies include Chile (Museo Internacional de la Resistencia), France (l’Espace Khiasma) Haiti (Ouvertures), Hungary (The Guerilla Fighter), India (SAHMAT), Indonesia (Jatiwangi art Factory (JaF); INLAND), Korea (Gwangju Biennale), Mexico (Zapatistas, Indigenous women’s movements), Norway (Palestinian Art Exhibition), Middle East (Farewell to Museums), Palestine (PLO), South Africa (FESTAC’77, Chimurenga, ANC), Sudan (the power of books), United Kingdom (Greenham Common), USA (gender binaries, Art Contre Apartheid, Black Lives Matter) and many others.



On Whiteness

The Racial Imaginary Institute

SPBH EDITIONS/THE RACIAL IMAGINARY INSTITUTE

ISBN 9781916041288 U.S. \$14.95 CDN \$19.95

Pbk, 4 x 5.75 in. / 192 pgs / 26 color.

July/Nonfiction Criticism

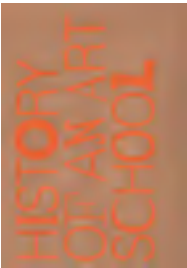
Writers and thinkers from Lauren Berlant to Jeff Chang explore the power structures, the “neutrality” and the frailty of whiteness

Cofounded in 2017 by authors Claudia Rankine and Beth Loffreda, the Racial Imaginary Institute (TRII) is an interdisciplinary collective of artists, writers, knowledge-producers and activists. The institute’s historic 2018 symposium “On Whiteness” convened a dazzling array of thinkers, artists and activists. The essays that resulted from the event, collected here, seek to examine whiteness as a source of often unquestioned or even unobserved power, and make visible variations of this dangerous ideology that has been intentionally positioned as neutral.

In our current moment, whiteness is freshly articulated: as a source of unquestioned power, and as a “bloc,” it feels itself endangered even as it retains its hold on power. Given that the concept of racial hierarchy is a strategy employed to support white dominance, whiteness is an important aspect of any conversation about race.

The essays in *On Whiteness* make visible what has been intentionally presented as inevitable to help the move forward into more revelatory conversations about race. They question what can be made when we investigate, evade, beset and call out “bloc whiteness.”

Contributors include: Linda Alcoff Martín, Lauren Berlant, Sadhana Bery, Daniel Borzutzky, Jane Caflisch, Jeff Chang, Aruna D’Souza, Lori Gruen, Saidiya Hartman, Nell Painter and Doreen St Félix.



Yale: History of an Art School

By Marta Kuzma.

Edited by Angie Keefer. Text by Angela Y. Davis, Linda Nochlin.

WALTHER KÖNIG, KÖLN

ISBN 9783753300054 U.S. \$25.00 CDN \$35.00

Pbk, 6.75 x 9.5 in. / 296 pgs / 145 color / 150 b&w.

July/Nonfiction Criticism/Art

A political history of the fabled institution and its intersections with feminist representation in art

The first women students to attend Yale University were members of its School of Art, who were present upon the school’s inauguration in 1869. Despite this auspicious start, 121 years passed before the School of Art awarded tenure to a woman professor, and 147 years before welcoming its first woman dean. Assembled from hundreds of hours of interviews with notable women and nonbinary graduates, *History of an Art School* presents the first history of a fabled if frequently misunderstood institution. Eminent feminist thinkers Marta Kuzma, Linda Nochlin and Angela Davis also weigh in on the school’s legacy.

The voices of 50 years of women graduates complicate an already complicated legacy, revealing the life of an art school careening into the 21st century, speaking plainly to the long and still ongoing struggle for feminist integration and representation in the arts. This sweeping narrative of the education of a continuum of women artists and designers traces its way through the incendiary politics of the radical ’60s, the formation of cultural studies, identity politics and intersectionality in the ’70s, the AIDS crisis, the culture wars and the neoliberal escalation of the ’80s, through to our fully globalized, hyper-capitalized present.



NOW IN PAPERBACK

The Image of Whiteness

Contemporary Photography and Racialization

Edited with text by Daniel C. Blight. Interviews with David Roediger, George Yancy, Renée Mussai, Stanley Wolukau-Wanambwa, Yasmin Gunaratnam, Claudia Rankine.

SPBH EDITIONS

ISBN 9781916041295 U.S. \$24.95 CDN \$34.95

Pbk, 6 x 7.5 in. / 204 pgs / 52 color / 15 b&w.

July/Photography

How contemporary photographers from Hank Willis Thomas to Libita Clayton have subverted the constructions and complicities of whiteness

From the advent of early colonial photography in the 19th century to contemporary “white savior” social-media images, photography continues to play an integral role in the maintenance of white sovereignty. As various scholars have shown, the technology of the camera is not innocent, and neither are the images it produces.

The invention and continuation of the “white race” is not just a political, social and legal phenomenon; it is also a complexly visual one. What does whiteness look like, and how might we begin to trace an antiracist history of artistic resistance that works against it? *The Image of Whiteness* seeks to introduce its reader to some important extracts from the troubling story of whiteness, to describe its falsehoods, its paradoxes and its oppressive nature, and to highlight some of the crucial work photographic artists have done to subvert and critique its image.

The Image of Whiteness includes the work of artists Abdul Abdullah, Agata Madejska, Broomberg & Chanarin, Buck Ellison, John Lucas & Claudia Rankine, David Birkin, Hank Willis Thomas, Kajal Nisha Patel, Michelle Dizon & Viet Le, Nancy Burson, Nate Lewis, Libita Clayton, Paul Mpagi Sepuya, Richard Misrach, Sophie Gabrielle, Stacy Kranitz and Stanley Wolukau-Wanambwa.



The Dialectic of Creativity

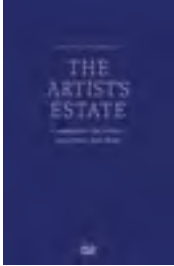
Edited with text by Hermann Vaske. Text by Max Kaplan.

HATJE CANTZ

ISBN 9783775752923 U.S. \$32.00 CDN \$42.50
Pbk, 6.75 x 9.25 in. / 256 pgs / 200 color.
November/Nonfiction Criticism

Creative artists from David Bowie to Zaha Hadid address the tensions and contradictions of making

Why are we creative? Why are we not? In *The Dialectic of Creativity*, film director, author and producer Hermann Vaske explores these questions in conversations with Marina Abramovic, Vivienne Westwood, David Hockney, Georg Baselitz, Björk, Jeff Koons, Zaha Hadid, Christo, Yoko Ono, Damien Hirst, Jim Jarmusch, Shirin Neshat, David Bowie and many more of the most influential creatives of our time, identifying the stimuli as well as the beta blockers, the killers of creativity: spirituality, sex, money, fear, nurture, ambition versus censorship, self-censorship, bureaucracy, compromise, distraction, gatekeepers. But often it is these very blockages, the threat to creativity that makes it thrive. Today, as we are facing an existential threat to our planet, it is time to come up with new ideas, to be more creative than ever. *The Dialectic of Creativity* explores creativity in all its facets—artistic, intellectual, philosophical and scientific.



BACK IN PRINT

The Artist's Estate: A Handbook for Artists, Executors, and Heirs

Edited with text by Loretta Würtenberger. Text by Rainer Judd, Gisela Captain, Mayen Beckmann, Richard Calvocoressi, Karl von Trott.
Translated by Amy J. Klement, Sarah McGavran.

HATJE CANTZ

ISBN 9783775753371 U.S. \$40.00 CDN \$56.00
Pbk, 6.5 x 9.5 in. / 280 pgs / 27 color.
Available/Nonfiction Criticism

How to manage an artist's estate in the 21st century, with case studies from the estates of de Kooning, Judd, Mapplethorpe and more

Andy Warhol memorably said that "death can really make you look like a star," but death in itself is not a guarantee of the relevance of an artist. What is of crucial importance is the proper management structure for the posthumous preservation and development of an artist's estate. *The Artist Estate*, a handbook written by Loretta Würtenberger, presents the possible legal frameworks and appropriate financing models available in this situation, as well as the proper handling of interest from the market, museums and academia. Würtenberger's business, Fine Art Partners, has advised artists and artists' estates for many years. Based on numerous international examples, the author explains the different alternatives for maintaining an artist's estate and makes recommendations on how best to handle work, archives and ephemera following the death of an artist. Estates discussed here include Zentrum Paul Klee, Max Beckmann Estate, Henry Moore Foundation, Easton Foundation (Louise Bourgeois), Roy Lichtenstein and the Willem de Kooning Estate, Dedalus Foundation (Robert Motherwell), Robert Rauschenberg Foundation, Judd Foundation, Eva Hesse Estate, Robert Mapplethorpe Foundation, Martin Kippenberger Estate and Estate of Philippe Vandenberg.

ESTATES DISCUSSED INCLUDE:

Zentrum Paul Klee

Max Beckmann Estate

Henry Moore Foundation

Easton Foundation / Louise Bourgeois

**Roy Lichtenstein and the
Willem de Kooning Estate**

Dedalus Foundation / Robert Motherwell

Robert Rauschenberg Foundation

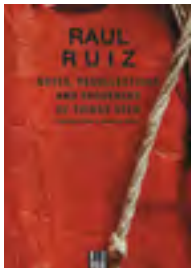
Judd Foundation

Eva Hesse Estate

Robert Mapplethorpe Foundation

Martin Kippenberger Estate

Estate of Philippe Vandenberg



Notes, Recollections and Sequences of Things Seen

Excerpts from an Intimate Diary

By Raul Ruiz.

DIS VOIR

ISBN 9782381620060 U.S. \$25.00 CDN \$35.00
Pbk, 6 x 8.25 in. / 128 pgs.
October/Nonfiction Criticism

Meditations on cinema and method from the acclaimed Chilean director of *City of Pirates* and *Life Is a Dream*

This volume gathers excerpts from the diary of celebrated Chilean experimental film director Raul Ruiz. A continuation of *Poetics of Cinema 1* and *Poetics of Cinema 2*—his seminal volumes on new narrative modes—*Notes, Recollections and Sequences of Things Seen* follows the late stage of Ruiz's career, from 1990 to 2011, in which he realized more ambitious productions. These new films generated significant economic and aesthetic challenges, and he observed the increasing distance between his dream of a handmade, nonindustrial, shamanic-inspired cinema—as set out in the *Poetics of Cinema*—and his reality.

Selected by Bruno Cueno and Erik Bullot, friends of Ruiz, the writings also express the filmmaker's pragmatic side, such as his prescriptions for implementing the theoretical concepts outlined in *Poetics*. A preface by Bullot and notes by Cueno contextualize the excerpts.

Raul Ruiz (1941–2011) was an experimental Chilean filmmaker, writer and teacher who directed more than 100 films, including *Dark at Noon* (1992) starring John Hurt, *Three Lives and Only One Death* (1996) starring Marcello Mastroianni, *Genealogies of a Crime* (1997) starring Catherine Deneuve and *Time Regained* (1999) starring John Malkovich.



ARCHITECTS INTERVIEWED INCLUDE:

BIG

David Chipperfield

DnA

Diller Scofidio + Renfro

MAD

Winy Maas

OPEN Architecture

SO-IL



Imagining the Future Museum: 24 Dialogues with Architects

By András Szántó.

HATJE CANTZ

ISBN 9783775752763 U.S. \$28.00 CDN \$39.00
Pbk, 4.75 x 7.5 in. / 272 pgs / 60 color.
December/Nonfiction Criticism/Architecture & Urban Studies

The author of *The Future of the Museum* talks with architects from David Chipperfield to SO-IL about the future of museum architecture

Following on the widely read volume *The Future of the Museum: 28 Dialogues*, New York-based author and cultural strategy advisor András Szántó turns his attention to architects. The conclusion of *The Future of the Museum* was that the conceptual structure of art museums has evolved; it follows that the physical structure of the art museum must also change. Szántó's conversations with architects survey the thinking in the field, engaging architects who have built some of the world's most iconic institutions and an emerging global generation that is destined to leave its mark on the museum of the future.

András Szántó (born 1964) advises museums, cultural institutions and leading brands on cultural strategy. An author and editor, his writings have appeared in the *New York Times*, *Artforum*, *Art Newspaper* and many other publications. He has overseen the National Arts Journalism Program at Columbia University and the Global Museum Leaders Colloquium at the Metropolitan Museum of Art. Szántó lives in Brooklyn, New York.

Documenta 15, held in Kassel, Germany, is curated by the Indonesian collective ruangrupa, which has organized the exhibition around principles of collectivity, resource building and equitable distribution. The collective’s way of working is based on an alternative, community-oriented model of sustainability in ecological, social and economic terms, in which resources, ideas or knowledge are shared, as well as social participation. The idea of sustainability is also considered in the exhibition planning for Documenta 15.



Documenta Fifteen: Handbook
Text by Ruangrupa.
HATJE CANTZ
ISBN 9783775752824 U.S. \$34.95 CDN \$48.95
Pbk, 10 x 8 in. / 320 pgs.
September/Art

A primer on Documenta 15’s theme of “lumbung,” with profiles of the exhibiting artists and collectives

Documenta 15 is no ordinary art exhibition. Working with the guiding concept of “lumbung,” the Indonesian collective ruangrupa—the exhibition’s curators—are less concerned with individual works than with models of collaborative practice. This guide offers insights into and orientation for the processes that evolved in the creation of the exhibition. A comprehensive resource both for visitors of Documenta in Kassel and anyone interested in collective practices, this guide presents all the collectives and artists featured in Documenta 15 through in-depth profiles by international authors. Taking the question “what is lumbung?” as an organizing principle, the book offers an introduction to the concept and cultural background of Documenta 15, with documents and photographs tracing the collectives’ working processes. A chapter surveying the show’s locations in Kassel, as well as a large fold-out map and an introduction to the exhibition’s public program, are also included.

EXHIBITION
Kassel, Germany: Documenta 15, 06/18/22–09/25/22



Documenta Fifteen: Majalah Lumbung
Text by Ruangrupa.
HATJE CANTZ
ISBN 9783775752855 U.S. \$39.95 CDN \$55.95
Pbk, 7.5 x 10.25 in. / 400 pgs.
September/Art

A magazine on Documenta 15’s theme of collectivity and shared resources, edited by the exhibition’s curators

As part of Documenta 15, the Indonesian collective ruangrupa published two issues of a magazine (“Majalah”) in Indonesia exploring the exhibition’s pivotal concept—working collectively. “Lumbung,” which translates literally as rice barn, refers to a collectively governed building where a community’s harvest is gathered, stored and distributed according to jointly determined criteria as a pooled resource for the future; but the term is also understood in a broader sense as a way of working and living together. The two issues of ruangrupa’s magazine—Harvesting and Sharing—–are combined here in one volume and explore the implications of sharing resources for collective well-being. Featuring short stories and features by leading journalists, researchers and writers from Indonesia, *Majalah Lumbung* touches on themes such as cosmology, food and architecture, providing a contextualizing foundation for Documenta 15.

EXHIBITION
Kassel, Germany: Documenta 15, 06/18/22–09/25/22



Documenta Fifteen: Walking, Finding, Sharing Family Guide
Edited by Ruangrupa. Text and illustrations by Bernardo P. Carvalho & Isabel Minhós Martin, Verónica Gerber Bicecci, Jules Inés Mamone (Femimutancia), Julia Kluge, Innosanto Nagara, Nadine Redlich, Malwine Stauss.
HATJE CANTZ
ISBN 9783775752848 U.S. \$26.00 CDN \$36.00
Hbk, 7.75 x 10.25 in. / 96 pgs / 80 color.
June/Art

Five proposals for exploring Documenta: a new approach to experiencing art, with graphic storytelling by four international illustrators

Walking, Finding, Sharing offers visitors of the world’s largest art exhibition a novel approach to experiencing art. Inspired by travel guides and museum tours, this richly illustrated book invites children and families, comics lovers and seasoned exhibition visitors alike to see Documenta 15 with new eyes. Four international illustrators and four authors bring the universe of Ruangrupa’s Documenta 15 to life through graphic storytelling, stimulating readers’ imaginations with their vivid imagery. Each of the five tours—titled Humor, Local Anchor, Independence, Generosity and Transparency— is based on the value system of the Indonesian curatorial team and offers ideas and perspectives that complement the exhibition. *Walking, Finding, Sharing* encourages visitors to find their own ways of approaching Documenta 15: each path is a suggestion and can be explored spontaneously, in full or only in parts. This entertaining book serves as a reference, a joyful companion and an innovative guide that will inspire both children and adults to engage with the exhibition.

EXHIBITION
Kassel, Germany: Documenta 15, 06/18/22–09/25/22

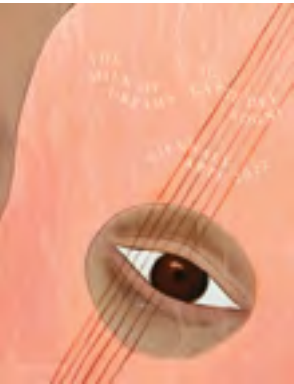


Biennale Arte 2022: The Milk of Dreams
Edited by Cecilia Alemani.

The colossal two-part catalog accompanying the 2022 biennial’s ambitious exploration of metamorphosis, as imagined by 213 artists from across the world

Named after a children’s book by Surrealist artist Leonora Carrington, the 59th Venice Biennale takes Carrington’s fey creatures, along with other figures of transformation, as companions on an imaginary journey through the metamorphoses of bodies and slippery definitions of humanity. Volume I of this two-part publication addresses the conceptual basis of *The Milk of Dreams*, as developed by curator Cecilia Alemani, and further elaborates upon its thematic threads. Each artist from the 2022 Biennale is introduced by way of a critical text and an iconographic apparatus. The volume includes Alemani’s original exhibition texts and a plethora of original essays by some of today’s most cutting-edge thinkers and writers, with conversations and reprinted texts concerning the exhibition: the representation of bodies and their metamorphoses, the relationship between individuals and technologies, and the connection between bodies and the earth. Volume II of the catalog presents the participating countries and the collateral events of the biennale; its lavishly illustrated texts explore the various projects on display in Venice. **Artists include:** Sophia Al-Maria, Josephine Baker, Djuna Barnes, Jadé Fadojutimi, Nan Goldin, Robert Grosvenor, Tishan Hsu, Jacqueline Humphries, Allison Katz, Kapwani Kiwanga, Barbara Kruger, Hannah Levy, Liliane Lijn, Candice Lin, Precious Okoyomon, Akosua Adoma Owusu, Elle Pérez, Aki Sasamoto, Sable Elyse Smith, Kaari Upson, Andra Ursuța, Cecilia Vicuña, Marianne Vitale, Meta Vaux Warrick Fuller and Laura Wheeler Waring.

EXHIBITION
Venice, Italy: Venice Biennale 2022, 04/23/22–11/27/22



LA BIENNALE DI VENEZIA/SILVANA EDITORIALE
ISBN 9788836651375
U.S. \$100.00 CDN \$140.00
Slip, hbk, 2 vols, 8.25 x 10.75 in. / 1024 pgs / 785 color.
September/Art



Spicilege

By **Marcel Schwob**.

Translated with introduction by Alex Andriessie.

WAKEFIELD PRESS

ISBN 9781939663870 U.S. \$16.95 CDN \$29.95
Pbk, 5.25 x 8 in. / 224 pgs.
December/Nonfiction Criticism

Exquisitely crafted essays on medieval criminal slang, ancient Greek prostitution, laughter, anarchy and more from the endlessly influential Marcel Schwob

“All over the world,” wrote Jorge Luis Borges, “there are devotees of the writer Marcel Schwob who constitute little secret societies.” *Spicilege*, Schwob’s last book published under his name, constitutes the handbook to these societies—to Schwob’s work, to himself as erudite scholar and author, and to the twilight of the era of French Symbolism. Schwob was, as Paul Léautaud described him, a “living library,” and the critical biographies gathered in the essays of *Spicilege* display a few of the volumes in that library: his groundbreaking research on François Villon (work that remains a cornerstone to our knowledge of Villon), his passion for Robert Louis Stevenson and his encounters with such less-remembered writers as George Meredith. But it is the carefully developed ideas in these essays and the eccentric yet thorough scholarship that draws them together that are of particular interest today: the understanding of criminal slang in the Middle Ages; the study of prostitution in ancient Greece; the folklore inspired by a Flaubert story; a complex critique of individuality that effectively laid the groundwork for Jarry’s “pataphysics”; as well as ruminations on perversity, laughter, biography, love, terror and pity, and art and anarchy.

Marcel Schwob (1867–1905) was a scholar of startling breadth, an incomparable storyteller and a secret influence on generations of writers, from Apollinaire and Borges to Roberto Bolaño and J. Rodolfo Wilcock.



The Dice Cup

By **Max Jacob**.

Translated with introduction by Ian Seed.

WAKEFIELD PRESS

ISBN 9781939663863 U.S. \$19.95 CDN \$26.95
Pbk, 5.5 x 8 in. / 264 pgs.
October/Fiction & Poetry

The most important prose-poem collection of the 20th century, available in a trade publication for the first time

Max Jacob’s role in French modernity was essential, and with this second volume of his work from Wakefield Press, it can now be fully and properly assessed. First published in 1917, *The Dice Cup* stands alongside Baudelaire’s *Paris Spleen*, Rimbaud’s *Illuminations* and Pierre Reverdy’s *Prose Poems* as one of the most important and foundational books of prose poetry. Jacob has been identified as a “cubist poet,” but this collection and its shifting style escape any such easy definition: dream accounts are rendered in playful prose that thumbs its nose at the fabular tradition of Baudelaire and Mallarmé and the Romantic disorder of Rimbaud, and subverts both poetic and narrative expectations in favor of dream logic, allusion, transformed autobiography and nonsensical parody. At once mystical and burlesque, the prose poems of *Dice Cup* are consciously constructed, yet as unstable and unfixed as both Jacob’s personality and our own.

Max Jacob (1876–1944) was a French poet, painter, writer and critic. A key figure of bohemian Montmartre and the Cubist era, he rubbed shoulders with Apollinaire and Modigliani and was a lifelong friend to Picasso, Gris and Cocteau. Jacob converted from Judaism to Christianity in 1915. Arrested by the Gestapo in 1944, he died in a deportation camp of pneumonia. Rosanna Warren’s critically acclaimed biography of Jacob was published in 2020.



The House of the Seven Gables

By **Nathaniel Hawthorne**.

Illustrated by Alex Katz.

KARMA BOOKS, NEW YORK

ISBN 9781949172720 U.S. \$35.00 CDN \$49.00
Hbk, 6.5 x 9.25 in. / 288 pgs / 9 b&w.
July/Fiction & Poetry

Alex Katz illustrates Hawthorne’s classic gothic tale of Puritan New England

While enrolled in an illustration course at Cooper Union in 1948, Alex Katz (born 1927) created nine ink drawings to accompany Nathaniel Hawthorne’s gothic romance, *The House of the Seven Gables*. Published a century earlier, in 1851, Hawthorne’s classic novel is a solemn study of greed, guilt and atonement under the Puritan moral code of 19th-century New England, inspired by the curse pronounced on Hawthorne’s own family by a condemned woman during the Salem Witch Trials of 1692.

Nathaniel Hawthorne (1804–64) was one of the most influential American writers of the 19th century, known for his darkly romantic stories and novels such as *The Scarlet Letter*. He was born in Salem, Massachusetts, and belonged to a prominent circle of New England–based writers and philosophers including Ralph Waldo Emerson, Henry David Thoreau and Louisa May Alcott.

Alex Katz (born 1927) is a New York–based artist known for his large-scale Pop-inspired canvases of two-dimensional figures set against monochrome backgrounds. For over seven decades, his work has been the subject of hundreds of solo and group exhibitions worldwide.



Tractatus Logico-Suicidalis

On Killing Oneself

By **Hermann Burger**.

Translated with introduction by Adrian Nathan West.

WAKEFIELD PRESS

ISBN 9781939663887 U.S. \$19.95 CDN \$26.95
Pbk, 5.5 x 8 in. / 208 pgs.
November/Fiction & Poetry

“Hermann Burger is one of the truly great authors of the German language: a writer of consummate control and range, with a singular and haunting worldview.” –Uwe Schütte

In the tunnel-village of Göschenen, a man named Hermann Burger has vanished without a trace from his hotel room, suspected of suicide. What is found in his room is not a note, but a 124-page manuscript entitled *Tractatus Logico-Suicidalis*: an exhaustive manifesto comprising 1,046 “thanatological” aphorisms (or “mortologisms”) advocating suicide.

This “grim science of killing the self” studies the predominance of death over life, in traumatic experiences such as the breakup of a marriage, years of depression, the erosion of friendships and the disgrace of impotence—but the aphoristic text presents something more complicated than a logical conclusion to life experience. Drawing inspiration from such authors as Wittgenstein, Cioran and Bernhard, Burger’s unsettling work would be published shortly before the author would take his own life.

Hermann Burger (1942–89) was a Swiss author, critic and professor. Author of four novels and several volumes of essays, short fiction and poetry, he first achieved fame with his novel *Schiltén*, the story of a mad village schoolteacher who teaches his students to prepare for death. At the end of his life, he was working on the autobiographical tetralogy *Brenner*, one of the high points of 20th-century German prose. He died by overdose days after the first volume’s publication.

EXCERPT FROM *IN SEARCH OF HIROSHI*

“December 7, 1941 set off a chain of events that set me adrift from my past—my parents, my family, and my childhood. I was cut off from that child within me that is the core of my being.... When I first began writing about Hiroshi, around 1965, I did so because I felt I had been cut in half by the war. It seemed to me that my American half survived, but my Japanese half shriveled and died. Hiroshi was the last image I had of the whole child.”



BACK IN PRINT

In Search of Hiroshi

By Gene Oishi.

KAYA PRESS

ISBN 9781885030825 U.S. \$18.95 CDN \$25.95

Pbk, 5 x 7 in. / 192 pgs.

August/Biography

A memoir about the lingering racial trauma of America’s concentration camps, from the author of *Fox Drum Bebop*

“Can one wreak vengeance against oneself?” This anguished question hangs over Gene Oishi’s powerful memoir about his lifelong struggle to claim both his Japanese and American identities in the aftermath of World War II, when he and more than 120,000 other Japanese Americans were forcibly removed from their homes and incarcerated in America’s concentration camps. From the moment he and everyone like him on the West Coast is deemed a threat to national security by President Roosevelt’s infamous Executive Order 9066, Oishi finds himself trying to distance himself from his Japanese heritage even as he questions whether he will ever truly be accepted as fully American. Throughout his return to California as a teenager, his postwar service in the US Army and his subsequent career in journalism and politics, the deep wounds caused by the trauma of incarceration continue to fester. *In Search of Hiroshi*, originally published in 1988 and long unavailable, is republished in a new edition in commemoration of the 80th anniversary of EO 9066.

Gene Oishi (born 1933), former Washington and foreign correspondent for the *Baltimore Sun*, has written articles on the Japanese American experience for the *New York Times Magazine*, the *Washington Post* and *Newsweek*. His novel *Fox Drum Bebop* was published in 2014 and won the Asian American Studies Association Book Prize in 2016. Now retired, he lives in Baltimore, Maryland.



The Girl Before Her

By Line Papin.

Translated by Adriana Hunter.

KAYA PRESS

ISBN 9781885030832 U.S. \$18.95 CDN \$25.95

Pbk, 4.75 x 7.25 in. / 132 pgs.

November/Fiction & Poetry

A coming-of-age tale of dislocation and inherited trauma from the acclaimed young French Vietnamese novelist

This autofictional novel marks the stunning English-language debut of award-winning French Vietnamese writer Line Papin. Told in three parts, *The Girl Before Her* moves from a small farming village in Vietnam to France and back again to tell the story of three generations of women as they confront themselves and one another through war, marriage and immigration. The novel’s narrator, the child of a French father and a Vietnamese mother, finds herself uprooted and adrift after she moves from the sunshine and chaos of Hanoi, where she was born, to the gray, cold worlds of Toulouse and Paris. This unexpected, unexplained rupturing of her childhood world causes a painful rift in her sense of self—one that ultimately leads to her being hospitalized for anorexia. Gripped by a deep sense of uncertainty about who she is and where she belongs, she becomes preoccupied with understanding what persists—both in the body and in memory—regardless of where one lives or what languages one speaks. Written in a spare, poetic style, this meditation on the urgency of finding a place for oneself in the world is a passionate argument for the self-forgiveness that can only come from a deep examination of oneself. It has been described by *Madame Figaro* as “inflected with the flares of Marguerite Duras.” *The Girl Before Her* is the first book to be published by Ink and Blood, a new imprint from Kaya Press and the Diasporic Vietnamese Artist Network, dedicated to bringing Diasporic Vietnamese literary voices to English readers. Born in Vietnam and based in Paris, **Line Papin** (born 1995) is the author of five novels: *Une vie possible*, *L’Éveil*, *Toni*, *Le Os des filles* and *Le Coeur en laisse*. *The Girl Before Her* is the English translation of *Le Os des filles*.

EXCERPT FROM *THE GIRL BEFORE HER*

“In Vietnam, people are buried for a period of three years in tombs appropriate to their body size. Once that period has elapsed and their flesh has disintegrated, what remains of their bodies is transferred into a smaller casket. The cemeteries are thus made up of small boxes of bones. Every three years, the caskets into which people are initially placed play host to a different body; they are temporary, public things, places of rest for bodies in transit. Afterwards, in the private, individual boxes where they end up, nothing is left but bones.”



Football: Designing the Beautiful Game

Edited with foreword and introduction by Eleanor Watson, James Bird. Text by Thomas Turner, Sam Handy, Jacques Herzog, et al. Interview by Justin McGuirk, James Bird.

THE DESIGN MUSEUM

ISBN 9781872005614 U.S. \$45.00 CDN \$63.00

Hbk, 8.25 x 10.75 in. / 304 pgs / 200 color.

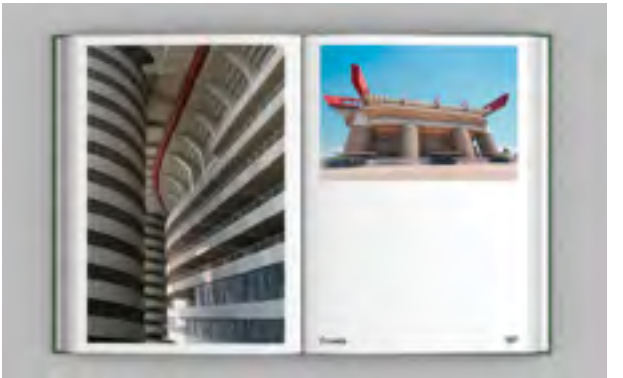
August/Design

The design story of soccer, from stadium planning to team badges

Soccer is unquestionably the world’s most popular sport, with a dedicated fan base and truly international reach. It is also a significant industry, with European soccer alone being estimated to hold a value of \$30 billion in 2016. How did soccer evolve to be such a significant part of our cultural landscape, and what role has design played in shaping the sport? This catalog—the first of its kind—explores the design story behind soccer, unpicking how design has been used to push the game to its technical and emotional limits. From the master-planning of the world’s most significant stadiums to the innovative materials used in today’s boots, the graphic design of team badges and the grassroots initiatives pushing back against the sport’s commercialization, this book provides a rare insight into the people and processes that have made soccer what it is today. Accompanying the Design Museum exhibition of the same name, this book features informed and sometimes provocative contributions from figures across the world of football and design, from analyst Statman Dave and broadcaster Martin Tyler to architect Jacques Herzog and Adidas vice president Sam Handy.

EXHIBITION

London, UK: The Design Museum, 04/08/22–08/29/22



Surrealism and Design Now

From Dali to AI

Edited by Kathryn Johnson. Text by Susanna Brown, Glenn Adamson.

THE DESIGN MUSEUM

ISBN 9781872005621 U.S. \$35.00 CDN \$49.00

Pbk, 8.25 x 12 in. / 176 pgs / 70 color / 60 b&w.

October/Design



The persistence of Surrealism in contemporary design

This concise, affordable and visually striking publication, accompanying the *Objects of Desire* exhibition at the Design Museum in London, aims to embody the inventiveness and boldness of Surrealism in its design and production. Departing from the constraints of a traditional catalog, *Surrealism and Design Now* focuses on key themes and objects from the 2019–20 exhibition and expands upon them. It also contains the bulk of new objects and exhibits that are specific to the exhibition. The book is divided into five thematic chapters, each taking a notable object from the exhibition as its starting point. Commissioned essays by renowned writers, including Glenn Adamson and Susanna Brown, introduce each object and theme, followed by a richly illustrated series of plates. Each chapter concludes with interviews with a diverse range of designers and artists, from the Campana Brothers to Dunne & Raby, showing Surrealism’s enduring legacy and impact on contemporary design.



20-20-20
 ISBN 9781737440017
 U.S. \$35.00 CDN \$49.00
 Pbk, 8 x 10 in. / 192 pgs / 214 color.
 October/Music

BACK IN PRINT

Galaxie 500: Temperature's Rising

An Oral and Visual History

Text by Mike McGonigal, Naomi Yang.

A fascinating oral history of one of American indie rock's most enduring and influential acts

Slow, deliberate and deceptively simple, the music of Boston-based band Galaxie 500 was wonderfully at odds with the prevailing underground sounds of the late 1980s and early 1990s. Formed in 1987, the band split up in 1991 after releasing three acclaimed albums—*Today*, *On Fire* and *This Is Our Music*—as well as a Peel Sessions recording. The primary contributors to this long-unavailable history of the band are the three band members—bassist/vocalist Naomi Yang, drummer Damon Krukowski and guitarist/vocalist Dean Wareham—but dozens of people were interviewed in all, including fellow musicians, record business folks, music critics and scenesters. *Galaxie 500: Temperature's Rising* provides a complex, sometimes contentious account of the band's rise to indie stardom and their acrimonious breakup. It also includes dozens of rare and never-before-seen photographs, as well as posters and other ephemera from the personal collection of Naomi Yang, who provides a running commentary to the images. This is the definitive book about Galaxie 500 and a crucial chapter in the story of indie rock.



BACK IN PRINT

Punk 45: The Singles Cover Art of Punk 1976–80

Edited by Jon Savage, Stuart Baker. Foreword by Bobby Gillespie. Text by Peter Saville, Richard Hell, Richard H Kirk, Seymour Stein, Geoff Travis, Martin Moscrop, Glenn Branca, Jamie Reid, Dave Robinson, Roger Armstrong, Martin Mills, Gee Vaucher, Savage Pencil, Dennis Morris.

Hundreds of iconic punk singles designs from the punk revolution, featuring the Sex Pistols, the Stooges, Richard Hell, the Ramones, the Clash, Talking Heads and many more

This 350+ page flexibound book is a revelatory guide to hundreds and hundreds of original seven-inch record cover sleeve designs—visual artifacts found at the heart of the most radical and anarchistic musical movement of the 20th century. The revolutionary do-it-yourself ethic of punk was applied to the aesthetic of design as much as it was to music, and record sleeves acted as lo-fi signifiers of anarchy, style, fashion, politics and more with an urban and suburban invective courtesy of the thousands of new bands—punk, post-punk, pre-punk, nearly punk and more—that emerged at the end of the 1970s.

This book is an exhaustive, thorough and exciting celebration of the stunning artwork of punk music—everything from the most celebrated and iconic designs through to the stark beauty of the cheapest do-it-yourself lo-fi obscurities.

Punk 45! is introduced and coedited by Jon Savage, author of the acclaimed definitive history of punk, *England's Dreaming*, and features a new introduction by Bobby Gillespie of Primal Scream. Contributors include Peter Saville, Richard Hell, Richard H Kirk, Seymour Stein, Geoff Travis, Martin Moscrop, Glenn Branca, Jamie Reid, Dave Robinson, Roger Armstrong, Martin Mills, Gee Vaucher, Savage Pencil, Dennis Morris and more.



SOUL JAZZ BOOKS

ISBN 9781916359819

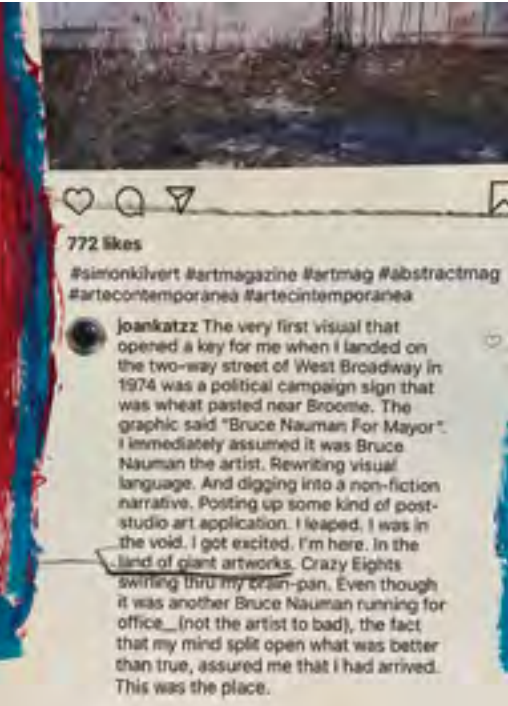
U.S. \$49.95 CDN \$68.95

Flexi, 8.25 x 10.75 in. / 385 pgs /

800 color / 200 b&w.

November/Music/Design

Fulton Ryder is a private press imprint, based in New York and Rensselaerville. We are delighted to welcome Fulton Ryder to the D.A.P. list.



Richard Prince: Hoods 1988–2013

FULTON RYDER
ISBN 9798985236811 U.S. \$75.00 CDN \$104.00
Hbk, 9.5 x 11.5 in. / 179 pgs / 170 color.
Available/Art

An artist’s book by Richard Prince that looks back on a 25-year body of work

Created by the artist Richard Prince (born 1949) in parallel to a major survey show, *Hoods* is both a monograph and an artist’s book focused on a celebrated collection of painted sculptures made from 1988 through 2013. Archival photographs in the book document the evolution of the *Hoods*, cataloging both the artworks and Richard Prince’s mythical “Body Shop” and the destroyed “Second House” in Upstate New York. In an interview with photographer Larry Clark, Prince stated that “With the *Hoods*, I wanted to paint something that was already painted.” From this simple act of conceptual appropriation, Prince evolved a massive body of work that engages deeply with the vernacular design tradition of the customized American muscle car. Taken all together, the sculptures, the upstate Body Shop and Prince’s own photo-documentation evoke both ambiguous nostalgia as well as feelings of absence and loss, perhaps best expressed in a sampling of the artwork titles: *Almost Grown*; *American Place*; *Folksongs*; *Vanishing Point*.



Richard Prince: New Paintings

FULTON RYDER
ISBN 9798985236804 U.S. \$75.00 CDN \$104.00
Clth, 9 x 12.5 in. / 377 pgs / 370 color.
September/Art

An artist’s book of “social science fiction” presenting new work and writing by Richard Prince

Richard Prince (born 1949) continues his revival of the Fulton Ryder imprint with an artist’s book that is both a monograph of new artworks and an expansive written statement on art history, personal biography and the contemporary impulse to create self-images. At first glance, the *New Paintings* are in a similar vein as Prince’s *New Portraits*. However, unlike that series, the *New Paintings* focuses on portraits of painters painting on Instagram, very often with back to the camera, facing away from the viewer. The resulting images are ambiguously manipulated; the series is self-described as an act of “social science fiction.” The image captions, integral to the artwork, contain a dense “Bird Talk” text, including ambiguous autobiography and art history commentary. Joan Katz offers some explanation in a comment found in a *New Painting*, stating: “Deep Nostalgia. Legitimate Doubts. Safeguards to prevent misuse. Digital imitation. Resemblance without manipulations. Skilled impersonations. Staged illusions. Imitation of Life (the sequel). It’s difficult to know if it’s new or just another resurrection. #post_place.”



Toilet Paper: Issue 19

Edited by Maurizio Cattelan and Pierpaolo Ferrari.

DAMIANI
ISBN 9788862087834 U.S. \$18.00 CDN \$25.00
Pbk, 9 x 11.5 in. / 40 pgs / 22 color.
October/Journal

The latest creative collaboration of Maurizio Cattelan and Pierpaolo Ferrari

Since its first issue in June 2010, *Toilet Paper* has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealistic imagery. The result is a publication that is itself a work of art which, through its accessible form as a magazine and through its wide distribution, challenges the limits of the contemporary art economy.



Toilet Paper Calendar 2023

Edited by Maurizio Cattelan and Pierpaolo Ferrari.

DAMIANI
ISBN 9788862087810 U.S. \$29.95 CDN \$41.95
Spiral bound, 11 x 15.25 in. / 13 pgs / 14 color.
October/Journal

At once sumptuous, witty and provocative, Cattelan and Ferrari’s 2023 calendar celebrates the many forms of love

For the old and new loves, for the platonic and the imaginary ones, for the self-lovers and the universal loves, for love at first sight and for slow seductions. Disruptive aesthetic and provocative images live together in the hypnotic images in Maurizio Cattelan and Pierpaolo Ferrari’s 2023 love-themed *Toilet Paper Calendar*. Close your eyes and make your wish of love! The 2023 *Toilet Paper* wall calendar features photographs conceived by Maurizio Cattelan and Pierpaolo Ferrari and taken from their magazine, an image-only publication devoted to the realization of surrealist ideas via commercial photography. Since its first issue in June 2010, *Toilet Paper* has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealistic imagery. The result is a publication that is itself a work of art which, through its accessible form as a magazine and through its wide distribution, challenges the limits of the contemporary art economy.



Palmer

Volume One

Edited by Stefano Tonchi, Maura Egan.

PALMER
ISBN 9798885893770 U.S. \$45.00 CDN \$63.00
Hbk, 9.75 x 12.75 in. / 168 pgs / 150 color.
Available/Journal

A sumptuous new publication about Palm Beach and its international community from the celebrated founding editor of T Magazine

Palmer is an oversize, hardcover quarterly publication that looks at the world with a Palm Beach state of mind. The quality and elegance of its design, the images and the writing on display, makes it a collectable object—more a coffee-table book than a traditional magazine. *Palmer* is the centerpiece of a multilayered brand that serves the vibrant community of Palm Beach, Florida—dubbed the epicenter of 21st-century American luxury—and wants to reach the many other influential markets around the globe. Editors Stefano Tonchi and Maura Egan with art director Shawn Carney called for the best in journalism from the country’s leading writers and photographers, offering a must-read mix of long- and short-form essays, profiles and photo portfolios. *Palmer* features some of the most jaw-dropping and compelling writers, artists, leaders and trendsetters shaping the world today.



Karel Martens: Every Day Is a New Day – Calendar 2023

WALTHER KÖNIG, KÖLN
ISBN 9783753300740 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 6 x 8.25 in. / 800 pgs.
November/Design

The acclaimed designer’s beautifully produced tear-off calendar for 2023

Dutch graphic designer Karel Martens (born 1939) has been an influential figure in the visual culture of the Netherlands for many decades. Alongside his commissioned projects, Martens has maintained a commitment to this personal and iterative way of printing, which shows how creative practice often spans perceived disciplinary boundaries. For each day of this elegant 2023 calendar, Martens has created a unique abstracted form to serve as a number—originally constructed using his signature method of printing letterpress monoprints from found metal forms, which are then digitized to comprise 365 compositions in total. The piece’s reference to the daily practice of art expresses Martens’ own approach as a designer and educator: “every day is a new day.”

Fall Highlights

Alison Elizabeth Taylor, *The Fire Wave*, 2018. Marquetry hybrid: wood veneer, oil, pigment print and shellac, 48 × 79". OZ Art NWA, Bentonville, AR. Image: © Alison Elizabeth Taylor, courtesy James Cohan Gallery, NY. From *Alison Elizabeth Taylor: The Sum of It*, published by DelMonico/Addison Gallery. See page 105.



Patrick Cariou:
Works 1985–2005

Text by Daniel Duane, Perry Henzell, Eddie Brannan.

Far from modernity: the first overview of the French photographer famed for his portraits of marginal cultures, in acclaimed photobooks such as *Surfers* and *Yes Rasta*

For more than 25 years, French photographer Patrick Cariou has traveled to places around the globe, documenting people living on the fringes of society. Whether photographing surfers, gypsies, Rastafarians or the rude boys of Kingston, Cariou celebrates those who meet the struggles of life with honor, dignity and joy. Bringing together works from his groundbreaking monographs including *Surfers*, *Yes Rasta*, *Trenchtown Love* and *Gypsies*, *Patrick Cariou: Works 1985–2005* takes us on a scenic journey around the world, offering an intimate and captivating look at cultures that distance themselves from the blessings and curses of modernity.

Whether following the waves, living in the mountains or surviving urban and rural poverty, Cariou’s subjects reveal the importance of preserving native culture at a time of Western cultural hegemony. Though they come from different places, his subjects share a common ground, one beautifully articulated by filmmaker Perry Henzell in his essay: “Rasta doesn’t just represent Rasta; Rasta is a banner for spirit worldwide. The spirit of freedom, the spirit of pride, whether you’re rich or poor.”

Patrick Cariou (born 1963) is a French photographer with a career spanning over 30 years. He is best known for his dramatic portraits that reveal an ethnographic research of communities at the edge of society. His books include *Surfers* (1997), *Yes Rasta* (2000), *Trenchtown Love* (2003) and *Gypsies* (2011).



Elaine Mayes:
The Haight-Ashbury Portraits
1967–1968

Edited with text by Kevin Moore.

Everyday life on the Haight: previously unseen portraits from the hippie epicenter by the acclaimed documentarian

Elaine Mayes (born 1936) was a young photographer living in San Francisco’s lively Haight-Ashbury District during the 1960s. She had photographed the Monterey Pop Festival in 1967 and, later that year, during the waning days of the Summer of Love, embarked on a set of portraits of youth culture in her neighborhood. By that time, the hippie movement had turned from euphoria to harder drugs, and the Haight had become less of a blissed-out haven for young people seeking a better way of life than a halfway house for runaway teens.

Realizing the gravity of the cultural moment, Mayes shifted from the photojournalistic approach she had applied to musicians and concert-goers in Monterey to making formal portraits of people she met on the street. Choosing casual, familiar settings such as stoops, doorways, parks and interiors, Mayes instructed her subjects to look into her square-format camera, to concentrate and be still: she made her exposures as they exhaled. Mayes’ familiarity with her subjects helped her to evade mediatized stereotypes of hippies, presenting instead an understated and unsentimental group portrait of the individual inventors of a fleeting cultural moment.

Elaine Mayes: The Haight-Ashbury Portraits 1967–1968 is the first monograph on one of the decade’s most important bodies of work, presenting more than 40 images from Mayes’ series. An essay by art historian Kevin Moore elaborates an important chapter in the history of West Coast photography.



DAMIANI
ISBN 9788862087773
U.S. \$65.00 CDN \$89.00
Hbk, 9 x 11.25 in. / 228 pgs / 66 color / 59 b&w.
October/Photography

DAMIANI
ISBN 9788862087735
U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 11 in. / 96 pgs / 50 duotone.
October/Photography



Justin Kimball:
Who By Fire

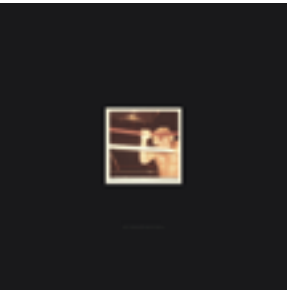
Text by Eileen Myles.

RADIUS BOOKS

ISBN 9781955161008
U.S. \$60.00 CDN \$84.00
Hbk, 13.25 x 10.75 in. / 156 pgs /
80 color.
August/Photography

The wear and tear of an uncertain present: a photographic
account of contemporary America

Massachusetts-based photographer Justin Kimball’s (born 1961) *Who By Fire* considers contemporary American life as it relates to a complex history of economic, religious and political environments. Kimball’s work wrestles with the complications of the current moment while trying to imagine the promise of a future that is unknown and tenuous. Unflinching photographs of people in neighborhoods, streets and yards document moments where the burden of the present day visibly presses in upon bodies and physical surroundings, while also conveying the resilience and hope maintained under that weight. The people in these pictures are further contextualized by photographs that point to the visual markers of humanity in the landscape, either unintended or by design: a wall painting of a sun dial, a rising angel nailed to the side of a barn, a woman asleep on a blanket paired with a tree set on fire.



Darius Koehli:
Why Omaha?

Text by Darius Koehli.

EDITION PATRICK FREY

ISBN 9783907236413 U.S. \$50.00 CDN \$69.00
Hbk, 8.25 x 8.25 in. / 114 pgs / 150 color.
September/Photography

The golden age of the American Wrestling Association, as
documented by a nine-year-old boy in 1960s Omaha

Mad Dog Vachon, “Tarzan Tyler,” Masao “Rusher” Kimura—the ring names of the wrestlers who grappled for glory in the American Wrestling Association were as evocative as they were hair-raising. In 1969, the Swiss-born photographer Darius Koehli (born 1960), then just nine years old, spent nine months with his father in Omaha, Nebraska, where a neighbor took him to the hottest spot in town, the Civic Auditorium, to see some catch wrestling. With a remarkable eye for slapstick, and using his brand-new Kodak Instamatic, Koehli produced hundreds of snapshots of these formidable hulks, during and after their bouts. In the summer of 2019, Koehli uncovered the photo album he’d assembled 50 years ago in Omaha and decided to revitalize the pictures of this extraordinary time. The selection featured in *Why Omaha?* provides a glimpse of a bygone era in which professional wrestling was just taking off, enrapturing TV audiences.



Jessica Todd Harper:
Here

Text by Bo Bartlett. Interview with Russ Roberts.

DAMIANI

ISBN 9788862087728 U.S. \$55.00 CDN \$76.00
Hbk, 11 x 9.5 in. / 112 pgs.
October/Photography

“Harper’s approach is quietly assured, and she has a sharp
eye for the cozy details of domesticity.” –*The New Yorker*

Like 17th-century Dutch painters who made otherwise ordinary interior scenes appear charged with meaning, Pennsylvania-based photographer Jessica Todd Harper (born 1975) looks for the value in everyday moments. The characters in her imagery are the people around her—friends, herself, family—but it is not so much they who are important as the way in which they are organized and lit by Harper. A woman helping her child practice the piano is not a particularly sacred moment, but as in a Vermeer painting, the way the composition and lighting influence the content suggests that perhaps it is. This collection of photographs presented in Harper’s third monograph makes use of what is right in front of the artist, what is *here*, a place that many of us came to contemplate especially during the pandemic. Beauty, goodness and truth can reveal themselves in daily life, as in the Dutch paintings of everyday domestic scenes that are somehow lit up with mysterious import. Harper shows how our unexamined or even seemingly dull surroundings can sometimes be illuminating.



Spencer Ostrander:
Times Square in the Rain

Text by Siri Hustvedt.

HATJE CANTZ

ISBN 9783775753050 U.S. \$62.00 CDN \$86.00
Hbk, 8.75 x 12.25 in. / 128 pgs / 90 color.
December/Photography

Glittering snapshots of a rain-drenched Times Square

New York-based photographer Spencer Ostrander (born 1984) presents a series of photographs from one of his early visits to Times Square, in which he was caught off guard by a sudden rainfall. The people in the crowd, draped in plastic, are transformed into abstract, brilliant reflections of the massive advertising that surrounded them. Designed to entrap the consumer with illusions of status, the good life and happiness by product, the vast LED light boards turned visitors into walking ads for MTV, Coca-Cola and *The Lion King*. When the flickering LEDs hit his camera’s sensor, they created unseen lines and streaks of color, a technical mirage that perfectly suits Ostrander’s subject—the empty allure of late capitalism. Moving among the people with his camera, Ostrander began to see sorrow, tenderness, despair—a hidden story that reveals itself through his photographs.



Fulvio Roiter:
High-Rise New York

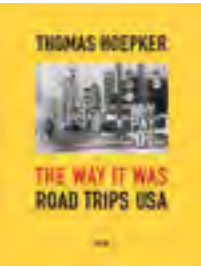
Edited by Victoria Noel-Johnson.

SKIRA

ISBN 9788857247168 U.S. \$40.00 CDN \$56.00
Flexi, 7.75 x 11.75 in. / 128 pgs / 95 color.
August/Photography

A photographic love letter to a pre-9/11 New York City

This volume consists of more than 60 color photographs of New York City between the years 1984 and 1998. Taken by the internationally acclaimed Italian photographer Fulvio Roiter (1926–2016), the images serve as a celebration of the city and people of New York, illustrating their beauty, strength, resilience and hope with a sense of poignant immediacy and timeless elegance. The series recalls a New York that once was, with many shots featuring the city’s instantly recognizable skyline which was irreparably altered by the terrorist attacks that unfolded just a few years later. As the city emerges from yet another collective trauma caused by the Covid pandemic, Roiter’s intimate portrait of New York and its inhabitants stands as a stoic reminder of life after death, of light after darkness.



Thomas Hoepker:
The Way It Was
Road Trips USA

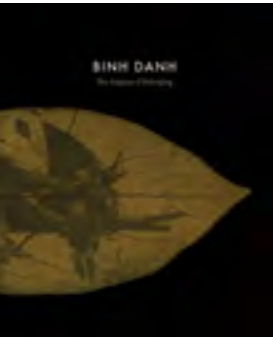
Edited with text by Freddy Langer.

STEIDL

ISBN 9783969990810 U.S. \$50.00 CDN \$69.00
Clth, 8.5 x 11 in. / 192 pgs / 39 color / 397 b&w.
June/Photography

Two road trips—one in black and white, the other color—across two
Americas, nearly 60 years apart

Magnum photographer (and former Magnum president) Thomas Hoepker (born 1936) was 27 years old when he set out on his ambitious journey across the United States—one that took him from coast to coast and back again over the course of three months and resulted in thousands of photos. The year was 1963 and Hoepker had been commissioned by the German magazine *Kristall* to “discover” America through his camera. The photo reportages he made, published in five issues of the magazine across dozens of pages, revealed Hoepker’s complex, skeptical and sometimes melancholy view of the American everyday, in big cities, small towns and all in between. His was an unromanticized vision in which the decadent existed alongside the desolate, the glitter with the grit. As much as Hoepker recognized that the problematic American dream could go unfulfilled, he was fascinated with the country (settling in New York in 1976), and in 2020—at the age of 84 and after a successful career as a photojournalist and president of Magnum Photos—he once again set out on a road trip throughout the US. *The Way It Was: Road Trips USA* juxtaposes Hoepker’s color photographs from this trip with his original black-and-white images, taking us on a journey both through his changing sense of America and through time.



Binh Danh: The Enigma of Belonging

Text by Boreth Ly, Joshua Chuang, Isabelle Thuy Pelaud, Andrew Lam, Viet Thanh Nguyen, Binh Danh.

RADIUS BOOKS
ISBN 9781955161039 U.S. \$65.00 CDN \$89.00
Slip, hbk, 2 vols, 9.75 x 11.75 in. / 276 pgs / 130 color.
October/Photography

A two-volume collection of materially ingenious photographs responding to identity and the American landscape

Binh Danh (born 1977) immigrated to the US from Vietnam in 1979. Early in his career, Danh pioneered a technique of printing images directly onto plant matter, activating the plants’ chlorophyll with sunlight. Using this process, Danh printed images associated with the war in Vietnam onto the leaves of tropical plants and grasses. Additionally, for almost a decade, Danh has traveled across the American West, making daguerreotypes of landscapes on silver plates in a mobile darkroom he calls Louis, after Louis Daguerre. Danh imbues this scenery with his distinct perspective—an attempt to negotiate his connection as a Vietnamese American with the landscape and history of the United States. The highly reflective surfaces of Danh’s daguerreotypes literally mirror their surroundings, embracing viewers within the idyllic environs of national sites and landmarks. This inaugural monograph features two volumes in a slipcase, bringing together these bodies of work.



Sandra Cattaneo Adorno: Scarti di Tempo

Foreword by Gueorgui Pinkhassov. Text by Sandra Cattaneo Adorno. Afterword by Rebecca Norris Webb.

RADIUS BOOKS
ISBN 9781942185994 U.S. \$60.00 CDN \$84.00
Hbk, 9.75 x 13 in. / 148 pgs / 62 color.
July/Photography

A photographic meditation on the elasticity of pandemic time

The latest body of work from California-based photographer Sandra Cattaneo Adorno (born 1954) offers a meditation on perception: how we experience time, memory, connection and the boundaries between reality and illusion. “Reflection, refractions and distortions abound, transforming the external world into a metaphor of the mind,” Cattaneo Adorno explains. Inspired by the memory of brightly colored, overlapping metal plates on a printing press, known as scarti (scraps), Cattaneo Adorno revisited her archives and began layering images during the pandemic. *Scarti di Tempo* can mean either “time discrepancy” or “lag time,” serving as a metaphor for how time—like waves of light or sound—can expand or contract. In much the same way, these photographs occasionally dissolve into abstraction while remaining tethered to reality. The book also contains a QR code that links to a score composed by the artist’s husband, which provides an opportunity to experience the harmony of image and sound.



Thomas Ruff: Tableaux Chinois

Text by Dieter Roelstraete.

WALTHER KÖNIG, KÖLN
ISBN 9783753301761
U.S. \$160.00 CDN \$225.00 FLAT40
Hbk, 12.25 x 14.5 in. / 176 pgs.
July/Photography

An ingenious photographic analysis of Chinese propaganda across two photo technologies

In the early 2000s, Thomas Ruff (born 1958) chanced across a coffee-table propaganda book on Mao Zedong and became interested in the visual rhetoric of Chinese Communism, eventually purchasing copies of *La Chine*—the French iteration of a periodical that the Chinese Communist Party produced from the late 1950s through the 1970s as a means of demonstrating the advantages of Communism to European countries. Ruff scanned images from *La Chine* depicting cheerful soldiers, scenic views, ceremonial occasions and Mao himself, enlarging them to reveal the offset halftone dots, then duplicating the image and converting it into pixels; that image was then layered over the original scan, from which Ruff removed various areas. The final image therefore contains both analog halftone and digital pixel. As Susanne Holschbach observes, “Ruff has visually merged the technological process of preparing photographs for their mass distribution from the two photographic eras on one pictorial plane.”



NEW REVISED EDITION

Roger Ballen: Boyhood

DAMIANI
ISBN 9788862087759 U.S. \$55.00 CDN \$76.00
Hbk, 8.25 x 10.25 in. / 112 pgs / 62 duotone.
October/Photography

An expanded edition of Ballen’s debut photobook—a charming homage to the spirit of boyhood around the world

This new and expanded edition of Roger Ballen’s (born 1950) widely acclaimed 1979 debut photobook *Boyhood*, admired by André Kertesz, Bruce Davidson and Elliott Erwitt, features new and unpublished images taken by the photographer in the 1970s. In photographs and stories, Ballen leads us across the continents of Europe, Asia and North America in search of boyhood: boyhood as it is lived in the Himalayas of Nepal, the islands of Indonesia, the provinces of China, the streets of America. Each stunning black-and-white photograph—culled from 15,000 images shot during Ballen’s four-year quest—depicts the magic of boys revealed in their games, their adventures, their dreams, their mischief. More of an ode than a documentary work, Ballen’s first book is as powerful and current today as it was 43 years ago—a stunning series of timeless images that transcend social and cultural particularities.



Henry Wessel: Documentary Style and Beyond

Text by Jean-Christophe Blaser, Nathalie Pariente, Antonio Pomet.

LA FÁBRICA
ISBN 9788418934070 U.S. \$45.00 CDN \$63.00
Hbk, 9.75 x 12.75 in. / 160 pgs / 75 b&w.
October/Photography

The first complete retrospective on the Bay Area New Topographics photographer

In 1975, curator William Jenkins noticed that a slew of American photographers possessed a similar documentarian aesthetic—direct, mostly black-and-white prints of urban landscapes, executed with an ironic, at times, critical eye—and famously dubbed this aesthetic the New Topographics. Bay Area photographer Henry Wessel (1942–2018) was counted among the group’s ranks, along with Robert Adams, Bernd and Hilla Becher, Lewis Baltz, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott and Stephen Shore. Known for his black-and-white images of the American West, Wessel’s work closely aligns with Jensen’s description. Exploring the territory where nature and culture meet, Wessel spontaneously captured scenes from everyday life, sometimes incorporating touches of deadpan humor in the process. Unlike some of the other New Topographic photographers, however, he still paid considerable attention to form and light—unwilling to fully cede stylized interventions. As he traversed the West, Wessel developed a repertoire of motifs—including shrubbery, parking lots and beachgoers—transmuting banal subjects into a personal poetry. *Henry Wessel: Documentary Style and Beyond* presents a survey of the photographer’s work, compiling a selection of his most representative images. The volume also includes photographs by other great figures of American documentary photography, such as Ed Ruscha, Lee Friedlander and Diane Arbus.



Jeff Wall

Edited by Emily Wei Rales, Nora Severson Cafritz, Fanna Gebreyesus, Yuri Stone. Introduction by Emily Wei Rales. Text by Barry Schwabsky.

GLENSTONE MUSEUM
ISBN 9780999802977 U.S. \$50.00 CDN \$69.00
Hbk, 10.25 x 12 in. / 92 pgs / 38 color / 2 b&w.
Available/Photography

Accompanying the artist’s first major US overview in 15 years, this volume celebrates over four decades of Wall’s uncanny everyday dramas

Vancouver-based artist Jeff Wall (born 1946) has been making arresting, conceptually and politically complex pictures for over four decades. Using large-format photography that embraces both the deliberateness of painting and the immediacy of the moving image, he is known for immersive, sharply detailed scenes featuring figures enacting everyday dramas. Departing from the convention of street photography and its aspirations of authenticity, Wall instead favors the artificial and the cinematic; he meticulously plans and constructs his pictures, scouting locations, casting actors as subjects and organizing the shoots with the rigor of a movie production. *Jeff Wall* accompanies the artist’s monographic exhibition at Glenstone, a survey of works made between 1978 and 2018. It is also his largest exhibition in the US since his widely acclaimed 2007 midcareer survey at the Museum of Modern Art. Comprising nearly 30 artworks, the catalog appraises the full range of the artist’s pioneering oeuvre, from early pictures displayed in backlit lightboxes and black-and-white silver gelatin prints to more recent large-scale inkjet color prints. *Jeff Wall* also features an introduction by Glenstone cofounder and director Emily Wei Rales and an essay by art critic and poet Barry Schwabsky.

Buried histories, reclaimed narratives: Indigenous life



Zen Lefort: Indian Land

HATJE CANTZ
ISBN 9783775753265 U.S. \$49.95 CDN \$68.95
Hbk, 7.5 x 10 in. / 176 pgs.
November/Photography

A photographic account of Indigenous American life in perpetual struggle, from a leading chronicler of the Standing Rock protests

Since 2016, French documentary photographer Zen Lefort (born 1993) has taken road trips from Arizona to New Mexico, crossed Utah, Colorado and South Dakota, living with and documenting the life of Native Americans. Lefort documented (for *Mother Jones*) the largest gathering in Native American history, the Standing Rock protests against the Dakota pipeline project—a demonstration of resistance in both a defense of Indigenous sovereignty and cultural preservation. Lefort’s *Indian Land* series is a sensitive and honest engagement with the lives of North America’s Indigenous peoples today. Members of the Navajo and Lakota tribes relay their story to Lefort, and paint a picture of Indigenous life in the reservation, their abiding rituals and their contemporary culture. The volume draws a portrait of a people’s violent history and ongoing political struggle.



Bruno Serralongue: Calais

Testimonies from the ‘Jungle’ 2006–2020

Text by Jacques Rancière, Florian Ebner.

HENI PUBLISHING
ISBN 9781912122509 U.S. \$45.00 CDN \$63.00
Pbk, 11 x 9 in. / 224 pgs / 345 color.
June/Photography

Exiles at the gateway to England: portraits of refugees in a suspended temporality

Between 2006 and 2020, French photographer and artist Bruno Serralongue (born 1968) conducted a prolonged engagement with the community of refugees on their last stop in a long journey to reach England. The resulting photographs, which formed the basis for an exhibition at Paris’s Centre Pompidou in 2019, are published here for the first time. Serralongue captured disparate moments in the lives of the exiles, their attempts to reach England and their provisional camps that were dismantled by the French government in 2020. Serralongue’s images employ a suspended temporality that contradicts the sensationalized images broadcast by the mass media, recalling the visual traditions of history painting more than photojournalism. The slowness of his photography, a characteristic of working with a view camera, requires both a distance from and a proximity with the subjects photographed, achievable only due to a relationship of trust built with the inhabitants of the “Jungle.”

Documents of the dispossessed



Baldwin Lee

Edited by Barney Kulok. Text by Casey Gerald.
Interview by Jessica Bell Brown.

HUNTERS POINT PRESS
ISBN 9780578315034 U.S. \$60.00 CDN \$84.00
Hbk, 10.75 x 11.5 in. / 168 pgs / 1 color / 93 tritone.
September/Photography

“I suspect that few are aware of the accomplishments of Baldwin Lee, who, photographing in the South 30 years ago, produced a body of work that is among the most remarkable in American photography of the past half-century.” –Mark Steinmetz, *Time*

In 1983, Baldwin Lee (born 1951) left his home in Knoxville, Tennessee, with his 4 × 5 view camera and set out on the first of a series of road trips to photograph the American South. The subject of his pictures was Black Americans: at home, at work and at play, in the street and in nature. This project would consume Lee—a first-generation Chinese American—for the remainder of that decade, and it would forever transform his perception of his country, its people and himself. The resulting archive from this seven-year period contains nearly 10,000 black-and-white negatives. This monograph, *Baldwin Lee*, presents a selection of 88 images edited by the photographer Barney Kulok, accompanied by an interview with Lee by the curator Jessica Bell Brown and an essay by the writer Casey Gerald. Arriving almost four decades after Lee began his journey, this publication reveals the artist’s unique commitment to picturing life in America.

EXHIBITION
New York, NY: Howard Greenberg, 09/22/22–11/12/22
La Jolla, CA: Joseph Bellows Gallery, 10/24/22–12/04/22
London, UK: David Hill Gallery, 02/10/23–04/28/23

HIGHLIGHTS ■ PHOTOGRAPHY



Hunter Barnes: A World Away

Foreword by Richard Saunders. Text by Hunter Barnes.

REEL ART PRESS
ISBN 9781909526877 U.S. \$39.95 CDN \$55.95
Hbk, 9.5 x 11.5 in. / 96 pgs / 40 b&w.
October/Photography

Scenes from the Sri Lankan civil war: the documentary photographer’s long-buried archive published for the first time

Texas-based photographer Hunter Barnes’ (born 1977) black-and-white portraits of cultures and communities often ignored by the mainstream are renowned for their stark beauty. In 2006, Barnes travelled to Sri Lanka, intending to document the devastating aftermath of the 2004 tsunami. Instead, he arrived amid rapidly increasing tensions in the civil war and a breakdown of the ceasefire established four years previously. It has taken Barnes more than 15 years to process the experience: “what I lived and felt has been buried far in my mind,” he writes, “sealed shut in a box of film and a journal I am just now able to read.” Spending his time in the Eastern Province, Barnes documented the impact of the resurgence of the war on the Tamil people. These portraits are accompanied by his handwritten diary entries from the time.



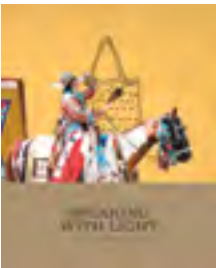
Roj Rodriguez: Mi Sangre

Text by Henry Cisneros, Lila Downs, Dolores Huerta, Cheech Marin, Doug Menuez, Anne Wilkes Tucker.

HATJE CANTZ
ISBN 9783775752244 U.S. \$62.00 CDN \$86.00
Clth, 11.75 x 9 in. / 192 pgs / 150 color.
August/Photography

A compelling photographic portrait of Mexican culture on both sides of the border

Mexico-born, Austin-based photographer Roj Rodriguez’s (born 1971) series *Mi Sangre* began as a photo-documentation of a personal journey to retrace his Mexican heritage and soon evolved into a broader project aimed at highlighting Mexican culture on both sides of the US–Mexico border. Everyday life, culture and popular iconography in Mexico are documented here, but portrayed as they are seen in Mexico and as Mexican Americans in the US reinterpret them. With each of the subjects portrayed, Roj Rodriguez engaged in sometimes casual, sometimes insightful conversations. *Mi Sangre* includes proud and elegant *charros*, beautiful and skilled *escaramuzas*, joyful and coy children, wise and innocent elders, vibrant and talented mariachi musicians, loving and welcoming families, and Rodriguez’s reinterpretations of Loteria iconography.



Speaking with Light: Contemporary Indigenous Photography

Edited by John Rohrbach, Will Wilson. Foreword by Will Wilson.
Introduction by Patricia Norby. Text by Jennifer Denetdale, Paul Chaat Smith, Jolene Rickard, Mishuana Goeman.

RADIUS BOOKS/AMON CARTER MUSEUM OF AMERICAN ART
ISBN 9781955161046 U.S. \$60.00 CDN \$84.00
Hbk, 11.5 x 13 in. / 224 pgs / 90 color.
October/Photography

Reclaiming the narrative: a major new examination of contemporary Indigenous photography across the US

This groundbreaking project summarizes how contemporary Indigenous photographers have taken over the conversation about how their cultures and lives are depicted through their dynamic embrace of three interwoven themes: Survivance, Nation and Indigenous Visuality. These photographers enact a key shift away from privileging settler-colonialism, foregrounding instead an Indigenous sense of community and visibility. *Speaking with Light* reveals and examines these Indigenous artists’ explorations of themes such as identity, the contribution of customary practice to contemporary life, belonging and the assistance that Indigenous worldviews can provide to building healthier relationships with each other and the earth. The book comprises four sections bridged by transitions and ending with a globalization of the discussion. Texts by key Indigenous scholars are followed by a series of plates illustrating many of the exhibition works. *Speaking with Light* is a summary statement about the preoccupations and dynamism of Indigenous photography today.

Artists and photographers include: Nicholas Galanin, Sky Hopinka, Zig Jackson, Kapulani Landgraf, Dylan McLaughlin, Alan Michelson, Shelley Niro, Jolene Rickard, Wendy Red Star, Cara Romero, Hulleah Tsinhnahjinnie and Sarah Sense.

EXHIBITION
Fort Worth, TX: Amon Carter Museum of American Art, 10/30/22–01/22/23



Brett Lloyd:
Napoli Napoli Napoli

DAMIANI
ISBN 9788862087797 U.S. \$75.00 CDN \$104.00
Clth, 9.5 x 12 in. / 178 pgs.
October/Photography

Navigating a summer’s day of Naples beach culture, from fisherman to frolicking youths

Upon visiting Naples for the first time in 2010, London-based photographer Brett Lloyd (born 1984) immediately fell in love with its people and coastline. In *Napoli Napoli Napoli*, conceived over four consecutive summers, Lloyd charts the course of a single day in Neapolitan life. Taking daily trips from Santa Lucia through to Marechiaro, he presents a stunning document of local life down by the water. The book starts out early in the morning at sea, capturing the fishermen who welcome the day with their fresh catch. They’re quickly followed by the morning’s first bathers as they head toward their cherished rocks facing Mount Vesuvius. Then, as the day goes on, Lloyd portrays Neapolitan youth enjoying the full heat of the sun. Eventually, in the afternoon, we reach a sense of calm with the long shadows reclaiming their spots along the shoreline. In Lloyd’s photographs, even when they depict buildings or geological formations, there is throughout a trace of the charmed conditions in which they were made.

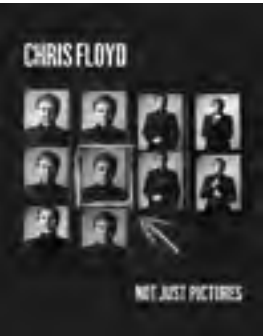


Yoshihiro Suzuki:
Eastbeats
Osaka 1964–1970

Edited by Yumi Son. Text by Lena Fritsch.
SPECTOR BOOKS
ISBN 9783959054867 U.S. \$45.00 CDN \$63.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 304 pgs / 250 b&w.
October/Photography

An “amateur photographer’s” portrait of postwar Osaka, published for the first time

As a young man who had just moved from the countryside to the metropolis of Osaka, Yoshihiro Suzuki (born 1941) started a new life as a company worker by treating himself to a Minolta SRI single-lens reflex camera. In his free time, he wandered around the city, spontaneously and curiously photographing the urban landscape, from boulevards to shopping arcades and from the business district to traditional backstreets. Suzuki refers to himself as an “amateur photographer,” and his story is representative of the strong amateur photography movement in postwar Japan, which is for the most part unknown to the public. Suzuki’s early photographs came to light by pure coincidence: his son’s wife discovered the negatives and developed them as contact sheets. More than 50 years after Suzuki’s photographs were taken, they are finally published as a photobook.



Chris Floyd:
Not Just Pictures

Text by Chris Floyd.
REEL ART PRESS
ISBN 9781909526860 U.S. \$69.95 CDN \$97.95
Hbk, 9.5 x 12.25 in. / 320 pgs / 300 color / 150 duotone / 150 b&w.
October/Photography

Celebrity portraiture from the acclaimed British photographer and author, with David Bowie, Cate Blanchett, Iggy Pop and more

This coffee table volume is the first monograph dedicated to British photographer Chris Floyd’s (born 1968) 30-year career. Featuring over 200 photographs, it includes his sessions with Paul McCartney, David Attenborough, Debbie Harry, David Hockney, David Bowie, Marcus Rashford, Cate Blanchett, Oasis, Iggy Pop and many more. The photographs are accompanied by a collection of stories that paint a broader and sometimes funnier picture of his oeuvre. “For a long time people have told me how much they love reading what I write, as much as looking at the photographs I produce, and that they would love to own a book of this work and these tales,” he writes. “After nearly 30 years in the game, perhaps now is the time to parlay the most interesting, funny, odd, disturbing, confrontational, collaborative and life affirming photographic moments.”



Jeremy Hackett:
My London

Text by Jeremy Hackett.
REEL ART PRESS
ISBN 9781909526914 U.S. \$39.95 CDN \$55.95
Hbk, 9 x 10.75 in. / 144 pgs / 60 color / 90 b&w.
October/Photography

“From taxi window to dog’s eye view, from near and only slightly afar, Jeremy’s is a quixotic, idiosyncratic and quite extraordinary eye.” –Robin Muir

Jeremy Hackett (born 1953) is a quintessentially British fashion designer and business entrepreneur known for his menswear brand Hackett, which opened its first store on London’s Kings Road in 1983. He is widely considered an authoritative voice on men’s classic fashion, and in addition to regularly contributing to magazines such as *Men’s Health* and *Forbes*, Hackett has published a book of anecdotal critiques of men’s style entitled *Mr Classic*. In this latest artistic endeavor and departure from fashion, Hackett, a born-and-bred Londoner, presents a photo diary of the city he knows and loves so well. From morning walks with his dogs to fly-on-the wall observations and brief encounters with interesting, immaculately dressed characters to architectural motifs and classic cars in unusual locations, *My London* is a singular window into Hackett’s unique view of the British capital.



Hussain Aga Khan:
The Living Sea

Text by Hussain Aga Khan.
LA FÁBRICA
ISBN 9788418934087 U.S. \$49.95 CDN \$68.95
Hbk, 9.5 x 13 in. / 320 pgs / 312 color.
October/Photography/Nature

Undersea photography from a prince-turned-climate activist

Nicknamed “The Green Prince,” Hussain Aga Khan (born 1974) has dedicated his career to protecting and preserving marine life in all its forms. Through his involvement with the Aga Khan Agency for Habitat and the Prince Sadrudin Aga Khan Fund for the Environment, he has spearheaded efforts in disaster risk reduction and natural resource management across the globe. In recent years, Aga Khan has cultivated a private photographic practice also centered on marine and wildlife protection. This volume gathers his photographs of the ocean depths and its inhabitants, taken over several years. The eloquent narrative formed by these extraordinary images serves to inspire conversations on the global impact that oceans have on science, as well as overarching issues of environmental destruction and the extinction of species in the face of the ongoing climate crisis.



Estela de Castro:
The Animals

Text by Ruth Toledano.
LA FÁBRICA
ISBN 9788418934063 U.S. \$45.00 CDN \$63.00
Hbk, 9.75 x 11.5 in. / 176 pgs / 100 color.
October/Photography

Portraits of abused animals, from highway roadkill to the circus

Estela de Castro (born 1978) is a renowned Spanish portrait photographer who currently serves as the official photographer of the Spanish royal family. Though she has had a vast and wide-ranging career, her work has always maintained a strong link to the struggle for human and animal rights. In this latest series, de Castro aims to raise awareness about animal abuse through portraits of animals rescued from circumstances of abandonment, captivity, hunting, testing, breeding or illegal trafficking. These powerful images make us reflect on the ways in which we classify, control and dominate everything that human beings have deemed to belong to a separate species.

EXHIBITION
Alcalá de Henares, Spain: Antiguo Hospital de Santa María la Rica, 06/01/22–09/15/22



Michel Würthle:
Paris Bar Press
Confidential

Text by Michel Würthle.
STEIDL
ISBN 9783958299771 U.S. \$85.00 CDN \$119.00
Slip, hbk, 6 vols, 8 x 11.5 in. / 792 pgs / 850 color.
Available/Photography

A six-volume celebration of the Berlin restaurant at the center of the city’s art culture

The Paris Bar on Kantstrasse in Berlin’s Charlottenburg is one of Germany’s most famous meeting places for artists. Bustling every night of the week with fascinating guests from every walk of life, the restaurant is particularly beloved by painters, actors, writers, collectors and gallerists, its walls covered by a mélange of artworks by John Baldessari, Maria Lassnig, Georg Baselitz, Sarah Lucas and Martin Kippenberger—to name just a few. Now, the artist and owner of the Paris Bar, Michel Würthle (born 1943), has created the first behind-the-scenes look into this legendary institution, in the form of an intimate, sprawling visual journal—six volumes of hundreds of his drawings, photographs, collages, menus and handwritten texts in English, German and French. *Paris Bar Press Confidential* is at once a subjective history of the Paris Bar brimming with memories and a love letter to Berlin.



Steve Schapiro and
Theophilus Donoghue:
Seventy Thirty

DAMIANI
ISBN 9788862087766 U.S. \$55.00 CDN \$76.00
Hbk, 9.5 x 11.75 in. / 144 pgs / 100 b&w.
October/Photography

Father and son collaborate on a photographic panorama of humanity

Famed photojournalist Steve Schapiro (1934–2022) and his son Theophilus Donoghue (born 1982) have collaborated on a photo project that is 70% Schapiro, 30% Donoghue. *Seventy Thirty* depicts the various faces and expressions of humanity, from metropolitans to migrants, homeless people to conspicuous celebrities such as Alec Guinness, Allen Ginsberg, Muhammad Ali, Robert De Niro, René Magritte, Janis Joplin and Andy Warhol. Schapiro photographs early New York skateboarders while Donoghue documents current Colombian breakdancers. Schapiro includes his classic photograph *Man on Iceberg*, which was the opening spread of a *Life* story on existentialism. Similarly, Donoghue contributes his contemplative photograph *Hindsight Intersection*, recently featured in ARTSY’s 20 21 Artists in Support of Human Rights Watch benefit auction. Shooting in monochrome with an occasional dash of color, Schapiro and Donoghue portray the proud and lofty as well as the humble and humorous.

Modernist and postwar photography in Europe and the US



Sabine Weiss:
The Poetry of the Instant

Edited with text by Virginie Chardin. Text by Denis Curti.

MARSILIO ARTE
ISBN 9791254630242 U.S. \$45.00 CDN \$63.00
Hbk, 9 x 11 in. / 200 pgs / 20 color / 180 duotone.
July/Photography



Sibylle Bergemann:
Photographs 1966–2010

Text by Susanne Altmann, Bertram Kaschek, Anne Pfautsch, Katia Reich, Jan Wenzel, Frieda von Wild, Lily von Wild.

HATJE CANTZ
ISBN 9783775752077 U.S. \$62.00 CDN \$86.00
Hbk, 8.5 x 11 in. / 256 pgs / 250 color.
September/Photography

Bergemann chronicled the changing face of postwar Germany in numerous classic portraiture series for *Die Zeit* and the *New York Times Magazine*

In a career spanning more than four decades, Berlin-born photographer Sibylle Bergemann (1941–2010) created an extraordinary oeuvre ranging from fashion and portrait photographs to literary reportage and other series. In the GDR, Bergemann worked both freelance and for various art and culture magazines. After the fall of the Berlin Wall, she cofounded the photographer’s agency Ostkreuz and worked for leading German as well as international magazines such as *GEO*, *Die Zeit*, *Stern* and the *New York Times Magazine*. This catalog, accompanying the exhibition at Berlinische Galerie, approaches the unique visual universe of one Germany’s most famous photographers on several narrative levels. Including more than 200 photographs from the museum’s own collection as well as from the photographer’s estate, it shows selected images from her early work for the first time.

EXHIBITION
Berlin, Germany: Berlinische Galerie, 06/24/22–10/10/22

EXHIBITION
Venice, Italy: Casa dei Tre Oci, 03/11/22–10/23/22



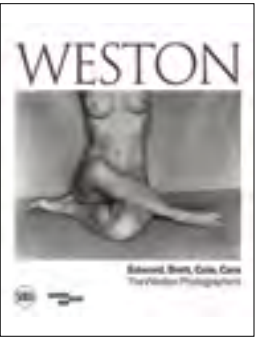
Ruth Bernhard:
Photographies
1930–1976

Edited by Susanne Albrecht. Text by Hans-Michael Koetzle, Michael Kenna.

WASMUTH & ZOHNEN
ISBN 9783803034151
U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 8.75 x 11 in. / 96 pgs / 37 duotone.
July/Photography

An expansive survey of the West Coast School’s lauded virtuoso of nude portraiture and still life

Ruth Bernhard (1905–2006) was an icon of the legendary West Coast School of photography, whose ranks included Ansel Adams, Edward Weston, Imogen Cunningham and Dorothea Lange. This catalog—spanning over four decades of Bernhard’s life, as she moved between Berlin, New York, Hollywood and San Francisco—is the first to present a vast cross-section of her lustrous black-and-white photography. Although her oeuvre reveals various formal evolutions, the essence of her style is characterized by psychologically trenchant close-ups and extreme interactions between light and shadow. She drew inspiration from everyday objects but is best known for her photographs of female nudes. Ansel Adam dubbed her the “greatest nude photographer ever”—astounding praise for a woman photographer of her time to receive but well deserved. Indeed, Bernhard was one of the first photographers to emancipate the nude from the male gaze.



Weston: Edward, Brett,
Cole, Cara

A Dynasty of Photographers

Edited by Filippo Maggia.

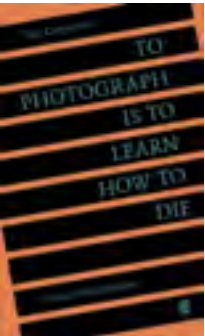
SKIRA
ISBN 9788857247700 U.S. \$45.00 CDN \$63.00
Hbk, 9.5 x 11 in. / 128 pgs / 100 color.
August/Photography

Surveying the Weston family’s diverse pictorial output across generations

Designed in collaboration with the Weston family, *A Dynasty of Photographers* spotlights more than 80 works by the four photographers, allocating half of the space to the lustrous black-and-white pictures of Edward Weston (1886–1958), the first to take up the practice. Almost all of Edward’s best-known masterpieces feature, from his textural portraits to his nudes, sand dunes, plain objects transformed into sculptures—and, of course, his iconic “vegetables,” the pepper, artichoke, cabbage and shell close-ups that cemented his place as a master of modernist photography. Alongside Edward’s works, the book includes a selection of images by his son Brett (1911–93), who captured landscapes through geometric forms that evoke abstract art; his other son Cole (1919–2003), who distanced himself from his father through the use of color; and his granddaughter Cara (born 1957), who offers a contemporary twist on refined black-and-white photography.

EXHIBITION
Brescia, Italy: Museo di Santa Giulia, 04/01/22–07/24/22

Critical writings and surveys on photography



To Photograph Is to
Learn How to Die

An Essay with Digressions

By Tim Carpenter.

THE ICE PLANT
ISBN 9798985733006 U.S. \$18.00 CDN \$25.00
Pbk, 4.25 x 7 in. / 288 pgs.
December/Nonfiction Criticism/Photography

A book-length essay about photography’s unique ability to ease the ache of human mortality

Drawing on the writings of Wallace Stevens, Marilynne Robinson and other poets, artists, musicians and thinkers, Brooklyn-based photographer Tim Carpenter (born 1968) argues passionately—in one main essay and a series of lively digressions—that photography is unique among the arts in its capacity for easing the fundamental ache of our mortality; for managing the breach that separates the self from all that is not the self; for enriching one’s sense of freedom and personhood; and for cultivating meaning in an otherwise meaningless reality. Printed in three colors that reflect the various “voices” of the book, the text design follows several channels of thought, inviting various approaches to reading. A unique and instructive contribution to the literature on photography, Carpenter’s research offers both a timely polemic and a timeless resource for those who use a camera.



Lucid Knowledge:
The Currency of the
Photographic Image

Text by Nancy Adajania, Akinbode Akinbiyi, Ariella Aïsha Azoulay, Gabriella Beckhurst Feijoo, Natalia Brizuela, Antawan Byrd, Kapwani Kiwanga, Oluremi C. Onabanjo, et al.

HATJE CANTZ
ISBN 9783775753104 U.S. \$35.00 CDN \$49.00
Pbk, 6.75 x 8.75 in. / 280 pgs / 100 color.
August/Nonfiction Criticism/Photography

A star-studded assembly of curators and theorists reflect on the image as a social “currency”

Using the theme of currency to invite reflection on the contemporary power of the photograph to relay meaning across distance, this volume explores the value of photography in the 21st century—its relationship to value-making, canon-making, circulation and knowledge production. At a time when the production, distribution and consumption of photographic images has become ubiquitous, the digital image has become the exchange currency on social platforms. This critical reader gathers international perspectives reflecting on how photography shapes today’s narratives and our perception and experience of the world. **Contributors include:** Nancy Adajania, Koyo Kouoh, Ariella Azoulay, Natalia Brizuela, Bonaventure Soh Bejeng Ndikung, Akinbode Akinbiyi, Robin Coste Lewis, Maaza Mengiste, Gabriella Beckhurst Feijoo, Biljana Ciric, Tala Hadid, Oluremi C. Onabanjo, Joana HadjihThomas, Khalil Joreige, Tina Campt, Saidiya Hartman, Elias Sanbar, Léopold Lambert, Françoise Vergès, Frieda Ekotto, Antawan I. Byrd, Ariel Goldberg, Rasha Salti, Kapwani Kiwanga and Carolin Köchling.

HIGHLIGHTS ■ PHOTOGRAPHY



Thinking the Photobook

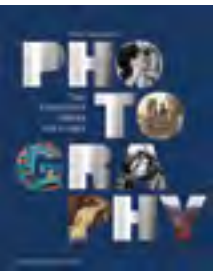
A Practical Guide

By Bettina Lockemann.

HATJE CANTZ
ISBN 9783775752718 U.S. \$28.00 CDN \$39.00
Pbk, 5.5 x 8.25 in. / 160 pgs / 65 color.
December/Nonfiction Criticism/Photography

What are the unique properties of the photobook? A practitioner’s material analysis of the form

The photobook gives shape to arrangements and sequences of photographs and brings them into a sensually tangible form. The book format, the materiality of the paper and the type of binding have just as much effect on the viewer as the selection of images, their positioning in the layout, typography and text. In *Thinking the Photobook*, photographer and theorist Bettina Lockemann approaches the medium from a research perspective, enumerating the various properties that are unique to the form and that distinguish it from other kinds of visual publication. **Bettina Lockemann** (born 1971) is a photographer and scholar specializing in art documentary photography. After studying art photography and media art in Leipzig and earning a PhD in art history at the ABK Stuttgart, she taught the practice and theory of photography at the HBK Braunschweig. She lives in Cologne.



Photography: Two Centuries
of History and Images

Edited with text by Walter Guadagnini.

SKIRA
ISBN 9788857246499 U.S. \$75.00 CDN \$104.00
Hbk, 9.5 x 12 in. / 352 pgs / 300 color.
November/Photography

An accessible, sweeping survey of the history of photography

Photography has been one of the key languages of modernity and, since the advent of the digital revolution, has also established itself as the most used medium in everyday private and public communication. This book illustrates the captivating adventure of world photography from its origins to the present day in an accessible, exacting and narrative tone that will appeal to experts, amateurs and photography enthusiasts alike. Setting off from the medium’s pioneers and early protagonists, this volume traces the spread of photography in all ambits (scientific, forensic and artistic), the development of portraiture, the advent of early 19th-century avant-gardes, the use of photography as record, reportage and propaganda, its contribution to Pop and Conceptual art, the steps toward its institutionalization and, lastly, its most recent developments, from staged photography to new millennium post-photography.



RADIUS BOOKS
ISBN 9781942185932
u.s. \$65.00 CDN \$89.00
Hbk, 9.5 x 12.5 in. / 224 pgs / 140 color.
December/Art

Wendy Red Star: Bīlukaa

Text by Wendy Red Star, et al.

An artist’s book of augmented portraiture, documenting the symbolism and material culture of the Bīlukaa (Apsáalooke)

Wendy Red Star (born 1981) made her first big move off the Crow reservation to attend Montana State University in Bozeman. During one of her study sessions she discovered an image of Medicine Crow, an Apsáalooke chief, in a random book in the university library. Enamored by his image, she made a xerox copy and kept the chief’s image in her sketchbook. A decade later, in 2014, she revisited this image to create an exhibition at the Portland Art Museum titled *Medicine Crow & the 1880 Crow Peace Delegation*. *Bīlukaa* builds upon this theme of researching historical photographs of Apsáalooke individuals and material culture, with the artist drawing on both her personal collection and works held in museums and archives across the country. Red Star notes, “Since the time I left the Crow reservation I have encountered my tribe’s material cultural in every city I have exhibited or occupied. It is incredible that so much of my community’s history and material culture is kept in the vaults of these institutions hundreds of miles away from their source.” The text features interviews with the artist and members of her extended family, alongside new works of primarily collaged photography. Red Star has chosen the title *Bīlukaa* in reference to what the Apsáalooke call themselves: Our Side. *Bīlukaa* is the book Red Star wishes she could have read when setting out as a young artist, a book that educates the public about collections and archives, while also honoring her family and community.



Alison Elizabeth Taylor: The Sum of It

Edited with text by Allison Kemmerer. Text by Naomi Fry, Lynne Tillman.

The first book on Alison Elizabeth Taylor, known for her daring fusion of wood inlay technique with gritty, dystopian scenes of deserts, casinos and cocktail lounges

Repudiating distinctions between craft and high art, and transcending both marquetry (wood inlay) and painting, the meticulously crafted works of Alison Elizabeth Taylor are as much about seeing as they are about making. Juxtaposing the over-the-top connotations of this ancient craft with dystopian images of blighted desert landscapes, anonymous subdivisions, glitzy casinos and seedy cocktail lounges, Taylor creates a tension between surface and subject, appearance and reality. The splendor of the shellacked wood invites us to consider the innate humanity of marginalized subjects we might otherwise overlook as well as the often-ignored impact of a boom-and-bust economy on American life and culture. Featuring insightful essays by leading curators and writers, this fully illustrated publication traces the evolution of the artist’s work from early paintings that explore space, line, color and form within the limited palette afforded by the grains and tones of natural woods to vividly colored “hybrids” that layer marquetry, paint and photographic imagery, to brand-new and increasingly complex works inspired by the resilience of the artist’s urban neighborhood and community during the pandemic. Raised in Las Vegas, Nevada, **Alison Elizabeth Taylor** (born 1972) received her MFA from the Graduate School of the Arts, Columbia University in 2005. Her work has been exhibited widely throughout the world. In 2009, she received a Louis Comfort Tiffany Foundation Award and the Smithsonian’s Artist Research Fellowship Program Award. Taylor lives and works in Brooklyn, NY.

EXHIBITION
Des Moines, IA: Des Moines Art Center, 10/14/22–01/23/23
Andover, MA: Addison Gallery of American Art, Phillips Academy, 02/18/23–07/31/23



**DELMONICO BOOKS/
ADDISON GALLERY**
ISBN 9781636810546
u.s. \$49.95 CDN \$68.95
Hbk, 9.5 x 11 in. / 128 pgs / 80 color.
October/Art



**Firelei Báez:
to breathe full and free**

Edited by David Norr. Text by Carla Acevedo-Yates, Mark Godfrey, Legacy Russell. Interviews by Thelma Golden and Eva Respini.

GREGORY R. MILLER & CO.
ISBN 9781941366387 U.S. \$55.00 CDN \$76.00
Hbk, 9.25 x 10.75 / 256 pgs / 190 color.
November/Art

A decade of colorful, immersive and gorgeously crafted paintings and installations from the acclaimed artist

This is the first monograph to collect the complete works to date of New York-based multimedia artist Firelei Báez (born 1981), fully illustrated with images of her immersive installations, sculptural commissions, paintings and more than 150 works on paper. Major new texts explore the artist’s biography, symbolism and the historical foundations of her works, from curator Mark Godfrey, MCA Chicago curator Carla Acevedo-Yates, ICA Boston curator Eva Respini and an in-depth conversation with Studio Museum Director Thelma Golden. Bringing together more than 10 years of exhibitions and installations, from her acclaimed 2016 exhibition at the Perez Art Museum Miami to her 2021 commission for the ICA Boston, *Firelei Báez: to breathe full and free* is a landmark presentation of the work of this exciting emerging artist.



Jenny Saville

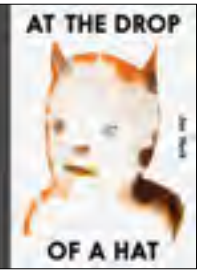
Edited by Sergio Risaliti.

A career-spanning survey of the British painter who has reinvented the nude with forceful brushstrokes and anatomical precision

The internationally lauded British painter Jenny Saville transcends the boundaries of classical figuration and modern abstraction in her depictions of the human form. Colossal naked bodies dominate her oeuvre, rendered with all the “imperfections” of flesh intact. Indeed, Saville is deeply interested in the resilience and fragility of the human body, as well as its societal implications and taboos. Collecting material from pathology textbooks, plastic surgery manuals, chronicles of injuries and burns and similar publications, Saville often adds an observational perspective to her work by attending surgery demonstrations and visiting butcheries. She expresses this perspective through an aggressive use of scale, brushy, wide strokes and textures that extend long figurative traditions in painting, linking her to the forceful modernist style of Willem de Kooning and Francis Bacon. Her work also dialogs with the masters of the Italian Renaissance, Michelangelo in particular. This volume contains a rich catalog of Saville’s paintings and drawings from the 1990s to today, coalescing the different currents of her formal and conceptual approach. **Jenny Saville** (born 1970) studied at the Glasgow School of Art in the late 1980s and early ’90s before becoming associated with the loose generational cohort of painters and sculptors known as the Young British Artists (YBAs). She showed in the Royal Academy of Arts’s famed *Sensation: Young British Artists from the Saatchi Collection* exhibition in 1997 alongside Damien Hirst, Tracey Emin and Sarah Lucas.



SILVANA EDITORIALE
ISBN 9788836650835
U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 12.25 in. / 304 pgs / 152 color.
September/Art



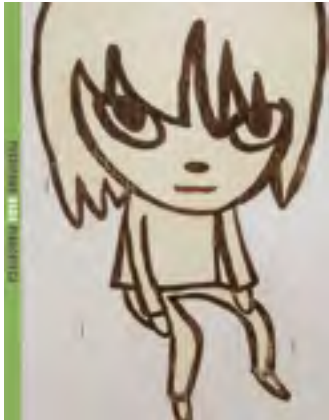
**Jon Huck:
At the Drop of a Hat**

THE ICE PLANT
ISBN 9780999265598 U.S. \$39.95 CDN \$55.95
Hbk, 8.5 x 9.75 in. / 128 pgs / 108 color.
December/Art

A first collection of Los Angeles artist Jon Huck’s hauntingly beautiful watercolor paintings on paper and wood

The bold first collection of watercolors on paper and wood by Los Angeles artist Jon Huck (born 1961), *At the Drop of a Hat* portrays a wild tableau of misfits and weirdos caught in a panoply of odd scenarios and ambivalent moods. There are masks, costumes, recurring props and motifs, and a pervasive ambiguity between human and beast. A gleefully deranged comedy animates these bright surfaces—a sense of spontaneous mischief and delight in the brush strokes and blurred paints—but also a longing within the characters themselves, hints of dark melancholy and unsettling private narratives. With a self-taught experimental style both unrestrained and delicately precise, Huck is a nuanced observer of gesture, posture and facial expression, of the personae that conceal us and the flaws that make us real.





PACE PUBLISHING
ISBN 9781948701556
U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 11.5 in. / 112 pgs / 90 color /
2 b&w.
September/Art

Yoshitomo Nara: Pinacoteca

Text by Simon Reynolds, Stephanie Rosenthal.

Recent works and a gorgeously crafted miniature gallery from the much-loved Japanese artist

From the outset of his career, Japanese painter and sculptor Yoshitomo Nara (born 1959) has fruitfully explored the relationship between art and the space in which it is placed. At the cornerstone of Nara's recent exhibition in Pace's London gallery was the most recent product of his ongoing study: a new multiroom installation that was reworked from an earlier project titled *London Mayfair House*.

Borrowing its title from the Ancient Greco-Roman term for a public art salon, *Pinacoteca* (2021) is a specially crafted, tiny, homelike structure that imitates an exhibition space. On the internal walls, the artist hung new paintings on wood and canvas as well as drawings on paper, used envelopes and cardboard boxes. On the external walls, which have been directly painted onto, Nara hung new paintings that are stylistically simpler and more graphic than the works inside the installation.

Yoshitomo Nara: Pinacoteca presents a close look at the structure, as well as the artist's recent paintings, sculpture and works on cardboard also displayed in the exhibition. An essay by acclaimed music writer Simon Reynolds explores the relationship of music to Nara's artistic production, and an essay by curator Stephanie Rosenthal dives deep into the role of built environments in the artist's oeuvre.



To Begin Again: Artists and Childhood

Edited with text by Jeffrey De Blois, Ruth Erickson. Foreword by Jill Medvedow. Text by Joshua Bennett, Anna Craycroft, Anne Higonnet, Valeria Luiselli. Interviews with Naima J. Keith, Oscar Murillo, Sable Elyse Smith, Mierle Laderman Ukeles, Carmen Winant.

How artists from Paul Klee and Mierle Laderman Ukeles to Faith Ringgold and Deborah Roberts have explored childhood themes of innocence, spontaneity and storytelling

Artists have long been inspired by children—by their imagination, creativity and unique ways of seeing and being in the world—and have made work that depicts and involves children as collaborators, that represents or mimics their ways of drawing or telling stories, that highlights their unique cultures, and that addresses ideas of innocence and spontaneity closely associated with children. *To Begin Again: Artists and Childhood* surveys how artists have reflected on and contributed to notions of childhood from the early 20th century to the present. The works in *To Begin Again* offer distinctive viewpoints and experiences, revealing how time and place, economics and race, and representation and aesthetics fundamentally shape how we experience and understand early development. The catalog underscores that while there is no single, uniform idea of childhood, it is nevertheless the ground upon which so much of society is built, negotiated and imagined.

Artists include: Ann Agee, John Ahearn, Njideka Akunyili Crosby, Francis Ali's, Jean-Michel Basquiat, Brian Belott, Jordan Casteel, Lenka Clayton, Allan Rohan Crite, Henry Darger, Karon Davis, Robert Gober, Jay Lynn Gomez, Trenton Doyle Hancock, Duane Hanson, Mona Hatoum, Sharon Hayes, Ekua Holmes, Mary Kelly, Paul Klee, Justine Kurland, Helen Levitt, Tau Lewis, Glenn Ligon, Oscar Murillo, Rivane Neuenschwander, Berenice Olmedo, Charles Ray, Faith Ringgold, Deborah Roberts, Tim Rollins and K.O.S., Rachel Rose, Heji Shin, Sable Elyse Smith, Becky Suss, Mierle Laderman Ukeles, Cathy Wilkes and Carmen Winant.

EXHIBITION
Boston, MA: Institute of Contemporary Art Boston, 10/06/22–02/26/23



DELMONICO BOOKS/INSTITUTE OF CONTEMPORARY ART, BOSTON

ISBN 9781636810706
U.S. \$39.95 CDN \$55.95
Hbk, 6.75 x 9.5 in. / 280 pgs / 140 color.
November/Art



Wifredo Lam:
The Imagination at Work

Foreword by Alexander Alberro. Text by Kaira Cabañas, Samantha A. Noël, Alexandra Chang. Chronology by Michaëla de Lacaze Mohrmann.

PACE PUBLISHING

ISBN 9781948701518 U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 11.75 in. / 174 pgs / 73 color / 7 b&w.
Available/Art

Justice and rebirth: a visual chronicle of the artist who fused Afro-Cuban visual culture with European modernism

This chronological survey traces the Cuban painter and sculptor Wifredo Lam’s (1902–82) career from the late 1930s to the ’70s, spotlighting the radically syncretic visual language he developed in response to modernism’s Eurocentricity. Born to a Chinese father and Congolese Iberian mother, Lam placed heritage centrally in his work. Early in his career, he associated with major figures such as Picasso, Matisse and Braque, and he was struck by their integration of African iconography. Although he greatly respected these European artists, the dissonance between their aesthetic choices and cultural experience was not lost on him—especially given the racism and exploitation that characterized Cuban society under the US-backed dictatorship of Fulgencio Batista. Lam spent the rest of his career endeavoring to decolonize modernist art. From his early Surrealist works to his later preference for geometric abstraction, African sculpture and the Afro-Caribbean diaspora consistently informed his practice.

Published for an exhibition at Pace, *The Imagination at Work* includes paintings, works on paper and rarely seen bronze sculptures, as well as a biography of Lam’s life and career by the Latin American art scholar and curator Michaëla de Lacaze Mohrmann, who made curatorial contributions to the gallery’s exhibition. Essays by scholars Alexander Alberro, Kaira Cabañas, Samantha A. Noël and Alexandra Chang also feature.



Alfred Kubin: Confessions
of a Tortured Soul

Edited with text by Hans-Peter Wipplinger. Text by August Ruhs, Burghart Schmidt, Annegret Hoberg, Lena Scholz.

WALTHER KÖNIG, KÖLN

ISBN 9783753301983 U.S. \$50.00 CDN \$69.00 **FLAT40**
Hbk, 9.25 x 11 in. / 288 pgs / 300 color.
July/Art

The first overview in a decade on Kubin’s gothic pageant of dreamworld menace

The art of the great Austrian draftsman, illustrator and author Alfred Kubin (1877–1959) appears more current today than ever before; wartime destruction, pandemics, natural disasters and the manipulation of the masses pervade his highly narrative works. Kubin’s nightmarish oeuvre extends Symbolism and the fantastical art of the 19th century and may be considered a precursor to French Surrealism, with its syntheses of actual and imaginary reality, its bleak realms that Kubin often seasoned with humor, irony and exaggeration.

Published for an exhibition at the Leopold Museum in Vienna, *Alfred Kubin: Confessions of a Tortured Soul* offers an exploration of Kubin’s oneiric worlds in terms of their relation to the unconscious. Through this lens, psychoanalyst and psychiatrist August Ruhs addresses pieces by Kubin selected by curator Hans-Peter Wipplinger. In addition, Kubin’s works are placed into a dialogue with works by artists of the 19th century and of the classical modernism from which Kubin derived inspiration.

EXHIBITION

Vienna, Austria: Leopold Museum, 2022



Dorothea Tanning:
Doesn’t the Paint
Say It All?

Foreword by Pamela S. Johnson. Text by Victoria Carruthers, Mary Ann Caws, Kate Conley.

KASMIN GALLERY

ISBN 9781947232983 U.S. \$45.00 CDN \$63.00
Clth, 9 x 11 in. / 84 pgs / 31 color / 1 b&w.
July/Art

A concise introduction to the later work of the self-taught American Surrealist artist and author

American Surrealist artist Dorothea Tanning (1910–2012) worked across painting, sculpture, printmaking, installation and writing over the course of seven decades, producing one of the 20th century’s most enigmatic oeuvres. Tanning’s work conjures dreamlike worlds that straddle the hazy border between figuration and abstraction, pioneering a unique prismatic formal language that resonates keenly today. This fully illustrated catalog highlights Tanning’s works created between the 1950s and ’90s, a particularly fruitful period in the artist’s career, and traces her stylistic arc through over 20 significant paintings drawn from interrelated phases of the artist’s practice. Scholars Mary Ann Caws, Victoria Carruthers and Kate Conley contribute essays to the volume; additionally, it reproduces Tanning’s 1986 essay “To Paint,” a poetic and impassioned manifesto on painting and Surrealism. The catalog takes its title from the last line of this text.



Hervé Télémaque:
A Hopscotch of the Mind

Edited by Joseph Constable, Elizabeth de Bertier. Text by C.C. McKee, Helen Marten, Lyonel Trouillot, Françoise Vergès, Sarah Wilson. Interview by Hans Ulrich Obrist.

WALTHER KÖNIG, KÖLN

ISBN 9783753301495 U.S. \$39.95 CDN \$55.95 **FLAT40**
Hbk, 8.5 x 11.5 in. / 220 pgs / 97 color / 7 b&w.
July/Art

On the Haitian French artist reimagining themes of imperialism and racism through Pop and Surrealist idioms

Cartoonlike imagery abounds in the paintings of the Haitian French artist Hervé Télémaque (born 1937), incorporating archival and contemporary cultural references that trace the history and impact of racism, imperialism and colonialism. Working since the late 1950s and based in Paris since the early 1960s, Télémaque has skillfully exploited the political potential of both Pop art and Surrealism (he has also been associated with Arte Povera).

Accompanying the artist’s first major UK exhibition, *A Hopscotch of Mind* explores the artist’s work within the context of Haitian art and history, the politics of anti-Blackness and the global art scene. The catalog contains selections of Télémaque’s writings and works on paper, as well as an interview with the artist by Hans Ulrich Obrist. Essays by scholars C.C. McKee, Françoise Vergès and Sarah Wilson, in addition to writer Lyonel Trouillot and artist Helen Marten, contextualize his complex career.

EXHIBITION

Aspen, CO: Aspen Art Museum, 2022



Making Modernism
Paula Modersohn-Becker, Käthe Kollwitz,
Gabriele Münter and Marianne Werefkin

Text by Dorothy Price, Shulamith Behr, Chantal Joffe,
Sarah Lea.

ROYAL ACADEMY OF ARTS
ISBN 9781912520909 U.S. \$40.00 CDN \$56.00
Hbk, 9 x 10.75 in. / 144 pgs / 105 color / 15 b&w.
January/Art

Painterly transformations of feminine identity from a group of German
Expressionists

Käthe Kollwitz (1867–1945), Paula Modersohn-Becker (1876–1907), Gabriele Münter (1877–1962) and Marianne Werefkin (1860–1938) are among the exceptional artists associated with the emergence of Expressionism in Germany in the early decades of the 20th century. Each challenged prevailing ideals of feminine identity at a time of great societal change. As women, they were expected to marry and raise a family; some chose to, some did not. As ambitious artists, they wanted to work. As they rose to these challenges, their art further undermined conventions. Their portraits of children symbolize joy, hope and innocence but also melancholy, tension, curiosity, the passing of time and unfulfilled desire. Their radical depictions of the nude wrest the female body away from the male gaze toward a newfound role, expressive of powerful maternity and female subjectivity. These dramatic modernist compositions, with their fluid brushwork and bright hues, push at the boundaries of form, color and spiritual meaning. Accompanying a major exhibition in London, this volume looks at the innovations and interconnections of these Expressionist pioneers.

EXHIBITION
London, UK: Royal Academy of Arts, 11/12/22–02/12/23



Max Beckmann:
Departure

Edited by Oliver Kase. Text by Sarah Louisa
Henn, Oliver Kase, Christiane Zeiller.

HATJE CANTZ
ISBN 9783775752459
U.S. \$70.00 CDN \$98.00
Hbk, 9.25 x 11.25 in. / 352 pgs / 250 color.
February/Art

On the conflicting drives of wanderlust and exile in
the art of the great German Expressionist

For German painter Max Beckmann (1884–1950), travel was of fundamental existential significance. In the 1920s, he regularly traveled to the health resorts and palatial hotels on the Dutch, Italian and French coasts. His defamation as a “degenerate” artist by the Nazi regime, however, forced him to retreat, first from Frankfurt to Berlin and subsequently into exile in Amsterdam. His eventual emigration to the United States in 1947 marked the culmination of a life in which the longing to travel was confusingly—and yet fruitfully—mingled with uprooting, dislocation and exile. *Max Beckmann: Departure* assembles an outstanding selection of artworks by the great painter, and also creates a dialogue with hitherto unseen objects and materials from the Max Beckmann Archive. The book explores Beckmann’s relationship to film and literature as a maker of images of aspirations and longing that resound with conflicting emotions of identity and home.



The Space Between:
The Modern in Korean Art

Edited with text by Virginia Moon. Text by Kim Inhye, Kim Yisoong, Joan Kee, Kwon
Haenggga, Kang Mingi, Mok Soohyun, Bae Wonjung, Youngin Arial Kim, Kim Yejin,
Julia H. Han, Ellen Joo, Park Hyesung. Interview with Nora Noh by Virginia Moon.

Featuring over 130 artworks—some previously
unpublished—this richly illustrated volume is essential
for understanding modern art in Korea and how it evolved
to meet the contemporary global context

In *The Space Between*, a generative period in Korean art between the traditional and the contemporary is illuminated comprehensively for the first time. After the centuries-long Joseon dynasty came 35 uninterrupted years of the Japanese colonial period (1910–45) followed by the Korean War (1950–53). During this tumultuous time, Korean artists grappled with issues such as identity and nationalism and experimented with a broad range of media. The book is organized into five categories: “The Modern Encounter”—foreign influences enter the country in a significant way in the late 19th and early 20th centuries; “The Modern Response”—how foreign methods are accepted or rejected; “The Pageantry of the New Woman (*Sinyeoseong*) Movement”—modern women’s attitudes; “The Modern Momentum”—advances in using foreign styles; and “Evolving into the Contemporary”—a glimpse into the contemporary. Most notable during this period are the introductions of photography, sculpture and oils, which arrived via Japan and came to define modern art in Korea. At the same time, traditional ink painting reinvented itself: works grew larger in scale while keeping traditional landscape motifs with alterations in the use of color and composition. Artists of modern ink believed that theirs was the true future of modern art, unsullied by elements found in the West. By the end of the Korean War, the magnified status of the US made way for access to American abstract art and, indirectly, European informel. For nearly a decade, abstract expressionist and informel styles dominated Korean art. The volume concludes in the 1960s, setting the stage for contemporary art in Korea.

EXHIBITION
Los Angeles, CA: Los Angeles County Museum of Art, 09/11/22–02/19/23



DELMONICO BOOKS/LOS ANGELES
COUNTY MUSEUM OF ART
ISBN 9781636810584
U.S. \$75.00 CDN \$104.00
Hbk, 8.25 x 11.25 in. / 328 pgs / 228 color.
September/Art



Sally Gabori

Text by Nicholas Evans, Judith Ryan, Bruce McLean.

FONDATION CARTIER POUR L'ART CONTEMPORAIN

ISBN 9782869251724 U.S. \$70.00 CDN \$98.00
Hbk, 12 x 11.25 in. / 268 pgs / 190 color / 17 b&w.
September/Art

A selection of the late Indigenous Australian artist’s jubilantly colorful abstractions

The Indigenous Australian artist Sally Gabori (c. 1924–2015) began painting late in life, at about the age of 80. Over the course of her 10-year career, she produced around 3,000 paintings, a volume that speaks to the unfettered passion with which she embarked upon her art. Published in conjunction with the artist’s first retrospective in France, this monograph features 96 artworks, including the selection of 30 paintings in the exhibition.

The book invites further discovery of Gabori’s colorful, abstract oeuvre—which is keenly informed by the history of her people, the Kaiadilt—with contributions from Nicolas Evans, a scholar of Kaiadilt culture and friend of Sally Gabori’s family, as well as Judith Ryan and Bruce McLean, curators of Indigenous art. These contributors read her practice through the context of Indigenous traditions.

EXHIBITION
Paris, France: Fondation Cartier pour l’art contemporain, 07/03/22–11/06/22



Juan Muñoz: Drawings

Text by Dieter Schwarz, James Cahill, Manuela Mena.

LA FÁBRICA

ISBN 9788418934193 U.S. \$45.00 CDN \$63.00
Hbk, 9.5 x 13 in. / 216 pgs / 212 color.
October/Art

Exploring the little-known drawing practice of a late giant of Spanish sculpture

Juan Muñoz (1953–2001) was a Spanish artist and self-described “storyteller” who worked primarily as a sculptor. Best known for his unsettling papier-mâché characters that seem to be caught in the middle of an action suspended in time, Muñoz made remarkable and pioneering breaks from the traditional and formal language of sculpture by introducing narrative elements into his work. This is the first overview of Muñoz’s little-known work in illustration, featuring his drawings and works on paper held by museum and gallery collections across Europe and the United States. With critical texts and essays to accompany the works, this volume contextualizes the artist’s drawing practice both within his larger oeuvre and the influence of 18th- and 19th-century European and Spanish drawing traditions.

EXHIBITION
Santander, Spain: Centro Botín, 06/25/22–10/16/22



Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala

Edited by Wukun Wanambi, Kade McDonald, Henry Skerritt.

A revelatory compendium of eucalyptus bark painting, rarely seen by Western audiences

This volume chronicles the rise of a globally significant art movement, as told from the perspective of the Yolngu people of northeastern Australia. It presents more than 90 iconic paintings on eucalyptus bark, many of which have never been seen outside of Australia. For millennia, Yolngu people around Yirrkala in northern Australia have painted their sacred clan designs on their bodies and ceremonial objects. These designs—called miny’tji—are not merely decorative: they are the sacred patterns of the ancestral land itself. Yolngu people describe them as madayin: a term that encompasses both the sacred and the beautiful. With the arrival of Europeans in the 20th century, Yolngu people turned to the medium of painting on eucalyptus bark with ochres. The result was an outpouring of creativity that continues to this day as artists find new and innovative ways to transform their ancient clan designs into compelling contemporary statements that are chronicled in this singular publication.

Authors include: Andrew Blake, David Burrumarra MBE, Steve Fox, Gunybi Ganambarr, Manydjarri Ganambarr, Yinimala Gumana, Jason Guwanbal Gurruwiwi, Djambawa Marawili AM, Nonggirnga Marawili, Dhuwarrwarr Marika, Wanyubi Marika, Baluka Maymuru, Paul Wutjin Maymuru, Naminapu Maymuru-White, Frances Morphy, Howard Morphy, Barayuwa Mununggurr, Marrnyula Mununggurr, Rerrkirwanga Mununggurr, Wāka Mununggurr, Buwathay Munyarryun, Eleanore Neumann, Will Stubbs, Dhukumul Wanambi, Dhukal Wirrpanda, Liyawaday Wirrpanda, Dela Yunupingu, Djerrkngu Yunupingu and Yälpi Yunupingu.

EXHIBITION
Hanover, NH: Hood Museum of Art, Dartmouth College, 09/03/22–12/04/22
Washington, D.C.: American University Museum, American University, 01/28/23–05/21/23
Los Angeles, CA: Fowler Museum, University of California, Los Angeles, 08/20/23–01/14/24
Charlottesville, VA: The Fralin Museum of Art, University of Virginia, 02/22/24–07/21/24
New York, NY: Asia Society Museum, 09/24/24–01/05/25



DELMONICO BOOKS/KLUGE-RUHE

ISBN 9781636810553
U.S. \$55.00 CDN \$76.00
Hbk, 8.75 x 12 in. / 384 pgs / 250 color.
October/Art



Luiz Zerbini: The Same Story Is Never the Same

Edited with text by Adriano Pedrosa, Guilherme Giufrida. Text by Clarissa Diniz, Fred Coelho, Kleber Amancio, Lilia Schwarcz, Manuela Carneiro da Cunha, Naine Terena.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS

ISBN 9786557770191 U.S. \$60.00 CDN \$84.00
Hbk, 7 x 10.25 in. / 240 pgs / 79 color.
November/Art

A major figure of the 1980s generation reconceives the genre of historical painting in Brazil

Brazilian painter, sculptor, photographer and installation artist Luiz Zerbini (born 1959) works at the intersection of figuration and abstraction and is one of the primary figures of the Geração 80. This generation of artists, coming together in 1980s Brazil, embraced subjectivism in painting, reacting to the austere sculptural works of the previous decade.

This volume follows the artist’s exhibition at MASP, his first solo show at a museum in São Paulo. The curatorial conception of the exhibition was born from Zerbini’s painting *A Primeira Missa* (2014), in which the artist interrogates the canonical 19th-century painting by Victor Meirelles (1861), reimagining the scene between the Portuguese colonizers and the indigenous people of Brazil. For the exhibition, Zerbini created four new paintings that follow this revisionist procedure. The book includes these new works as well as a suite of monoprints.



Kim Tschang-Yeul

Text by John Yau, Yeon Shim Chung.

GREGORY R. MILLER & CO.

ISBN 9781941366417 U.S. \$50.00 CDN \$69.00
Hbk, 10.25 x 12.25 in. / 154 pgs / 128 color.
September/Art

From psychedelic abstraction to paintings of water droplets: essential insight into one of Korea’s most celebrated painters

Internationally acclaimed painter Kim Tschang-Yeul (1929–2021) spent most of his career in Paris after having fled his North Korean home during wartime. There his painting throughout the 1960s spanned diverse modes of abstraction, minimalism and photorealism, before the artist ultimately settled on the single motif that he would pursue for the rest of his life: the drop of water. As Kim explained, “the act of painting water drops is to dissolve all things within [these], to return to a transparent state of ‘nothingness.’”

This landmark monograph, produced with the artist’s close involvement, collects works from throughout Kim’s long career. Beginning with his early biomorphic, psychedelic abstractions of the 1960s, up through his masterful photorealistic “water droplet” paintings as recently as 2017, this is the definitive presentation of Kim’s work. A detailed chronology tracks developments in the artist’s life and practice, alongside historical photographs, notes and sketches, and studio views.

Contemporary figuration and abstraction



**Nicolas Party:
Watercolor**
KARMA BOOKS, NEW YORK
ISBN 9781949172706 U.S. \$50.00 CDN \$69.00
Hbk, 9.75 x 11.25 in. / 184 pgs / 116 color.
Available/Art

Party’s new series of sumptuous sunsets and treescapes steeped in visionary splendor

This volume compiles nearly 50 recent watercolor paintings by Brussels- and Brooklyn-based Swiss artist Nicolas Party (born 1980). Party’s perennial subjects are familiar yet uncanny: the sunsets and tree-laden landscapes in *Watercolor* are transformed through vibrant jewel-toned palettes and unorthodox compositions. His idiosyncratic approach conjures an immersive and surreal environment that is at once steeped in art historical references (Milton Avery, Ferdinand Hodler, Felix Vallotton) and extraordinarily distinctive. Party reads trees and landscapes as “constant markers, essential ingredients which always need to be used,” referring to their storied lineage in visual culture. His watercolors emerge from this historical thicket: as he explains, “I like imagining a forest made of all the trees ever painted.”



**Ann Craven and Reggie
Burrows Hodges:
Moons and Angels**
Text by Susan Howe, Christopher Crosman.
KARMA BOOKS, NEW YORK
ISBN 9781949172690 U.S. \$50.00 CDN \$69.00
Hbk, 11 x 11 in. / 72 pgs.
July/Art

Luminous painterly interpretations of two abiding motifs in art history

A two-person exhibition featuring angel paintings by Reggie Burrows Hodges (born 1965) and moon paintings by Ann Craven (born 1967), *Moons and Angels* was staged in the former St James Catholic church at 70 Main Street in Thomaston, Maine. Appearing throughout the canon of art history, these enduring celestial subjects have served as protectors and messengers. Craven and Hodges create warm and inviting interpretations of these guiding lights that allow the viewer to, in Hodges’s words, “offer up and be offered back.” This comprehensive, fully illustrated exhibition catalog features a collection of poems by Susan Howe.

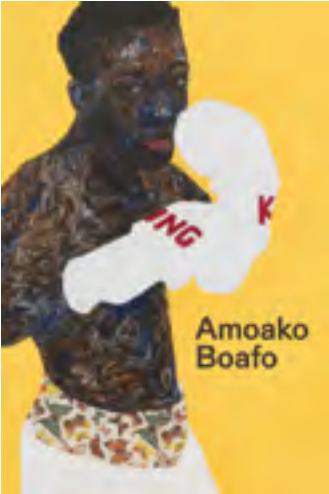


HIGHLIGHTS ■ ART

Amoako Bofo
Foreword by Camille Weiner. Text by Osei Bonsu, Rachel Cargle, Mutombo Da Poet, Aja Monet. Interview by Paul Schimmel.

The first monograph on the sinuous, exhilaratingly colorful and pattern-filled portraiture of Amoako Bofo

Ghanaian painter Amoako Bofo has built a practice synthesizing the ways that art both reflects and perpetuates the power of representation. *Amoako Bofo* is the first monograph to comprehensively examine the artist’s career to date. Heavily illustrated and featuring original contributions by Osei Bonsu, Rachel Cargle, Mutombo Da Poet and Aja Monet, the book also presents an insightful and expansive conversation with the artist by Paul Schimmel. Exclusively portraying individuals from the diaspora and beyond, Bofo invites a reflection on Black subjectivity, diversity and complexity. His portraits, notable for their bold colors and patterns, celebrate his subjects as a means to challenge portrayals that objectify and dehumanize Blackness. As Bofo has stated, “the primary idea of my practice is representation, documenting, celebrating and showing new ways to approach Blackness.” **Amoako Bofo** (born 1984) studied at the Ghanatta College of Art and Design in Accra, Ghana, in 2007, before attending the Academy of Fine Arts, Vienna, for his MFA. His first solo exhibition in the US, entitled *I See Me*, opened at Roberts Projects in 2019. That same year, Bofo was the first artist-in-residence at the new Rubell Museum in Miami, Florida. In 2020, he collaborated with Kim Jones, Dior Men’s creative director, for Dior’s Spring/Summer 2021 Men’s Collection. In 2021, Bofo was selected by the Uplift Art Program to create the inaugural “Suborbital Triptych” on the exterior panels of a Blue Origin New Shepard rocket, launched August 2021.



ROBERTS PROJECTS
ISBN 9781957920993
U.S. \$55.00 CDN \$76.00
Hbk, 8.75 x 13 in. / 204 pgs / 140 color / 10 b&w.
December/Art

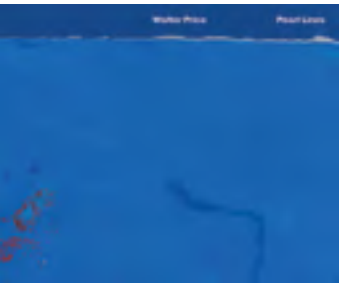


**Stanley Whitney:
The Italian Paintings**
Text by Janne Sirén, Cathleen Chaffee, Vincenzo de Belis.
BUFFALO AKG ART MUSEUM
ISBN 9781887457248 U.S. \$49.95 CDN \$68.95
Hbk, 9 x 10.75 in. / 152 pgs / 80 color.
September/Art

The enduring influence of Italy on Whitney’s sumptuous abstractions, from its ancient art and architecture to the meditative still lifes of Morandi

Stanley Whitney’s (born 1946) energetic parcels of color, ever-shifting grids and spatial intensity have been consolidated by over three decades of painting in Italy. It could not be more fitting, then, that Whitney opens an exhibition in the Venice Biennale 2022. Bringing together for the first time his acclaimed *Italian Paintings*, this publication, printed on the occasion of the artist’s presentation during the 2022 Venice Biennale, compiles works exclusively created in Italy and charts the evolution of his stacked, multihued compositions. It includes works dating to the early 1990s and Whitney’s formative period in Rome, where he would live for five years, to more recent paintings undertaken over summers spent in his studio near Parma. Alongside a selection of the *Italian Paintings*, the publication includes installation photography from the exhibition, pages from Whitney’s sketchbooks and essays by the exhibition’s cocurators, Vincenzo de Bellis and Cathleen Chaffee.

EXHIBITION
Venice, Italy: Venice Biennale, 4/23/22–11/27/22



**Walter Price:
Pearl Lines**
Text by Martin Clark, Darby English.
WALTHER KÖNIG, KÖLN
ISBN 9783753301051
U.S. \$40.00 CDN \$56.00 **FLAT40**
Hbk, 11.75 x 9.75 in. / 344 pgs / 185 color.
July/Art

“The paintings in *Pearl Lines* are a joyous combination of the carefree and the committed. Their sensibility is earnest, and their carnivalesque style engaging without looking labored.” –*Artforum*

Everything starts with a line, says Georgia-born, Brooklyn-based artist Walter Price (born 1989). Indeed, this volume, published in conjunction with his first UK exhibition, celebrates drawing as the foundation of Price’s practice. Employing a highly developed sense of line and composition, Price expands the mark-making possibilities of colored pencil, graphite, marker and oil pastel in constantly varying gestures paired with collage and appropriated printmaking methods. Quotidian motifs such as bathtubs, sofas and automobiles float amid bright fields of color. Price’s work blurs the boundaries between collective history and individual memory, figuration and abstraction, depicting ambiguous urban and domestic landscapes populated by indefinite, almost spectral, figures and objects. *Pearl Lines* compiles works made during Price’s residency at the Camden Art Centre in 2020, as well as a selection of recent paintings and works on paper produced in New York.



Tony Feher: Drawings

Text by Josh Pazda. Conversation with Nancy Brooks Brody, Joy Episalla, Zoe Leonard, Carrie Yamaoka.

GREGORY R. MILLER & CO.
ISBN 9781941366479 U.S. \$55.00 CDN \$76.00
Hbk, 9 x 11 in. / 194 pgs / 231 color.
November/Art

A cornucopia of rarely seen drawings, full of delicacy and wit, from the acclaimed sculptor

American artist Tony Feher (1956–2016) was best known for his sculptures and site-determined installations made of ubiquitous, everyday objects such as plastic bottles, glass jars, marbles, twine, cardboard boxes and other mass-produced items. It is less well known was that he was also a prolific draftsman who drew incessantly throughout his career. At the time of his death in 2016, Feher had assembled an archive of nearly 1,000 drawings—on napkins, discarded correspondence, restaurant menus, lined paper—which are now in the collection of the Hammer Museum in Los Angeles. In hasty arrays of image and text, these drawings reflect the same singular wit and aesthetic sensitivity that underpinned all his work. This monograph presents for the first time a selection of Feher’s drawings: full of jokes, poems, schematic illustrations and the repeated images (such as a jug of water hung on cord) that would later populate his sculptural installations.



Vincent Valdez: In Memory

Text by Denise Markonish, Rufus Wainwright. Interview by Roberto Tejada.

RADIUS BOOKS
ISBN 9781955161084 U.S. \$60.00 CDN \$84.00
Hbk, 10.25 x 12.25 in. / 184 pgs / 80 color.
December/Art

The first monograph on Valdez’s epic painterly tales of injustice and inequity in contemporary America

Houston-based artist Vincent Valdez (born 1977) blends large, representational paintings—the scale of which recall Western traditions of history painting as well as mural painting and cinema—with contemporary subject matter. *Vincent Valdez: In Memory* is the first book-length study of his work, focusing on subjects that explore his observations and experience of life in the 21st century. The results are powerful images of American identity that confront injustice and inequity while imbuing his subjects with empathy and humanity. Valdez states, “My aim is to incite public remembrance and to impede distorted realities that I witness, like the social amnesia that surrounds us all.” Recognized for his monumental portrayal of the contemporary figure, his drawn and painted subjects remark on a universal struggle within various sociopolitical arenas and eras.



Robert Nava

Text by Jason Rosenfeld. Interview with Huma Bhabha.

PACE PUBLISHING
ISBN 9781948701532 U.S. \$45.00 CDN \$63.00
Hbk, 11 x 9.5 in. / 144 pgs / 80 color.
August/Art

Nava’s playful update of history painting forges “new myths” for our times

This is the first monograph on New York–based artist Robert Nava (born 1985), who paints using a raw, energetic mixing of spray paint, acrylics and grease pencil. Nava’s paintings of fantastical, hybrid beasts, angels and monsters exude a playful candidness that invites viewers to reconnect with the unbridled imagination of their childhoods. Nava’s strongly contemporary aesthetic is deeply rooted in art history and the tradition of monumental history painting. Focusing on Nava’s first exhibition in London, this fully illustrated book includes his new series of large-scale battle scene paintings featuring a chimerical world of metamorphic creatures, drawing inspiration from sources as disparate as prehistoric cave paintings, Egyptian art and cartoons. A text by art historian Jason Rosenfeld and an interview with renowned sculptor Huma Bhabha also feature. With photographs of Nava’s sketchbooks and the artist working in his studio, this book is a personal and comprehensive view of his work and process.

EXHIBITION
London, UK: Pace Gallery, 05/13/22–06/25/22



Elliott Puckette

Text by David Anfam, Stephanie Cristello, Maya Lin.

KASMIN
ISBN 9781947232990 U.S. \$65.00 CDN \$89.00
Hbk, 10 x 13 in. / 200 pgs / 100 color / 5 b&w.
July/Art

“Puckette has taken something that seems so simple and demonstrated its true complexities—the line ... the artist’s work redefines the traditional role that geometry plays in art.” –*Cultured*

This is the first major monograph on Brooklyn-based painter and sculptor Elliott Puckette (born 1967), long acclaimed for her abstract paintings of elegant lines wandering freely through sparse, monochromatic space. “I was always interested in graphology,” she told a recent interviewer, “not necessarily what someone was writing but reading into the psychology of how it’s written.” In recent years, the artist has also experimented with sculpture, lifting her tangling lines off the canvas and suspending them in the air. This catalog charts Puckette’s career in painting and sculpture, including photographs from her foundry as well as installation images of her sculptures. Texts by art historian David Anfam, one of the most significant voices in scholarship on abstraction, and curator Stephanie Cristello and artist Maya Lin also figure in the book, as well as a rare interview with the artist herself.



Jaume Plensa

Edited by Jean-Louis Andral, Claire Lilley, Jean Frémon.

SKIRA PARIS
ISBN 9782370741868 U.S. \$58.00 CDN \$80.00
Hbk, 10.5 x 12 in. / 304 pgs / 300 color.
October/Art

Multimedia drawing on paper, plastic and Plexiglas from the creator of internationally acclaimed public sculptures

Jaume Plensa (born 1955) is one of the major figures of contemporary sculpture, best known for his prodigious human figures constructed from stainless steel. Plensa is not only a sculptor, however, and this monograph explores an underappreciated facet of the Spanish artist’s oeuvre: his drawings. As they are not made to order and do not require the help of assistants, the drawings afford Plensa a greater freedom of experimentation. Plensa works with a variety of materials, such as plastic sheets or thick glue on paper or Plexiglas, modulating the interplay between light and transparency, which imbues his two-dimensional works with the appearance of volume. As with his sculptures, the artist focuses on the human figure, which he assembles with photos, letters and numbers. By elucidating the diversity of Plensa’s artistic process, the monograph champions his drawings as works in their own right.



Manuel Mathieu: World Discovered under Other Skies

Edited with text by Gaëtane Verna. Text by Amin Alsaden, Osei Bonsu, Edwidge Danticat, Joana Joachim, Sylvie Lacerte, Manuel Mathieu.

HATJE CANTZ
ISBN 9783775751377 U.S. \$45.00 CDN \$63.00
Hbk, 8.25 x 11 in. / 120 pgs / 140 color.
August/Art

Dynamic paintings of political trauma and Haitian history from a contemporary expressionist master

This volume elucidates the paintings of Haitian Canadian artist Manuel Mathieu (born 1986), which oscillate between figuration and abstraction in their excavations of history. The first comprehensive publication on the artist’s work, it focuses on how Haiti has informed the substantial oeuvre that Mathieu has produced over the past few years. Positioned at the fault lines of modern political and environmental crises, Haiti epitomizes a global longing for freedom and grassroots resistance to imperialist and capitalist exploits. Mathieu also became interested in the Duvalier dictatorshipships (his maternal grandfather was a colonel in Jean-Claude “Baby Doc” Duvalier’s brutal regime, while members of his father’s family were executed by the same government). At the center of *Manuel Mathieu: World Discovered under Other Skies* is an examination of the ongoing repercussions of Haiti’s pioneering revolt against slavery and its quest for self-determination.



Chris Johanson: Considering Unknow Know With What Is, And

Text by Jenny Gheith.

MITCHELL-INNES & NASH
ISBN 9781734405248 U.S. \$45.00 CDN \$63.00
Hbk, 8 x 11.5 in. / 128 pgs / 75 color.
July/Art

New paintings on recycled canvas by a protagonist of San Francisco’s Mission School

California-born, Portland-based artist Chris Johanson (born 1968) has made a significant departure from his previous bodies of work over the past five years. Reflecting on life and the material footprint that humans leave behind, he has abandoned wood substrates for discarded drop cloths and clothing stretched over found stretcher-bar materials, creating slow and meticulous paintings reminiscent of ancient frescoes or mandalas. This fully illustrated exhibition catalog highlights these latest works, with subject matter ranging from swirling abstractions to floating emotive heads to armies of ants. Johanson also incorporates six artworks by his late friend and fellow artist Chris Corales and a collaborative furniture piece by the artist and his partner, Johanna Jackson. This underscores the artist’s exploration of both bereavement and collaboration as meaningful components of meditative and balanced artistic activity.



Wade Guyton: Zwei Dekaden MCMXCIX–MMXIX

Volume II

Text by Bettina Funcke, Jeanette Mundt, Kirsty Bell.

WALTHER KÖNIG, KÖLN
ISBN 9783753301594 U.S. \$85.00 CDN \$119.00 **FLAT40**
Hbk, 9.75 x 11.5 in. / 464 pgs / 301 color.
August/Art

Installation views and essays documenting Guyton’s 2020 career retrospective

A lavish 464-page publication documenting New York–based artist Wade Guyton’s (born 1972) celebrated 2019 retrospective at Museum Ludwig, this second volume was designed to accompany *Wade Guyton: Zwei Dekaden MCMXCIX–MMXIX*, a comprehensive catalog of exhibitions published at the time of the 2020 exhibition, which presented 112 paintings, 92 drawings, 22 sculptures and a room of books, posters and special editions from more than 20 years of production. This new volume contains more than 200 installation views—taken by professional photographers as well as by the artist himself—which together provide a circular walk-through of the exhibition and highlight its unique nonchronological structure. Also included in the volume are three dynamic lectures about Guyton’s work by Bettina Funcke, Jeanette Mundt and Kirsty Bell.



Sean Scully:
Material World

Text by Per Haubro Jensen, Annette Johansen, Raphy Sarkissian.

HATJE CANTZ
ISBN 9783775752800 u.s. \$55.00 **CDN** \$76.00
Hbk, 9.5 x 11.5 in. / 120 pgs / 60 color.
November/Art

On the celebratory, exploratory materiality of Scully’s abstract formalism

The oeuvre of New York–based Irish painter Sean Scully (born 1945) constitutes a continuous exploration of bands and swathes of color, captivating the viewer with hazily defined edges and brushstrokes that exalt the materiality of paint and pigment. *Material World* provides insight into the artist’s methods, which have evolved through a sustained engagement with the art historical tradition of formalism. In an in-depth essay, Raphy Sarkissian places Scully’s work in dialogue with selected works of abstract and figurative, modern and premodern painting and sculpture, as well as with aesthetic theories such as those of Swiss art historian Heinrich Wölflin. This dialogue continues in the interplay of the architecture of the Thorvaldsens Museum in Copenhagen at which this exhibition is displayed and the neoclassical sculptures that are presented alongside Scully’s work.

EXHIBITION
Copenhagen, Denmark: Thorvaldsens Museum, 09/02/22–03/03/23



Sean Scully:
Song of the Colours

Text by Mara Sporn, Kirsten Voigt.

HATJE CANTZ
ISBN 9783775752183 u.s. \$40.00 **CDN** \$56.00
Clth, 6.75 x 9.5 in. / 96 pgs / 45 color.
June/Art

Paintings, sculptures and works on paper from the maestro of luminous abstraction

This homage to the Irish American painter, printmaker, sculptor and photographer Sean Scully (born 1945) celebrates his uniquely evocative color palette. Over the course of his career, Scully has developed a signature visual language composed of layered colors. In his famed large-format abstract paintings, for instance, pictorial compositions are strictly divided into vertical and horizontal stripes, while his application of color is gestural. Through these juxtaposing elements—geometric structure and painterly drama—Scully creates “walls of light,” poetic walls of color generated by great physical force, both powerful and permeable. Accompanying the exhibition at the Langen Foundation in Neuss, Germany, *Song of the Colours* features a range of Scully’s paintings as well as lesser-known works, including works on paper from the late 1960s and monumental steel and iron sculptures of recent years.

EXHIBITION
Neuss, Germany: Langen Foundation, 04/03/22–08/07/22



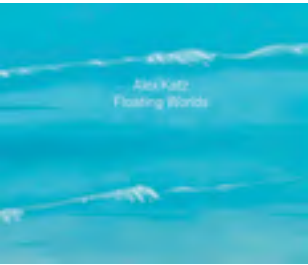
Alex Katz:
Flowers

Edited by Oona Doyle, Kyu Jin Hwang, Ailsa McDougall, Séverine Waelchli.
Text by Jin Myung Lee.

THADDAEUS ROPAC
ISBN 9782910055851 u.s. \$40.00 **CDN** \$56.00
Hbk, 11 x 8.75 in. / 72 pgs / 29 color / 1 b&w.
October/Art/Gardens

Katz in full bloom: a concise overview of his floral motifs

Flowers are a favored subject in the recent paintings of American artist Alex Katz (born 1927). After noticing the dynamism that blooming flowers brought to his group portraits, the artist homed in on the flowers themselves, working in nature to directly capture the light and atmosphere that lend them their bright colors. His carefully executed signature strokes and planes of flat colors are manifest in his flower series, but Katz has also employed a subtler wet-on-wet technique, in which the last stroke of paint is applied before the first one has had time to dry, engendering a sense of immediacy. This volume accompanies the first exhibition of Katz’s flower paintings in Asia, held at Thaddaeus Ropac, Seoul, and features previously unseen works from the artist’s flower series as well as new portraits, whose subjects are depicted in botanical settings.



Alex Katz:
Floating Worlds

Edited by Oona Doyle, Ailsa McDougall.
Text by Éric de Chassey.

THADDAEUS ROPAC
ISBN 9782910055837 u.s. \$52.00 **CDN** \$73.00
Hbk, 11.5 x 9.25 in. / 132 pgs / 71 color / 3 b&w.
July/Art

From seascapes to studies of light and reflections on water, Katz’s often monumental works challenge the conventions of landscape painting

Alex Katz (born 1927) is celebrated for his up-close, Pop-style portraiture, but he has also produced a tremendous number of landscapes—or rather, “waterscapes.” These often-monumental paintings play with light and reflection to create delicate, immersive compositions. Unlike conventional landscapes, his paintings contain minimal recessive space: “you look at one, and you float inside of it,” says Katz. The artist gathers inspiration from the lakes and forests of Maine, where he works en plein air in the style of the French Impressionists. His work can be understood as an evolved Impressionism, pursuing a flatter, more opaque form of immediacy. Published in conjunction with an exhibit curated by art historian Éric de Chassey, *Floating Worlds* spotlights these subtly exquisite landscape works from 1989 to 2020.



Michael Tedja:
The Color Guide Series and More

Text by Gean Moreno, Dieter Roelstraete.

HATJE CANTZ
ISBN 9783775752299 u.s. \$70.00 **CDN** \$98.00
Hbk, 6.75 x 9.5 in. / 400 pgs / 320 color.
July/Art

A masterclass in ordered chaos from the Dutch artist famed for his epic drawing series

This survey delves into the work of the leading Dutch artist Michael Tedja (born 1971), paying special attention to his drawing series. The book features reproductions of his prodigious installation *Hypersubjective*, which comprises 134 large-scale drawings snugly hung on the gallery’s walls, surrounding visitors on all sides. As the title indicates, the volume also includes Tedja’s *The Color Guide Series*, which consists of 280 vibrantly colored works on uniform sheets of paper, ordered in a grid formation. Tedja layers the sheets with textured paint, crayon and chalk, forming fey, almost childlike shapes. These works vary considerably and elude easy categorization, falling somewhere between figurative and abstract. When viewed as a whole, the concise structure of the grid contrasts starkly with the cacophony of color and movement.



Maja Ruznic:
Consulting with Shadows

Interview by Jordan Kantor.

KARMA BOOKS, NEW YORK
ISBN 9781949172751 u.s. \$50.00 **CDN** \$69.00
Hbk, 10.25 x 11 in. / 312 pgs / 168 color.
July/Art

Ruznic’s nocturnal reveries wade postpartum anguish in powerfully somber jewel tones

Across *Consulting with Shadows*, New Mexico–based painter Maja Ruznic (born 1983) invokes the profundity of shadows with her palette, evidencing the beauty and clarity that can emerge from literal—and psychological—darkness. “Noticing color at night is like receiving an unexpected gift,” she explains. Formed in the crucible of sleepless nights after the birth of her daughter, while struggling with postpartum depression, Ruznic’s recent work depicts permutations of a family unit: *Father; Daughter; Mother & Child; Mother & Father; Father Daughter Mother*. Blurred forms bleed into one another on deep jewel tones. So too, personal and ancient history blends with Ruznic’s treatment. The real night intermingles with the psychological night of anguish and melts into the mythic underworld. Personal experiences of motherhood are saturated by her own exploration of the Sumerian goddess Inanna, who journeys to a world of shadows.



Ilya and Emilia Kabakov:
Paintings about Paintings

Text by Peter Doroshenko, Matthew Jesse Jackson, Ilya Kabakov, Sir Norman Rosenthal, Angela Timashev, Ratmir Timashev.

KERBER
ISBN 9783735608192 u.s. \$98.00 **CDN** \$137.00
Clth, 10.25 x 11.5 in. / 142 pgs / 33 color.
September/Art

Themes of theater, architecture and music in the latest multimedia installation from the veteran Russian American duo

For more than three decades, the Russian-born, Long Island–based artists Ilya and Emilia Kabakov (born 1933 and 1945, respectively) have been widely known for their large-scale installations and paintings that merge reality and myth to create hypertheatrical environments. They often accomplish this by integrating the visual culture of the former Soviet Union from the 1950s to ’70s—from dreary communal apartments to propaganda art and its highly optimistic depictions of Soviet life—into the lexicon of art history. In doing so, their work addresses universal themes of utopia, fantasy and hope, as well as fear and oppression. Accompanying the exhibition at Dallas Contemporary, this clothbound volume features their most recent body of work, which resembles an outdated and rundown museum, incorporating never-before-seen paintings, interactive works and installation.



Evelyn Statsinger:
Currents

Text by Dan Nadel.

GRAY
ISBN 9798985761306 u.s. \$45.00 **CDN** \$63.00
Hbk, 8.5 x 10.5 in. / 90 pgs / 45 color.
September/Art

Statsinger’s intricate compositions describe vast, ethereal worlds evoking the biological systems and cellular structures of plants, as if viewed under a microscope

American painter Evelyn Statsinger (1927–2016) moved to Chicago from Brooklyn in the 1940s to attend the School of the Art Institute, where she became affiliated with the Monster Roster and received mentorship and support from notable Chicago figures including Katherine Kuh, Kathleen Blackshear and Ludwig Mies van der Rohe. Deeply informed by her impressions of the natural world, in 1972 Statsinger moved her Chicago studio to a rural 1890s schoolhouse in Allegan, Michigan. The remote property allowed Statsinger to closely observe nature in all its orders of magnitude. *Evelyn Statsinger: Currents* features Statsinger’s paintings and drawings from the 1980s and ’90s—a period in which she developed her most immersive and otherworldly compositions. It features an essay by curator Dan Nadel, color plates and a detailed biography on the artist.

EXHIBITION
New York, NY: Gray Gallery, 04/08/22–05/31/22

Figuration and abstraction in the UK

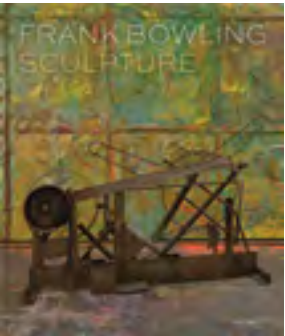


Frank Bowling: Penumbral Light

Foreword by Ben Bowling. Interview and text by Gemma Brace.

HAUSER & WIRTH PUBLISHERS

ISBN 9783906915715 U.S. \$35.00 CDN \$49.00
Pbk, 9.25 x 12.25 in. / 60 pgs / 34 color / 1 b&w.
August/Art



Frank Bowling: Sculpture

Text by Sam Cornish.

RIDINGHOUSE

ISBN 9781909932746 U.S. \$40.00 CDN \$56.00
Hbk, 9 x 10.75 in. / 170 pgs / 120 color / 5 b&w.
September/Art

Recent paintings by the veteran abstractionist

Throughout a career touching eight decades—from the 1950s to the present day—Frank Bowling (born 1934) has obsessively inquired into the materiality of paint. Focusing on a selection of eight monumental works made in his London studio during and after 2020, *Frank Bowling: Penumbral Light* offers new insight into the 88-year-old artist’s creative practice. With a foreword by the artist’s son, Ben Bowling, and an essay-conversation by curator Gemma Brace, this publication grants readers access into a vibrant creative world made of water, color, transparency, surface, movement and light.

EXHIBITION

Zurich, Switzerland: Hauser & Wirth, 06/10/22–08/20/22

How Bowling’s sculpture expands and complicates his reputation as a high modernist painter

This is the first publication to examine Frank Bowling’s (born 1934) art and ideas in relation to sculpture. An extended essay by Sam Cornish charts his interactions with sculpture since the 1960s, beginning with his shaped canvas *Swan* (1964), which was first displayed with ribbons and an anchor hanging from it. The text also considers Bowling’s time in New York in the late 1960s and early 1970s, when he was involved with debates around Black art and the work of a number of African American sculptors.

The book asks how Bowling’s sculpture extends our understanding of his pictorial language. Considering this relationship also highlights the importance of sculpture to high modernism, from which Bowling’s mature art emerged. Bowling is one of a number of high modernist painters—including Jules Olitski, Kenneth Noland and Helen Frankenthaler—who also made sculpture, complicating perceptions of high modernism as a tendency associated primarily with painting.

International figurative and abstract painting



Giosetta Fioroni: Alter Ego

Introduction by Yuval Etgar. Text by Anna Dumont. Interview with Hans Ulrich Obrist.

RIDINGHOUSE/LUXEMBOURG + CO., LONDON

ISBN 9781909932685 U.S. \$35.00 CDN \$49.00
Hbk, 9 x 10.75 in. / 80 pgs / 33 color / 5 b&w.
June/Art

A gorgeously produced exploration of feminist perspectives in the portraiture of a leading Italian Pop painter

Giosetta Fioroni (born 1932) is considered one of the most important figures in postwar Italian painting. Her work is commonly associated with the Scuola di Piazza del Popolo group in Rome (which also included Mario Schifano, Tano Festa and Franco Angeli), as well as with the advent of Pop art in Italy. Yet Fioroni’s practice differs from those of her contemporaries and from Pop as it came to be understood in the English-speaking world. The divergences are most pronounced in her persistent exploration of femininity, rooted in both her personal experiences and her interpretation of the category in popular culture. *Giosetta Fioroni: Alter Ego* is the first publication to focus on feminist perspectives in the work of Fioroni. It includes an exclusive interview with the artist conducted by Hans Ulrich Obrist and an essay by Anna Dumont on the subject of gendered looking in Fioroni’s portraits of women.



Anselm Kiefer

Edited with text by Gabriella Belli, Janne Sirén. Text by Hans Ulrich Obrist, Salvatore Settis, Massimo Donà, Jean de Loisy, Elisabetta Barisoni.

MARSILIO ARTE

ISBN 9791254630365 U.S. \$45.00 CDN \$63.00
Hbk, 10.25 x 11.75 in. / 184 pgs / 100 color.
October/Art

A painterly dialogue with humanist values at the Doge’s Palace in Venice

Can there be such a thing as a public art founded on universal values? This was the question that the German artist Anselm Kiefer (born 1945) tackled while conceiving his installation for the Doge’s Palace in Venice. Invited to participate in the celebration of the city’s 1600th anniversary, Kiefer developed a project specifically for the Chamber of the Ballot, an immense room inside the Gothic palace: a series of paintings in dialogue with the heroic values inscribed in the chamber’s 33 artworks by the Italian masters Tintoretto, Andrea Vicentino and Palma the Giovane. The series, *These writings, when burned, will finally cast a little light*, takes its title from the writings of the Venetian philosopher Andrea Emo. This volume gathers a series of philosophical and art historical responses to Kiefer’s installation, featuring essays by Janne Sirén, Gabriella Belli and Hans Ulrich Obrist, among others.

EXHIBITION

Venice, Italy: Doge’s Palace, 04/19/22–11/01/22



Anita Klein: Out of the Ordinary

Forty Years of Printmaking

Foreword by Rebecca Eames, Vincent Eames. Text by Carol Ann Duffy.

ART / BOOKS

ISBN 9781908970589 U.S. \$45.00 CDN \$63.00
Hbk, 10 x 10 in. / 336 pgs / 500 color.
December/Art



Anish Kapoor: Painting

Edited by James Attlee, Clare Chapman, Emma Ridgway. Text by Homi K. Bhabha, Julia Kristeva, Martin Kemp, Greg Hilty, Norman Rosenthal, Emma Ridgway, Chris Knight, Anish Kapoor.

WALTHER KÖNIG, KÖLN

ISBN 9783753301259 U.S. \$65.00 CDN \$89.00 FLAT40
Hbk, 8.75 x 11.5 in. / 400 pgs / 327 color / 4 b&w.
July/Art

A massive appraisal of a hitherto little-known aspect of Kapoor’s prodigious output

This 400-page volume is the first publication to explore in depth the painting of British artist Anish Kapoor (born 1934). It offers a unique insight into a language that has increasingly been a focus over the last 10 years, but which has also been an integral part of his studio practice since his career began in the late 1970s. In works that sit on the cusp between abstraction and figuration, Kapoor reveals a desire to go beyond the surface that has been so famously explored in his international beloved sculptural works. Image, surface, space and time appear in sometimes delicate but often violent symmetry.

With essays from such as acclaimed thinkers as Julia Kristeva and Homi K. Bhabha, with whom the artist has collaborated in articulating his distinctive visual language, this extensive survey traces the trajectory that has led Kapoor to his boldest body of work to date.



First View inside an Atom: Encounters with Gerhard Richter between Art and Science

Edited with text by Franz J. Giessibl.

WALTHER KÖNIG, KÖLN

ISBN 9783753301884 U.S. \$45.00 CDN \$63.00 FLAT40
Hbk, 8.25 x 11.75 in. / 88 pgs / 47 color / 1 b&w.
July/Art

A cross-disciplinary conversation between the world’s greatest living painter and a German physicist across two decades

In July 2000, an article appeared in the daily newspaper *Frankfurter Allgemeine Zeitung* with the title “First look inside an atom” and a blurry illustration of the electron clouds of an atom. The article fascinated the painter Gerhard Richter (born 1932) so much that he used it as a template for his edition *First View (2000)*. Richter was also interested in how physicists image such small objects, and this led to contact between him and Franz J. Giessibl, the inventor of the “eye” for the atomic force microscope used in imaging the electron cloud. The contact between Richter and Giessibl has continued to this day, due to their common interests, and the book chronicles their encounters over the past two decades.



Suad Al-Attar

Introduction by Venetia Porter. Text by Nesma Shubber.

HENI PUBLISHING

ISBN 9781912122554 U.S. \$49.95 CDN \$68.95
Hbk, 8.75 x 10.25 in. / 216 pgs / 133 color / 28 b&w.
September/Art

The first comprehensive monograph of the Iraqi painter merging Islamic idioms with surrealistic mythologies

London-based Iraqi painter and draftswoman Suad Al-Attar (born 1940) is famed for her expressive depictions of mythical creatures and landscapes. Rooted in the visual traditions of the Middle East, her oeuvre recalls Iraq’s folkloric past, Islamic design and ancient Assyrian sculpture reliefs. In 1965, Al-Attar became the first woman to hold a solo exhibition in Baghdad, and her work is now showcased internationally. This exquisitely illustrated monograph features original photography of more than 100 of Al-Attar’s surrealistic works—the most comprehensive published collection of work by the artist to date. Written by the Al-Attar’s granddaughter, writer and art historian Nesma Shubber, the book tells the story of the artist’s remarkable life and work, from her formative years in Baghdad to her arrival in London in 1976, up to the present day.

EXHIBITION

London, UK: HENI Gallery, summer 2022



General Idea

Edited by with text by AA Bronson, Adam Welch. Text by David Balzer, Diedrich Diederichsen, Dominic Johnson, Theodore Kerr, Alex Kitnick, Sholem Krishtalka, Elisabeth Lebovici, Philip Monk, Diana Nemiroff. Foreword by Sasha Suda. Interview by Beatrix Ruf.

JRP|EDITIONS

ISBN 9783037645857 u.s. \$80.00 cDN \$105.00
Pbk, 10.25 x 11.5 in. / 768 pgs / 500 color / 300 b&w.
October/Art

A massive artist’s book-cum-overview of the revered and subversive queer Canadian collective, exquisitely designed in collaboration with AA Bronson

This 768-page volume stands as the most comprehensive source on the Canadian collective General Idea, founded in Toronto in 1969 by Felix Partz, Jorge Zontal and AA Bronson and active until the deaths of Partz and Zontal in 1994. The book is arranged in three parts: Performances and Actions, In the Streets and In the Showroom. The first two parts focus on ephemeral, time-based and even disposable works. The third part includes a plate section offering a near-complete visual survey of General Idea’s practice. Facing-page comparative images show works as they appeared in historical installations or other relevant contexts. These three sections correspond broadly to the collective’s development: from performances, actions, pageants and other practices (1969–78), through works engaging with mass-media formats such as the magazine, television and video (1972–’80s), and finally to works conceived for galleries and museums (1985–94). The publication features a prologue by AA Bronson, a conversation between him and Beatrix Ruf, and new texts by international scholars. The appendix includes a complete scholarly bibliography, exhibition and performance histories, and an illustrated chronology of the group. Conceived by AA Bronson in close collaboration with designer Garrick Gott and editor Adam Welch, each section has a distinct visual identity and graphic treatment. The book itself functions as a kind of edition by the collective, evoking General Idea’s preoccupation with redeploying cultural phenomena: here, the museum exhibition catalog.

EXHIBITION

Ottawa, Canada: National Gallery of Canada, 03/10/22–11/20/22
Amsterdam, The Netherlands: Stedelijk Museum, Winter 2022–2023



Michael Snow: My Mother’s Collection of Photographs

Edited with introduction and text by Michael Snow.
Afterword by Martha Langford.

DELMONICO BOOKS/ART GALLERY OF ONTARIO

ISBN 9781636810676 u.s. \$50.00 cDN \$69.00
Hbk, 8.75 x 11.75 in. / 324 pgs / 1,500 color.
July/Artists’ Books/Photography

A captivating selection of family snapshots taken from his mother’s photo albums, Michael Snow’s latest artist’s book illuminates patterns and motifs in the passage of time

Over the past half-century, through works such as the milestone avant-garde film *Wavelength* (1967), Toronto-based artist Michael Snow (born 1928) has explored the nature of perception, consciousness, language and temporality. This last theme is particularly relevant to his latest artist’s book, which is dedicated to the life of his adventurous mother, Marie-Antoinette Françoise Carmen Levesque Snow Roig, whose trove of family photographs provide a narrative throughline here.

Snow consolidates his mother’s photo albums, presenting a total of 1,500 images. In a tenderly penned foreword, he explains the simple impetus for the project: “[The photographs] are so beautiful and so historic that I wish to share them with others.” While he has integrated small samples of these albums into his work before—notably figuring in his landmark catalog for the Art Gallery of Ontario in 1970, *Michael Snow/A Survey*—this volume provides a much larger and more unified selection. As a result, the compiled images tell a more complete biographical story—one that Snow leaves intact on the surface. He brings his own layer of interpretation to the photographs by drawing out patterns within the collection and his mother’s writing. Snow creates an album that is fully his own, embracing, as art historian Martha Langford describes, a “deep understanding and surrender to form.”



Dianna Molzan: The Tahoma Mall

Foreword by Sarah Lehrer-Graiwer. Introduction with text by Dianna Molzan.

CARA

ISBN 9781954939028 u.s. \$35.00 cDN \$49.00
Pbk, 7.25 x 11.25 in. / 366 pgs / 400 color / 200 b&w.
November/Artists’ Books

At once artist’s book and visual autobiography, this volume describes Molzan’s education in the unique iconography and landscape of the Pacific Northwest

In *The Tahoma Mall*, Los Angeles–based artist Dianna Molzan (born 1972) traces her early years growing up in the Pacific Northwest’s Tacoma and Seattle, telling the origin and development of her visual vocabulary with extensive archival imagery and a floating narration that runs through this beautifully produced artist’s book. Molzan shows how navigating public spaces at a young age, from shopping malls, movie theaters, world fairs, military bases and outdoor displays of Indigenous pole carvings and modernist fountains, influenced her approach to art and exhibition. The region’s disparate cultural layers are juxtaposed with its majestic natural splendor and Molzan’s own artwork, which together form a rich personal account of the artist’s earliest visual education.



Elisabeth Smolarz: Encyclopedia of Things

Text by Chloë Bass, Tyler Coburn, Anais Duplan, Pablo Helguera, Su-Yee Lin, Adam Wade, Jamieson Webster.

SPECTOR BOOKS

ISBN 9783959055109 u.s. \$45.00 cDN \$63.00
Hbk, 10 x 12 in. / 256 pgs / 130 color.
October/Art

An artist’s anthropology of everyday talismanic objects

Whether a keepsake, memento or heirloom, everyone has their own talismans: objects with a value that is only of significance to their owner. The meaning of such objects gets assigned silently, internally, often without any words being articulated, and yet when we explain their importance, it reveals much about who we are. Queens-based artist, curator and educator Elisabeth Smolarz (born 1976) approaches these objects as elements in a social and anthropological process. She visited 200 people in North America, Europe, the Middle East and Asia, and spent an afternoon with them talking about the objects they had selected. In dialogue with these collaborators, she then developed an installation of the individual objects—an arrangement that ultimately produces a portrait of the person. The photographic still lifes are accompanied by short texts by a range of writers who share their responses to these portraits.



Cory Arcangel and Stine Janvin: Identity Pitches

PRIMARY INFORMATION

ISBN 9781737797913 u.s. \$16.00 cDN \$22.00
Pbk, 6 x 9.5 in. / 84 pgs / 24 color / 8 b&w.
September/Art

A collaborative artist’s book of musical scores based on Norwegian knitting patterns

For *Identity Pitches*, artists Cory Arcangel (born 1978) and Stine Janvin (born 1985) have composed conceptual music scores based on the knitting patterns for traditional Norwegian sweaters known as Lusekofte. Utilizing three of the most popular designs (Setesdal, Fana and the eight-petal rose of Selbu) of this ubiquitous garment, Janvin creates scores for both solo and ensemble performers by mapping the knitting patterns onto the harmonic and subharmonic series and integrating the tuning principles of traditional Norwegian instruments. These scores are further manipulated by Arcangel using a custom “deep-fried” coding script to create a series of image glitches.

A foreword and an interview between the two artists, both based in Stavanger, Norway, provide context for the work, delving into the history of Norwegian folk music tunings and the Lusekofte sweater and their intersection with the cultural identity of the country over the last millennium.



Jen Bervin: Shift Rotate Reflect

Selected Works (1997–2020)

Edited with text and introduction by Kendra Paitz. Text by Jayme Collins, Jen Bervin.
Interview by Claudia Rankine, Jennifer Yee.

UNIVERSITY GALLERIES OF ILLINOIS
STATE UNIVERSITY

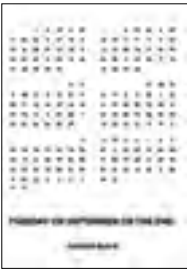
ISBN 9780945558453 u.s. \$45.00 cDN \$63.00
Hbk, 8.5 x 10 in. / 192 pgs / 138 color / 6 b&w.
July/Art

“Bervin produces fastidious and often collaboratively made artifacts that resist scholarly conclusiveness for the purpose of illuminating the process of understanding.”

–Jessica Baran, *Artforum*

Published for the first survey exhibition of Connecticut-based poet and visual artist Jen Bervin (born 1972)—well known for her artist’s book *Nets* and her work on/with Emily Dickinson—*Shift Rotate Reflect* features 23 individual and collaborative projects from 1997 to 2020: installations, artist’s books, embroideries, videos, drawings, prints and performances that demonstrate the range of Bervin’s interdisciplinary researches, from the legacies of women artists and writers to relationships between text and textiles and abstractions of language and landscape. The book features an essay by academic Jayme Collins, a conversation on the multichannel video and textile installation *Su Hui’s Picture of the Turning Sphere* with collaborator Charlotte Lagrade and Jen Yee, and a newly commissioned 20-page discussion with writer Claudia Rankine.

Capricious is an arts foundation based in New York focused primarily on book publishing and an annual photo book award, with an emphasis on supporting intersectional, queer perspectives. We are delighted to welcome Capricious to the D.A.P. list.



Tuesday or September or the End

By Hannah Black.
Edited by Anika Sabin.

CAPRICIOUS PUBLISHING
ISBN 9781734656237 U.S. \$25.00 CDN \$35.00
Pbk, 5.25 x 7.5 in. / 136 pgs.
Available/Fiction & Poetry

“This intimate and funny and abstract fiction uses fable, and unreality, to flood a reader with the real, to remind her what is at stake.”
–Rachel Kushner

During a residency on Fire Island, artist and writer Hannah Black decided to tackle a highly daunting project: the 2020 novel. The result of her efforts, *Tuesday of September or the End*, is a slim, playful work of speculative fiction. Written in the aftermath of the early months of the pandemic and the uprisings of summer 2020, the novel explores the ruptures of the year with a satirical sci-fi bent. Black chronicles the lives of two characters, Bird and Dog, as they contend with rapidly changing political possibilities during the pandemic while the run of Moley Salamanders (i.e. Bernie Sanders) concludes and aliens finally invade earth. Through a galvanic vision of how the riots of 2020 might have turned revolutionary, Black offers a meditation on collective life. This crucial novel invites readers to consider who we are—and, by extension, what we are here for—when our normal referents are muted, deleted and upended. **Hannah Black** (born 1981) is a New York–based visual artist, critic and writer from Manchester, England. Her work spans video, text and performance and draws from communist, feminist and Afro-pessimist theory. She is the author of *Life* (2017, with Juliana Huxtable) and *Dark Pool Party* (2016). Black is represented by the gallery Arcadia Missa in London and Isabella Bortolozzi in Berlin.



Pistì, 80 rue de Belleville

By Estelle Hoy.
Foreword by Chris Kraus.

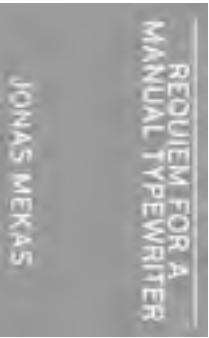
AFTER 8 BOOKS
ISBN 9782955948644 U.S. \$16.00 CDN \$22.00
Pbk, 4 x 7 in. / 120 pgs.
June/Fiction & Poetry

A wild nocturnal frolic among the anarchists and hipsters of Paris

Elke is a young academic with a troubled past that keeps spilling onto her present. Just as she is about to leave town for a writing retreat, she meets Pistì, a charismatic, hard-boiled but luscious Hungarian left activist who runs an anarchist collective in Paris. Over one night in a Belleville apartment, old friends and new lovers discuss—and act on—polyamory, politics and the art of conversation. A wry exploration of the seductive allure of tropes and cliché in the art world and politics, *Pistì* is also an experiment in writing, shamelessly flirting with namedropping and appropriation. Lauren Elkin of the *White Review* writes: “This book is zany and provocative and really makes you feel like you’re in the mix with a bunch of queer Parisian anarcho-hipsters, downing lemon hummus and radishes, oysters and anchovies, and plotting to overthrow capitalism.”



Artists working with language and sound



Requiem for a Manual Typewriter

By Jonas Mekas.
Edited by Anne König.

SPECTOR BOOKS
ISBN 9783959055215 U.S. \$20.00 CDN \$28.00 FLAT40
Pbk, 6.75 x 10.25 in. / 140 pgs.
October/Fiction & Poetry

A celebration, in novel form, of the legendary avant-garde filmmaker’s beloved machine

On March 25, 1997, Lithuanian American filmmaker, poet and artist Jonas Mekas (1922–2019) found a dusty roll of computer paper under his desk. He stretched the paper into his beloved Olympia De Luxe, on which he had typed all kinds of texts for so many years: diaries, poems, *Movie Journal* columns, interviews, manifestos and letters to friends. Compelled to fill this forgotten roll, Mekas began to write a form of text quite foreign to him: a novel. *Requiem for a Manual Typewriter* is an ode to his beloved typewriter, on which he practiced writing spontaneously, describing the present on a machine that was already considered technologically obsolete.



Bethany Collins: A Pattern or Practice

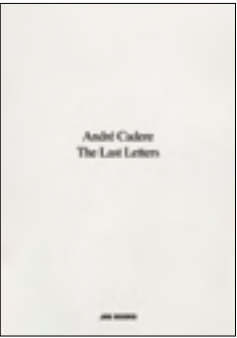
Edited with text by Kendra Paitz. Text by Grace Deveney.

UNIVERSITY GALLERIES OF ILLINOIS STATE UNIVERSITY
ISBN 9780945558460 U.S. \$35.00 CDN \$49.00
Hbk, 8 x 10 in. / 112 pgs / 80 color / 16 b&w.
July/Art

“Language itself, viewed as intrinsically racialized, is Bethany Collins’ primary material.” –Holland Cotter, *New York Times*

The work of Chicago-based conceptualist Bethany Collins (born 1984) examines personal, bureaucratic, lyrical and literary language for its racial biases and failures. While straddling multiple mediums, Collins’ practice frequently finds expression through artist’s books. This publication accompanies her survey exhibition at University Galleries of Illinois State University and features dozens of paintings, drawings, prints, sculptures, artist’s books and performances created from 2012 to 2021. Examples include *Black and Blue Dictionary*, for which she methodically erased all terms related to the colors black and blue in a dictionary; *America: A Hymnal*, for which she researched and reproduced 100 different versions of the song “My Country ’Tis of Thee,” laser-cutting and burning the unifying musical notations; and *A Pattern or Practice*, an installation of 91 blind-embossed prints featuring text from the US Department of Justice report on the Ferguson, Missouri, Police Department.

HIGHLIGHTS ■ ART



André Cadere: The Last Letters Letters About a Work

Edited by Bernard Marcelis. Introduction and text by Bernard Marcelis.

JBE BOOKS
ISBN 9782365680585
U.S. \$55.00 CDN \$76.00 SDNR40
Slip, pbk, 6.5 x 9 in. / 128 pgs / 10 color / 40 b&w.
September/Art

A sumptuously produced, slipcased compilation of the ambulatory minimalist’s letters to Yvon Lambert

André Cadere (1934–78) strove to remove art from the restrictions of museums and galleries. He is best known for his “Barres de bois rond” (round wooden bars), which he would carry to public spaces and exhibition openings. Between May 19 and July 3, 1978, Cadere wrote 43 letters to his friend, the gallerist Yvon Lambert, when Lambert came to visit the artist at the University Hospital in Paris. A precious testimony to Cadere’s thought and art, these letters are published here for the first time, in their entirety. This edition consists of a slipcase containing the book, which features an introduction by Bernard Marcelis, a specialist in Cadere and author of his first catalog raisonné, followed by the 43 letters with commentary, annotated by Marcelis and illustrated.



Camille Norment: Plexus

Preface by Jessica Morgan. Text by Nida Ghouse, Camille Norment, Legacy Russell, David Toop, Fred Moten. Interview by Kelly Kivland.

DIA ART FOUNDATION
ISBN 9780944521984 U.S. \$40.00 CDN \$56.00
Pbk, 9.75 x 7.25 in. / 96 pgs / 15 color.
November/Art

“Norment’s ringing and vibrating sound system lets us experience a fragile interdependence of bodies and environments.” –*New York Times*

Throughout her career, Oslo-based multimedia artist Camille Norment (born 1970) has probed and explored what she has termed “cultural psychoacoustics,” in particular the socio-cultural valences of three tones: the bell, feedback and the sine wave. *Camille Norment: Plexus*, the first US publication on the artist, unpacks those sonic phenomena, which together resonate with discrete yet overlapping ideas of time, spirituality and the drone (bell); the decentralization of power, political struggles and cybernetics (feedback); and purity and transcendence (sine wave). With an innovative all-velum design, the book translates Norment’s sonic sensibility into print-specific terms. In addition to a conversation between curator Kelly Kivland and the artist herself, the volume features contributions from curators and scholars Legacy Russell, Nida Ghouse and David Toop, as well as fragmented texts from a conversation between Fred Moten and Norment.

EXHIBITION
New York, NY: Dia Chelsea, 03/03/22–01/15/23



Sarah Sze: Fallen Sky

Edited with text by Nora R. Lawrence. Foreword by John P. Stern. Text by Susan Choi, Angie Cruz, Jennifer Egan, Jarrett Earnest, James Hannaham, Marie Howe, Katie Kitamura. Interview by Katharina Grosse.

DELMONICO BOOKS/STORM KING ART CENTER

ISBN 9781636810690 U.S. \$49.95 CDN \$68.95
Hbk, 9 x 12.25 in. / 144 pgs / 100 color.
October/Art

Commemorating Sarah Sze’s new permanent site-specific commission at Storm King Art Center

Published to contextualize Sarah Sze’s (born 1969) outdoor work *Fallen Sky* and the accompanying installation *Fifth Season* at Storm King Art Center, this book includes an overview of the work in relation to Sze’s larger practice. Also included is a discussion between Sze and artist Katharina Grosse to discuss *Fallen Sky* and thematic parallels in their respective work. Eight contributing authors from across disciplines of fiction, poetry, art history and cultural criticism contribute creative pieces in response to Sze’s work. The publication also includes photographs of *Fallen Sky* taken over the course of a full year, capturing the dynamic seasonality of the artwork and the context of Storm King’s environment. Installation photography illustrates *Fallen Sky*’s ability to reflect movement and to depict how the landscape behaves and changes over time, the work’s appearance shifting continuously depending on the season, time of day and weather.



Chun Kwang Young: Times Reimagined

Edited with text by Yongwoo Lee. Text by Joan Cummins, Stefano Boeri, Manuela Luca-Dazio, Anne Pasternak, Andrew Brewerton, John Welchman, Wang Liyin.

MARSILIO ARTE

ISBN 9791254630419 U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 12.5 in. / 208 pgs / 150 color.
October/Art

From paper-wrapped parcels to crystalline living matter: a major new monograph on the biomorphic sculptures of Chun Kwang Young

Korean artist Chun Kwang Young (born 1944) is best known for his textured paper sculptures. Taking mulberry paper (the making of which is an ancient Korean craft) as his primary medium, Young creates large creaturely entities steeped in cultural and historical symbolism. He also uses tea and other natural dyes to color the paper. His works resemble living beings: gigantic mushrooms, deformed insects or viruses. In evoking these life forms, the artist stages a performance that is both ritualistic and aesthetic—one that reflects on the interconnection between living beings, biodiversity and the life cycle. Accompanying the exhibition at Palazzo Polignac at the 59th Venice Biennale, *Times Reimagined* features more than 150 color images from his oeuvre. Editor Yongwoo Lee contributes text throughout, interspersed with essays by scholars, curators, artists and philosophers.

EXHIBITION

Venice, Italy: Venice Biennale, Palazzo Polignac, 04/23/22–11/27/22



Wolfgang Laib: Crossing the River

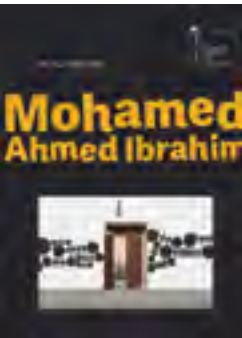
Edited with text by Damian Jurt, Stephan Kunz. Text by Wolfgang Laib, Peter Zumthor.

LARS MÜLLER PUBLISHERS

ISBN 9783037786963 U.S. \$45.00 CDN \$63.00
Hbk, 9.5 x 11.75 in. / 80 pgs / 40 color.
August/Art

Laib’s tranquil installations celebrate simplicity and transience

The oeuvre of the German installation artist Wolfgang Laib (born 1950) expresses a deep-seated belief in formal and conceptual simplicity, as informed by his formative life experiences in India and the teachings of the ancient Taoist philosopher Lao Tzu. Laib creates sculptures that connect the past and present, working with perishable organic materials (pollen, milk, wood and rice) as well as durable ones (granite, marble and brass). His most famous works consist of mounds of pollen splayed on museum and gallery floors. This catalog traces the creation of Laib’s recent room-size installation, *Crossing the River*, for the Bündner Kunstmuseum. Comprising thousands of rice mountains that in part symbolize vitality and abundance, this potent work is discussed at length in the book—particularly in a conversation between Laib and the Swiss architect Peter Zumthor. Laib and Zumthor unravel both the technical and spiritual underpinnings of the piece.



Mohamed Ahmed Ibrahim: Works 1986–2022

Edited with text by Maya Allison. Edited with interview by Cristiana de Marchi. Text by Salwa Mikdadi, Nada Shabout, Venetia Porter, Fumio Nanjo, Adel Khozam, Vivek Vilasini, Munira Al Sayegh.

KAPH BOOKS

ISBN 9786148035449 U.S. \$40.00 CDN \$56.00
Hbk, 8.25 x 11.25 in. / 240 pgs / 171 color / 3 b&w.
August/Art

A retrospective on the Emirati artist and protagonist of the 1980s UAE avant-garde

Emirati artist Mohamed Ahmed Ibrahim (born 1962) is one of the pioneer “five” conceptualists from the United Arab Emirates (alongside Hassan Sharif, Abdullah Al Saadi, Hussain Sharif and Mohammed Kazem), and is internationally celebrated for his brightly colored sculptures and paintings that allude to the landscapes of his native country. Reproducing more than 90 artworks and installation views by Ibrahim, this retrospective is arranged in two parts. The first provides an in-depth study of Ibrahim’s practice within the history of the UAE’s art culture. The second part provides more detailed studies of Ibrahim’s relationship to artists, poets, writers and various art groups and institutions in the UAE. Together with an in-depth biographical timeline, this book expands and deepens knowledge in the region’s modern art history.

EXHIBITION

Venice, Italy: Venice Biennale, 04/23/22–11/27/22



Jannis Kounellis in Six Acts

Edited with text by Vincenzo de Bellis. Foreword by Mary Ceruti. Text by Michelle Coudray, Claire Gilman, Kit Hammonds, William Hernández Luege, Jannis Kounellis, Ara H. Merjian.

WALKER ART CENTER

ISBN 9781935963257 U.S. \$55.00 CDN \$76.00
Pbk, 7.5 x 9.5 in. / 384 pgs / 200 b&w.
November/Art

Six decades of sculptural innovation from the Arte Povera pioneer and alchemist of the everyday

Over the course of more than five decades, Jannis Kounellis developed a singular practice across painting, works on paper, sculpture, installation and hybrid works combining objects with live performance. Playing a central role in the Italian Arte Povera movement of the 1960s and early 1970s, Kounellis created wide-ranging and innovative works exploring theater, migration, history, politics and other themes, which continue to influence subsequent generations of artists. Published by the Walker Art Center for the first US Kounellis survey in over 35 years, *Jannis Kounellis in Six Acts* offers the most comprehensive assessment of his career to date. The richly illustrated catalog, assembled with the full cooperation of the artist’s estate and archive, presents a first-of-its-kind collection of visual materials and Kounellis’ writings, including image-based exhibition and performance chronologies. The volume also features essays by Vincenzo de Bellis, Claire Gilman, Kit Hammonds and Ara H. Merjian. **Jannis Kounellis** (1936–2017) was born in Piraeus, Greece. In 1956, he moved to Rome and by 1960 was an active member of the Arte Povera movement. In 1969 he created one of his best-known works: the installation of 12 live horses in the gallery L’Attico in Rome. Kounellis’ first New York solo show was in 1972. Recent exhibitions have been held at the Museum of Cycladic Art, Athens, Greece (2012) and the Neue Nationalgalerie, Berlin, Germany (2007), among others.

EXHIBITION

Minneapolis, MN: Walker Art Center, 10/16/22–02/26/23

Mexico City, Mexico: Museo Jumex, 04/01/23–09/17/23



Matthew Ronay: The Crack, the Swell, an Earth, an Ode

Text by Leigh Arnold, Robert Wiesenberger.

GREGORY R. MILLER & CO./NASHER SCULPTURE CENTER

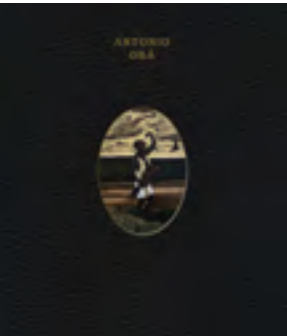
ISBN 9781941366455 U.S. \$55.00 CDN \$76.00
Hbk, 8.5 x 11.25 in. / 256 pgs.
November/Art

Sensual and psychedelic sculpture affirming the primacy of the handmade object, from a leading New York sculptor

The vibrant, small-scale wooden sculptures of New York–based artist Matthew Ronay (born 1976) cull from the vocabularies of organic things—flora and fauna from land and sea, human anatomy, and water systems. Fantastical architectures find form, too—gateways and towers—in the artist’s technicolor array of soft-curved and intricately honed formations. Melding vocabularies of modernist abstraction and ritualistic objects, Ronay’s sculptures and enigmatic installations express the primacy of the handmade object. His inspirations constitute a zigzagging thread of artists and scientists from the 18th century to the present whose works reflect natural phenomena consciously or unconsciously. Ronay also proposes the possibility that inherited memories of the genesis and evolution of life recapitulate themselves in abstract works of sculpture and painting. Produced in conjunction with the artist’s exhibition at the Nasher Sculpture Center, this monograph presents Ronay’s sensual and psychedelic sculptures in extensive detail through photographs and installation views.

EXHIBITION

Dallas, TX: Nasher Sculpture Center, 10/22



Antonio Obá
Text by Diana Campbell, Diane Lima.
CIRCLE BOOKS
ISBN 9780578359649 U.S. \$35.00 CDN \$49.00
Hbk, 8.75 x 9.75 in. / 208 pgs / 101 color / 12 b&w.
August/Art

Reimagining the iconography and the eroticization of Blackness in Brazil

Brazilian artist Antonio Obá (born 1983) works across painting, sculpture, installation and performance to explore the construction of Black bodies in historical and political narratives. He is particularly interested in how this construction figures within his own country, frequently experimenting with Brazilian iconography. In his landscapes and portraits, Obá either underscores the absence of Black figures in local traditions or inserts Black figures into existing cultural narratives. Encompassing two decades of the artist’s oeuvre, this survey offers the most substantive presentation of his work to date. Curators Diane Lima and Diana Campbell examine issues raised by Obá’s multimedia oeuvre, including allusions to racial and political identity, religious subjects and the eroticization of the Black male body.



Matthew Ritchie:
A Garden in the Flood
Edited with introduction and text by Mark W. Scala. Text by Caroline A. Jones, Matthew Ritchie. Interview by Hanna Benn, Paul Kwami.
DELMONICO BOOKS/FRIST ART MUSEUM
ISBN 9781636810621 U.S. \$50.00 CDN \$69.00
Hbk, 9.75 x 12 in. / 176 pgs / 150 color.
November/Art

Ritchie locates patterns in an unpredictable universe, with garden and flood serving as metaphors for growth and destruction

Renowned New York–based interdisciplinary artist Matthew Ritchie (born 1964) seeks to visualize thought, connecting such fields as philosophy and mythology, epic poetry and science fiction, and history and physics, through installations of paintings, wall drawings, light boxes, games, sculpture, films and performance works. His works challenge social fragmentation by suggesting a unified theory of everything. Published for an exhibition at the Frist Art Museum, *A Garden in the Flood* examines a selection of his paintings, architectural structures, elaborate diagrams and hallucinatory video animations (which notably include a collaboration with the Grammy Award–winning Fisk Jubilee Singers). Employing “garden” and “flood” as metaphors for growth and destruction, transformation and renewal, Ritchie encourages readers to “reimagine the role art could play in whatever form of society may emerge next.”

EXHIBITION
Nashville, TN: Frist Art Museum, 11/11/22–03/05/23



Urs Fischer:
Look at Love with Love
Edited by Abby Haywood, Priya Bhatnagar, Annie Roff. Text by Candace Wetmore.
KIITO-SAN
ISBN 9781734527704 U.S. \$60.00 CDN \$84.00
Hbk, 11.25 x 12 in. / 624 pgs / 779 color.
July/Art

A new comprehensive overview of the witty, whimsical and ingenious sculpture of Urs Fischer

Beautifully illustrated and elegantly bound, this 602-page volume is the first overview of New York–based artist Urs Fischer (born 1973) since 2009’s *Shovel in a Hole*. The book includes selected works thoughtfully arranged according to common threads, spanning from the beginning of Fischer’s career and concluding with his capstone NFT series, *CHAOS*. A spotlight on earlier works and notations provide context for Fischer’s oeuvre. The book offers a holistic view of his career to date, showing how ideas have been nurtured over time. His sense of playfulness, humor and wry self-awareness permeates the book, with more than 700 full-color images.

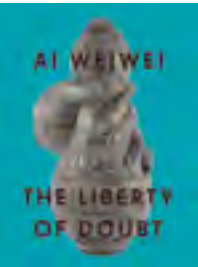


Erwin Wurm:
One Minute Forever
Text by Maja Kolaric, Jérôme Sans.
HATJE CANTZ
ISBN 9783775752893 U.S. \$55.00 CDN \$76.00
Hbk, 9 x 11.25 in. / 256 pgs / 200 color.
July/Art

Sculpture redefined, extended and twisted: a survey of Wurm’s decades-long quest for fresh takes on the medium

Vienna-based artist Erwin Wurm (born 1954) is internationally known for recasting sculpture through the prisms of performance, video, drawing and photography. This volume showcases a selection of works from the artist’s oeuvre, spanning from 1993 to the present day, that demonstrate the artist’s decades-long commitment to twisting sculpture into a resolutely participative and playful medium. The selection includes several photographs from Wurm’s ongoing series *One Minute Sculptures* (1988–present)—in which he captures participants holding an unconventional pose for 60 seconds—as well as other iconic works, including *Narrow House* (2011), *Fat Car* (2001–04) and *Fat House* (2003). *One Minute Forever* also displays the artist’s new series of performative sculptures, clay models of the most important Yugoslav modernist buildings in Belgrade, created in honor of the catalog’s accompanying exhibition at the Museum of Contemporary Art in Belgrade.

EXHIBITION
Belgrade, Serbia: Museum of Contemporary Art Belgrade, 04/07/22–08/09/22



Ai Weiwei:
The Liberty of Doubt
Introduction by Andrew Nairne, Elizabeth Brown. Text by John Tancock, James J. Lally, Ai Weiwei. Interview by Andrew Nairne, Elizabeth Brown.
RIDINGHOUSE/KETTLE’S YARD
ISBN 9781909932722 U.S. \$35.00 CDN \$49.00
Pbk, 7.75 x 8.75 in. / 124 pgs / 75 color.
July/Art

The acclaimed artist, dissident and author of 1000 Years of Joys and Sorrows juxtaposes new and recent works with historical Chinese objects

Exploring notions of truth, authenticity and value, as well as globalization, the coronavirus pandemic and the current geopolitical crisis, internationally renowned Chinese artist Ai Weiwei (born 1957) presents new and recent works alongside historical Chinese objects in this catalog for the artist’s show at Kettle’s Yard, Cambridge, UK. Ai reflects on liberty in the West, in contrast to China and other authoritarian regimes, to question truth and authority, express doubt and seek transparency in political matters. In aesthetics, the Chinese have a long tradition of a more fluid and less fixed view of authenticity than is the case in the West, often valuing the act of copying, which Ai also explores here. The Kettle’s Yard exhibition marks the first time that the artist has juxtaposed historical Chinese objects—some of which are from his own collection—with his own works. Also included here are a new interview with the artist and a statement by him on human rights.

EXHIBITION
Cambridge, UK: Kettle’s Yard, 02/12/22–06/19/22



Keith Haring, Muna Tseng and Tseng Kwong Chi: Boundless Minds & Moving Bodies in 80s New York
Introduction by Fabian de Kloe, Cynthia Jordens. Text by Barry Blinderman, Bill T. Jones, Joshua Chambers-Letson. Interview with Muna Tseng by Carlo McCormick.
NAI010 PUBLISHERS
ISBN 9789462086968 U.S. \$49.95 CDN \$68.95
Pbk, 8.25 x 11.75 in. / 172 pgs / 150 color / 50 b&w.
July/Art

An ode to three friends and their jubilant fusion of drawing, dance and photography

In the days of downtown New York in the ’70s and ’80s, three boundary–pushing artists flourished: Keith Haring (1958–90), Muna Tseng (born 1953) and Tseng Kwong Chi (1950–90). *Boundless Minds & Moving Bodies* presents an intimate visual journey through the early collaborations between these artists and friends, offering a unique and colorful prism of their expression through their respective disciplines: drawing, dance and photography, respectively. Their work and interactions reveal a shared performative energy—the joy of experimenting, openness, exchange and social engagement. Together and independently, they were immersed in and contributors to the bustling and vibrant cultural downtown scene. This book features the 1982 collaboration between Haring and Tseng, in which the former created the set for the latter, drawing a visual score for her performance piece *Epochal Songs*. Tseng’s brother, Kwong Chi, took photographs of Haring’s work in the subways, on the streets and during public performances, rendering them accessible to audiences across the globe. Next to the collaborative work of Haring and Tseng, the publication introduces Kwong Chi’s own body of seminal work: the famous self–portrait series *East Meets West*, which he made while visiting many iconic tourist sites across the world with Haring.



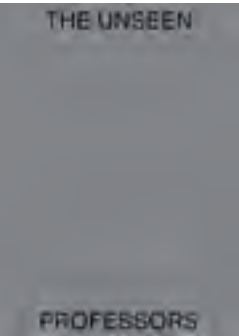
Fujiko Nakaya:
Resilience

Edited by Sarah Johanna Theurer, Andrea Lissoni, Anne-Marie Duguet. Text by Anne Carson, Anne-Marie Duguet, Frances Dyson, Julie Martin, Catherine Wood, Fujiko Nakaya.

HATJE CANTZ
ISBN 9783775752510 u.s. \$70.00 **CDN** \$98.00
Pbk, 9 x 11.75 in. / 92 pgs / 125 color.
September/Art

The first English-language monograph on the avant-garde pioneer of fog sculpture

Fujiko Nakaya (born 1933) is one of Japan’s most internationally celebrated contemporary artists. Participating in the 1960s performances of the New York-based collective Experiments in Arts and Technology (E.A.T.), Nakaya became internationally renowned for her immersive fog artworks. First created for the Pepsi Pavilion at Expo ’70 in Osaka, these works defy traditional conventions of sculpture by generating temporary atmospheric transformations that physically engage with the public. Driven by early ecological concerns, Nakaya’s groundbreaking work is based purely on water and air—elements that have particular significance in light of the climate crisis. From the artist’s early paintings to her fog sculptures, single-channel videos, installations and documentation that reveal Nakaya’s cultural and social references, this in-depth survey offers a comprehensive overview of the distinguished artist’s work.



The Unseen Professors
Leo Amino (1911–1989), Minoru Niizuma (1930–1998), John Pai (born 1937)

Text by John Yau, Genji Amino, Arata Niizuma. Interview by Leyla Vural.

GREGORY R. MILLER & CO.
ISBN 9781941366431 u.s. \$45.00 **CDN** \$63.00
Hbk, 8.25 x 11.5 in. / 192 pgs / 104 color.
September/Art

A reexamination of three underrecognized Asian American artists and their contributions to Minimalism and site-specific sculpture

This book focuses on the work of Leo Amino (1911–89), Minoru Niizuma (1930–98) and John Pai (born 1937), three Asian sculptors who were born in Taiwan, Japan and Korea, respectively, and immigrated to America, where they taught in prestigious art programs. Working in different materials and styles, each rigorously pursued their own trajectories and were never fully recognized by the art world or critics of the time, despite showing in prestigious venues such as the Whitney, the Metropolitan Museum of Art and MoMA. This fully illustrated monograph highlights the accomplishments of these three sculptors and their contributions to Minimalist and site-specific sculpture, radically avant-garde works created alongside those of their more widely acclaimed peers such as Judd, Flavin and Serra. A major new text by curator and poet John Yau, who conceived an eponymous exhibition in 2021, provides context for these artists and the broader movement toward recognition for artists of color. Also included are texts by Genji Amino and Arata Niizuma, an interview conducted with John Pai by Leyla Vural, chronologies and biographies of the artists, and a broad selection of works from throughout their careers.



Leo Amino: The Visible
and the Invisible

Edited with text by Genji Amino. Text by Aruna D’Souza, Lucy Lippard, Neferti Tadiar, Mary Whitten, Karen Yamashita.

RADIUS BOOKS/BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER
ISBN 9781955161053 u.s. \$65.00 **CDN** \$89.00
Hbk, 9.75 x 12.5 in. / 220 pgs / 120 color.
October/Art

A beautifully produced celebration of Leo Amino’s sculptural adventures in light and color, richly complicating the story of abstraction in America

The first catalog on the Japanese American artist Leo Amino (1911–89), this book intervenes in both histories of American sculpture and in histories of Asian American art. Amino’s work provokes an exciting reconsideration of abstraction in the works of artists of color. Like fellow experimentalists Josef Albers and Ad Reinhardt, Amino was initially recognized by the cooperative Artists’s Gallery, where he received his first solo exhibition in 1940. Disillusioned with both Japanese and American nationalist traditions after World War II, Amino found freedom among the exiles and refugees of Black Mountain College. His early works in wood and wire feature forms unfolding within forms. In 1945 Amino became the first American artist to use cast plastics, creating small, beautiful “refractional” sculptures that articulate light and color through exquisite transparent and translucent abstract compositions. An extensive selection of images from Amino’s 2020 show at David Zwirner accompanies the text, as well as archival images from Amino’s midcentury group shows at the Whitney and other museums, and previously unseen archival photographs of the artist and his works of the 1940s and ’50s at the Sculpture Center, where he exhibited for several decades. The volume is edited and written by the artist’s grandson, art historian Genji Amino, with additional texts by Aruna D’Souza, Lucy Lippard, Neferti Tadiar, Mary Whitten and Karen Yamashita.



Gego: The Architecture
of an Artist

Edited by Ulrike Groos, Philip Kurz, Stefanie Reisinger, Kerstin Thomas. Text by Maristella Casciato, Hannia Gómez, Sabine Mainberger, Stefanie Reisinger.

SPECTOR BOOKS
ISBN 9783959055628
u.s. \$50.00 **CDN** \$69.00 **FLAT40**
Hbk, 8 x 10.75 in. / 220 pgs / 60 color / 30 b&w.
October/Art

Paradigms and themes of the architectural in Gego’s drawings and sculptures

From 1932 to 1938, before emigrating to Venezuela, Gego (1912–94) studied architecture and engineering at the Stuttgart Polytechnic University. In 1955—as she began to become active as an artist—she wrote to her former professor, Paul Bonatz: “Even if I have strayed from architecture and found myself unable to master life through it, it has nonetheless shaped me, to some degree at least.” Conceptual approaches and practical ideas about architecture and processes of space creation remained a constant theme in her art. This book is published for the exhibition *Gego: The Architecture of an Artist* at the Kunstmuseum Stuttgart. The Fundación Gego’s permanent loan to the museum of 100 works has made it possible to illuminate this architectural theme, with special attention to the artist’s graphic work.

EXHIBITION
Stuttgart, Germany: Kunstmuseum Stuttgart, 2/18/22



Lygia Pape:
The Skin of All

Edited by Susanne Gaensheimer, Isabelle Malz. Text by Pauline Bachmann, Briony Fer, Paulo Herkenhoff, Cécile Huber, Isabelle Malz, Paula Pape, Luiza Proenca, Tania Rivera, Michelle Sommer, Felipe Scovino.

HATJE CANTZ
ISBN 9783775752251 u.s. \$70.00 **CDN** \$98.00
Pbk, 8.75 x 11.75 in. / 448 pgs / 230 color.
July/Art

A comprehensive survey of the Neo-Concrete pioneer’s adventures in abstraction and participatory art

Cofounder of Neo-Concrete art in Brazil, Lygia Pape (1927–2004) helped spearhead the transition of two-dimensional abstract art into three-dimensional sculpture and sensory, participatory fabric works, alongside Hélio Oiticica and Lygia Clark. This volume appraises her career, from her early Concrete art of the 1940s to her famous *Book of Creation* and films, and includes documents published here for the first time. Pape’s work spans five decades and two repressive dictatorships in Brazil (1937–45 and 1964–85), as well as an incredibly fertile period of cultural and economic awakening. Across these historical eras, Pape developed an abstract-concrete formal language as well as experimental explorations of space that also accommodated poetic manifestations of subtle resistance. This 448-page volume describes an arc of continual creative and political engagement, with a consistent emphasis on the affirmations of the sensual and the shared.

EXHIBITION
Düsseldorf, Germany: Kunstsammlung Nordrhein-Westfalen, 03/19/22–07/17/22



Ad Reinhardt:
Color Out of Darkness

Curated by James Turrell
Text by Phong Bui, Leopoldine Core, Torkwase Dyson, Dan Fox, Shelley Fox, Brian Greene, David Grubbs, Alteronce Gumbly, Wayne Kostenbaum, Dorothea Lasky, Dan Nadel, Rebecca Oppenheimer, Lynne Tillman.

PACE PUBLISHING
ISBN 9781948701563 u.s. \$60.00 **CDN** \$84.00
Hbk, 9.5 x 12.5 in. / 128 pgs / 70 color.
September/Art

A critically acclaimed encounter between two American masters of threshold perception and color nuance

This book brings together the work of abstract painter Ad Reinhardt (1913–67) and key figure of the Light and Space movement James Turrell (born 1943). Turrell first encountered Reinhardt at a lecture at Pasadena Museum in 1962, and paid homage to the influence Reinhardt had on his own work through the exhibition *Ad Reinhardt: Color Out of Darkness*, held at Pace Gallery in early 2022. As curator, Turrell designed the presentation and lighting concept to illuminate his chosen works from Reinhardt’s geometric, monochromatic “red,” “blue” and “black” paintings. This book documents this immersive exhibition through numerous installation photographs taken under different lighting conditions, accompanied by prose and poetry from a wide range of contributors, written in direct response to the visual experience of seeing the exhibition. Contemporary artists, writers, scientists and poets explore the experiential nature of both Reinhardt and Turrell’s work.



Bruce Nauman:
Neons Corridors Rooms

Edited with text by Roberta Tenconi, Vicente Todolí.
Text by Joan Simon, Francesca Esmay, Gloria Sutton.

MARSILIO ARTE
ISBN 9791254630136 U.S. \$50.00 **CDN** \$69.00
Hbk, 8.5 x 11.75 in. / 304 pgs / 200 color.
October/Art

New spatial and architectural works from the influential
American multimedia pioneer

Published in conjunction with the exhibition at Pirelli HangarBicocca in Milan, this monograph presents the most up-to-date compilation of the spatial and architectural works of New Mexico–based artist Bruce Nauman (born 1941). Through his neons, corridors and room installations, Nauman accentuates the contrast between the perceptual and physical experience of space. Perception itself can be interpreted as the subject matter of his work; the aesthetic experience of entering a narrow corridor or an empty room flooded with neon light supersedes the art “objects” in the viewer’s experience. The volume includes newly commissioned essays on Nauman’s conceptual developments and formal variations by scholars, conservators and curators such as Joan Simon, Francesca Esmay and Gloria Sutton, and a text by the exhibition curators. Alongside rich photographic documentation of the show, the publication also features entries for the 30 works on display written by researchers from international institutions.

EXHIBITION
Milan, Italy: Pirelli HangarBicocca, 09/15/22–02/26/23



Barbara Kasten:
Architecture & Film
(2015–2020)

Edited with text by Stephanie Cristello. Text by
Irena Haiduk, Humberto Moro, Hans Ulrich Obrist,
Mimi Zeiger.

SKIRA
ISBN 9788857247199 U.S. \$45.00 **CDN** \$63.00
Hbk, 9.5 x 12 in. / 180 pgs / 120 color.
August/Art

Considering the spatial and cinematic dimensions of Kasten’s
transmedia creations

Since the 1970s, Barbara Kasten (born 1936) has developed her expansive photographic practice through the lens of sculpture, painting, theater, textile and installation. Well known within photographic and contemporary art discourse, the Chicago-based artist has recently begun to be reconsidered within the broader context of architectural theory. This survey contextualizes Kasten’s investigations into how moving images and light play within and through architectural forms. Alongside full-color plates, the book features a long-form interview with Hans Ulrich Obrist, whose 2019 Chicago Marathon stage was designed by Kasten, as well as a number of essays: artist Irena Haiduk discusses Kasten’s collaborations with corporations such as Polaroid; curator Humberto Moro explores the relationship between Kasten’s constructions and midcentury architects from Mexico and Brazil; curator Mimi Zeiger examines the Bauhaus movement from a feminist lens; and editor Cristello recalls historical moments that provide a “stage” through which to consider Kasten’s formulations of space as cinema.



Thomas Hirschhorn:
The Bijlmer Spinoza-Festival
The Ambassador’s Diary

By Vittoria Martini.
Text by Claire Bishop, Thomas Hirschhorn, Lisa Lee,
Mignon Nixon, Marcus Steinweg.

HATJE CANTZ
ISBN 9783775752626 U.S. \$28.00 **CDN** \$39.00
Pbk, 5.5 x 8.25 in. / 136 pgs / 10 color.
December/Nonfiction Criticism/Art

An art historian’s report on Hirschhorn’s 2009 Spinoza festival
in Amsterdam

The Bijlmer Spinoza-Festival is a sculptural event space created by Swiss artist Thomas Hirschhorn (born 1957) in a peripheral borough of Amsterdam known as the Bijlmer in 2009. The occasion follows his custom of creating provisional spaces and monuments for philosophers and writers such as Walser and Gramsci. This book recounts the event through the eyes of its “ambassador,” art historian Vittoria Martini, who was invited by the artist to be an eyewitness to the existence of this “precarious” work. Hirschhorn sees the term “precarious” as positive and creative—a means of asserting the importance of the moment and of the place, of asserting the here and now. Guiding readers through her experience of the Bijlmer Spinoza-Festival, Martini’s commentary provides a profound understanding of how a work that no longer exists physically can live on in the mind.



Tomás Saraceno:
Particular Matter(s)

Edited with text by Emma Enderby. Text by Vinciane
Despret, Michael Marder, Hans Ulrich Obrist, Filipa
Ramos, Harriet Washington.

THE SHED/WALTHER KÖNIG, KÖLN
ISBN 9783960988229 U.S. \$45.00 **CDN** \$63.00
FLAT40
Pbk, 9.5 x 12.5 in. / 224 pgs / 80 color / 110 b&w.
July/Art

Saraceno’s dazzling installations synthesize science and art,
architecture and art, industry and nature

Argentinian installation artist Tomás Saraceno (born 1973) combines research on fossil fuel alternatives, the architecture of spider webs and aeronautical engineering to create large-scale interactive sculptures that look toward the future. Saraceno’s interest in spiders is one of the defining features of his work: intrigued by their physical and philosophical structures of interconnectedness, he uses spiderwebs as the blueprint for many of his projects. The piece commissioned by The Shed for his largest-ever US exhibit follows in this tradition, combining spiderwebs with “the cosmic web” through an immersive experience. This publication documents the piece’s debut, alongside a four-color plate section of Saraceno’s previous projects and a selection of writing inspired by his work. In an effort to reduce the project’s environmental impact, the book is printed partially on excess paper salvaged from other jobs by the Italian printing atelier Musumeci.



Peter Halley: The
Complete Installation
Works (1980–2022)

Edited with text by Clément Dirié. Text by
Peter Halley.

JRP|EDITIONS
ISBN 9783037645956 U.S. \$80.00 **CDN** \$110.00
Hbk, 10.75 x 11 in. / 208 pgs / 250 color.
November/Art

Forty years of hyperchromatic immersive installations from the
Neo-Geo pioneer

Highly celebrated as a painter since his early days as a prominent member of New York’s 1980s art scene and a leading main champion of the Neo-Geo movement, Peter Halley (born 1953) has also created challenging and idiosyncratic site-specific installations, exhibition scenography and permanent public works that have extended his practice to a larger scale. A companion to *Paintings of the 1980s: The Catalogue Raisonné* (2017), this volume gathers together all the installation works realized by the artist between 1980 and 2022, with extensive documentation. From his collaborations with legendary design maestro Alessandro Mendini to his monumental projects at the Schirn Kunsthalle, Frankfurt, and the Lever House in New York, from his early groundbreaking exhibitions in downtown New York to private and public commissions, this book encompasses a lesser-known but decisive aspect of Halley’s oeuvre.



B. Ingrid Olson: History
Mother, Little Sister

Text by Andrew Blackley, Jennifer Bloomer, Anne
Boyer, Beatriz Colomina, Maria Fusco, Renee
Gladman, Gordon Hall, Kim Hyesoon, Diane Lewis,
Lily Bea Moor, B. Ingrid Olson, Leah Pires, Michael
Snow, Olga Tokarczuk, Rosmarie Waldrop.

**CARPENTER CENTER FOR THE VISUAL ARTS
AT HARVARD UNIVERSITY**
ISBN 9781735230528 U.S. \$40.00 **CDN** \$56.00
Pbk, 8.5 x 10.75 in. / 184 pgs / 94 color / 40 b&w.
November/Art

A sculptural and photographic dialogue with embodiedness and
Le Corbusier’s Carpenter Center

This first monograph on the Chicago-based multimedia artist B. Ingrid Olson (born 1987) accompanies two simultaneous exhibitions: *History Mother* and *Little Sister*, each on a separate floor of the Carpenter Center for the Visual Arts. Informed by notions of doubling and mirroring, unexpected uses of footnotes and architectural fixtures as well as the work of figures such as Madeline Gins and Eileen Gray, the exhibitions insinuate her own objects and images into a sometimes tense, playfully knowing relationship with Le Corbusier’s famous building, probing the normative, gendered and material experiments of the structure’s modular elements of concrete, glass, plywood and primary colors. The book’s innovative design brings together documentation of the site-specific installation, sketches and reproductions of other works made over the last decade, putting them into conversation with a selection of poetry and criticism that informs Olson’s practice.

EXHIBITION
Cambridge, MA: Carpenter Center for the Visual Arts at Harvard University,
07/22/22–12/23/22



Do Ho Suh:
Portal

Edited by Amie Corry. Text by Do Ho Suh, Martin
Coomer, Christine Starkman, Ron Elad, Jon Lash.

DELMONICO BOOKS
ISBN 9781636810720 U.S. \$45.00 **CDN** \$63.00
Hbk, 9.5 x 12.25 in. / 104 pgs / 130 color.
September/Art

The extraordinary journey of an “impossible” sculpture made
from the negative form of an ancient Korean gate

In 2006, London-based Korean artist Do Ho Suh (born 1962) began work on a seemingly impossible project—to “make something out of nothing,” casting the negative form of a traditional Korean gate in solid acrylic resin. *Portal* would take nearly a decade to complete, and would provide the site for fundamental developments in Suh’s thinking on the role of both artist and museum in the 21st century, as well as the relationship between East and West. This volume tells the epic story of that process through those who made it possible. Through color illustrations and texts, it provides unique access to the typically veiled fabrication process: the process of scanning, modelling and constructing a nine-ton sculpture that would appear as if it was not there, a “living ghost image” cast from negative space.



Elmgreen & Dragset:
The Nervous System

Text by Martin Herbert. Interview by Richard Shiff.

PACE PUBLISHING
ISBN 9781948701488 U.S. \$50.00 **CDN** \$69.00
Hbk, 9.75 x 13.75 in. / 136 pgs / 55 color.
June/Art

A surreal investigation of domestic neuroses by the installation
virtuosos Elmgreen & Dragset

Published alongside the artists’ first major solo exhibition with Pace, this catalog highlights new and recent work by Elmgreen & Dragset (born 1961 and 1969, respectively). World renowned for their installation *Prada Marfa* (2005), the Berlin-based duo have been working at the crossroads of art and architecture, performance and installation since 1995. The book also includes an essay by the writer Martin Herbert, an interview with the duo by the art historian Richard Shiff and images of the immersive presentation *The Nervous System*, a surreal depiction of a dysfunctional home constructed within the Pace’s walls. The domestic scene on display consists of 12 pieces, 10 of which are new. Featuring various sculptural elements that congeal into a complex set of associations, the exhibition encourages viewers to form their own interpretations. In this presentation, Elmgreen & Dragset have inverted the experience of reading a novel, providing images but requiring viewers to construct the story.



Ha Chong-Hyun

Text by Sunjung Kim, Clara Kim, Yeon Shim Chung.

GREGORY R. MILLER & CO.
ISBN 9781941366486 U.S. \$35.00 CDN \$49.00
Pbk, 8 x 9.25 in. / 127 pgs / 66 color.
July/Art

Sixty years of material innovation from the acclaimed Dansaekwha abstractionist

Predominantly known for his minimalist “Dansaekwha” paintings, South Korean artist Ha Chong-Hyun (born 1935) has spent six decades pioneering new forms in abstract painting. Initially working in oil, collage, and mixed media, since the 1970s Ha’s *Conjunction* series, colorful abstract works made by pushing thick oil paints through the back of coarse canvas to the front, have produced a wide array of textures and patterns that are entirely unique to his practice. This publication presents the work of the artist on the occasion of Ha’s landmark retrospective exhibition as part of the 59th Biennale di Venezia. A curated selection of more than 20 works produced from the 1960s through today shows the breadth of the artist’s creative experimentation in materials and methods, and is presented alongside images of the installation in Venice, essays, an illustrated historical timeline and artist biography.

EXHIBITION
Venice, Italy: Venice Biennale, Palazzetto Tito, 04/23/22–08/24/22



Shirin Neshat: Land of Dreams

Text by Lucy Lippard.

RADIUS BOOKS/SITE SANTA FE
ISBN 9781955161091 U.S. \$60.00 CDN \$84.00
Hbk, 9.5 x 12 in. / 160 pgs / 90 color.
October/Art

A multimedia portrait of a fictional woman artist caught between two cultures

In her latest body of work, multimedia artist Shirin Neshat (born 1957) turns her focus to the American West. With more than 100 photographs, a two-channel video installation and a feature film, Neshat creates a multilayered look at contemporary America through the eyes of a fictionalized artist. Monumental black-and-white photographs are transformed through Neshat’s use of Farsi text and images that have been hand-drawn onto the picture. The texts represent Neshat’s interpretation of the dreams of the sitter, with references to ancient myths and ideologies. Neshat works and experiments with photography, video and film, imbuing them with highly poetic and politically charged images and narratives that question issues of power, religion, race, gender and the relationship between the past and present, occident and orient, individual and collective through the lens of her personal experiences as an Iranian woman living in exile.

EXHIBITION
Santa Fe, NM: SITE Santa Fe, 10/07/22–01/13/23



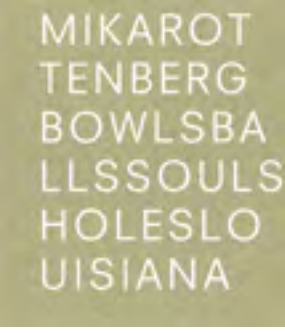
Elisa Sighicelli: As Above, So Below

Text by Jennifer Higgie, Francesco Stocchi, Paola Zatti.

SILVANA EDITORIALE
ISBN 9788836651528 U.S. \$35.00 CDN \$49.00
Hbk, 8.5 x 11.25 in. / 96 pgs / 60 color.
September/Art

Ephemeral photo-works in conversation with a museum’s off-display sculptures

Italian photographer and video artist Elisa Sighicelli (born 1968) was invited by the Gallery of Modern Art, Milan (GAM) to curate an exhibition in dialogue with the gallery’s repository containing over 800 sculptural objects: a population of plasters, bronzes, marbles, waxes, mutilated bodies and languid female figures that, unbeknownst to the museum visitors, inhabit the basement waiting for a location on the upper floors. Through a series of photographs, Sighicelli reveals surprising formal relationships and silent dialogues in casual juxtapositions: a statue that whispers in the ear of another, a sidelong glance that seems to cross the eyes of a companion, a close contact that suggests a love encounter. Elements such as dust, inventory tags and bubble wrap become crucial nodes of a spontaneous script activated by the artist’s gaze on the sculptures.



Mika Rottenberg: Bowls Balls Souls Holes

Edited by Lærke Rydal Jørgensen, Anders Kold. Foreword by Poul Erik Tøjner. Introduction by William Pym. Interview by Anders Kold. Designed by Irma Boom.

LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659513 U.S. \$40.00 CDN \$56.00
Pbk, 9.75 x 13.75 in. / 160 pgs / 150 color.
July/Art

Consumer critique meets absurdist humor in the “social surrealist” works of the installation and video artist

Born in Argentina, raised in Israel and now living in New York, Mika Rottenberg (born 1976) explores connections between people in the global consumer society through film, installation, sculpture and drawing. In Rottenberg’s work, people—most often women—and machines are engaged in incessant production. Rhythmic editing and sound design whirl us into labyrinthine processes in which goods are manufactured and conveyed in one big, surreal hamster wheel. Her scenarios are funhouse versions of our own world; like science labs investigating naturally occurring phenomena, the artist’s installations can be seen as designs and models testing social concepts and abstract systems. Rottenberg herself calls her art “social surrealism.” This catalog, designed by the internationally acclaimed Dutch designer Irma Boom, presents some of Rottenberg’s most trenchant work, as well as an interview with the artist by Anders Kold, curator at the Louisiana Museum of Modern Art, and an introduction by William Pym.



Felix Gonzalez-Torres – Roni Horn

Foreword by Emma Lavigne. Text by Felix Gonzalez-Torres, Roni Horn, Caroline Bourgeois, Elisabeth Lebovici, Elena Filipovic, Julie Ault.

ÉDITIONS DILECTA
ISBN 9782373721492 U.S. \$50.00 CDN \$69.00
Hbk, 8.5 x 11 in. / 176 pgs / 70 color.
August/Art

A dialogue between two virtuosos of formal simplicity

In 1990, Felix Gonzalez-Torres (1957–96) visited Roni Horn’s (born 1955) solo show at MOCA Los Angeles and saw for the first time her iconic 1982 work *Gold Field*—a thin piece of gold foil placed on the ground, without any cordon or protection. Deeply affected by the simplicity, strength and beauty of the work, Gonzalez-Torres met Horn in 1991 and told her of the impact the piece had on him. A few days later, Roni Horn sent him a square of gold foil as a mark of their burgeoning friendship. Later, in response, he created “*Untitled*” (*Placebo – Landscape – for Roni*), a carpet of candies wrapped in gold cellophane, available for visitors to take. In turn, Horn replied with *Gold Mats, Paired – for Ross and Felix* (1994–95), this time with two pieces of gold foil placed atop each other. This volume celebrates their friendship, reproducing installations, photographs and sculptures.

EXHIBITION
Paris, France: Bourse de Commerce—Pinault Collection, 04/06/22–08/22/22



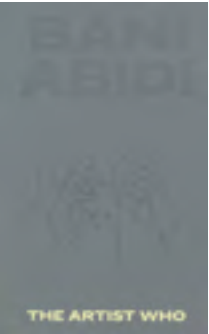
Lucio Fontana: Catalogue Raisonné of Ceramic Sculptures

Edited by Luca Massimo Barbero with Silvia Ardemagni, Maria Villa.

SKIRA
ISBN 9788857234090 U.S. \$335.00 CDN \$470.00
Slip, hbk, 2 vols, 9.5 x 11 in. / 720 pgs / 250 color / 2108 b&w.
October/Art

A two-volume, slipcased, definitive account of Fontana’s ceramic output

This massive survey is the most complete and updated publication to explore the ceramic work of Argentine Italian painter, sculptor and theorist Lucio Fontana (1899–1968), presenting approximately 2,000 pieces made from 1936 to 1966. The result of a shared project between Fontana scholars Enrico Crispolti and Luca Massimo Barbero, the catalog provides a thorough account of Fontana’s oft-overlooked history with the medium, as well as his critical role in 20th-century art. Organized in chronological and thematic order—the latter of which is divided into two sections, “Figurative” and “Spatial”—works are accompanied by bibliographical and exhibition references, informed by fresh research. Barbero’s ambitious vision for the book was made possible by Fondazione Lucio Fontana’s meticulous archival process, carried out over the course of more than 50 years.



Bani Abidi: The Artist Who

Edited with text by Saira Ansari. Text by Bani Abidi, Hoor Al Qasimi, Sarnath Banerjee, Vazira Fazila-Yacoubali Zamindar, Natasha Ginwala, Abeera Kamran, Omar Kasmani, Adnan Madani, Huma Mulji, Hemant Sareen, Adania Shibli.

HATJE CANTZ
ISBN 9783775752886 U.S. \$50.00 CDN \$69.00
Hbk, 7.75 x 12.5 in. / 240 pgs / 800 color.
August/Art

Abidi satirizes displays of power and nationalism in multimedia explorations of the geopolitical relationship between India and Pakistan and the history of South Asia

One of Pakistan’s most notable contemporary artists, Bani Abidi (born 1971) creates videos and multimedia works that interweave autobiographical fiction with sociopolitical commentary and satire. Her work explores the sobering realities of the political conditions, the bureaucracy and urban infrastructure of Asia, exposing the absurdities emerging from the dysfunctionalities of everyday life. *The Artist Who* is the first monograph to look at the work of the Berlin-based Pakistani artist. Envisioned as a work by the artist, the publication explores notions of humor, play and experimentation by engaging creatively with forms of writing, design, printing and assembling. Containing documentation of artworks created over two decades as well as archival material and a rich selection of texts, it represents the wide range of relationships that Abidi has fostered during this period.



Matthias Brunner: Magnificent Obsessions Saved My Life

Text by Matthias Brunner.

EDITION PATRICK FREY
ISBN 9783907236420 U.S. \$65.00 CDN \$89.00
Pbk, 9.5 x 11.5 in. / 300 pgs / 100 color.
September/Art/Film & Video/Biography

The Swiss film curator’s visual autobiography, with guest appearances from Fassbinder, Warhol, Waters and many more

Set against the backdrop of his generation’s experiences of sexual liberation and his personal experience of two deadly pandemics, AIDS and Covid 19, this visual autobiography traces milestones in the life of Swiss film curator Matthias Brunner (born 1945). Brunner engages in an ongoing dialogue with Hollywood classics, auteur films and contemporary art, but most of all he discusses the people behind the artworks. He recounts his love-hate relationship with Swiss filmmaker Daniel Schmid and provides intimate glimpses of the late German filmmakers Rainer Werner Fassbinder and Werner Schroeter. He also recalls how he brought the films of his friends John Waters and Andy Warhol to Switzerland early on, bypassing strict censorship codes in the process. Altogether, this autobiography testifies to Brunner’s consistent desire to embrace and champion the arts, and his generous, tireless will to share his obsessions with others.



Kapwani Kiwanga:
Off-Grid

Edited by Massimiliano Gioni, Madeline Weisburg. Foreword by Lisa Phillips. Text by Glenn Adamson, Rashid Johnson, Kathleen Ritter, Yesomi Umolu. Interviews with Kapwani Kiwanga by Massimiliano Gioni; Madeline Weisburg and Simone Browne.

NEW MUSEUM
ISBN 9780915557998 u.s. \$25.00 **CDN** \$35.00
Pbk, 7.25 x 9.75 in. / 196 pgs / 66 color.
August/Art

Art as anthropology: uncovering and upending regimes of visibility

Over the past decade, Canadian-born, Paris-based artist Kapwani Kiwanga (born 1978) has created complex installations, sculptures, performance lectures and films that consider marginalized histories and colonial economies. Drawing from her training in anthropology and the social sciences, Kiwanga’s ethereal environments bring attention to the backstories of systems of authority and their embodied effects. Accompanying the exhibition at the New Museum, this catalog provides one of the most complete overviews of Kiwanga’s work in sculpture and installation. Inspired by the early 18th-century New York legal codes known as “lantern laws”—ordinances that required all Black, Indigenous or mixed-race individuals over 14 to carry lanterns or lit candles after dark if not accompanied by a white person—her new commission for the New Museum weaves together different layers of opacity and transparency through the use of large-scale curtains and mirrored surfaces, playing with natural light and darkness.

EXHIBITION
New York, NY: New Museum, 06/30/22–10/09/22



Bárbara Wagner &
Benjamin de Burca:
Five Times Brazil

Edited by Margot Norton, Bernardo Mosqueira. Foreword by Lisa Phillips. Text by Vivian Crockett, Bernardo Mosqueira, Wendelien van Oldenborgh. Interview by Margot Norton.

NEW MUSEUM
ISBN 9780915557981 u.s. \$25.00 **CDN** \$35.00
Pbk, 7.25 x 9.75 in. / 176 pgs / 83 color.
August/Art

Recent film works from the international duo exploring
cultural change

Working together for a decade, artists Bárbara Wagner (born 1980, Brazil) and Benjamin De Burca (born 1975, Germany) produce films and video installations that feature protagonists engaged in cultural production. The duo typically collaborates with nonactors to make their films, from writing scripts to staging performances on camera. The resulting works are marked by economic conditions and social tensions present in the contexts in which they are filmed, giving urgency to new forms of self-representation through voice, movement and drama. Accompanying the exhibition at the New Museum—which focuses on projects that the artists filmed in Brazil over the past seven years, as well as a new commissioned piece featuring the theater group Coletivo Banzeiros—this volume includes a conversation between the artists and Margot Norton, as well as texts by Vivian Crockett, Bernardo Mosqueira and Wendelien van Oldenborgh.

EXHIBITION
New York, NY: New Museum, 06/30/22–10/09/22



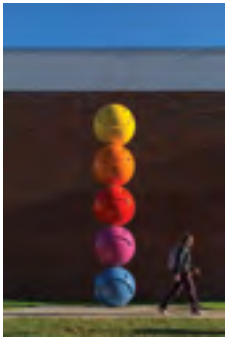
Tavares Strachan:
In Plain Sight

Text by Adrian Searle.

MARIAN GOODMAN GALLERY/ISOLATED PUBLISHING
ISBN 9780944219515 u.s. \$65.00 **CDN** \$89.00
Hbk, 8.5 x 11 in. / 165 pgs / 120 color.
August/Art

“Far more than a history lesson, *In Plain Sight* is filled with strange encounters, unnerving juxtapositions, soulful laments. Daunting as well as uplifting, risky and theatrical.” –Adrian Searle, the *Guardian*

This the first major book on the Nassau- and New York–based artist Tavares Strachan (born 1979) to be published since 2014. Focusing on his extraordinary exhibition at Marian Goodman Gallery London in 2020, this hardcover book features a lenticular print on the cover and more than 120 full-color images. The book includes a new text by esteemed writer and art critic Adrian Searle. Strachan’s exhibition *In Plain Sight* combined painting, sculpture, installation, music and performance within an immersive, site-specific experience. Many elements of the exhibition were hidden, revealing new and inner worlds to the visitors who discovered them. The experience and the works on view prompted visitors to reconsider the Western canon, learn the value of forgotten histories and invite new voices to participate. This fully illustrated catalog presents a unique and lively documentation of this exceptional show.



Tony Tasset

Text by Michelle Grabner, Andrew Russeth, Jeanne Dunning, Pamela Fraser, Judy Ledgerwood, José Lerma, Inigo Manglano-Ovalle, Cauleen Smith, Phillip Vanderhyden, John Waters.

SKIRA
ISBN 9788857246727 u.s. \$58.00 **CDN** \$80.00
Hbk, 9.5 x 12 in. / 240 pgs / 200 color.
October/Art

A compendium of Tasset’s playful and satirical sculptures, with responses from friends and artists such as Pamela Fraser and John Waters

The Chicago-based multimedia artist and sculptor Tony Tasset (born 1960) once said, “I’m not going for originality, I’m striving for the quintessential.” Tasset indeed wears his diverse influences on his sleeve, drawing from high modernism, folk, vernacular and performance art. Through these various lenses, he interrogates and satirizes institutions—galleries, museums and public art—and his own position within them. This egalitarian ethic has generated a number of much-beloved public sculptures and large-scale installations, such as *Toby’s Plaza* (2018) in his hometown, Cleveland, Ohio. This hardcover volume contains 200 reproductions chosen by the artist and extensive essays by curator Michelle Grabner and art writer Andrew Russeth. Tasset also invited fellow artists he admires to write on one of his works, enlisting Jeanne Dunning, Pamela Fraser, Judy Ledgerwood, José Lerma, Inigo Manglano-Ovalle, Cauleen Smith, Phillip Vanderhyden and John Waters.



Richard Dupont: Works/
Writings 2000–2022

Foreword by Franklin Sirmans. Text by Maritza Lacayo, Christian Viveros-Faune, David Hunt, Richard Dupont. Interview by Emily Hall.

DELMONICO BOOKS/PAMM
ISBN 9781636810713 u.s. \$60.00 **CDN** \$84.00
Hbk, 8.5 x 11.5 in. / 224 pgs / 180 color.
November/Art

A career-spanning overview of Dupont’s multimedia interrogations
of surveillance culture and technological ubiquity

This definitive volume, spanning more than two decades, surveys the works and writings of New York-based artist Richard Dupont (born 1968), and their prescient bearing on a paradigm-shifting period of technological and cultural transformation. Much of Dupont’s work stems from a complete digital model of his body created between 2002 and 2004 and 3D body scans obtained while participating in a US military anthropometry study. This overview reveals how Dupont’s work mirrors digital technology’s infiltration of our lives and the extent to which the commodification and virtualization of the body have become commonplace in our culture of “self-surveillance.” Illustrations emphasize his works’ physical aspect, where traditional materials and techniques such as plaster and bronze casting play a role, as do the use of experimental techniques and materials such as cast polyurethane, poured silicone, 3D-printed resins, digital scanning and the manipulation of found objects.

EXHIBITION
Miami, FL: Pérez Art Museum Miami, Fall 2022



Miriam Cahn:
Me as Happening

Edited with text by Gaëtane Verna. Text by Amin Alsaden, Henriette Bretton-Meyer, Miriam Cahn, Aruna D’Souza, Roxane Gay, John Yau.

HATJE CANTZ
ISBN 9783775752114 u.s. \$55.00 **CDN** \$76.00
Hbk, 7 x 9.5 in. / 272 pgs / 370 color.
June/Art

Feminist figurations that pose the body as a site of
political struggle

Released to accompany her first major solo exhibition in North America and Denmark, this publication comprises 25 years of output from the uncompromising Swiss artist Miriam Cahn (born 1949). Throughout her long career, Cahn has applied a feminist perspective to her work, critically engaging with themes such as women’s rights, identity, sexuality and war, and drawing on past and present experiences to challenge gender roles and heteronormative bias. Working across mediums from oil and watercolor painting to charcoal, chalk and pencil drawing to photography, film, text and installation, Cahn uses her own body as well as references to the performance art of the 1960s and ’70s as a vessel for exploring the dynamics of intimacy. With texts from Aruna D’Souza, Roxane Gay and John Yau, *Me as Happening* gathers diverse works from Cahn’s vast oeuvre to interrogate the relationship between sex, violence and power.



Sam Pulitzer:
The Premise of a
Better Life

Edited with foreword by Judith Welter. Text by Sam Pulitzer.

AFTER 8 BOOKS
ISBN 9782492650024 u.s. \$35.00 **CDN** \$49.00
Hbk, 6.75 x 8.75 in. / 128 pgs / 57 color.
July/Art

A critical index of the contemporary human condition in
questions and photographs exploring daily life

An artist’s book by New York–based author and artist Sam Pulitzer (born 1984), *The Premise of a Better Life* combines photographs with ethical and existential questions addressed to the viewer, in an allegory of the contemporary condition. These photographs of everyday things, ambiguous details, nondescript landscapes and cityscapes were mostly taken in New York, although the city appears as the pale reflection of a model city. Each picture is accompanied by a question: “Can you afford yourself?” “Are you waiting for a moment that just won’t come?” “If you knew then what you know now, would it make a difference?” “Do you trust happiness?” The montages offer a complex, personal, at times satirical image of the present age. An original essay by Pulitzer unfolds the project’s philosophical and political issues, notably discussing a key reference for the project, Ernst Bloch’s *The Principle of Hope*.



Donna Huanca:
Espejo Quemada

Text by Marcela Guerrero, Daisy Nam, Raquel Gutiérrez, Roberto Tejada.

INVENTORY PRESS/BALLROOM MARFA
ISBN 9781941753507 u.s. \$35.00 **CDN** \$49.00
Pbk, 7.5 x 10 in. / 160 pgs / 65 color.
August/Art/Performing Arts

An exploration of decolonial, feminist and personal themes
in the West Texas landscape through Huanca’s painting
and sculpture

The latest volume from Chicago-born, Berlin-based multimedia artist Donna Huanca (born 1980) engages with the landscape of West Texas, while also drawing on visual, cultural and mythological cues informed by feminism, decolonialism and the artist’s personal histories. Documenting the exhibition of the same name at Ballroom Marfa (the title of which translates to “burnt mirror”), the bilingual English and Spanish catalog is an exploration of Huanca’s first memories of Marfa, Texas. Created during the pandemic, *Espejo Quemada* moves away from Huanca’s live public performance work and focuses on the performative presence inherent in her sculptures and paintings, including the use of mirrors. With essays from Ballroom Marfa curator Daisy Nam, Whitney Museum of Art associate curator Marcela Guerrero and poet Raquel Gutiérrez, alongside the transcription of a walkthrough by poet and cultural critic Roberto Tejada, *Espejo Quemada* reminds us that the sentient body is a potent source and repository of memory, intuitive knowledge, imagination and desire.

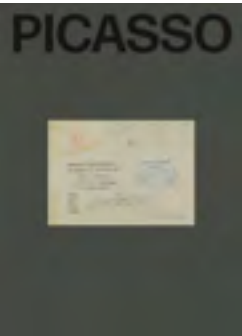


Maya Ruiz-Picasso: Daughter of Pablo

Edited with text by Emilia Philippot, Diana Widmaier-Picasso. Text by Rafael Inglada, Elizabeth Cowling, Johan Popelard, Olivia Speer, Olivier Widmaier-Picasso. Conversation with Maya Ruiz-Picasso, Diana Widmaier-Picasso.

SKIRA PARIS

ISBN 9782370741790 U.S. \$54.00 CDN \$75.00
Hbk, 9 x 12 in. / 288 pgs / 400 color.
October/Art



Picasso/Clergue

Text by Emmanuel Guigon, Sílvia Domènech.

RM/MUSEU PICASSO

ISBN 9788419233127
U.S. \$50.00 CDN \$69.00 **FLAT40**
Clth, 8.25 x 11.25 in. / 256 pgs / 170 b&w.
October/Photography

A three-decade friendship chronicling Picasso’s postwar years

On April 5, 1953, the French photographer Lucien Clergue (1934–2014) met Pablo Picasso (1881–1973) at a bullfight in Arles. Clergue shot several portraits of the artist and showed him some of his Polaroid pictures. Two years later they met again in La Californie, the artist’s house in Cannes, and a friendship was cemented that lasted until Picasso’s death in 1973. In those years, they met on around 27 occasions, and Clergue documented each of them, registering small moments of the artist’s everyday habits, his studio and his work.

In 2016, the Museu Picasso in Barcelona bought Clergue’s Picasso-related photographic oeuvre: almost 600 black-and-white images in silver prints. This volume features a selection of these photographs.

EXHIBITION

Barcelona, Spain: Picasso Museum, 06/16/22–10/20/22



Picasso – El Greco

Edited by Carmen Giménez, Josef Helfenstein. Text by Gabriel Dette, Carmen Giménez, Olga Osadtschy, Javier Portús, Richard Shiff.

HATJE CANTZ

ISBN 9783775752138 U.S. \$55.00 CDN \$76.00
Hbk, 8.75 x 11 in. / 200 pgs / 120 color.
September/Art

Tracing the contours of Picasso’s evolving dialogue with the master of phantasmagorical figuration

In his youth, Pablo Picasso (1881–1973) frequented the Prado Museum, rejecting a formal education in favor of studying the works of the old masters himself. El Greco (1541–1614) particularly captivated his attention, and his admiration soon bloomed into inspiration. Signature features of El Greco’s style were regenerated by Picasso’s reverent, if also subversive, hand. During his Blue Period (1901–04), the artist incorporated El Greco’s penchant for elongated figures, sober backgrounds and a touch of mysticism and mannerism; during his late career, he more explicitly embraced his fascination with the Spanish Golden Age, evoking El Greco’s palette of warm browns and ochers. Indeed, Picasso helped spearhead a resurgence of interest in El Greco, whose work—while acclaimed by his contemporaries in the 16th century for its undeniable ingenuity—was largely forgotten following his death, until the early 1900s. By engaging in a dialogue with his predecessor, Picasso established a point of historical continuity in his work—a grounding presence in the midst of his radical formal interventions.

This volume juxtaposes 40 masterpieces by the artists, underscoring the depth and longevity of this engagement.

EXHIBITION

Basel, Switzerland: Kunstmuseum Basel, 06/11/22–09/25/22



Léger: The Search for a New Order

Text by Lola Durán Úcar.

LA FÁBRICA

ISBN 9788417769789 U.S. \$40.00 CDN \$56.00
Hbk, 6.5 x 8.5 in. / 128 pgs / 77 color.
October/Art



From Fauvism to Surrealism

Text by Hélène Leroy, Geaninne Gutiérrez-Guimarães.

LA FÁBRICA

ISBN 9788417769987 U.S. \$45.00 CDN \$63.00
Hbk, 8 x 9.5 in. / 240 pgs / 70 color / 23 b&w.
October/Art

A primer on four key movements from the heyday of modernism

This volume gathers a wide selection of masterpieces from Fauvism, Cubism, Surrealism and the School of Paris. Fauvism followed in the footsteps of Impressionism and Pointillism, blurring forms in bright colors, and its representatives here include Vlaminck, Derain and Matisse. Cubism, which arose from Picasso and Braque’s determination to represent reality from a multitude of angles, is represented by works by these artists together with those of Juan Gris, Natalia Goncharova, Delaunay and Léger. The School of Paris include Russian artists such as Marc Chagall and Chaïm Soutine, Bulgarians such as Jules Pascin, Italians such as Modigliani and Gino Severini, Spaniards such as María Blanchard, Dutch artists such as Kees Van Dongen and Japanese artists such as Leonard Foujita. From the Surrealist period and the years that followed, works by Man Ray, Max Ernst, Francis Picabia, Wilfredo Lam, Claude Cahun, Vera Pagava and Léonor Fini are included.

EXHIBITION

Bilbao, Spain: Guggenheim Museum Bilbao, 02/11/22–05/22/22



Fortunato Depero: New Depero

Edited by Nicoletta Boschiero.

SILVANA EDITORIALE

ISBN 9788836650316 U.S. \$45.00 CDN \$63.00
Hbk, 8.25 x 11 in. / 256 pgs / 235 color.
September/Art/Design

Appraising the Italian Futurist polymath’s multimedia career and boundless influence across design, art and theater

The word “new” in the title of this volume celebrates the Italian Futurist artist Fortunato Depero’s (1892–1960) knack for innovation, as well as the influence he offered both to designers such as Ettore Sottsass and Alessandro Mendinin and to the New Futurist artists—Gianantonio Abate, Innocente, Marco Lodola, Umberto Postal and Plumcake—who fuse Futurism, Pop art and kitsch. Depero’s influence is also manifest in the works of artists Ugo Nespolo and Matteo Thun, who have modeled their illustrations for Campari after Depero’s own advertisements for the company, as well as in the avant-garde comics of Echaurren, Giacon and Carpinteri, who have appropriated many Deperian features. In the 2000s, films and videos about the artist proliferated, often centering on his extraordinary life—recent productions include *Il sogno di Alberto* (2011), *Depero, Rovereto, New York e altre storie* (2015) and *New York film vissuto* (2020). All were made possible by the Depero collection’s thoroughly maintained archives. Accompanying an exhibition at Mart Rovereto in Italy, this publication highlights the breadth and depth of Depero’s influence, as materialized in his paintings, drawings, furnishings, objects, posters, photographs, books, magazines and films, among other mediums.

EXHIBITION

Rovereto, Italy: Mart, 10/21/21–06/05/22



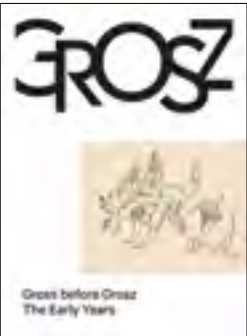
Please Touch: Marcel Duchamp and the Fetish

Edited by Oona Doyle. Text by Paul B. Franklin.

THADDAEUS ROPAC
ISBN 9782910055820 U.S. \$51.00 CDN \$72.00
Hbk, 8.75 x 11.25 in. / 127 pgs / 92 color.
July/Art

A reconsideration of Duchampian erotics in the context of fetishism

Eroticism served as an enduring and potent guiding principle for Marcel Duchamp (1887–1968) as he traced his singular path through 20th-century art. Duchamp himself acknowledged that eroticism was “visible or conspicuous, or, at any rate, underlying ... the basis of everything I was doing.” Titled after one of Duchamp’s most fetishistic works, *Prière de toucher* (*Please Touch*) (1947), a foam-rubber breast enveloped in black velvet, this volume investigates themes of eroticism and fetishism in Duchamp. Paul B. Franklin, an independent scholar and curator based in Paris, parses five interrelated themes: the readymade as fetish object; the fetishization of miniature replicas and mechanical reproductions as originals; fetishism and gender play; fetish materials such as leather, vinyl, foam rubber and metallic paper; and, finally, Duchamp’s fetishistic multiplication of his artistic identity, most notably in his drag persona Rose (later Rose) Sélavy.



Gross before Grosz: The Early Years

Edited with text by Ralph Jentsch. Text by Juerg Judin, Pay Matthias Karstens, Mechthild Hagemann.

WALTHER KÖNIG, KÖLN
ISBN 9783753302041
U.S. \$45.00 CDN \$63.00 FLAT40
Hbk, 8 x 10.5 in. / 120 pgs / 70 color.
August/Art

Previously unseen early works from the Weimar Republic’s greatest chronicler and satirist

This volume is dedicated to the early life and career of the brilliant young artist Georg Ehrenfried Gross (1893–1959), who would later become known as George Grosz. Known for his politically charged paintings and caricatural depictions of Berlin life in the 1920s, the youthful Gross had a long way to go before changing his name and becoming the most popular and sharp-tongued chronicler of the Weimar Republic. Gross made his first oil paintings in 1912 while still a student, and by 1914 was working in a style deeply influenced by Expressionism, Futurism and popular illustration. Presenting over 50 works made between the years 1904 and 1917, all but a few exhibited for the first time ever, the inaugural exhibition of Das kleine Grosz Museum, and this accompanying catalog, trace the artistic and biographical trajectory of this great artist’s journey.

EXHIBITION
Berlin, Germany: Das kleine Grosz Museum, May 2022



The Snake and the Lightning: Aby Warburg’s American Journey

Text by Uwe Fleckner.

HATJE CANTZ
ISBN 9783775751605 U.S. \$45.00 CDN \$63.00
Hbk, 7 x 9.5 in / 176 pgs / 120 b&w.
February/Art

An unprecedented excavation of Warburg’s famous 1895 visit to the Pueblo peoples, compiling his photographs, drawings, writings and archival documentation

When the great German art theorist and historian Aby Warburg (1866–1929) left for the United States in September 1895, few would have guessed that his search for the symbolic strata of art would prove to be one of the most foundational and critically debated events in the discourse of Western art history. Warburg’s journey in North America lasted only months and his stay in the Pueblo areas only a few weeks, but in 1923 he presented his findings in the groundbreaking lecture on the Hopi “Snake Ritual.” Using selected photographs, ethnographic drawings and various archival documents, *The Snake and the Lightning: Aby Warburg’s American Journey* compiles research, showing Warburg’s diverse interlocutors during this trip—from chiefs to missionaries—and focusing especially on his documentation of dances, ritual objects and artworks. These documents are evidence of an emerging shift in Warburg’s scholarly thinking that would eventually lead to the cultural comparative methodology for which he is now held in worldwide esteem.



Torn Modernism
Basel’s Acquisitions of “Degenerate Art”

Edited with text by Eva Reifert, Tessa Rosebrock. Text by Claudia Blank, Gregory Desauvage, Uwe Fleckner, Meike Hoffmann, Georg Kreis, Ines Rotermond-Reynard, Sandra Sykora, Christoph Zuschlag.

HATJE CANTZ
ISBN 9783775752220 U.S. \$70.00 CDN \$98.00
Hbk, 8.75 x 11 in. / 296 pgs / 290 color.
February/Art

Taking inventory of a collection saved from the Nazis’ assault on modern art

This hardcover volume illuminates a pivotal moment in the history of the Kunstmuseum Basel’s collection. In 1937, the Nazi cultural policy denounced thousands of works as “degenerate” and forcibly removed them from German museums, selling many to collectors and museums abroad. Georg Schmidt, the Kunstmuseum Basel’s director at the time, acquired over 20 of these looted works, including avant-garde masterpieces such as Franz Marc’s *Painting Animal Destinies*. This publication tells the story of these acquisitions, tracing the events leading up to it and the players involved, as well as the impact of the Nazi regime’s cultural violence on modern art. Switzerland emerges as an important character in this tale, and *Torn Modernism* homes in on its cultural resonances as expressed through the auction of Galerie Fischer in Lucerne, Georg Schmidt’s approach as a collector and the classification of the acquisitions.



Expressionism in Art and Film

Foreword by Wolf Eiermann, Lisa Felicitas Mattheis. Text by Lisa Felicitas Mattheis, Kristina Jaspers, Marek Zydowicz.

SILVANA EDITORIALE
ISBN 9788836650361 U.S. \$50.00 CDN \$69.00
Hbk, 9.5 x 11 in. / 240 pgs / 130 color.
September/Art

How expressionism crossed genres in pursuit of the total artwork, from Nolde to Murnau

As a revolutionary cultural movement, Expressionism endeavored to join art and life and diminish the separation between the arts. The Gesamtkunstwerk—the total artwork—became the ideal for artists. *Expressionism in Art and Film* traces this crossing of genre boundaries, outlining mutual influences between painting, graphics and film. Exaggerated figures, strong contrast and distorted perspective pervaded all three mediums, reflecting the tremendous angst of the early 20th century’s social upheavals. Social critique also figured centrally in the movement, in caricatured depictions of modern men and women. This volume highlights these elements of Expressionism, drawing parallels between art and film. Artists Erich Heckel, Emil Nolde, Paula Mondersohn-Becker, Alexander Kanoldt, Ernst Ludwig Kirchner and Otto Mueller figure here, as well as directors Robert Wiene, F.W. Murnau and Ernst Lubitsch.

EXHIBITION
Emden, Germany: Kunsthalle Emden, 02/12/22–06/12/22
Schweinfurt, Germany: Museum Georg Schäfer, 11/13/22–02/12/23



Faces of Ancient Egypt
Portraits from the Museum of Fine Arts, Boston

Text by Lawrence M. Berman.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468898 U.S. \$24.95 CDN \$34.95
Hbk, 7 x 10 in. / 128 pgs / 85 color.
December/Art

An accessible exploration of the rich and varied portrait traditions of Ancient Egypt, based on masterpieces from one of the world’s premier collections

Over the course of some 3,000 years, Ancient Egypt fostered a vibrant and dynamic portrait tradition that encompassed innovations, revivals and renaissances. From imposing colossal statues of kings to glamorous sculptures of queens and divinities, to strikingly realistic heads of priests and officials, supremely accomplished artists brought their subjects to life—literally, as statues were places where the spirits of the dead could reside. *Faces of Ancient Egypt* draws on masterworks in the peerless collection of the Museum of Fine Arts, Boston, to tell the story of how the creators of these portraits strove to balance realism and symbolism, humanity and divinity, tradition and the particular desires of their subjects. Their enduring legacy brings us face to face with a gallery of ancient Egyptians and confirms the surpassing achievements of those who portrayed them.



Galloping through Dynasties

Edited with text by Hou-mei Sung.

SKIRA

ISBN 9788857247298 U.S. \$49.95 CDN \$68.95
Hbk, 9.5 x 11 in. / 188 pgs / 90 color.
October/Art

On the symbolic and stylistic transformations of the horse motif in Chinese painting

Published for an exhibition at the Cincinnati Art Museum, *Galloping through Dynasties* investigates the history of Chinese horse painting, a subject heretofore little studied. Organized chronologically, the volume explores the following themes: Celestial Horse and Imperial Horse Portraits in Early China, The Song Aesthetics and New Genres of Horse Painting, Transformation of the Horse Image in the Yuan Dynasty and The Symbolic Language of Horse Painting in the Ming and Qing Dynasties. The catalog offers new insights into how the Chinese define horses through their concept of nature and how Chinese horse paintings evolved in both their stylistic and symbolic contents and formed a language to convey political and social messages.



Japan: Arts and Life

The Montgomery Collection

Edited by Francesco Paolo Campione with Moira Luraschi.

SKIRA

ISBN 9788857247724 U.S. \$54.00 CDN \$75.00
Hbk, 8.75 x 10.5 in. / 288 pgs / 191 color.
December/Art

A selection of textiles, paintings and more from a leading international collection of Japanese antiquities

Among the many ways that one can approach a distant country are study, travel and the unique sensitivity that allows a person to distinctly interpret a culture. In the case of Jeffrey Montgomery and his collection of Japanese art, all three of these elements interact in a surprisingly harmonious way. This volume presents 170 works from the 12th to 20th centuries—including textiles, furniture, paintings, religious and everyday items—carefully selected from the over 1,000 objects held by Jeffrey Montgomery’s splendid collection. Renowned worldwide, the Montgomery Collection displays an extraordinary richness and a very singular substance: it is a collection of “oriental art,” and at the same time it expresses a “folk culture” reinterpreted in very elevated aesthetic terms by the elegant and refined choices made by the collector who had dedicated his entire life to it.

EXHIBITION

Lugano, Switzerland: MUSEC Museo delle Culture, 02/10/22–01/08/23



Donatello: In Tuscany

Itineraries

Edited with text by Francesco Caglioti. Text by Laura Cavazzini, Gabriele Fattorini, Aldo Galli, Neville Rowley.

MARSILIO ARTE

ISBN 9791254630471 U.S. \$20.00 CDN \$28.00
Pbk, 6.75 x 9.5 in. / 144 pgs / 80 color.
October/Art

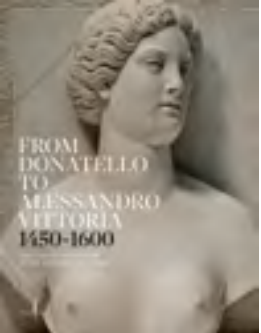
For the Tuscan tourist, a user-friendly guidebook to the Renaissance sculptor’s masterpieces

Donatello (c. 1386–1466) is one of Western art’s greatest sculptors, the brilliant exponent of a new simplified, elegant form in Renaissance art. Many of Donatello’s most revered masterpieces remain in Tuscany—the region in which he was born—including *St. George* (1415–17), *David* (1430–40) and *Penitent Magdalene* (1455)—a fact that significantly contributes to the region’s status as one of Italy’s top tourist destinations. This publication is part survey, part guidebook, mapping the sculptor’s preserved works throughout Tuscany, organized by location. Published alongside the major touring exhibition—which is set to travel to Berlin and London after Florence—*Donatello: In Tuscany* distinguishes itself from other publications on the Florentine sculptor by indexing the artwork that is accessible to visitors with up-to-date scholarship and geographical information.

EXHIBITION

Berlin, Germany: Gemäldegalerie, 09/02/22–01/08/23

London, UK: V&A, Fall 2023



From Donatello to Alessandro Vittoria: 1450–1600

150 Years of Sculpture in the Republic of Venice

Edited with text by Toto Bergamo Rossi, Claudia Cremonini. Text by Bruce Boucer, Philippe Malgouyres, Luca Siracusano, Jeremy Warren.

MARSILIO ARTE

ISBN 9791254630389 U.S. \$35.00 CDN \$49.00
Pbk, 8.25 x 10.5 in. / 160 pgs / 100 color.
October/Art

On the lagoon city’s golden age of sculptural innovation

This volume analyzes key moments in the history of sculpture in Venice from the early Renaissance to late Mannerism (mid-15th to early 17th century), highlighting the complexity and richness of the stylistic and iconographic features converging on the city in those years of great renewal. Donatello’s influence reached Venice around 1423, through the arrival of Florentine sculptors such as Pietro di Niccolò Lamberti and Nanni di Bartolo, but the great sculptor’s stay for an entire decade (1443–53) in Padua, a city that was part of the dominions of Venice, was certainly decisive. Around the second half of the 15th century, the sculptors and architects Antonio Rizzo and Pietro Lombardo, together with the latter’s sons—Tullio and Antonio—were protagonists of this period of rebirth. By the mid-16th century the dominant figure was Sansovino, a genuine “starchitect” of the Republic who disseminated the influence of Mannerism.

EXHIBITION

Venice, Italy: Galleria Giorgio Franchetti alla Ca’ d’Oro, 04/22/22–10/30/22



Paper Knives, Paper Crowns: Political Prints in the Dutch Republic

Edited with text by Maureen Warren. Text by Ilja M. Veldman, Daniel R. Horst, Wolfgang P. Cillessen, Meredith McNeill Hale.

KRANNERT ART MUSEUM

ISBN 9781646570294 U.S. \$40.00 CDN \$56.00
Hbk, 9.5 x 11 in. / 184 pgs / 89 color.
September/Art

Prescient prints from the golden age of Dutch satire

This volume explores the satirical visual strategies that early modern Netherlandish printmakers—such as Joan Blaeu, Romeyn de Hooghe, Willem Jacobsz and Claes Jansz Visscher—used to memorialize historical events, lionize (or demonize) domestic and international leaders, and instigate collective action. While some of their prints employ visual puns that even the illiterate could enjoy, others were captioned in Latin, French or Dutch, prompting educated elites across Europe to consider the relationship between text and image in earnest. Published for an exhibit at Krannert Art Museum, *Paper Knives, Paper Crowns* provides a chronological arc and thematic overview of Netherlandish political prints, addressing multiple types of printmaking as well as the medium’s relationship to other art forms, engaging with art historical scholarship and studies of early modern political history and theory in the process.

EXHIBITION

Champaign, IL: Krannert Art Museum, University of Illinois, 08/25/22–12/17/22

San Diego, CA: University Galleries, University of San Diego, Spring 2023

Northampton, MA: Smith College Museum of Art, Fall 2023



The Ladies of Art

Stories of Women in the 16th and 17th Centuries

Edited by Annamaria Bava, Gioia Mori, Alain Tapié.

SKIRA

ISBN 9788857246826 U.S. \$45.00 CDN \$63.00
Hbk, 8.5 x 11 in. / 240 pgs / 250 color.
August/Art

A visual celebration of Italian women artists defying prejudice and convention to achieve their creative visions

This volume spotlights the art and lives of 34 Italian women artists of the 16th and 17th centuries, beginning with Artemisia Gentileschi—the first woman artist to question gender prejudices—and followed by Sofonisba Anguissola, Lavinia Fontana, Fede Galizia and Marietta Robusti, among others. Presenting more than 130 works, the volume champions the artistic mastery of the painters, tracing their formal accomplishments and progressive visions. *The Ladies of Art* also chronicles the artists’ extraordinary lives, accounting for the tremendous obstacles they faced in a world hostile to women’s professional affirmation and recognition. Although these women varied considerably in style, they were united by their commitment—whether explicit or implicit—to challenging prejudices and dismantling restricting clichés through their chosen vehicle of expression.



Guido Reni

Edited with text by Bastian Eclercy. Text by Maria Aresin, Babette Bohn, Aoife Brady, Raffaella Morselli.

HATJE CANTZ

ISBN 9783775752572 U.S. \$65.00 CDN \$89.00
Hbk, 9 x 11 in. / 304 pgs / 285 color.
February/Art

The first substantial English-language overview of the Baroque genius famed for his portrayals of the divine

Guido Remi (1575–1642) was the star painter of the Italian Baroque and one of Europe’s most successful artists in his lifetime, widely sought after by prominent patrons. Whether creating depictions of a Christian heaven or the world of Greek and Roman classical mythology, Reni was unmatched in his ability to translate divine themes into painting, a knack that earned him the epithet “il divino.” Misunderstood and somewhat marginalized after his death, the work of Reni is now undergoing a significant rediscovery. Drawing on new research, this catalog accompanying a major exhibition at the Städel Museum provides insights into his artistic activities and his ambiguous personality. Bringing together his fascinating paintings, drawings and etchings for the first time in more than 30 years, it offers a new perspective on one of the greatest figures of Italian art.

EXHIBITION

Frankfurt am Main, Germany: Städel Museum, 11/23/22–03/05/23



Guido Reni and Rome: Nature and Devotion

Edited with text by Francesca Cappelletti. Text by Daniele Benati, Anna Coliva, Francesco Gatta, Raffaella Morselli, et al.

MARSILIO ARTE

ISBN 9791254630464 U.S. \$35.00 CDN \$49.00
Pbk, 8 x 10 in. / 272 pgs / 90 color.
October/Art

On the Baroque painter’s early years in Rome and the origins of his vision of landscape painting

The impetus behind this volume was the Italian state’s 2020 acquisition of the painting *Landscape with a Country Dance* (1601–02) by the Italian Baroque painter Guido Reni (1575–1642). The artwork’s return to its native land at the Galleria Borghese marked a prime opportunity to rediscover the artist and his oeuvre, particularly the landscapes and rural scenes he created during his early years in Rome. *Nature and Devotion* tracks the new vision of nature—a fusion of science and poetry—that Reni developed alongside his contemporaries (who included Niccolò dell’Abate, Annibale Carracci, Domenichino and Giovanni Battista Viola). Following the artist’s course up until his breakthrough fresco for the Casino of Cardinal Scipione Borghese, *Aurora* (1613–14), the volume conveys how the impressions he gathered during his early years in Rome established a robust foundation upon which he built his later masterpieces.

EXHIBITION

Rome, Italy: Galleria Borghese, 02/09/22–03/24/23



New Ways with Clay: Ceramics in Contemporary Art

Foreword by Ralph Rugoff. Text by Allie Biswas, Marie-Charlotte Carrier, Jarah Das, Hettie Judah, Cliff Lauson, Jenni Lomax, Debbie Meniru, Elinor Morgan, Suzanna Petot, Amy Sherlock.

HATJE CANTZ

ISBN 9783775752558 U.S. \$50.00 CDN \$69.00

Hbk, 9.5 x 11 in. / 216 pgs / 120 color.

December/Art

How artists from Ron Nagle to Woody De Othello have reinvigorated clay as a medium for contemporary art

Few materials have experienced a similar reevaluation in contemporary art as clay has over the past few years. This timely publication accompanies a large-scale exhibition at Hayward Gallery, London, exploring how contemporary artists are using clay and ceramics in inventive and surprising ways, pushing the boundaries of the medium.

Featuring the work of over 20 international artists—from Grayson Perry to Woody De Othello—an introductory essay by curator Cliff Lauson, a text on the history of fine art and ceramics by writer and critic Amy Sherlock and a round-table discussion with artists from the exhibition, this catalog is an exciting contribution to the ongoing conversation about the relationship between art and craft.

Artists include: Salvatore Arancio, Leilah Babiryre, Jonathan Baldock, Lubna Chowdhary, Woody De Othello, Edmund de Waal, Emma Hart, Rachel Kneebone, Serena Korda, Klara Kristalova, Beate Kuhn, Takuro Kuwata, Jianhua Liu, Lindsey Mendick, Ron Nagle, Magdalene Odundo, Grayson Perry, Shahpour Pouyan, Ken Price, Brie Ruais, Betty Woodman and David Zink Yi.

EXHIBITION

London, UK: Hayward Gallery, 10/26/22–01/08/23



A Century of the Artist's Studio 1920–2020

Edited by Iwona Blazwick. Text by Dawn Ades. Text by Richard Dyer, Hammad Nasar.

WHITECHAPEL GALLERY

ISBN 9780854883004 U.S. \$45.00 CDN \$63.00

Pbk, 9 x 10.75 in. / 288 pgs / 150 color /

60 b&w.

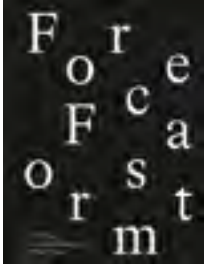
July/Art

An innovative take on the artist's studio as refuge, stage and public site, with Brancusi, Bacon, Ringgold and more

This extensive catalog charts the many forms and incarnations of the artist's studio through the last century: as a laboratory or stage set; as place of refuge or a public space; as a site of resistance or an arena for communal activity. Featuring over 80 artists and collectives from around the world, *A Century of the Artist's Studio* focuses in two sections on "the public studio" and "the private studio," accompanied by six thematic essays and full-color plate sections of works by Brancusi, Fischli & Weiss, Roni Horn, Bruce Nauman, Cindy Sherman, Andy Warhol, Nikhil Chopra, Gutai Group, Inji Efflatoun, Francesca Woodman, Ai Weiwei, Marisa Merz, Faith Ringgold and Francis Bacon, among many others.

EXHIBITION

London, UK: Whitechapel Gallery, 02/16/22–05/29/22



Forecast Form

Art in the Caribbean Diaspora, 1990s–Today

Edited with text by Carla Acevedo-Yates. Foreword by Madeleine Grynsztejn.

Text by Carlos Garrido Castellano, Genevieve Hyacinthe, Aaron Kamugisha, Mayra Santos-Febres. Conversation with Carla Acevedo-Yates, Christopher Cozier, María Magdalena Campos-Pons, Teresita Fernández.

DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO

ISBN 9781636810614 U.S. \$65.00 CDN \$89.00

Hbk, 8.25 x 10.75 in. / 296 pgs / 135 color.

November/Art

Caribbean art as a diasporic, fugitive phenomenon: a groundbreaking global survey

The 1990s were a period of profound political transformation, from the dissolution of the Eastern Bloc to the rise of trade agreements that continue to influence the world we live in today. Emerging from this pivotal decade—which also shaped the production, circulation and framing of art in the Caribbean—*Forecast Form* traces a path into the present, highlighting forms, materials and processes that reveal new modes of thinking about identity and place.

This volume features scholarly essays alongside richly illustrated plate sections and texts focused on an intergenerational group of 37 artists working across the Americas and Europe. A radical rethinking of contemporary art in the Caribbean, *Forecast Form* reveals the region as a place where the past, the present and the future meet—where continuous exchanges forecast what is to come while remaining grounded in the histories that shape the present.

Artists include: Candida Alvarez, Firelei Báez, Álvaro Barrios, Frank Bowling, Sandra Brewster, María Magdalena Campos-Pons, Donna Conlon and Jonathan Harker, Christopher Cozier, Julien Creuzet, Maksaens Denis, Peter Doig, Jeannette Ehlers, Tomm El-Saieh, Alia Farid, Teresita Fernández, Rafael Ferrer, Denzil Forrester, Joscelyn Gardner, Felix Gonzalez-Torres, Deborah Jack, Engel Leonardo, Daniel Lind-Ramos, Suchitra Mattai, David Medalla, Ana Mendieta, Lorraine O'Grady, Ebony G. Patterson, Keith Piper, Marton Robinson, Donald Rodney, Freddy Rodríguez, Tavares Strachan, Zilia Sánchez, Rubem Valentim, Adán Vallecillo, Cosmo Whyte and Didier William.

EXHIBITION

Chicago, IL: Museum of Contemporary Art Chicago, 11/19/22–4/23/23



SEA: Contemporary Art in Southeast Asia

Edited by Ute Meta Bauer, Karin Oen, Boon Hui Tan (Calvin).

Introduction by Ute Meta Bauer, Karin Oen. Text by Beverly Yong, Brian Curtin, Bruce Quek, Carla Bianpoen, Carlos Quijón Jr, Erin Gleeson, Iola Lenzi, Jolene Ong, et al.

WEISS PUBLICATIONS

ISBN 9783948318154 U.S. \$75.00 CDN \$104.00

Clth, 8.75 x 11.25 in. / 208 pgs / 160 color.

June/Art

An accessible, clothbound compendium of leading artists in Indonesia, Thailand, Myanmar, the Philippines, Vietnam, Cambodia, Singapore and Malaysia

Filling a noticeable void in art publishing, *SEA: Contemporary Art Practices in Southeast Asia* presents the work of 60 artists and collectives practicing in the region. Organized alphabetically, *SEA* highlights points of connection between the artists: community engagement and organization, social and political commentary, gender and identity, environment and ecology, and material traditions and processes.

Artists include: Agus Suwage, Alfredo and Isabel Aquiliza, Amanda Heng, Anida Yoeu Ali, Anne Samat, Anocha Suwichakornpong, Apitchatpong Weerasethakul, Arahmaiani, Araya Rasdjarmrearnsook, Arin Rungjang, Cemeti—Institute for Art and Society, Charles Lim, Chiang Mai Social Installation, Chris Chong, Dinh Q Le, Eisa Jocsón, Erika Tan, F.X. Harsono, Green Papaya Art Projects, Ho Tzu Nyen, Htein Lin, I Gusti Ayu Kadek Murniasih, Khvay Samnang, Korakrit Arunanondchai, Lee Wen, Lostgens', Martha Atienza, Melati Suryodarmo, Ming Wong, Moe Satt, Montien Boonma, Nguyen Trinh Thi and ruangrupa.





Stepping Out!
Female Identities in Chinese Contemporary Art

Text by Feng Boyi, Luise Guest, Monica Merlin, Nils Ohlsen, Christina Penetsdorfer, Shu-chin Tsui, Liu Xi.

HATJE CANTZ
ISBN 9783775752336 u.s. \$55.00 **CDN** \$76.00
Pbk, 9.5 x 11 in. / 192 pgs / 150 color.
August/Art

A cross-media panorama of art by established and emerging women artists in China, including Cao Fei, Lin Tianmiao, Luo Yang, Ma Qiusha and more

Since the beginning of China’s economic boom in the late 1980s, its art has attracted global attention. However, there is a notable lack of Chinese women artists represented in national and international exhibitions and publications. *Stepping Out!* is the first publication in 25 years to present a representative selection of the work of contemporary Chinese female artists, both pioneering and emerging. These artists explore personal and social fears, contradictions and hopes, and shed light on the search for identity both as a woman and as an artist within a rapidly changing China. The book gathers more than 100 artworks by 27 artists born between 1960 and 1994 living in mainland China, including Cao Fei, Lin Tianmiao, Luo Yang, Ma Qiusha, Tong Wenmin, Wen Hui, Xiao Lu, Xing Danwen and Yin Yiuzen.

EXHIBITION
Lillehammer, Norway: Lillehammer Kunstmuseum, 05/16/22–10/22/22
Salzburg, Austria: Museum der Moderne, 04/01/23–07/02/23



Chinese Painting from No Name to Abstraction
Collection Ralf Laier

Preface by Zhang Wei. Text by Kuiyi Shen, Paul Moorhouse. Conversation with Ralf Laier, Feng Xi.

HOLZWARTH PUBLICATIONS
ISBN 9783947127320 u.s. \$70.00 **CDN** \$98.00
Hbk, 9.5 x 11.75 in. / 220 pgs / 148 color / 6 b&w.
June/Art

On the birth of contemporary art in China

The No Name and the Beijing abstractionists are at the heart of Ralf Laier’s collection, presented here for the first time. The No Name group comprised a circle of underground artists—including Zhang Wei, Ma Kelu, Li Shan and Zheng Ziyen—that formed during the Cultural Revolution. They defied the Chinese government’s official sponsorship of Socialist Realism, subversively painting landscapes and scenes of everyday life instead. After the group’s breakthrough exhibition in 1979, Zhang and Ma soon pivoted toward abstraction alongside a new cohort of artists, such as Feng Guodong, Qin Yufen and Zhu Jinshi, incorporating Chinese ink painting into their minimalist color planes and gestural abstractions. In this homage to the two movements, Laier discusses his passion for their art and his personal encounters with the artists. The volume also features essays by art historians Kuiyi Shen and Paul Moorhouse, and an appendix providing biographies and quotes from the artists.



Poetics of Encryption
Art and the Technocene

By Nadim Samman.

HATJE CANTZ
ISBN 9783775752657 u.s. \$28.00 **CDN** \$39.00
Pbk, 4.75 x 7.5 in. / 128 pgs / 20 color.
December/Art

A critical appraisal of art’s entanglement in technological encryption

“We are all inside this thing—but how?” This book explores 21st-century art’s reckonings with the technosphere. Outlining the concept of encryption that underlies this infrastructural condition, Samman explores motifs of confinement, capture and burial, as well as access and exclusion from secured domains. *Poetics of Encryption* excavates the art of our times in relation to these motifs, as it quests through caves, cables, codes, satellites and icons. Toggling between enlightened concern and occult dreaming, it surveys a counterintuitive aesthetic of the interface. **Nadim Samman** (born 1980) is Curator for the Digital Sphere at KW Institute for Contemporary Art, Berlin. In 2019 he was First Prize recipient of the International Award for Art Criticism (IAAC). Major curatorial projects included the 4th Marrakech Biennale (2012), the 5th Moscow Biennale for Young Art (2015) and the 1st Antarctic Biennale (2017).



Software for Artists Book:
Untethering the Web

Edited by Willa Köerner, Tommy Martinez. Text by Mindy Seu. Conversations with Aria Dean and Jenson Leonard, Mat Dryhurst and Billy Rennekemp, Umber Majeed and Nora Khan.

PIONEER WORKS PRESS
ISBN 9781945711169 u.s. \$20.00 **CDN** \$28.00
Pbk, 4.75 x 8.5 in. / 128 pgs / 240 b&w.
October/Nonfiction Criticism

A compendium of creative texts examining our complex and slippery relationships with new technologies

What will the internet of the future make possible? *Untethering the Web* explores the technologies, strategies and anxieties that are coalescing in 2022 to shape a new digital paradigm. As naturalized citizens of today’s always-online world and as survivors of a multiyear pandemic, the need to reform our digital tools and approaches is more pressing than ever before. Evolved models for virtual convening, collective organizing and digital ownership are making this possible, and a reckoning for the platformed web and its monolithic tech giants is beginning to feel imminent—but how will it all unfold, and what new pitfalls will emerge? In conjunction with Pioneer Works’ seventh Software for Artists Day, in October 2022, creators, technologists and members of our community share their visions for a flourishing digital multiverse, and how they imagine it manifesting over time.



Catnosat: Indigenous Art,
Knowledge and Sovereignty

Edited with text by Liisa-Rávná Finbog, Katya García-Antón, Beaska Niillas, Liv Brissach. Text by Brook Garru Andrew, Asta Mitkijá Balto, Pauliina Feodoroff, et al.

VALIZ/OCA
ISBN 9789493246126 u.s. \$30.00 **CDN** \$41.50
Slip, spiral, 6.75 x 9.5 in. / 256 pgs / 150 color / 30 b&w.
August/Art

This “exercise in Sámiification” highlights Sámi Indigenous knowledge across all fields of art and life

In 2022, Sámi artists present their art and worldview at the Venice Biennale for the first time, representing Sápmi (the Sámi homeland that spans Scandinavia and the Kola Peninsula). The Sámi pavilion revolves around three key elements: transgenerational relations; holistic Sámi knowledge and learning; and Sámi spiritual perspectives. This slipcased spiralbound volume serves as a project in its own right, considering Sámi notions of nonlinear time and the centrality of storytelling and sound. Its three sections can be flipped around the spiral in any order, reflecting this nonlinear theme. The core of *Catnosat* features the pavilion’s artists, Pauliina Feodoroff, Máret Anne Sara and Anders Sunna. The second section compiles a play, poems and stories expressing Sámi political and philosophical perspectives. A third section includes a dialogue with the artists; an essay highlighting Sámi knowledge creation across the ages; and a Sámi glossary.

EXHIBITION
Venice, Italy: Nordic Pavilion at the Giardini, Biennale Arte, 04/23/22–11/27/22



Fragments: Pots,
Patchworks, Power Figures

Edited with text by Anna Schmid. Text by Alexander Brust, Tabea Buri, Silvia Greber, Richard Kunz, Stephanie Lovász, Elisio Macamo, Aila Özvegvi, Ursula Regehr, Florence Roth, Hans Bjarne Thomsen, Beatrice Voirol.

HATJE CANTZ
ISBN 9783775753074 u.s. \$55.00 **CDN** \$76.00
Pbk, 8.25 x 12 in. / 224 pgs.
August/Art

A visually rich reconception of the archaeological fragment

The collections of the Museum der Kulturen Basel—the largest anthropological museum in Switzerland and one of the most eminent of its kind in Europe—contain numerous fragments that testify to cultural practices of sharing and connecting. *Fragments: Pots, Patchworks, Power Figures* shows how these items were handled in the past and how they are handled today, and sheds light on what it means to divide, repair, reassemble, even to let something fall apart. Instead of seeing fragments exclusively as signs of loss or as witnesses to the inexorable passage of time, the authors focus on the power of connecting, the art of separating and the force of destruction in the pieces presented.

EXHIBITION
Basel, Switzerland: Museum der Kulturen Basel, 04/29/22–01/22/23



C Is for Curator:
Bice Curiger – A Career

Edited with text by Dora Imhof. Text by Katharina Fritsch, Kathy Halbreich, Thomas Hirschhorn, Massimiliano Gioni, Hans Ulrich Obrist, Nicholas Serota, Philip Ursprung.

WALTHER KÖNIG, KÖLN
ISBN 9783753301464
u.s. \$45.00 **CDN** \$63.00 **FLAT40**
Hbk, 7.25 x 10.25 in. / 404 pgs / 80 color / 129 b&w.
July/Art

A deep dive into the career of the internationally celebrated curator and cofounder of *Parkett*

Swiss curator, art historian, editor and author Bice Curiger (born 1948) is primarily known for cofounding and editing the contemporary art magazine *Parkett* in 1984. Curiger has been a central protagonist of the international art world, holding coveted curatorial positions at the Kunsthaus Zürich (1993–2013), Venice Biennale (2011) and the Fondation Vincent van Gogh (2013–present). She has also written on numerous artists, including Meret Oppenheim, Rebecca Warren, Sigmar Polke, Niko Pirosmani and Nicole Eisenman. *C Is for Curator* provides an overview of her career with documentation and commentary on the many exhibitions she has curated, from *Frauen sehen Frauen* (Zurich, 1975) to the 2011 Venice Biennale to her current work at the Fondation Vincent van Gogh in Arles. The book includes appreciations from artists and curators such as Katharina Fritsch, Kathy Halbreich, Thomas Hirschhorn, Massimiliano Gioni, Hans Ulrich Obrist, Nicholas Serota and Philip Ursprung.



Making Matters
A Vocabulary for Collective Arts

Edited with text by Janneke Wesseling, Florian Cramer, Anja Groten, Klaas Kuitenbrouwer, Pia Louwerens, Marie-José Sondejker.

VALIZ
ISBN 9789493246119 u.s. \$27.50 **CDN** \$38.00
Pbk, 4.25 x 7.75 in. / 336 pgs / 40 b&w.
September/Nonfiction Criticism/Art

A glossary of keywords and concepts for enhancing collaboration in art and design

Collective action often changes the artist’s identity and working habits: from individuality and autonomy to collectivity and collaboration, both locally and globally. This has given rise to new kinds of collective art and design practices: artists work together with nonartists, make products for their local environment and take on multiple identities, such as researcher, community activist, computer hacker or business consultant. *Making Matters* looks at art practices across all continents that conform neither to a Western concept of art nor to traditional distinctions between art, design, research and activism—where the boundaries between art, design, research and activism become blurred or are dissolved. **Contributors include:** Lilia Mestre, Elaine W. Ho, Lili Carr, Thalia Hoffman, Ismal Muntaha, Eleni Kamma, Frans-Willem Korsten, Dani Ploeger, Kate Rich, Femke Snelting, Olu Taiwo, Baruch Gottlieb, Akiem Helmling, Janneke Wesseling, Florian Cramer, Anja Groten, Klaas Kuitenbrouwer, Pia Louwerens, Marie-José Sondejker, Feral Atlas, Jatiwangi art Factory and Display Distribute.



Queer St Ives and Other Stories

By Ian Massey.

RIDINGHOUSE
ISBN 9781909932692 U.S. \$40.00 CDN \$56.00
Pbk, 6 x 9 in. / 256 pgs / 40 color / 20 b&w.
July/Biography

This first ever queer history of St Ives weaves together biography with art and social history to shine new light on a pivotal era in the development of British modernism

Based on original interviews and previously unpublished letters and diaries, *Queer St Ives* reveals a fascinating, hitherto undocumented history, adding vital new insight into the history of the fabled British art colony. At the center of this pioneering volume is the sculptor John Milne, who arrived in the southwestern town of St Ives, Cornwall, in 1952, to work as an assistant to Barbara Hepworth. Hidden behind tall granite walls, Milne’s house, Trewyn, became a meeting point for queer figures from the arts and was the scene of legendary parties. The large cast—queer and otherwise—featured here includes artists Francis Bacon, Alan Lowndes, Marlow Moss, Patrick Procktor, Mark Tobey, Keith Vaughan and Brian Wall; Whitechapel Art Gallery director Bryan Robertson; actors Keith Barron and Richard Wattis; potter Janet Leach; writers Tony Warren and Richard Blake Brown; and the extraordinary Julian Nixon, a queer everyman whose involvement in the group has been little explored until now.



Hiwar: Sense & Intuition

Fateh Moudaress in Conversation with Adonis

Edited by Mouna Atassi, Shireen Atassi.
Introduction by Mouna Atassi. Text by Golan Hadji, Fateh Moudaress, Adonis, Ambra d’Antone.
Afterword by Adonis.

KAPH BOOKS
ISBN 9786148035395 U.S. \$45.00 CDN \$63.00
Hbk, 7.5 x 10 in. / 180 pgs / 30 color / 7 b&w.
August/Art

An extraordinary dialogue between two titans of Arabic culture

In 1998, the Syrian curator, gallerist and publisher Mouna Atassi brought together the acclaimed Syrian artist Fateh Moudaress (1922–99) and the great Arab poet Adonis (born 1930) for a public conversation that took place across four days at Atassi’s gallery in Damascus. Moudaress was famous for boldly hued paintings that merge Islamic, Sumerian, Assyrian and Christian visual traditions in a uniquely modern synthesis. Similarly, Adonis—one of the most influential figures in modern Arabic poetry—has rebelled against the tropes of traditional Arabic poetry to experiment with free verse, variable meter and prose poetry; he is responsible for a colossal poetic revolution in Arabic literature. This extraordinary encounter between two giant figures in Arabic culture is translated from Arabic to English for the first time in this volume, which also reproduces 30 previously unseen paintings and drawings by Moudaress.



Listen: Jeph Jerman in Conversation with Aram Yardumian

Text and interview by Aram Yardumian. Text by Steve Jansen.

ERRANT BODIES PRESS
ISBN 9783982316635 U.S. \$25.00 CDN \$35.00
Pbk, 7.5 x 9.75 in. / 144 pgs / 40 b&w.
October/Music

This oral autobiography of the underground experimentalist also serves as a history of the 1980s tape and electronic music scene in the US

Since 1980, Jeph Jerman (born 1959)—sound artist, field recordist, percussionist and visual artist—has released over 200 sound works, under his own name, under the moniker Hands To and with countless collaborators, improvising with natural found objects, crude homebuilt devices, tape machines and occasionally traditional instruments. He now makes his home in Cottonwood, Arizona. This book-length interview traces Jerman’s life and work, from his earliest sound experiments, free rock and jazz units, and postal collaborations, to his more recent work with decaying matter and landscape. Illustrated with previously unpublished photos, this highly readable conversation also sketches the 1980s American home-taping and electronic music scenes in which Jerman was a key figure, convening a community of anti-luminaries such as G.X. Jupiter-Larsen, Eric Lunde, Mark Schomburg, Tim Barnes, Dave Knott and Dan Burke. *Listen* also includes a selection of Jerman’s visual art.



The Material Kinship Reader

Material beyond Extraction and Kinship beyond the Nuclear Family

Introduction with text by Kris Dittel, Clementine Edwards.

ONOMATOPEE PROJECTS
ISBN 9789493148789 U.S. \$25.00 CDN \$35.00
Pbk, 4.5 x 6.5 in. / 480 pgs / 55 color / 5 b&w.
July/Nonfiction Criticism

Entanglement or extractivism? Historical and contemporary writings on how we relate to the world and to each other, from Roland Barthes and Ursula K. Le Guin to Sara Ahmed and Sophie Lewis

What kind of relationship do we foster with the material world? Do we see it only as a resource to plunder or can we find ways of being in kinship with it? And how are these opposed modes of relating reflected in our personal relationships? *The Material Kinship Reader* reckons with the extractivist histories of materials and the social relations that frame contemporary life. Spanning fiction and theory, colonial conquest and climate collapse, the texts gathered here tell toxic and tender stories of interdependence among all things animate and inanimate. **Contributors include:** Sara Ahmed, Hana Pera Aoake, Roland Barthes, Joannie Baumgärtner, Heather Davis, Kris Dittel, Clementine Edwards, Ama Josephine B. Johnstone, Robin Wall Kimmerer, Ursula K. Le Guin, Sophie Lewis, Steven Millhauser, Jena Myung, Aileen Moreton-Robinson, Michelle Murphy, Ada M. Patterson, Kim TallBear and Michelle Tea.



Stuck on the Platform

Reclaiming the Internet

By Geert Lovink.
VALIZ/MAKING PUBLIC SERIES
ISBN 9789493246089 U.S. \$29.95 CDN \$41.95
Pbk, 6 x 9.5 in. / 240 pgs.
August/Nonfiction Criticism

A plea to reclaim the internet from addictive platform capitalism, from the author of *Sad by Design*

However often you delete apps from your phone, the seduction of the platform draws you back. There is a rising disaffection with “platform” culture—with megacorporations such as Google and Facebook that provide the foundational software for others to use, and to which we are almost all addicted. What can be done against it? In *Stuck on the Platform*, Geert Lovink—whose work has been championed by Jodi Dean, Bernard Stiegler and Eva Illouz, among others—diagnoses this condition and suggests exit strategies. Analyzing the toxic symptoms of platform capitalism, Lovink proposes assembling a techno-social exodus movement; campaigns to break up monopoly platforms; the rebuilding of the internet as a public infrastructure; and the removal of certain corporations from internet governance bodies. **Geert Lovink** (born 1959) is a Dutch media theorist and author of *Uncanny Networks* (2002), *My First Recession* (2003), *Social Media Abyss* (2016) and *Sad by Design* (2019).

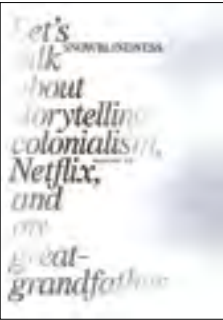


Post-Capital: A Reader

Edited with text by Michelle Cotton.
MOUSSE PUBLISHING
ISBN 9788867494774 U.S. \$45.00 CDN \$63.00
Pbk, 8.75 x 11.5 in. / 188 pgs / 92 color / 2 b&w.
July/Nonfiction Criticism/Art

Artists and theorists from Cao Fei and Hito Steyerl to McKenzie Wark and Shoshana Zuboff consider themes of production, consumption and wealth

This richly illustrated volume documents works of sculpture, painting, photography, video and performance by more than 20 international artists addressing production, consumption and wealth. The images cohabit with excerpts from longer texts by some of today’s most influential thinkers on our digital age, its consequences concerning human freedoms and the largely invisible dynamics that are driving an evolving and unequal world order. **Artists include:** Ei Arakawa, Mohamed Bourouissa, Cao Fei, Simon Denny, Lara Favaretto, GCC, Guan Xiao, Shadi Habib Allah, Roger Hiorns, Oliver Laric, Liz Magic Laser, Katja Novitskova, Laura Owens, Yuri Pattison, Sondra Perry, Josephine Pryde, Nick Relph, Cameron Rowland, Hito Steyerl, Martine Syms and Nora Turato. **Authors include:** Sarah Beaumont, James Bridle, Heike Geissler, Clémentine Proby, Richard Seymour, Chloe Stead, Hito Steyerl, Joel Valabrega, McKenzie Wark, Lauren Wetmore and Shoshana Zuboff.



Snowblindness

Let’s Talk about Storytelling, Colonialism, Netflix and My Great Grandfather

Edited by Gudrun E. Havsteen-Mikkelsen.
ONOMATOPEE PROJECTS
ISBN 9789493148796 U.S. \$29.95 CDN \$41.95
Pbk, 6.75 x 9.5 in. / 296 pgs / 200 color.
July/Nonfiction Criticism/Film & Video

A challenge to the colonialist narratives of the Netflix movie *Against the Ice*, by a descendent of the film’s explorer protagonist

The new Netflix film *Against the Ice* is based on the adventures of Enjar Mikkelsen (1880–1971), a Danish polar explorer, captain and colonizer in Kalaallit Nunaat (Greenland)—homing in on his 1909 Alabama Expedition in particular. The cinematic appeal of Mikkelsen is bolstered by his methodical recordings vis-à-vis books and maps, which have figured significantly in the collective memory of Nordic colonialism. In response to the film’s production, Gudrun Havsteen-Mikkelsen (born 1992), the explorer’s great-granddaughter, edited this book in collaboration with designer Anna Bierler. Combining archival material, interviews and essays, *Snowblindness: Let’s Talk about Storytelling, Colonialism, Netflix and My Great Grandfather* offers new grounds for engagement with the polar explorer’s legacy, questioning the ethics and aesthetics of conventional colonial narratives through scholarly research and vulnerable storytelling.



Fragility
To Touch and Be Touched

By Marlies De Munck, Pascal Gielen.
Drawings by Lotte Lara Schröder.

VALIZ
ISBN 9789493246102 U.S. \$12.50 CDN \$17.50
Pbk, 4.5 x 6.5 in. / 64 pgs / 30 b&w.
July/Nonfiction Criticism

How the enhancement of aesthetic perception can redeem life’s precarity: a manifesto from the authors of *Nearness*

In an era of intense competition and individualism, we tend to hide our weak spots. When something comes too close and threatens to touch us, we shield our vulnerability. This means that there is less and less room for real human encounter. The forces of quantification and evaluation push people back further and further into a virtual shell. In this intimate volume, authors Marlies De Munck and Pascal Gielen and artist Lotte Lara Schröder make a plea for openness and compassion—because all this sheltering keeps us from touching and from being touched. Alongside Schröder’s drawings, De Munck and Gielen warmly advocate an aesthetic skill: the ability to experience and embrace a ramshackle and fragile reality, and still understand it as a coherent whole. This is the power of culture: to reconcile us with life, even amid its turbulence, incoherence and precarity.



The Meaning of History
Reflections on Spengler, Toynbee, and Kant

By Henry A. Kissinger.

BOKFÖRLAGET STOLPE
ISBN 9789189425866 U.S. \$35.00 CDN \$49.00
Hbk, 9.5 x 6.5 in. / 320 pgs / 1 b&w.
November/Nonfiction Criticism

Exploring the dialectic between historical determinism and the exercise of free will, from the Enlightenment to WWII, by the former Secretary of State

This volume presents Henry Kissinger’s (born 1923) senior thesis from Harvard University, written in 1950 when he was 27 years old and published here in full for the first time over 70 years later. The text explores the thought of three distinct but important thinkers in the canon of Western philosophical and historical thought: Oswald Spengler, a German historian and philosopher; Arnold Toynbee, a British historian and philosopher; and Immanuel Kant, a Prussian of the European Enlightenment era and one of the most important philosophers to emerge from his time. At nearly 400 pages, it wrestles with some of the first-order dilemmas of Western political and moral thought, ranging in scope from the Enlightenment through to the midpoint of the 20th century—an era scourged by two world wars and the advent of the nuclear age.



Portraits from History
A Selection from Engelsberg Ideas

Edited by Alastair Benn, Iain Martin,
Mattias Hessérus.

BOKFÖRLAGET STOLPE
ISBN 9789189425699 U.S. \$25.00 CDN \$35.00
Slip, pbk, 4.25 x 6 in. / 160 pgs / 10 b&w.
December/Nonfiction Criticism

A homage to history’s little-known, underappreciated and lost heroes

This volume gives pride of place to the secondary figures who make the wheels of history whirl and thrum. They include Churchill’s half-forgotten right-hand man, a leading light of the Parisian Belle Epoque lost to history and an early space pioneer virtually unknown outside of his native Russia. History belongs not only to the popularly renowned but also to the other figures, the men and women who found their energies suddenly borne along by events or who made a unique contribution to the great debates of their time. Throughout the series, leading writers show us how individuals shaped the world as we know it, examining their successes as much as their failures and delusions. In *Engelsberg Ideas Portraits* we find the dim traces left by interesting lives lived and conscientiously restore them, so that they gleam once more, bright and alive to the present.



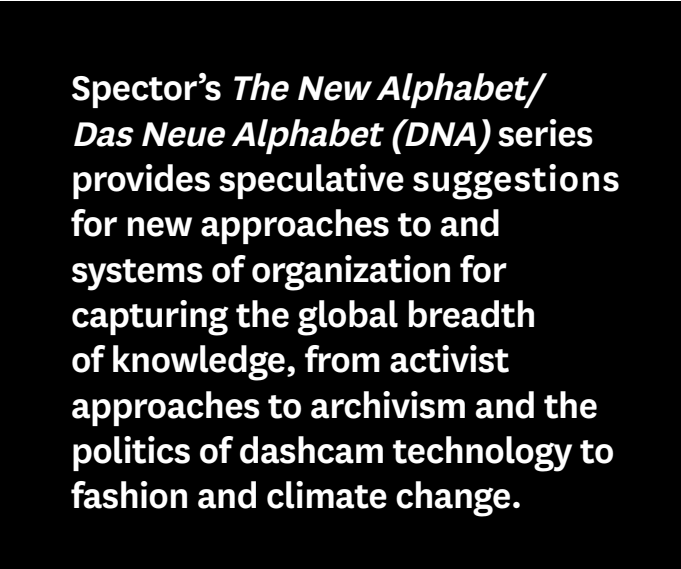
Babyn Yar: Past,
Present, Future

Edited with text by Nick Axel, Nicholas Korody.

SPECTOR BOOKS
ISBN 9783959055062
U.S. \$50.00 CDN \$69.00 **FLAT40**
Pbk, 8 x 11.25 in. / 388 pgs / 200 color / 200 b&w.
October/Photography/History

A multidisciplinary history of Ukraine’s “Holocaust by bullets,” with new research, archival materials and responses by artists

This substantial volume provides an overview of the efforts made by the Babyn Yar Holocaust Memorial Center since its founding in 2016 to document, study, disseminate, commemorate and preserve the history of Babyn Yar. It was here, in a ravine near Kyiv, that in September 1941 occupying Nazi forces shot 33,771 Jews in the “Holocaust by bullets,” followed over the next two years by the murder there of nearly 70,000 more people. *Babyn Yar: Past, Present, Future* includes a historical overview of these events, the Holocaust in Ukraine and the ravine itself. It also showcases archival imagery, contemporary photographs of the site, groundbreaking research produced by the Center for Spatial Technologies, and artistic and architectural interventions by Marina Abramovic, Maksym Demydenko and Denis Shibanov, Manuel Herz, Andrés Jaque / Office for Political Innovation, Anna Kamyschan, Oleh Shovenko and others.



Artificial Music
DNA #13

Edited by Detlef Diederichsen, Arno Raffainer. Text by Laura Aha, Douglas Hofstadter, George E. Lewis.

SPECTOR BOOKS
ISBN 9783959055246 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 6 x 9 in. / 80 pgs / 40 color.
October/Nonfiction Criticism/Music

Sounds produced in the dialogue between man and machine

From home studios to streaming platforms, artificial intelligence is defining the sound of the future. This collection of essays explores the key developments in the field of AI and music, examining the process that enables nonhuman creativity to become a resonance chamber for new synergies.



Dash
DNA #12

Edited by Anselm Franke. Text by Ho Rui An.

SPECTOR BOOKS
ISBN 9783959055000 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 6 x 9 in. / 80 pgs / 30 color.
October/Nonfiction Criticism

On the cultural and political implications of the rise in dashcam technology

The proliferation of dashcam technology in recent years has inadvertently yielded a contemporary index of car accidents in the vast accumulation of crash footage on the Internet. Exploring this phenomenon, this essay unravels the broader logic of “horizon scanning” that underpins the foresight programs of the Singapore government.



Archives & Utopia
DNA #14

Edited by Stefan Aue, Lama El Khatib. Text by Ariella Azoulay, Paul Scheerbart.

SPECTOR BOOKS
ISBN 9783959055260 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 6 x 9 in. / 80 pgs / 40 color.
October/Nonfiction Criticism

Envisioning new ways to imagine the future through activist approaches to archivism

Traditional archivism runs the risk of perpetuating hegemonic ways of thinking by anticipating what will be of importance in the future through the framework of present-day realities and power structures. These genre-busting ruminations gather new methods for designing views of potential worlds and forms of archival activism.



Capitalist Death Drives and Coin Test
China High-Speed Rail Videos
DNA #15

Edited by Anselm Franke. Text by Ho Rui An.

SPECTOR BOOKS
ISBN 9783959055918 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 6 x 9 in. / 80 pgs / 30 color.
October/Nonfiction Criticism

A close examination of two distinct modalities through which vision and motion have converged against late capitalism

Considering the phenomenon of dashcam footage alongside a video testing the stability of China’s high-speed rail system by balancing a coin on a window ledge of a moving train, this essay examines how the discontents of late capitalism become observable, and by extension are imagined as governable.



War and Wardrobe
DNA #16

Edited by Daniel Neugebauer. Text by Lantian Xie, Hala Ali, Stefan Schäfer, Jasmijn Visser, Adina Pintilie, Viktor Neumann.

SPECTOR BOOKS
ISBN 9783959055932 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 6 x 9 in. / 80 pgs / 40 color.
October/Nonfiction Criticism/Fashion

On the role of fashion in waging warfare, real and imagined

Using the fight against climate change as a jumping-off point, this collection of essays explores the use of wardrobe by political leaders such as Gaddafi during times of war, and reveals how costume, fashion, drag and uniform translate the symbolism of the physical into a new language.



New Art Scales
Rethinking Local in a Global Art World

Edited with text by Ingrid Luquet-Gad. Afterword by Suela Cennet.

JBE BOOKS/THE PILL
ISBN 9782365680646 U.S. \$45.00 CDN \$63.00
Hbk, 8.25 x 10.75 in. / 285 pgs / 175 color.
September/Art

On a new generation of artists addressing an uncertain political climate at the crossroads of East and West

The 16 artists featured in this book are represented by The Pill gallery, founded by Suela Cennet in 2016, located in Istanbul, a city at the crossroads between East and West. How to explore such crucial issues as violence, migration, the relationship to the body, gender and patriarchy in a country with an increasingly uncertain political context? Faced with a highly globalized art system, how to rethink the relationship between center and margins, between global and local? The artists presented in *New Art Scales*, born at the cusp of the 21st century, are determined to shake up the art world and address these questions.

Artists include: Eva Nielsen, Marion Verboom, Leylâ Gediz, Ugo Schiavi, Elsa Sahal, Raphaël Barontini, Apolonia Sokol, Soufiane Ababri, Mireille Blanc, Pablo Dávila, Berke Doganoglu, Daniel Otero Torres, Aykan Safoglu, Elif Erkan, Irem Gunaydin and Lux Miranda.



Max Protetch Gallery:
1969–2009

Edited with text by Irene Hofmann, Martin Hartung. Text by Max Protetch, Stuart Krimko, James Wines.

RADIUS BOOKS
ISBN 9781955161060 U.S. \$70.00 CDN \$98.00
Hbk, 8.75 x 12 in. / 320 pgs / 200 color.
December/Art

On the pioneering gallery that helped launch American Minimalism and Conceptualism

From 1969 until 2009, Max Protetch’s gallery—first in Washington, DC, and then later in New York City—was a vibrant gathering place for art, architecture, politics and ideas. Richly illustrated with previously unpublished materials from the gallery’s archive, this volume provides insight into the early careers of some of contemporary art’s most enduring figures.

Protetch was an advocate for Minimalism and Conceptual and Pop art in the 1970s; architecture in the late ’70s and 1980s; and beginning in the 1990s, a broad range of contemporary art, including from China. Protetch advocated for artists such as Vito Acconci, Jo Baer, Robert Barry, Donald Judd, Dan Flavin, On Kawara, Robert Mangold, Sol LeWitt, Dan Graham and Lawrence Weiner; and architects such as Michael Graves, Tadao Ando, Peter Eisenmann, Frank Gehry, Zaha Hadid, Rem Koolhaas, Daniel Libeskind, Samuel Mockbee, Aldo Rossi and Robert Venturi.



Women’s Histories,
Feminist Histories

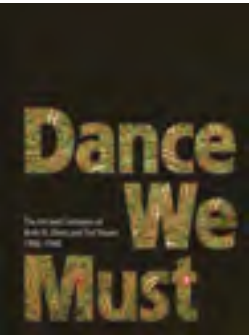
Edited with text by Adriano Pedrosa, Isabella Rjeille, Mariana Leme. Text by Julia Bryan-Wilson, Lilia Moritz Schwarcz.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9788531000751 U.S. \$49.95 CDN \$68.95
Hbk, 7.25 x 9.75 in. / 320 pgs / 256 color.
Available/Art

The culmination of MASP’s 2019 program centered on women artists throughout history

Over the last few years, The São Paulo Museum of Art (MASP) has undertaken a pioneering effort to include artwork by women in both its permanent collection and its programming. The museum’s 2019 program was dedicated to women artists, and this publication is the culmination of that effort. *Women’s Histories, Feminist Histories* combines the catalogs of two parallel, complementary exhibitions organized in dialogue at MASP: *Women’s Histories: Artists before 1900*, curated by Julia Bryan-Wilson, Lilia Moritz Schwarcz and Mariana Leme, and *Feminist Histories: Artists after 2000*, curated by Isabella Rjeille. The juxtaposition of these two exhibitions with similar focuses but different scopes within a single publication allows us to establish dialogues between artwork from different eras.

Artists include: Maria Graham, Tarsila do Amaral, Anna Bella Geiger, Leonor Antunes, Gego, Catarina Simão, Jenn Nkiru, Akosua Adoma Owusu, Laura Huertas Millán and Anna Maria Maiolino.



Dance We Must: The Art
and Costumes of Ruth St.
Denis and Ted Shawn,
1906–1940

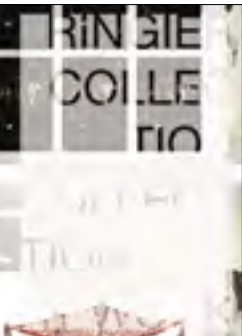
Edited with text by Kevin M. Murphy, Caroline Hamilton. Text by Erica Dankmeyer, Panalee Maskati, Norton Owen, Thandi Steele, Munjulika R. Tarah.

WILLIAMS COLLEGE MUSEUM OF ART
ISBN 9781646570270 U.S. \$45.00 CDN \$63.00
Hbk, 8.25 x 10.75 in. / 144 pgs / 70 color.
December/Performing Arts/Art/Fashion

On America’s first modern dance company and its many collaborators, with reproductions of costumes, sets, ephemera and more

Ruth St Denis (1879–1968) and Ted Shawn (1891–1972) pioneered modern dance in the US with their company Denishawn, founded in 1914. Incorporating elements from ancient, non-Western and Native American sources, Denishawn became the first important American dance company. A generation of dancers and choreographers, including Martha Graham, trained and performed with the company, and many artists, including Auguste Rodin, John Singer Sargent, Katherine Dreier, Marcel Duchamp and Joseph Cornell, collaborated with them.

This catalog reproduces artwork, sets, ephemera and especially costumes, many of which have not been seen since the 1930s. Some of the materials and costumes, as well as the choreography, borrow from East and South Asian and Native American cultures, and the publication interrogates the legacy of cultural appropriation in dance. The materials also demonstrate St. Denis and Shawn’s stylistic and personal connections to American and European modernists, broadening an understanding of American dance in early modernism.



Ringier Collection:
Collection at Work

Edited by Beatrix Ruf, Arthur Fink, Rahel Blättler. Conversation with Michael Ringier, Beatrix Ruf, Walid Raad.

JRP|EDITIONS
ISBN 9783037645895 U.S. \$65.00 CDN \$89.00
Hbk, 7.75 x 10.5 in. / 592 pgs / 500 color.
November/Art

New and recent acquisitions from one of the leading contemporary art collections in the world

This book surveys the activities of the collection founded in 1995 by Swiss publisher Michael Ringier: from shows in the company’s corporate buildings to museum exhibitions and the acclaimed annual reports designed by artists such as John Baldessari, Helen Marten and Rirkrit Tiravanija since 1997. An assemblage of printed matter, installation views in work sites and documentation of the collection with a focus on works that cannot easily be shown due to their size or fragility, the book demonstrates the scope of one of the most relevant contemporary art collections active today. Most of the works represented in the publication came into the collection after 2008 and the release of *Blasted Allegories*, the first book on the Ringier Collection. Walid Raad—who conceived the Ringier Annual Report 2021—conducts an extensive conversation with Michael Ringier and Beatrix Ruf.



Tamayo: 40 Years

Foreword by Alejandra Frausto, Lucina Jiménez, Magalí Arriola. Preface by Magalí Arriola, Andrea Valencia. Introduction by Magalí Arriola. Text by Magda Carranza, Cristina Gálvez, Juan Carlos Pereda, Guillermo Santamarina, Carla Stellweg, Patricia Sloane, Magalí Arriola, Andrea Valencia, Robert Littman, et al.

RM/MUSEO TAMAYO
ISBN 9788419233042
U.S. \$160.00 CDN \$225.00 **SDNR40**
Boxed, pbk, 4 vols, 9.5 x 12.75 in. / 1052 pgs / 625 color / 18 duotone / 185 b&w.
September/Art

A lavishly produced documentation of the Mexico City–based museum’s four-decade history

Composed of four individually themed slipcased volumes, *Tamayo: 40 Years* commemorates the 40th anniversary of Mexico’s first international contemporary art museum. The publication thoroughly delineates the institution’s history, from its planning and inauguration to the present day.

The first volume functions as the catalog to the museum’s current exhibition, *Beyond Trees*—which traces the political and cultural events that occurred during the construction and opening of the Museo Tamayo (1979–81)—and includes four essays on the show’s main themes. The second volume, *Alligator’s in the Pond: The Origins of Museo Tamayo in the Voice of Its Protagonists*, compiles for the first time the museum’s oral history through interviews and archival material. The third volume, *Another Long Story with Many Knots*, constitutes a history of the exhibitions that have made Museo Tamayo an indelible cultural force for the last 40 years.



What Is Left Unspoken,
Love

Edited with text by Michael Rooks. Foreword by Rand Suffolk. Text by Sonia David, Noel Quiñones. Poem by Pearl Cleage.

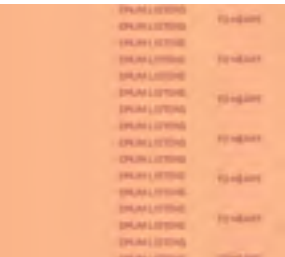
DELMONICO BOOKS/HIGH MUSEUM OF ART
ISBN 9781636810737 U.S. \$39.95 CDN \$55.95
Clth, 9.75 x 11 in. / 132 pgs / 109 color.
June/Art

Artworks from the early 1990s through the present examine the many ways that love is understood, expressed or left unspoken

This volume features more than 35 diverse and multigenerational artists, exploring themes that grapple with some of the most firmly rooted concepts of love, including the union of two people and their co-belonging in a shared destiny, the ties that bind family and friends, and loving practice that comes from action, intention and commitment to promote the worth and well-being of community.

Artists include: Ghada Amer, Rina Banerjee, Thomas Barger, Patty Chang, Susanna Coffey, James Drake, Keith Edmier and Farrah Fawcett, Alanna Fields, Dara Friedman, Andrea Galvani, General Idea, Jeffrey Gibson, Felix Gonzalez-Torres, Kahlil Robert Irving, Tomashi Jackson, María de los Angeles Rodríguez Jiménez, Rashid Johnson, Gerald Lovell, Rafael Lozano-Hemmer, Kerry James Marshall, Felicita Felli Maynard, Wangechi Mutu, Ebony G. Patterson, Paul Pfeiffer, Magnus Plessen, Gabriel Rico, Dario Robleto, RongRong&inri, Michelle Stuart, Vivian Suter, Jana Vander-Lee, Carrie Mae Weems and Akram Zaatari.

EXHIBITION
Atlanta, GA: High Museum of Art, 3/25/22–8/14/22



Drum Listens to Heart

Edited with text by Anthony Huberman. Text by Diego Villalobos, Geeta Dayal, Natasha Ginwala, Lê Quan Ninh, Hannah Black, Anthony Elms, Hamza Walker, Hypatia Vourloumis, JJJJerome Ellis, Will Holder, Sofia Lemos.

INVENTORY PRESS/CCA WATTIS INSTITUTE FOR CONTEMPORARY ARTS
ISBN 9781941753521 U.S. \$40.00 CDN \$56.00
Pbk, 9 x 8 in. / 304 pgs / 50 color.
November/Art

Artists from Francis Alys to the Otolith Group meditate on the aesthetic and political possibilities of “the percussive”

Accompanying the 2022 exhibition at Wattis Institute for Contemporary Arts in San Francisco, *Drum Listens to Heart* reflects on the many ways that percussion exists beyond the framework of music and imagines “the percussive” as an aesthetic, expressive and political form more broadly. The publication includes a new essay by the curator, images of the works in the exhibition by the 25 artists and artist collectives, and short texts by 10 scholars, writers, artists and curators who respond to a single word to create a “glossary” of terms associated with percussion.

Artists include: Francis Alys, Luke Anguahduq, Marcos Ávila Forero, Raven Chacon, Em’kal Eyongakpa, Theaster Gates, Milford Graves, David Hammons, Consuelo Tupper Hernández, Susan Howe & David Grubbs, NIC Kay, Barry Le Va, Rose Lowder, Lee Lozano, Guadalupe Maravilla, Harold Mendez, Rie Nakajima, the Otolith Group, Lucy Raven, Davina Semo, Michael E. Smith, Haegue Yang and David Zink Yi. Live performances by Elysia Crampton Chuquimia, Moor Mother, Nkisi, Nomon, Karen Stackpole, Marshall Trammell and William Winant.

EXHIBITION
San Francisco, CA: The Wattis Institute, 09/01/22–03/04/23



Good Design

Text by Fernando Ticoulat, João Paulo Siqueira Lopes, Livia Debbane.

ART CONSULTING TOOL/TURNER
ISBN 9788418895289 U.S. \$35.00 CDN \$49.00
Pbk, 9.5 x 9.5 in. / 224 pgs / 100 color / 160 b&w.
September/Design

A revelatory chronicle of the rich dialogue between German modernist design and Brazilian postwar art

In 20th-century design, Germany and Brazil have shared a rich history of cross-cultural fertilization. *Good Design* traces the origins of Brazilian design in Ulm, Germany, at the Ulm School of Design (HfG), which was founded in 1953 by Inge Aicher-Scholl, Otl Aicher and Max Bill. The school is famed for its progressive curriculum—which emphasized the holistic, multidisciplinary context of design—but its interaction with Brazilian artists is less well known. *Good Design* follows the trajectory of this interaction between HfG and Brazilian institutions such as the Institute of Contemporary Art (IAC), which is linked to the Museum of Art of São Paulo Assis Chateaubriand (MASP) and the Superior School of Industrial Design (Esdi) in Rio de Janeiro. It also charts lines of influence between the German designers Bill, Aicher and Karl Heinz Bergmiller and the Brazilian artists Lygia Pape, Almir Mavignier and Geraldo de Barros.



Diagramming Modernity
Books and Graphic Design in Latin America, 1920–1940

Edited with text by Rodrigo Gutiérrez Viñuales, Riccardo Boglione. Text by Juan Manuel Bonet, Rodrigo Gutiérrez Viñuales, Riccardo Boglione, Marina Garone Gravier, Dafne Cruz Porchini.

RM/EDICIONES LA BAHÍA
ISBN 9788417975791 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 9 x 12.25 in. / 876 pgs / 1500 color.
December/Design

A colossal trove of the countless design gems and innovations of modern publishing in Latin America

This massive publication offers the first comprehensive panorama of the Latin American illustrated book between the 1920s and 1940s, a period characterized by the rapid modernization of the region. The books reproduced here encapsulate this transformative era, expressing and embodying emergent national and continental narratives in Latin American countries. *Diagramming Modernity* reproduces more than 1,000 illustrated first editions, analyzing the cornucopia of cultural narratives they contain. In addition to showcasing relatively unknown work by many consecrated artists, the publication also boasts an extensive repertoire of avant-garde artists largely forgotten until today. Chapters are devoted to countries and to specific themes such as Word-Image, Verbal Visualities, Pre-Columbianisms and Ancestralisms, and Social and Political Graphics. Writers and thinkers Rodrigo Gutiérrez Viñuales, Riccardo Boglione, Juan Manuel Bonet, Mariana Garone Gravier and Dafne Cruz Porchini conscientiously investigate these themes and more.



Aldo Rossi:
Design 1960–1997
Catalogue Raisonné

Edited by Chiara Spangaro.

SILVANA EDITORIALE
ISBN 9788836651184 U.S. \$75.00 CDN \$104.00
Hbk, 9.5 x 11 in. / 384 pgs / 100 color / 300 b&w.
September/Design

The complete Rossi design works, from his Alesssi kettle to a coffee pot based on a floating theater

Over the course of four decades, the Italian architect and designer Aldo Rossi (1931–97) won international recognition in four distinct areas: architecture, drawing, urban design theory and product design. A part of Silvana’s series on 20th-century Italian design masters, this catalog explores Rossi’s under-published design oeuvre, highlighting over 70 of his projects in which he experimented with shapes and colors through a myriad of material combinations: metals and wood, marble and stone, ceramics and porcelain, artisanal and industrial fabrics, and plastic. Special attention is paid to the evolutions in his output, from his furniture collaborations with architect Leonardo Ferrari in 1960 to his industrial production for Artemide, DesignTex, Bruno Longoni Atelier of furniture, Molteni & C, Richard-Ginori, UniFor, Rosenthal and Up & Up.

EXHIBITION
Milan, Italy: Museo del Novecento, 04/28/22–10/02/22



Process Music:
Songs, Stories and Studies
of Graphic Culture

By Kenneth FitzGerald.
Prelude by Debbie Millman.

ONOMATOPEE PROJECTS
ISBN 9789493148772 U.S. \$20.00 CDN \$28.00
Pbk, 5.25 x 8.25 in. / 324 pgs.
July/Design

Essays on print-media culture from Paul Rand to Barney Bubbles by a leading American design thinker

In *Process Music*, Vermont-based author Kenneth FitzGerald provides deep readings of print-media artifacts and activities, often through the lens of music. Employing a range of narrative voices, the works combine academic rigor with the accessibility of popular forms such as music journalism. FitzGerald’s new book compiles over 40 of his pieces from the last decade—many of which are now inaccessible or behind a paywall—with reprinted works first appearing in outlets such as *Emigre*, *Eye*, *Print*, *Idea*, *Modes of Criticism*, *Design Observer*, *Speak Up* and *Voice: AIGA Journal of Graphic Design*. Divided into four thematic sections and a coda, *Process Music* considers a variety of influential figures working in design and music, including Barney Bubbles, Paul Rand, William Addison Dwiggins and Jacqueline Casey. A prelude composed by AIGA Design medalist and *Design Matters* host Debbie Millman also features.



NEW REVISED EDITION
Hello, Robot
Design between Human and Machine

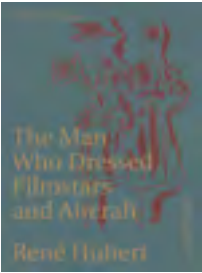
Edited with text by Amelie Klein, Mateo Kries, Christoph Thun-Hohenstein. Introduction by Amelie Klein. Text by Daniele Belleri, Rosi Braidotti, Fredo De Smet, Christoph Engemann, Paul Feigelfeld, Thomas Geisler, Lea Hilsemer, Gesche Joost, Olivia Parkes, Erika Pinner, Carlo Ratti, Aline Lara Rezende, Bruce Sterling, Tina Thiel, Marlies Wirth.

VITRA DESIGN MUSEUM
ISBN 9783945852507 U.S. \$85.00 CDN \$119.00
Pbk, 7.5 x 9.75 in. / 336 pgs / 260 color.
December/Design

This updated edition of Vitra’s 2017 publication presents recent developments in robotics and digitization

This volume investigates how robotics has become an integral part of life: in industry, in the military and in everyday settings; at nurseries and retirement homes; in our bodies; when shopping and when having sex; in video games and in films and in literature. In a series of in-depth essays and interviews, experts including science-fiction author Bruce Sterling and the design duo Dunne & Raby explore what an increasingly digital environment means for us humans. They highlight our often-ambivalent relationship to new technologies and discuss the opportunities and challenges they pose for us as individuals and as a society. *Hello, Robot* broadens the scope of debate to include the ethical and political questions arising from technological advances in robotics today, and confronts us with the contradictions that often underpin the answers to these questions.

EXHIBITION
Weil am Rhein, Germany: Vitra Design Museum, 09/24/22–03/05/23



René Hubert: The Man Who
Dressed Filmstars and Airplanes

Edited with text by Andres Janser. Text by Elisabeth Bronfen, Roland Fischer-Briand, Angelo Luerti, Deborah Nadoolman Landis, Rolf Ramseier, Amy Sargeant, Katharina Tietze.

LARS MÜLLER PUBLISHERS
ISBN 9783037787007 U.S. \$50.00 CDN \$69.00
Pbk, 7.5 x 10.25 in. / 240 pgs / 100 color / 200 b&w.
October/Design/Fashion

The glittering career of the multitaled Hollywood designer who dressed Gloria Swanson and Marlene Dietrich and reinvented Swissair’s iconic look

From the 1920s to the 1960s, René Hubert (1895–1976) belonged to the crème de la crème of costume designers. He designed costumes for stars such as Tallulah Bankhead, Ingrid Bergman, Marlon Brando, Yul Brynner, Marlene Dietrich, Vivien Leigh, Laurence Olivier and Marilyn Monroe in one of her first roles. Shirley Temple danced the Hula in the film *Curly Top* wearing a grass skirt ensemble designed by Hubert; he was especially closely associated with Gloria Swanson, who encouraged him to relocate to Los Angeles when she met him in Paris in 1924. Hubert consented, and soon found himself working with directors René Claire, Alfred Hitchcock and Otto Preminger, elevating their stars with his flair for opulent color and elegant lines. Hubert’s international reputation helped him to win commissions in his native Switzerland, most notably for the Swiss National Exhibition in 1939, for Swissair uniforms and aircraft interiors, and for various theaters and textile companies. This richly illustrated publication compiles sketches, costume photography, stage photos and film still of Hubert’s work. Experts from both sides of the Atlantic reflect on his multifaceted oeuvre at his numerous workplaces in Switzerland, Europe and the US. Excerpts from his unpublished memoirs provide a personal view of his life and the glamor of the era.



Beirut: the Eras of Design

Edited by Marco Costantini, Nour Salame, Gregory Buchakjian. Foreword and introduction with text by Marco Costantini. Text by Gregory Buchakjian, Charif Majdalani, Hala Moubarak. Interview by Marc Baroud, Hala Abdel Malak, Cherine Magrabi Tayeb.

KAPH BOOKS

ISBN 9786148035432 U.S. \$45.00 CDN \$63.00
Hbk, 9.75 x 13.25 in. / 304 pgs / 187 color / 46 b&w.
August/Design

The first overview of Lebanon’s thriving design scene from the 1920s to the present, with works by more than 50 designers

A city at the crossroads of East and West, said to have been destroyed and rebuilt seven times since antiquity, Beirut continues to nourish the imagination of many creative artists. The vibrancy of Lebanese design stands out as exceptional in the region and should be understood via the country’s long-standing cultural relations with Europe (especially France)—but also with the Emirates and their ancient craft traditions.

This publication analyzes Lebanese design’s unique convergence of economic and architectural reconstruction, social awareness and international development. It also testifies to the designers’ determination to take ownership of their destiny and image by presenting objects and forms that are simultaneously aware of their diverse heritage and are deeply rooted in a complex reality. Prior to this publication project, no extensive research had been undertaken on the history of design in Lebanon; this book aims to fill that gap.

Designers include: Sami El Khazen, Pierre El-Khoury, Michel Harmouche, Khalil Khoury, Maison Tarazi, Jack Matossian, Piccaluga brothers, Jean Royere, Serge Sassouni, Rana Haddad and Pascal Hachem, Marc Baroud, Carla Baz, Karen Chekerdjian, Nada Debs, Marc Dibeh, Carlo Massoud, Georges Mohasseb, Wysem Nochi, Anastasia Nysten, Sayar & Garibeh, SPOCKDESIGN, Thomas TRAD, Richard Yasmine, MINJARA Project, % Architecture, Architecture & Mecanismes, Samer Alameen, Ahmad Bazazo, Sahar Bizri, Borgi | Bastormagi, MAD Architecture, Elie Metni, Atelier M+A Georges Mohasseb and Kareen Asli.

EXHIBITION

Hornu, Belgium: Centre for Innovation and Design (CID), 04/24/22–08/14/22
Lausanne, Switzerland: Museum of Contemporary Design and Applied Arts (mudac), 09/22–12/22



Touch Wood

Material, Architecture, Future

Edited with text by Carla Ferrer, Thomas Hildebrand, Celina Martinez-Cañavate. Text by Hubertus Adam, Edyta Augustynowicz, Andrea Frangi, Grafton, Herzog & de Meuron, Kengo Kuma, Wataru Kumano, Stephen Pyne, Helene Romakin, Philip Ursprung, Alben Yaneva, Edwin Zea Escamilla, et al.

LARS MÜLLER PUBLISHERS

ISBN 9783037786987 U.S. \$45.00 CDN \$63.00
Pbk, 7.75 x 10.5 in. / 288 pgs / 140 color / 10 b&w.
November/Architecture & Urban



Wood as the essential building material for the 21st century—ecologically, economically and technologically

Wood is the building material of the 21st century. Understanding this material and its potential requires us to recognize its ecological, technological and cultural-historical contexts. *Touch Wood* explores this potential, with inspiring examples—both practical and visionary—from the US, Japan, Austria, Norway, Switzerland and elsewhere.

Aimed at an engaged audience of both experts and laypersons who aspire to enrich their experiences with knowledge and thus become actors in the promotion of wood in architecture, this book documents various exemplary buildings in accessible texts and with numerous illustrations. *Touch Wood* also illuminates the many relationships that connect people with wood as a material. Authors from various disciplines supply a framework in which wood can be experienced sensually and its possibilities and limitations can be discussed.

SO-IL: Cores, Courts & Corridors

A Reflection on Living

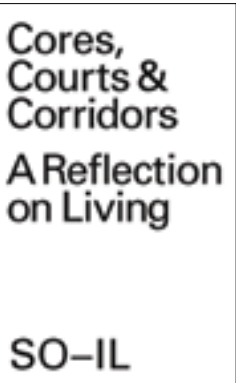
Edited with text by Florian Idenburg, Jing Liu. Text by Ted Baab, Nicolas Kemper, Karilyn Johanesen.

New frontiers in housing design from the acclaimed New York architectural firm

In this volume, Brooklyn-based architectural office SO-IL presents its ideas on housing through 13 models built and unbuilt, including projects that serve marginalized communities in locations such as North Omaha, Nebraska, and Syracuse, New York. Three of the projects introduced are urban housing models designed for Brooklyn, created for the specific purpose of strengthening social ties.

Cores, Courts & Corridors also includes texts by Ted Baab and Karilyn Johanesen, who address contradictory codes and requirements governing housing design in New York, as well as two photo essays by Iwan Baan and Naho Kubota. This book is not a conventional monograph, manifesto or grand theoretical text, but rather an open-ended exploration of how housing might better promote the well-being of inhabitants, local economies and the environment.

SO-IL was founded in 2008 by the Dutch architect Florian Idenburg (born 1975) and Chinese architect Jing Liu (born 1980). The team has been featured in publications such as the *New York Times* and *CNN* and is showcased in the collections of the Museum of Modern Art, the Guggenheim and the Art Institute of Chicago. SO-IL has received numerous accolades, including the Vilcek Award, the Curbed Groundbreakers Award and the MoMA PS1 Young Architects Program Award. The firm’s US buildings include: Amant art campus, Brooklyn (2021); 450 Warren, Brooklyn, New York (2021); Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA (2016); Duravcevic: Ben Ari House, Long Island, New York (2020); L’air pour l’air, Chicago (2017)—to name just a few.



LARS MÜLLER PUBLISHERS

ISBN 9783037787045
U.S. \$40.00 CDN \$56.00
Pbk, 6 x 8 in. / 320 pgs / 120 color.
December/Architecture & Urban



FACSIMILE EDITION
Le Corbusier:
Album Punjab, 1951
Edited with text by Maristella Casciato.

LARS MÜLLER PUBLISHERS
ISBN 9783037787069 U.S. \$75.00 CDN \$98.00
Slip, spiral, pbk, 2 vols, 9.5 x 12.5 in. /
196 pgs / 30 b&w.
December/Architecture & Urban

Sketches and notes for Chandigarh from Le Corbusier’s first reconnaissance trip to India

This facsimile edition of the notebook kept by Le Corbusier (1887–1965) from his two-week stay in the area that would become Chandigarh, the new capital city of the Indian state of Punjab, presents his written or sketched memos and personal reflections as well as notes and schematic solutions elaborated during meetings. *Album Punjab* constitutes a primary source for reconstructing the topics addressed by the small group of planners and governmental officials who in only a few days developed the outlines of the Chandigarh plan. The spiralbound notebook facsimile is accompanied by a paperback volume featuring previously unpublished photographs taken by Le Corbusier’s cousin Pierre Jeanneret during the journey. He documented the landscape and people that the architects encountered upon their arrival—a scenario destined to totally change with the birth of the great city. A detailed commentary by architectural historian Maristella Casciato is also included. The two volumes are housed in a slipcase.

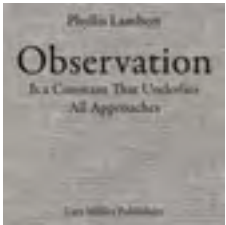


BACK IN STOCK
Architecture in Mexico,
1900–2010
Edited with text by Fernanda Canales. Foreword by Luis Fernández-Galiano.

ARQUINE
ISBN 9786077612735
U.S. \$120.00 CDN \$168.00 **SDNR40**
Slip, pbk, 2 vols, 9.5 x 12.5 in. / 944 pgs / 2750 color.
July/Architecture & Urban

An authoritative, two-volume compendium of 20th- and 21st-century Mexican architecture

This expanded two-volume edition of Arquine’s 2013 publication examines the architectural styles that have taken place in Mexico during the 20th century and the beginning of the 21st. The book is divided into six periods: the beginning of the century (1900–24); modernity (1925–39); the heroic period (1940–68); new monumentality (1969–89); end of the century (1990–99); and the first decade of the 21st century (2000–10). **Architects include:** Federico Mariscal, José Villagrán, Vicente Mendiola, Guillermo Zárraga, Roberto Álvarez Espinosa, Manuel Amábilis, Juan O’Gorman, Manuel Ortiz Monasterio, Bernardo Calderón, Luis Ávila, Juan Segura, Carlos Obregón Santillana, Luis Barragán, Enrique del Moral, Augusto Álvarez, Mario Pani, Salvador Ortega, Luis Ramos Cunningham, Pedro Ramírez Vázquez, Rafael Mijares, Jorge Campuzano, Ricardo Legorreta, Noé Castro, Ramiro Alatorre, Carlos Vargas, Teodoro González de León, Abraham Zabludovsky, Legorreta + Legorreta, Javier Sordo Madaleno, TEN Arquitectos and Luis Vicente Flores, among others.



Phyllis Lambert: Observation
Is a Constant That Underlies
All Approaches
Text by Phyllis Lambert.

LARS MÜLLER PUBLISHERS
ISBN 9783037787083 U.S. \$40.00 CDN \$56.00
Clth, 6.5 x 6.5 in. / 320 pgs / 300 color.
November/Architecture & Urban/Photography

A tiny clothbound compendium of the overlooked and the incidental in architecture and daily life, from the legendary champion of modernist architecture

Phyllis Lambert (born 1927) is an architect, author, conservation activist and critic of architecture and urbanism, and the Founding Director Emeritus of the Canadian Centre for Architecture (CCA) in Montreal, which she established in 1979. Alongside her multifarious activities, she has also been a photographer of architecture. “My own use of the camera began in 1954 as I started to think about what a new building in New York—the Seagram building—could be,” she writes. “While in Rome during Easter, through the lens of a camera I had hardly used, I began to observe the quality of buildings: how they sat on the land, their articulation, and how architectural details related to a building as a whole.” This curiosity is a constant throughout Lambert’s work; she has devoted her career to studying and engaging with the changing conditions of urban landscapes. In this collection of personal photographs taken over several decades during her daily routines, her travels or at work, observation turns into a quest to understand and reveal what might otherwise remain overlooked.



On Specific Ambiguity
by the Idea of Tropical Space
or the Reasoned Practice
of the Forms of Transition
By Camilo Restrepo.
Prologue by Mark Lee.

ARQUINE
ISBN 9786079489922 U.S. \$40.00 CDN \$56.00
Clth, 7 x 9.5 in. / 288 pgs / 100 color / 45 b&w.
October/Architecture & Urban

A leading Colombian architect’s inventive conception of tropical architecture’s unique qualities

Appraising the “tropical architecture” of Latin America, *On Specific Ambiguity*, authored by Colombian architect Camilo Retrepo (born 1973), is a manifesto-cum-monograph on the notion of tropical space. Retrepo argues for a form of architecture that “accepts contradiction and ambiguity, as a space, as an attitude: Specific Ambiguity as a double way of thinking and creating an ambivalent, complex and contradictory, imprecise, mestizo, and multireferential architecture.” Retrepo is cofounder (with Juliana Gallego Martínez) of the Medellín-based firm AGENDa, and a large portion of this volume is devoted to a selection of works by the firm, mostly located in Medellín and Mexico. In 2020 AGENDa was selected as one of the most creative, interesting and promising emerging architects by *Domus* magazine.



Gay Architects:
Silent Biographies
From 18th to 20th Century
Edited with text by Wolfgang Voigt, Uwe Bresan.

WASMUTH & ZOHLN
ISBN 9783803023780
U.S. \$45.00 CDN \$63.00 **FLAT40**
Pbk, 6 x 9 in. / 304 pgs / 99 color / 64 b&w.
September/Architecture & Urban

The forgotten private lives of history’s most famous gay architects

Homosexuality is still a taboo subject in architectural history. When historical architectural personalities have lived outside the heterosexual norm, their private lives are readily shrouded in obscurity. As long as penal laws endured, social existence was constantly threatened, and hiding was a necessity. Defensive strategies were needed to protect themselves. To track down these outsiders of the past, historical sources must be read queerly. This volume brings together 35 portraits of gay architects from the Baroque era to the modern age in North America, Europe and Palestine, presenting surprising biographies, admirable houses and, not infrequently, intelligently designed refuges with which the protagonists protected their private lives. **Featured architects include:** Stanford White, Ralph Adams Cram, Bertram Grosvenor Goodhue, Bruce Goff, Charles Moor, Lionel Pries, Barry Dierks, William Alexander Levy, Paul Rudolph, Horace Gifford, Luis Barragán, Geoffrey Bawa, Horace Walpole and more.



In Miami in the 1980s
The Vanishing Architecture of a “Paradise Lost”
Edited with text by Charlotte von Moos. Text by Max Creasy, Kersten Geers, Niels Olsen.

WALTHER KÖNIG, KÖLN
ISBN 9783753301105 U.S. \$59.95 CDN \$82.95 **FLAT40**
Hbk, 8.25 x 10.75 in. / 184 pgs / 137 color / 40 b&w.
July/Architecture & Urban

A loving excavation of Miami’s colorful but neglected architectural style of the 1980s

This publication celebrates a lost vision of Miami: the architectural golden age it enjoyed in the 1980s, when the subtropical city experienced a profound synergy between art and architecture. In these years, Miami’s architects partook of the discipline’s international discourse, pushing back against the utilitarian International Style with a playful yet innovative sensibility. Firms like Arquitectonica, an experimental studio founded in 1977, introduced thoroughly modern buildings typified by abstract designs in bold colors and graphics. Unfortunately, the contributions of these firms are often overlooked, and the era’s ethos of artistic inquiry has lapsed into a crude commercialism. The 2018 case of the Babylon, a building developed by Arquitectonica that was demolished only two years after its designation as a protected landmark, served as the impetus for Miami-based architectural historian and architect Charlotte von Moos’ research. Dismayed at the negligence shown toward such remarkable projects, she assembled this authoritative guide, compiling a group of essays and a photo series that delineate the treasures, built and unbuilt, of Miami’s 1980s architecture.



David Chipperfield Architects: Museo Jumex

Foreword by Eugenio Lopez Alonso. Text by Miquel Adrià, Patrick Charpenel, Luis Fernández-Galiano, Beatrice Galilee. Interview by Hans Ulrich Obrist, David Chipperfield.

ARQUINE
ISBN 9786077784777 U.S. \$45.00 CDN \$63.00
Hbk, 7 x 9.5 in. / 232 pgs.
August/Architecture & Urban



Venice Lab: Reconsidering St. Mark's Square

Edited by Luca Molinari. Text by Andrew Hopkins, David Chipperfield, Guido Guidi, Adele Re Rebaudengo, Paolo Pejrone, Aldo Mazzocco, Guadalupe Nettel, Michel Lussault, Itai Palti, Renata Codello, Cesare Benelli, Davide Rampello, Arthur Brooks, Emma Ursich, Ico Migliore, Orna Cohen. Photographs by Guido Guidi, Diana Bagnoli.

MARSILIO ARTE
ISBN 9791254630143 U.S. \$45.00 CDN \$63.00
Hbk, 9.5 x 11.5 in. / 256 pgs / 175 color.
October/Architecture & Urban

A photographic and textual documentation of David Chipperfield's long-awaited restoration of St Mark's Square

This volume follows the long-anticipated restoration work on the Procuratie Vecchie in St Mark's Square in Venice, as overseen by David Chipperfield Architects. Thousands of people walk past the landmark each year, oblivious to what resides within. In April 2022, the building opened for the first time in 500 years, housing humanitarian organizations such as the Human Safety Net foundation. St Mark's Square is often regarded as Venice's central community complex; Venice, in turn, is often regarded across the globe as an architectural mecca. Accordingly, the major restoration has drawn a number of critical reflections by both Italian and international thinkers. *Venice Lab* gathers these essays from scholars and artists, as well as interviews with the architects involved in the restoration, conveying the project's pluralistic vision for the lagoon city.



Helvécia: A Swiss Colonial History in Brazil

Edited with text by Dom Smaz, Milena Machado Neves. Text by Shalini Randeria, Rohit Jain, Izabel Barros, Christian Doninelli, Flávio Gomes. Photographs by Dom Smaz.

LARS MÜLLER PUBLISHERS
ISBN 9783037787014 U.S. \$55.00 CDN \$69.00
Clth, 9.5 x 11.75 in. / 216 pgs / 120 color.
October/Architecture & Urban

A photographic reckoning with Switzerland's colonial legacy in Brazil

The most "African" of the Brazilian villages in the south of Bahia bears a Swiss name. Helvécia was founded 200 years ago by Swiss and German colonists, and the coffee grown on its vast estates produced great wealth for them. This would not have been possible without exploitation: in the mid-19th century, for every 200 white colonists, there were 2,000 slaves of African origin. Black people still make up the majority of the population today; many do not know the origins of their community. With great sensitivity and in dialogue with the inhabitants, Swiss photographer Dom Smaz goes in search of traces of the past, capturing the lives of the local people. Smaz's pictures and text contributions by Shalini Randeria, among others, allow a new look at history and the origins of Switzerland's wealth, revealing global histories of interconnectedness and power relations of the past that continue into the present.



Architectures of Dismantling and Restructuring

Spaces of Danish Welfare, 1970–Present
Edited by Kirsten Marie Raahauge, Katrine Lotz, Deane Simpson, Martin Søberg.

LARS MÜLLER PUBLISHERS
ISBN 9783037786918 U.S. \$45.00 CDN \$56.00
Hbk, 6.75 x 9.5 in. / 400 pgs / 300 color.
September/Architecture & Urban

An architectural investigation of the Danish "good life"

How have spatial changes affected the welfare experiences of citizens? What happens when long-standing institutions are restructured, dismantled or displaced elsewhere? How do emerging types of welfare space inform—or become informed by—shifting conceptions of the role the welfare system plays in our everyday lives? This volume seeks to address these pressing questions and more. Using Denmark as a case study, the book traces spatial transformations in the country's welfare system, from the end of the so-called golden age of the welfare state in the early 1970s to today. *Architectures of Dismantling and Restructuring* adopts a clear-eyed, nuanced perspective toward welfare and the "good life," investigating the consequences of Denmark's neoliberal turn and other significant sociopolitical changes. A rich analytical sequence of drawn visualizations supplements the book's textual and photographic descriptions.



A.J. Lode Janssens: 1,47 mbar

Edited with text by Peter Swinnen, Nikolaus Hirsch. Text by Elke Couchez, Bart Decroos, A.J. Lode Janssens, Guy Mouton, Pieter Uyttenhove.

SPECTOR BOOKS
ISBN 9783959056021
U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 9.75 x 12 in. / 192 pgs / 100 color / 40 b&w.
October/Architecture & Urban

On a little-known 1970s experiment in pneumatic architecture by the Belgian architect and Atelier Alpha cofounder

A.J. Lode Janssens (born 1947) is one of Belgium's most idiosyncratic architects and a radical educator. He was cofounder of the experimental studio Atelier Alpha and the Sint-Lucas Werkgemeenschap, a workshop linking architectural education, practice and research, and operated in close collaboration with ILAUD, the International Laboratory of Architecture and Urban Design. *A.J. Lode Janssens: 1,47 mbar* presents The Balloon, an all-but-unknown temporary pneumatic home experiment, built in 1973 in Humbeek, where he lived with his family until 1986. Lode Janssens considered it an uncompromising ephemeral attempt at de-architecturalization and living in harmony with nature: a cave-dwelling, a work-in-progress, an empirical residence. This publication accompanies the exhibition *A.J. Lode Janssens: Balloon Home* at CIVA in Brussels.



Promontorio Architecture and the Reflective Practice

Edited by Ivan Rupnik. Text by Nuno Cera, Kenneth Frampton, Rafael Magrou, Yehuda Safran, Diogo Seixas Lopes, André Tavares, Ana Vaz Milheiro.

HATJE CANTZ
ISBN 9783775752350 U.S. \$75.00 CDN \$104.00
Other Media, 8.5 x 11.5 in. / 428 pgs / 450 color.
November/Architecture & Urban

Thirty years of the Portuguese architectural powerhouse behind Harvard Square's new theater

This publication surveys the projects of Portuguese architectural firm Promontorio from the past 30 years. Formed in 1990 as an experimental studio, the full-service firm has grown into a team of 50 architects, planners, landscape architects, interior designers and graphic designers. Although Promontorio works predominantly within their country of origin, it casts a wide net, geographically and functionally speaking, developing projects across Europe, Africa, the Middle East and the US that serve a diverse roster of needs—from schools, museums and cultural institutions to housing, offices, hotels and retail. The practice is distinguished by its penchant for sharp lines and concrete, as emblemized by the Egyptian consulate building in Lisbon (2017). AC Marriott Portsmouth Hotel in Portsmouth, New Hampshire (2017) and Harvard Square Theater in Cambridge (2021, with Merge Architects).



A Section of Now Social Norms and Rituals as Sites for Architectural Intervention

Edited by Giovanna Borasi. Text by Helen Hester, Joanne McNeil, Ann Neumann, Nina Power, Jen Schradi.

SPECTOR BOOKS
ISBN 9783959055079
U.S. \$45.00 CDN \$63.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 350 pgs / 90 color / 4 b&w.
October/Architecture & Urban

Essays on the navigation of new sociospatial relations, from murky digital spaces to contested monuments

Featuring essays by Helen Hester, Joanne McNeil, Ann Neumann, Nina Power and Jen Schradi, *A Section of Now* offers a meditation on new behaviors, rituals and values and their spatial implications, seeking to catalyze urban interventions that accommodate, influence and preempt our new lived realities. Authors address topics ranging from the safety of digital spaces to how normative life trajectories affect the elderly and the many selves each of us presents, while architects present frameworks for spaces for blended families, retirees and contested monuments, among many others. Bringing together essays on the contemporary moment and texts that outline new architectural types to address societal needs, *A Section of Now* outlines a new relationship between the spaces in which we live and the ways we live within them.

EXHIBITION
Montréal, Canada: Canadian Centre for Architecture, 11/02/21–05/01/22



Serious Fun: Architecture & Games

By Mélanie van der Hoorn.

NAI010 PUBLISHERS
ISBN 9789462086890 U.S. \$55.00 CDN \$76.00
Hbk, 8.5 x 11.75 in. / 224 pgs / 125 color.
September/Architecture & Urban

An imaginative inquiry into the spatial implications of 20th-century games, from doll houses to SimCity

This volume examines architecture and urban design games that have been conceived and created by architects, urban designers, artists and game developers since the end of the 20th century, from doll's houses to construction games and city building games, from SimCity to Block by Block. *Serious Fun* examines games from both a technical and an architectural-critical point of view. As much attention is paid to the games themselves—the way they look, their construction and rules—as to their sociospatial implications, addressing the following questions: what perception of, and interaction with, the built environment do they express? What messages do the games communicate? How critical and innovative are the underlying concepts? *Serious Fun* presents games and playfulness as tools worthy of earnest investigation, concluding with a triptych about alternative forms of representation and communication in architecture and urban design.

EXHIBITION
Vienna, Austria: Architekturzentrum Wien, 03/16/22–09/02/22

Architecture monographs and urbanism



Pitsou Kedem Architects: Twenty-Five Selected Projects

Edited with text by Oren Eldar. Text by Sagi Cohen.

HATJE CANTZ
ISBN 9783775745420 U.S. \$115.00 CDN \$160.00 **FLAT40**
Clth, 8.5 x 10.5 in. / 422 pgs / 313 color.
November/Architecture & Urban

Tel Aviv–based architect Pitsou Kedem (born 1970) is known for his minimalist residential buildings featuring impressive double-height living rooms that create connections between different levels in a home. This comprehensive publication retraces the past 20 years of his studio’s practice.



Cherubino Gambardella: Bellezza Imperfetta

Text by Gerardo Caballero, Corrado Di Domenico, Marco Filoni, Flores & Prats, Paola Gallino, Maria Gelvi, et al.

ARQUINE
ISBN 9786079489915 U.S. \$29.95 CDN \$41.95 **FLAT40**
Pbk, 6.75 x 9.5 in. / 144 pgs / 120 color.
September/Architecture & Urban

This book brings together 15 works by the studio of Italian architect and designer Cherubino Gambardella (born 1962), whose buildings are defined by a bold use of materials, forms and colors, such as the integration of modern and Mediterranean languages.

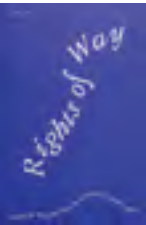


Architect Jong Soung Kimm’s Early Medieval and Romanesque Architecture Photo Essay: Italy and Croatia

Foreword by Gerwin Zohlen.

WASMUTH & ZOHLN
ISBN 9783803022196 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 8.75 x 10.75 in. / 128 pgs / 130 color.
July/Architecture & Urban/Photography

Architect Jong Soung Kimm’s (born 1935) photographic series captures Early Medieval and Romanesque design elements found on the Italian Peninsula and Adriatic seashore. Featured buildings include San Miniato al Monte (Florence), Sant’Abbondio (Como) and Santa Maria la Nuova (Monreale).



Rights of Way
The Body as Witness in Public Space

Edited with preface and introduction by Amy Gowen. Text by Pauline Agustoni, Elia Castino, Christa-Maria Lerm-Hayes, et al.

ONOMATOPEE PROJECTS
ISBN 9789493148703 U.S. \$18.00 CDN \$25.00 **FLAT40**
Pbk, 5.25 x 7.75 in. / 200 pgs / 51 color / 7 b&w.
July/Design

Exploring the politics of access in public space, *Right of Way* features key voices in the fields of activism and politics, architecture, urban planning, poetry, art and design, and underscores the dynamic relationship between the body and space.



The Courthouse
Architecture for the Public Good

Edited by Marco Lanna. Text by Ruud Brouwers, Kees Kaan, Vincent Panhuysen, Marten Dashorst, Hans den Hartog Jager.

NAI010 PUBLISHERS
ISBN 9789462087057 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 8.75 x 11.5 in. / 240 pgs / 230 color / 20 b&w.
September/Architecture & Urban

Dutch architectural firm KAAAN designed the new Amsterdam Courthouse as a stately yet inviting institution for public discourse. This publication takes us behind the scenes of the building’s production with essays, illustrations, construction photographs and technical drawings.

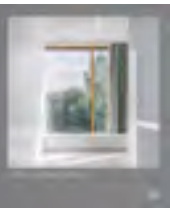


Patchwork IBA Parkstad

Edited by Maurice Hermans. Photographs by Philip Driessen, Perry Schrijvers.

NAI010 PUBLISHERS
ISBN 9789462086920 U.S. \$55.00 CDN \$76.00 **FLAT40**
Pbk, 9 x 11 in. / 240 pgs / 350 color / 50 b&w.
October/Architecture & Urban

The Internationale Bauausstellung (IBA), an urban planning initiative started in 1901, has been transforming the former mining region of Parkstad in the Netherlands since 2013 by stimulating the local economy and regional planning initiatives through urban and rural interventions from Piet Oudolf, among others.



Institut Jules Bordet Instituut

Edited by Jérôme Brunet, Philippe Verdussen, Frédéric Coteur. Text by Julia Tournaire.

HATJE CANTZ
ISBN 9783775752954 U.S. \$70.00 CDN \$98.00 **FLAT40**
Hbk, 9.5 x 11 in. / 220 pgs / 150 color.
December/Architecture & Urban

Located on the Erasme campus in Anderlecht, Belgium, the Jules Bordet Institute is one of the largest integrated cancer centers in Europe. Through texts, photographs and plans, this volume chronicles the building’s planning and realization, from the initial medical vision to the arrival of its first patients.



Pirelli: Thinking Ahead
150 Years of Industry, Innovation and Culture

Text by Antonio Calabrò, Giuseppe Lupo, David Weinberger, Ian McEwan, Geoff Mulgan, Ernesto Ferrero, et al.

MARSILIO ARTE
ISBN 9788829716234 U.S. \$55.00 CDN \$76.00 **FLAT40**
Flexi, 9.5 x 11 in. / 320 pgs / 200 color.
October/Design

This volume chronicles the history of the Milan-based tire manufacturer Pirelli, one of the most long-lived multinationals in Italian history. Drawing from the Pirelli foundation’s historical archive, it gathers photographs and written accounts that reflect the brand’s contributions to the fields of science, technology and academia.

Architecture journals and series



Architecture in the Netherlands
Yearbook 2021 / 2022

Edited by Teun van den Ende, Uri Gilad, Arna Mackic.

NAI010 PUBLISHERS
ISBN 9789462086784 U.S. \$60.00 CDN \$84.00 **FLAT40**
Pbk, 9.5 x 12.5 in. / 160 pgs / 250 color / 50 b&w.
September/Architecture & Urban

The annual yearbook *Architecture in the Netherlands* acts as an international showcase for Dutch architecture, surveying a selection of projects completed in the preceding year and outlining the most important developments influencing Dutch architecture today.



2G Essays: Sigurd Lewerentz
Travels through Sweden

Edited by Moises Puente.

WALTHER KÖNIG, KÖLN
ISBN 9783753301921 U.S. \$39.95 CDN \$55.95 **FLAT40**
Flexi, 5.75 x 8.25 in. / 136 pgs / 128 b&w.
November/Architecture & Urban

This volume collects the photographs taken by Swedish architect Sigurd Lewerentz (1885–1975) during his travels around his native country. Focusing on popular architecture, traditional construction, church interiors, landscapes and cemeteries, this series is key to understanding the postclassical stage of his career.



2G #85: Leopoldo Banchini

Edited by Moises Puente. Introduction by Noura Al Sayeh, Bruther. Conversation with Jacques Lucan. Photographs by Dylan Perrenaud.

WALTHER KÖNIG, KÖLN
ISBN 9783753300023 U.S. \$55.00 CDN \$76.00 **FLAT40**
Flexi, 9 x 11.75 in. / 160 pgs / 120 color.
October/Architecture & Urban

Based in Geneva, Switzerland, Leopold Banchini Architects is exploring the frontiers of space shaping through residential projects across Europe to Bahrain, Australia and beyond. Deeply rooted in architectural history, the firm’s practice is concerned with contemporary popular cultures as well as vernacular traditions and crafts.



2G #86: Arquitectura-G

Edited by Moises Puente. Introduction by Jonny Johansson, Sam Chermayeff. Photographs by Maxime Delvaux, José Hevia.

WALTHER KÖNIG, KÖLN
ISBN 9783753301914 U.S. \$55.00 CDN \$76.00 **FLAT40**
Flexi, 9 x 11.75 in. / 160 pgs / 120 color.
December/Architecture & Urban

Arquitectura-G is a Barcelona-based architectural studio (established in 2006) working with a broad foundation of experience in renovation of historical architecture. In recent years, they have also undertaken new construction projects, including four stores for the fashion brand Acne (Nagoya, Stockholm, New York and Paris).



OASE 111: Staging the Museum

Edited by Asli Çiçek, Jantje Engels, Maarten Liefhooghe.

NAI010 PUBLISHERS
ISBN 9789462086975 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 128 pgs / 50 b&w.
September/Architecture & Urban

This issue of OASE examines how museums not only facilitate but also manipulate encounters between visitors, objects and stories through the staging of their own tours and activities, as well as the intentional design of their entrances, corridors, gift shops, cafes and other spaces.



OASE 112: Ecological Aesthetics

Edited by Bart Decroos, Kornelia Dimitrova, Sereh Mandias.

NAI010 PUBLISHERS
ISBN 9789462086838 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 128 pgs / 50 b&w.
October/Architecture & Urban

This issue of OASE interrogates how ecological concerns materialize in architecture and design. Through a series of concrete projects, the contributions in this issue explore the field of tension between architectural aesthetics and issues of energy, technology and materiality.



Vegetation under Power:
Heat, Breath, Growth
Bauhaus Taschenbuch #26

Text by Lili Carr, Maya Errázuriz, Shaiwanti Gupta, Elizabeth Hong, Pierre Klein, Elisabetta Rattalino, et al.

SPECTOR BOOKS
ISBN 9783959055871 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 4.25 x 5.75 in. / 144 pgs / 20 b&w.
October/Architecture & Urban

This publication interweaves stories about the energy-defined landscape of the German town of Bitterfeld with the modern legacy of the Bauhaus. Using archival documents, physical interventions and field studies, it proposes a new reading of the Bauhaus’s modernist motto “Light! Air! Sun!” recast as “Heat, Breathe, Grow”.



Tales from a Technocratic City
Eindhoven Footnotes

Edited with foreword, preface and afterword by Josh Plough. Text by Lotte Houwing, Bas Grutjes, Sjamme van de Voort, Helen Milne, Wendy Owusu.

ONOMATOPEE PROJECTS
ISBN 9789493148086 U.S. \$15.00 CDN \$21.00 **FLAT40**
Pbk, 4.25 x 6 in. / 228 pgs / 54 color.
July/Architecture & Urban

This publication is the culmination of a year-long participatory research project into the presence of technology in public space. Focusing on the city of Eindhoven, it combines citizen journalism, design research and critical essays to excavate the relationship between technology and power.

Specialty Books

Iris Friedrich, *Wohnwagenbar*,
2018. UV direct print on
aluminum, 19.5 x 29.5". © Iris
Friedrich. From *Iris Friedrich:*
Grau Meliert, published by
Kerber. See page 186.





Maria Lassnig & Hans Ulrich Obrist: Interviews

You Have to Jump into Painting with Both Feet

Edited by Hans Ulrich Obrist, Peter Pakesch, Hans Werner Poschauko. Text by Kirstin Breitenfellner.

WALTHER KÖNIG, KÖLN
ISBN 9783753301662 U.S. \$45.00 CDN \$63.00 FLAT40
Pbk, 8 x 10.75 in. / 204 pgs / 147 color / 14 b&w.
July/Nonfiction Criticism/Art

Austrian painter Maria Lassnig (1919–2014) and Swiss curator Hans Ulrich Obrist (born 1968) shared a long friendship during which they recorded many conversations. Made between 1999 and 2012, these recordings appear for the first time here.



Hannes Priesch: The Thousand-Year Library
Checking Language Works, # 6

Edited by Hannes Priesch, Katia Huemer, Karin Buol-Wischenau. Text by Ando Arike, Rainer Fuchs. Interview by Katia Huemer.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796768 U.S. \$35.00 CDN \$49.00 FLAT40
Hbk, 7.75 x 10 in. / 240 pgs / 100 color.
July/Art

Austrian artist Hannes Priesch (born 1954) has produced book objects using silkscreen-printed excerpts from *Mein Kampf*. This publication, which reproduces the series of silkscreen prints, shines new light on this taboo volume.



Constant Change
A Typographical Drifting through the Work of Constant Nieuwenhuys

Text by Paul Gangloff.

SPECTOR BOOKS
ISBN 9783959055086 U.S. \$45.00 CDN \$63.00 FLAT40
Pbk, 6.5 x 9.5 in. / 300 pgs / 40 color / 60 b&w.
October/Art

Dutch artist and sculptor Constant Nieuwenhuys a.k.a. Constant (1920–2005) is known for the breadth of his work, ranging from painting to music. For this volume, the graphic designers at Our Polite Society have used his works as the basis for creating a typeface called Constant Change.

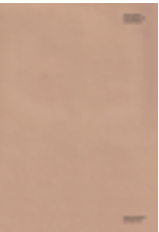


Joan Brossa: Poetry
Image, Text and Performativity

Text by Joan Brossa, Teresa Grandas, Pedro Romero, Glória Bordons.

RM/MUAC
ISBN 9788417975890 U.S. \$19.95 CDN \$26.95 FLAT40
Pbk, 6.25 x 8.75 in. / 88 pgs / 40 color.
June/Art/Fiction & Poetry

This publication explores the vast oeuvre of Catalan visual poet and artist Joan Brossa (1919–98), including a facsimile of eight poems he published in the Argentine magazine *Diagonal cero*, as well as a selection of his visual and sculptural works.



Jonathan Monk: A Bit of Matter
and a Little Bit More

Text by Konstantin Haubrok, Raimar Stange.

HATJE CANTZ
ISBN 9783775752602 U.S. \$49.95 CDN \$68.95 FLAT40
Pbk, 8.25 x 11.75 in. / 104 pgs / 53 color.
July/Art

This publication provides an archival yet personal overview of British conceptual artist Jonathan Monk’s (born 1969) printed matter—publications, invitation cards, gallery guides, posters and more—from the Haubrok collection in Berlin.



Rabih Mroué: Interviews

Edited by John Holten, Nadim Samman.

HATJE CANTZ
ISBN 9783775753081 U.S. \$40.00 CDN \$56.00 FLAT40
Hbk, 7 x 9.5 in. / 256 pgs / 90 color.
August/Nonfiction Criticism/Art

A leading voice in Lebanon’s cultural diaspora, acclaimed stage actor and visual artist Rabih Mroué (born 1967) produces work that addresses the contested memory of historical events such as the Lebanese civil war, the Arab Spring and the Syrian Revolution. This volume presents his collected interviews.



Magali Reus: Park Cities. Knaves

Edited by Julia Mullié. Text by Kathryn Scanlan.

WALTHER KÖNIG, KÖLN
ISBN 9783753301440 U.S. \$45.00 CDN \$63.00 FLAT40
Flexi, 8.25 x 10.75 in. / 336 pgs / 59 color.
July/Art/Photography

London-based Dutch artist Magali Reus (born 1981) presents a series of close-up photographs of mushrooms against backdrops of colorful vintage t-shirts, all set within the pages of a 1990s telephone directory for Park Cities, Dallas.



Superflex: This Book Has a Market Price of €28
Sometimes as a Fog, Sometimes as a Tsunami

Edited with text by Barbara Steiner. Text by Martin Grabner, Dirk Raith, Steven Zultanski.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572799 U.S. \$35.00 CDN \$49.00 FLAT40
Hbk, 6.75 x 9.5 in. / 152 pgs / 86 color.
July/Art

Accompanying the Danish artist group Superflex’s latest show at Kunsthau Graz, this volume presents the gamut of their activities over three decades.



Artist-Run Democracy:
Sustaining a Model
15 Years of 126 Gallery

Edited by Jim Ricks. Text by Austin Ivers, Aideen Barry, Alwyn Revill, Jeroen van Dooren, Anne-Marie McKee, et al.

ONOMATOPEE PROJECTS
ISBN 9789493148734 U.S. \$18.00 CDN \$25.00 FLAT40
Pbk, 6.75 x 9.5 in. / 224 pgs / 468 color / 10 b&w.
July/Art

Using 126, an artist-run gallery in Galway, Ireland, as an exemplar of an artist-run democracy, this book celebrates 15 years of 126 and explores the grounds for its unique mode of organization.



Strange Cargo
Essays on Art

By Ashraf Jamal.
Edited by Sven Christian.

SKIRA
ISBN 9788857246550 U.S. \$64.00 CDN \$88.00 FLAT40
Flexi, 6.5 x 9.5 in. / 544 pgs / 185 color.
October/Nonfiction Criticism/Art

This collection of 40 essays by Ashraf Jamal can be regarded as a companion to his previous book, *In the World: Essays on Contemporary South African Art*. Together, they form a single venture to celebrate and entrench the rich complexity of South African artists in a global imaginary.



The Seventh BMW Art Guide
by Independent Collectors

Text by Jens Bülskämper, Alexander Forbes, Laurie Rojas.

HATJE CANTZ
ISBN 9783775753135 U.S. \$24.00 CDN \$33.50 FLAT40
Pbk, 4.75 x 7.25 in. / 304 pgs / 110 color.
September/Art

This volume functions as a practical guide to nearly 300 private collections of contemporary art accessible to the public—ranging from large to small, famous to relatively unknown—across over 40 countries, often in regions or urban districts off the beaten path.



Jonas Höschl:
Politics of Media Images

Text by Elif Ak, Joannie Baumgärtner, Julina Bischoff, et al.

HATJE CANTZ
ISBN 9783775753012 U.S. \$27.50 CDN \$38.00 FLAT40
Pbk, 5 x 6 in. / 252 pgs / 100 color.
July/Art

Based on his media-reflexive work, German conceptual artist Jonas Höschl (born 1995) gathers perspectives from theorists, artists and authors dealing with media-theoretical questions in our increasingly fragile present.

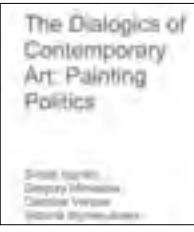


Notes on the Frames of Art
Exhibition, Academy, Museum

By Daniel Birnbaum.
Text by Hans Ulrich Obrist.

WALTHER KÖNIG, KÖLN
ISBN 9783753301297 U.S. \$39.95 CDN \$55.95 FLAT40
Pbk, 5.75 x 8 in. / 448 pgs / 54 b&w.
July/Art

Swedish curator and art critic Daniel Birnbaum (born 1963) has pushed the boundaries of the exhibition space like no other, continuously finding new ways in which to “frame” art. This volume gathers his essays and conversations proposing curatorial approaches to education, exhibition-making and the presentation of collections.



The Dialogics of Contemporary Art
Painting Politics

Text by Simon Ingram, Gregory Minissale, Caroline Vercoe, Victoria Wynne-Jones, et al.

KERBER
ISBN 9783735608321 U.S. \$85.00 CDN \$119.00 FLAT40
Pbk, 7.5 x 10.75 in. / 304 pgs / 80 color.
September/Art

This book proposes that the relationship between art and politics can be reimagined through formal and bodily dialogue. Artists include Anoushka Akel, Mark Bradford, Stella Corkery, James Cousins, Graham Fletcher, Vibha Galhotra, Ayesha Green and Julian Hooper.



Quantum Society
By Sara Gebran.

MAMA - MULTIMEDIA INSTITUTE/ERRANT BODIES PRESS
ISBN 9789537372873 U.S. \$35.00 CDN \$49.00 FLAT40
Pbk, 6 x 9 in. / 272 pgs.
September/Nonfiction Criticism

Venezuela-born, Denmark-based choreographer Sara Gebran (born 1964) uses the page as a public space where readers experience shared imaginaries. This book journeys through personal reflections, political rants, song lyrics, lists and more, capturing contemporary global life as one of both loneliness and hope.



Intimacy Exposed:
Toilets, Bathrooms, Restrooms

Edited by Roberto Zancan, Javier Fernandez Contreras. Text by Catherine Ince, Louise Lemoine, Ila Bêka, et al.

SPECTOR BOOKS
ISBN 9783959055833 U.S. \$35.00 CDN \$49.00 FLAT40
Pbk, 6.25 x 9 in. / 240 pgs / 100 color.
October/Nonfiction Criticism

This book presents a series of scientific and artistic interventions reflecting on the evolution of toilets, public and private, and on their many functions today, including those of transgressive, informal meeting places and spaces of forced social coexistence.



Twilight of the Magicians

By Daniel Muzyczuk.

SPECTOR BOOKS

ISBN 9783959054478 U.S. \$30.00 CDN \$41.50 FLAT40
Pbk, 6.25 x 8.5 in. / 200 pgs / 40 color / 30 b&w.
October/Art



Confidences / Majority

By Ivan Cheng.

AFTER 8 BOOKS

ISBN 9782492650055 U.S. \$18.00 CDN \$25.00 FLAT40
Pbk, 4.25 x 7 in. / 208 pgs.
July/Art

Australian performer Ivan Cheng's (born 1991) artistic practice is invested in questions around publics and accessibility. *Majority* is the second installment in his *Confidences* series, which deploys a version of the vampire and theater as sites for transformation and maintenance.



Silent Weapons for Quiet Wars

By Charlotte Graham.

ERRANT BODIES PRESS

ISBN 9783982316628 U.S. \$24.00 CDN \$33.50 FLAT40
Pbk, 6 x 9 in. / 336 pgs / 30 b&w.
February/Fiction & Poetry



The Future Is Inherited
Fragments of a Chile in Revolt

By Rodrigo Karmy Bolton.

Translated by Sebastián Jatz Rawicz.

ERRANT BODIES PRESS

ISBN 9783982316642 U.S. \$12.00 CDN \$17.00 FLAT40
Pbk, 4.5 x 7 in. / 118 pgs.
September/Nonfiction Criticism

In Rodrigo Karmy Bolton's collection of articles and essays on the Chilean rebellion, the incandescence of the people, the Averroist analysis of a necessary Constituent Assembly and the bankruptcy of the transitional episteme of the state are brought forward with feverish rigor.



War: How States Arise and Perish

Edited by Kurt Almqvist and Alexander Linklater.. Text by Alexey Arbatov, David J Betz, Philip Bobbitt, Christopher Coker, Rolf Ekéus, et al.

BOKFÖRLAGET STOLPE

ISBN 9789189069770 U.S. \$25.00 CDN \$35.00 FLAT40
Hbk, 6.5 x 9.5 in. / 375 pgs / 68 color / 11 b&w.
November/Nonfiction Criticism

Originating from the Engelsberg Seminar of 2015, this anthology gathers texts from internationally renowned historians, journalists, researchers and authors exploring war as both a creator and destroyer of states, from early civilization to the present day.



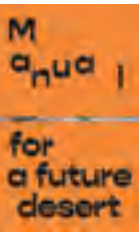
The Return of Consciousness
A New Science on Old Questions

Text by Anders Haag, Anil K. Seth, Thomas Nagel, Patricia Smith Churchland, Andy Clark, Galen Strawson, et al.

BOKFÖRLAGET STOLPE

ISBN 9789189425835 U.S. \$35.00 CDN \$49.00 FLAT40
Hbk, 6.5 x 9.5 in. / 380 pgs / 15 b&w.
November/Nonfiction Criticism

The study of consciousness is a scientific problem unlike any other, riddled with the difficulty of objectifying or quantifying any findings. Long buried by behaviorism and cognitive science, interest in the field has recently resurfaced in circles working at the frontier of science.



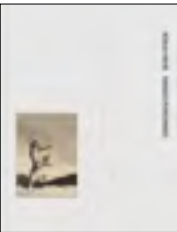
Manual for a Future Desert

Edited with text by Ida Soulard, Abinadi Meza, Bassam El Baroni. Text by Gloria Anzaldúa, Agency Architecture, Reza Negarestani, Chris Taylor.

MOUSSE PUBLISHING

ISBN 9788867494521 U.S. \$25.00 CDN \$35.00 FLAT40
Pbk, 5.5 x 8.5 in. / 368 pgs / 47 color / 24 b&w.
July/Art

Emerging from an artistic research program conducted in the Chihuahuan Desert in West Texas, this book acts as a time-space capsule, collecting routes, tools and understandings on the desert in order to address issues shaping our present and future realities.



Sonja Henie: Images Performed

Edited with text by Gunhild Varvin. Introduction by Tone Hansen. Text by Martine Hoff Jensen, Hasse Farstad, Erik Fenstad Langdalen, Caroline Ugelstad.

FORLAGET PRESS

ISBN 9788232804443 U.S. \$50.00 CDN \$69.00 FLAT40
Hbk, 8.5 x 10.75 in. / 204 pgs / 59 color / 54 duotone / 122 b&w.
September/Art/Biography

Norwegian Olympic figure skater Sonja Henie (1912–69), in addition to being a successful businesswoman and Hollywood actress, was one of Norway's first women art collectors. This book presents photos and archival materials from Henie's life alongside new texts exploring her wide-ranging legacy.



Alfredo Volpi: Between the Modern and the Popular

Edited by Adriano Pedrosa, Tomás Toledo. Text by Adele Nelson, Antonio Brasil Jr., Aracy Amaral, Kaira Cabañas, Mário Pedrosa, Nathaniel Wolfson, Sônia Salzstein, Tomás Toledo, Walmir Ayala.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS

ISBN 9786557770214 U.S. \$55.00 CDN \$76.00 FLAT40
Hbk, 8.5 x 11 in. / 272 pgs / 193 color / 18 b&w.
July/Art

A fresh view of the acclaimed Brazilian modernist painter through the lens of arte popular

Italian-Brazilian artist Alfredo Volpi (1896–1988) was a central figure of Brazilian art in the 20th century. His painting is influenced by both modern and customary traditions, including handcraft, popular parties, religious themes and the facades of Brazilian colonial and vernacular architecture.



Martin Eder: Moloch

Text by Thomas Elsen, Martin Eder, Damien Hirst, Tim Marlow.

HATJE CANTZ

ISBN 9783775752619 U.S. \$50.00 CDN \$69.00 FLAT40
Hbk, 10.25 x 11.75 in. / 160 pgs / 40 color.
August/Art

Martin Eder's new body of work, inhabited by ghostly hybrid creatures

Blurring the boundaries between humans, animals and supernatural beings, German artist Martin Eder (born 1968) makes oil paintings that evoke the underworld and recall Dante's Inferno, both reflecting a (post-)pandemic unease and hinting at the encounter of reality and illusion.



J.A. Jerichau: Great Times Are upon Us

Edited by Lærke Rydal Jørgensen, Mathias Ussing Seeberg. Foreword by Poul Erik Tøjner. Text by Mathias Ussing Seeberg, Mikael Wivel, Lise Villemoes Grønvold, Asger Jorn, Marilyn McCully.

LOUISIANA MUSEUM OF MODERN ART

ISBN 9788793659469 U.S. \$30.00 CDN \$41.50 FLAT40
Hbk, 8.5 x 10.25 in. / 96 pgs / 150 color / 20 b&w.
July/Art

Chronicling the truncated career of a pioneering 20th-century Danish painter and sculptor

Jens Adolf Jerichau (1890–1916), best known for his large figurative compositions inspired by the Bible and art history, left a distinct imprint on Danish art with his brief but influential career. This catalog is the biggest presentation of Jerichau's work to date.



Tomoo Gokita: Get Down

Edited by Peter Doroshenko.

MOUSSE PUBLISHING

ISBN 9788867495153 U.S. \$30.00 CDN \$41.50 FLAT40
Pbk, 8.25 x 12 in. / 80 pgs / 44 color.
July/Art

Recent experiments in color, from a Japanese painter known for his grayscale palette

Japanese artist Tomoo Gokita (born 1969) is known for his monochromatic and grayscale figurative paintings. This latest body of work, made during lockdown, consists of bright, pastel-colored large-scale paintings portraying pinup models, female wrestlers and familial portraiture alongside mundane symbols embedded in our current reality.



David Manzur: The Perfection

Edited by Paola Gribaudo.

SKIRA

ISBN 9788857242637 U.S. \$75.00 CDN \$104.00 FLAT40
Hbk, 9.75 x 12 in. / 456 pgs / 300 color.
October/Art

Figurative and fantastical paintings, from one of Colombia's most distinguished living artists

Inspired by Spanish Baroque, Italian Renaissance and 19th-century American Realism, Colombian figurative painter David Manzur (born 1929) makes monumental canvases depicting staged scenes that combine reality and fantasy in an oneiric atmosphere. This volume chronicles his long career, including new selections from his latest series.



Tim Sandow: Blind Date

Edited by Patrick Droste. Text by Nina Bausch, Zora del Buono, Bastian Günther, Daniela Hammer-Tugendhat, Harald Krobath, et al.

KERBER

ISBN 9783735608185 U.S. \$75.00 CDN \$104.00 FLAT40
Hbk, 9.25 x 11.25 in. / 88 pgs / 61 color.
July/Art

Painterly depictions of the uneasy everyday

This is the first monograph on German artist Tim Sandow (born 1988), whose figurative paintings depict people in contemporary everyday scenes, bringing together imagined clichés with a superabundance of details. His subjects carry vacant expressions, both drawing the viewer in and causing them to recoil.

Abstract and minimalist painting across six decades



**Louise Fishman: 1960s
Darkness and Light**
Text by Gerald Stern, Carter Ratcliff, Rachel Haidu,
Archie Rand.
KARMA BOOKS, NEW YORK
ISBN 9781949172768 u.s. \$40.00 cDN \$56.00 **FLAT40**
Hbk, 10.25 x 12.25 in. / 72 pgs / 26 color.
June/Art

New York-based artist Louise Fishman (1931–2021) was widely known for her gestural markmaking and atmospheric spaces. This volume presents nine previously unseen paintings from the artist’s foundational years as a student, featuring her early forays into abstraction.



**Tyra Tingleff: Of Course I’m
Not Sorry**
Text by Amy Sherlock, Amy Zion, Petter Snare,
Cooking Sections.
MOUSSE PUBLISHING
ISBN 9788867494903 u.s. \$30.00 cDN \$41.50 **FLAT40**
Pbk, 7.5 x 10.25 in. / 160 pgs / 66 color / 68 b&w.
July/Art

Norwegian painter Tyra Tingleff (born 1984) experiments with dripping, spraying, staining and scrubbing to create colorful, swirling abstractions on canvas that reflect the dynamism of light, color and movement, and the immensity of nature in her native Norway.



**Günter Zachariasen:
Infinite Now**
HATJE CANTZ
ISBN 9783775753197 u.s. \$55.00 cDN \$76.00 **FLAT40**
Hbk, 10.75 x 12.25 in. / 128 pgs / 75 color.
August/Art

Günter Zachariasen (born 1937) makes monumental, abstract color spectrum paintings that reflect vastness, openness and a dissolution of boundaries, and seem to reference his connection to the natural light and landscape of his native Sylt, an island off the coast of the Netherlands and Germany.



Helene Appel
Edited with text by Matilde Felix. Text by Ferri Davide,
Rosanna McLaughlin.
HATJE CANTZ
ISBN 9783775752596 u.s. \$45.00 cDN \$63.00 **FLAT40**
Hbk, 8.25 x 11 in. / 128 pgs / 60 color.
August/Art

German painter Helene Appel (born 1976) depicts everyday objects—pasta, grains of rice, fishing nets, twigs, plastic bags or puddles—with high precision on untreated canvas. Despite the realistic representation, Appel’s cropped, frontal works attain a high degree of abstraction.



Tina Gillen: Faraway So Close
Text by Eva Wittocx, Jean-Philippe Antoine, Marielle Macé.
Conversation with Christophe Gallois.
HATJE CANTZ
ISBN 9783775753302 u.s. \$50.00 cDN \$69.00 **FLAT40**
Pbk, 7.75 x 10.75 in. / 256 pgs.
June/Art

Tina Gillen (born 1972) uses a somber color palette in her atmospheric paintings, which often depict gloomy, empty settings inhabited by sharp-edged architectural structures. This volume accompanies Gillen’s exhibition at the 59th Venice Biennale, for which she was chosen to represent her native Luxembourg.



Mark Wallinger
Edited with text by Markus Stegmann.
HATJE CANTZ
ISBN 9783775753043 u.s. \$45.00 cDN \$63.00 **FLAT40**
Hbk, 8.25 x 10.5 in. / 144 pgs / 100 color.
December/Art

Mark Wallinger (born 1959) gained widespread recognition in the 1990s for *Ecce Homo*, the first sculpture to occupy the empty plinth in Trafalgar Square. This catalog focuses on his large-scale *Action Paintings*, complemented by a series of new polychrome small-scale paintings.



**Michael Krebber: Catalogue
Raisonné Vol. 1**
Text by Michael Sanchez.
WALTHER KÖNIG, KÖLN
ISBN 9783753302201 u.s. \$168.00 cDN \$237.00 **FLAT40**
Hbk, 8 x 11 in. / 608 pgs.
October/Art

This is the first volume of a catalogue raisonné of German artist Michael Krebber (born 1954), whose sparse painted canvases draw from the formal language of Minimalism and abstraction. Featuring images, descriptions and critical texts, it includes all known works by Krebber through the year 2000.

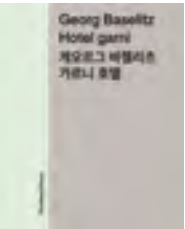


Manfred Makra: Modena Park
Text by Bernd Hackl, Thomas Mark, Karolin Schmidbauer.
VERLAG FÜR MODERNE KUNST
ISBN 9783903572478 u.s. \$45.00 cDN \$63.00 **FLAT40**
Hbk, 11.25 x 9.5 in. / 136 pgs / 108 color.
July/Art

Austrian artist Manfred Makra (born 1956) makes minimalist paintings that reference basic architectural principles as well as the influence of Japanese Zen aesthetics. This latest publication presents Makra’s most important works made between 2019 and 2021 at his Modena Park studio in Vienna.

European painters of the Postwar period

SPECIALTY ■ ART



Georg Baselitz: Hotel Garni
Edited by Arne Ehmann, Kyu Jin Hwang, Patricia
Schmidlechner. Text by Kim Namin.
THADDAEUS ROPAC
ISBN 9783901935688 u.s. \$57.00 cDN \$79.00 **FLAT40**
Hbk, 10.25 x 12.75 in. / 112 pgs / 53 color.
July/Art

German painter Georg Baselitz (born 1938) presents a new series of large-scale canvases featuring portraits of his wife, Elke, and a new sanguine ink series. In the title, Baselitz references the scene of Picasso’s *Les Femmes d’Alger* through a characteristically humorous chain of associations.



**Emilio Tadini: The Reality of the
Image 1968–1972**
Edited by Gió Marconi, Alberto Salvadori. Text by
Francesco Guzzetti, Emilio Tadini.
MOUSSE PUBLISHING
ISBN 9788867494798 u.s. \$40.00 cDN \$56.00 **FLAT40**
Pbk, 8.75 x 11.25 in. / 202 pgs / 136 color / 86 b&w.
July/Art

This is the second installation of Fondazione Marconi’s editorial project documenting the Milanese gallery’s own history. This volume examines the work of Italian postwar painter Emilio Tadini (1927–2002), who was inspired by Surrealism and Pop art.



**Hermann Nitsch: 20th Painting Action
Vienna Secession**
Edited by Helmut Essl. Text by Dieter Buchhart, Hermann
Nitsch, Otmar Rychlik.
KERBER
ISBN 9783735608239 u.s. \$115.00 cDN \$160.00 **FLAT40**
Slip, hbk, 10 x 11.5 in. / 108 pgs / 86 color.
July/Art

This publication chronicles Austrian artist Hermann Nitsch’s (1938–2022) *20th Painting Action*, a series of monumental white canvases that he splattered with large swaths of red paint during a public performance at the Vienna Secession in 1987.



**Mario Schifano: Pictorial Works
The 1960s**
Edited by Monica De Bei Schifano, Marco Meneguzzo.
SKIRA
ISBN 9788857245799 u.s. \$95.00 cDN \$132.00 **FLAT40**
Slip, hbk, 11 x 11 in. / 612 pgs / 950 color.
December/Art

Mario Schifano (1934–1998) was a Libyan-born Italian painter and collagist of the Postmodern tradition whose work depicted themes of modernization, popular and street culture, activism and politics. This is the first chapter of a four-volume survey of his career, focusing on the 1960s.



Ben Willikens
Text by Walter Grasskamp, Constanze Malissa,
Klaus Albrecht Schröder.
KERBER
ISBN 9783735608291 u.s. \$65.00 cDN \$89.00 **FLAT40**
Hbk, 11.25 x 9.25 in. / 112 pgs / 55 color.
July/Art

German artist Ben Willikens (born 1939) achieved global notoriety in the late 1970s for his precisely composed, large-format paintings depicting deserted interior spaces. This catalog presents nearly 50 works made by Willikens between 1971 and 2021, thus spanning the artist’s entire oeuvre.



Arnulf Rainer, Emilio Vedova: Ora!
Edited with text by Fabrizio Gazzarri. Text by Philip Rylands,
Helmut Friedel, Arnulf Rainer.
MARSILIO ARTE
ISBN 9791254630426 u.s. \$50.00 cDN \$69.00 **FLAT40**
Clth, 9.5 x 11.5 in. / 216 pgs / 200 color.
October/Art

This publication presents a selection of works by two protagonists of postwar European art: Austrian painter Arnulf Rainer (born 1929) and Italian painter Emilio Vedova (1919–2006), linked by their close friendship and a shared artistic vision.



**Keith Cunningham:
The Cloud of Witness**
Edited by Jason Beard. Introduction by Bobby Hillson.
Text by Laura Scalabrella Spada.
OTHER CRITERIA BOOKS
ISBN 9781912613113 u.s. \$70.00 cDN \$98.00 **FLAT40**
Hbk, 9 x 12.25 in. / 144 pgs / 71 color / 2 b&w.
July/Art

Keith Cunningham (1929–2014) was an elusive member of the School of London alongside Bacon and Auerbach. His paintings are coated in layers of dense, sculptural brushstrokes and populated by skulls, fighting dogs and human figures. This publication offers a rediscovery of his oeuvre, featuring reproductions of over 70 works.

Material experimentation and new painting traditions



Albert Oehlen: unverständliche braune Bilder

Text by Christian Malycha.

HOLZWARTH PUBLICATIONS
ISBN 9783947127337 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 9.5 x 11 in. / 56 pgs / 27 color.
June/Art

Abstraction between collage and painting from the Neue Wilde virtuoso

This leporello volume presents two new series by German artist Albert Oehlen (born 1954): the “incomprehensible brown pictures,” which take up the earth tones and expressive brushstrokes of his earlier abstract work, and the *Ö-Norm* paintings, in which the artist defines his current aesthetic standard between painting and collage.



Pietro Costa: Portraits The Bloodwork Project, 1989–2022

Edited with text by Chiara Spangaro. Text by Robert C. Morgan, Policarp Hortolà, Rita Iacopino.

SILVANA EDITORIALE
ISBN 9788836651405 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 9.5 x 11 in. / 96 pgs / 100 color.
September/Art

Portraits painted in blood

Italian artist Pietro Costa presents a series of portraits made using the subjects’ blood as pigment. This publication expands on Costa’s ongoing *Bloodwork* project, which incorporates his own blood into works that straddle painting, drawing, photography, sculpture and installation.



Slimen Elkamel

SKIRA PARIS
ISBN 9782370741653 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 6.5 x 9 in. / 208 pgs / 150 color.
November/Art

Fantastical, folklore-inspired mixed media paintings from an emerging Tunisian artist

This is the first monograph from Tunisian poet and artist Slimen Elkamel (born 1983), who makes mixed-media paintings using embroidery and acrylic on canvas. His works are vibrantly colored and often inspired by folklore, including overlapping figures and motifs.



Zsolt Berszán: Remains

Text by Carsten Ahrens, Diana Dochia, Gerda Széplaky.

KERBER
ISBN 9783735608277 U.S. \$75.00 CDN \$104.00 **FLAT40**
Hbk, 9.5 x 12 in. / 152 pgs / 142 color / 2 b&w.
July/Art

A painterly and sculptural meditation on human form

Romanian artist Zsolt Berszán (born 1974) evokes the human body in a macabre play of distortions, contortions and torn fragments. This book presents around 100 of his paintings, sculptures and mixed-media objects from 2014 to 2021.



Lone Saldanha: The Invented City

Edited with text by Adriano Pedrosa, Laura Cosendey. Text by Frederic Tuten, Frederico Morais, Fuad Atala, Claudia Saldanha, Lauro Cavalcanti, Luiz Áquila, Lúcio Cardoso, Luisa Duarte, Luiz Camillo Osório, Luiza Interlenghi, Marta Mestre, Pollyana Quintella, Vivian Ostrovsky.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770146 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 8.5 x 11 in. / 320 pgs / 290 color / 11 b&w.
July/Art

The largest publication to date on the work of a pioneering Brazilian painter

Lone Saldanha (1919–2001) was a highly influential though underappreciated figure in the history of 20th-century Brazilian art. Her paintings on canvas and paper, as well as more unconventional surfaces such as wooden slats, spools and planks, depict the perpetual invention and reinvention of the city.



Louisa Gagliardi

Edited by Arnaud Hubert. Text by Simon Castets. Interview by Mitchell Anderson.

JRP|EDITIONS
ISBN 9783037645871 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 8 x 11.25 in. / 64 pgs / 50 color.
November/Art

Interrogating painterliness: the first monograph on the photoshopped art of Louisa Gagliardi

Swiss artist Louisa Gagliardi (born 1989) makes photoshopped works printed on canvas that draw on painting as well as graphic design and advertising to rethink questions of flatness and depth, dimensionality and translucence, the enigmatic and the banal, the digital imagery and the painterly marks.

Works on paper: illustration and beyond

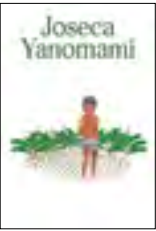


Anna Haifisch: Chez Schnabel

Edited with text by Stefan Weppelmann. Text by Anna Haifisch, Anke Dyes, Björn Steigert.

SPECTOR BOOKS
ISBN 9783959056038 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 8.75 x 12 in. / 96 pgs / 48 color / 16 b&w.
October/Art

This is the first publication by German artist Anna Haifisch (born 1986) to explore her approach to making comics. Bringing together sketches, references, haikus, notes and a short story titled action “1992,” this volume provides key insights into the working practice of a world-renowned comic artist.



Joseca Yanomami: Drawings

Edited with text by Adriano Pedrosa, David Ribeiro. Text by Denilson Baniwa, Patrícia Ferreira Pará Yxapy, Bruce Albert.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770245 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 7 x 10.25 in. / 240 pgs.
November/Art

Joseca Yanomami (born 1971) is a member of the Indigenous Yanomami people in the Brazilian Amazon. His drawings depict Yanomami culture and history and address the conflict between Indigenous and non-Indigenous peoples. This book reproduces 93 drawings held by MASP, the most substantial existing collection of his work.



Josef Herzog: Untitled 1964–1998

Text by Fanni Fetzter, Beni Muhl, Linda Schädler, Beat Wismer.

EDITION PATRICK FREY
ISBN 9783907236390 U.S. \$50.00 CDN \$69.00 **FLAT40**
Pbk, 9.25 x 12.5 in. / 300 pgs / 400 color.
July/Art

Swiss artist Josef Herzog (1939–98) made watercolors with surreal, clearly outlined planar configurations and ink drawings with labyrinthine “all-over” cellular structures. This publication accompanies a Herzog retrospective at Kunstmuseum Lucerne and surveys his work from the 1960s on.

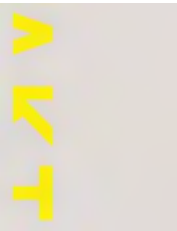


David Goldes: Unpredictable Drawings

Artwork by David Goldes. Text by Pavel S. Pys.

RADIUS BOOKS/YOSSI MILO GALLERY
ISBN 9781955161015 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 9 x 11 in. / 140 pgs / 62 color.
September/Art

David Goldes (born 1947) uses chemical and electrical transformations of graphite and silver to form the basis of this latest body of work. Electrified, the drawings yield material evidence—burns, holes and surface scarring—while the chemically altered silver leaf shows unplanned swaths of color.



AKT / NUDE

Edited with text by Stefan Bachmann. Text by Henrik Ahr, Noémie Anneg, Thomas Ballhausen, Elisabeth Gutjahr.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572560 U.S. \$70.00 CDN \$98.00 **FLAT40**
Hbk, 9 x 12 in. / 432 pgs / 623 color.
July/Art

This complex artist’s book is dedicated to the art of nude drawing, featuring around 520 works by 68 students from the department of stage design at the Mozarteum University Salzburg over the course of the past 20 years.



Jorge Tacla: The Jorge Tacla Archives

Edited by Thomas Rothe. Preface by Josh T. Franco. Text by Florencia San Martín.

EDICIONES DE ARRABAL
ISBN 9789560932921 U.S. \$60.00 CDN \$84.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 260 pgs / 117 color / 7 b&w.
July/Art

Chilean painter Jorge Tacla (born 1958) depicts architectural and urban ruins in the wake of catastrophe, natural or man-made. In 2019, the Smithsonian’s Archives of American Art acquired Tacla’s papers—drawings, correspondence, photographs, notebooks and clippings—a selection of which are presented here.



Marion Eichmann: Sight: Seeing Bundestag

Foreword by Bärbel Bas. Text by Marion Eichmann, Kristina Volke.

HATJE CANTZ
ISBN 9783775752275 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 8.25 x 11.5 in. / 144 pgs / 60 color.
August/Art

Known for her eminent paper art and collages, German artist Marion Eichmann (born 1974) was commissioned by the German Bundestag to spend several weeks exploring the Reichstag and other enclosed parliamentary buildings. The resulting project, a series of more than 80 papercuts, is documented in this volume.



Csaba Fürjesi: Time Out

Preface by Séamus Kealy. Text by Peter Husty.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572126 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 8.5 x 11 in. / 104 pgs / 71 color.
July/Art

Hungarian artist Csaba Fürjesi (born 1969) works in painting, drawing and photography, with a special emphasis on prints and material experimentation. His oeuvre presents a world that is simultaneously innocuous and surreal.

Artistic encounters with the natural world



**Michel Comte:
EL & Us**
Text by Michel Comte, Ralf Stutzki, Thomas R. Ward,
Daniel J. Müller.

STEIDL COMTE
ISBN 9783958298576 U.S. \$65.00 CDN \$89.00 **FLAT40**
Clth, 7.5 x 10.25 in. / 144 pgs / 60 color / 21 b&w.
Available/Photography



Christine Ödlund
**Growing the Third Ear under the Great
Astral Mother Tree**
Text by Christine Ödlund, Louise Belfrage, Ulrika Pilo,
Christopher Scheer.

KERBER
ISBN 9783735608345 U.S. \$100.00 CDN \$140.00 **FLAT40**
Hbk, 9.5 x 12.75 in. / 176 pgs / 104 color.
July/Art/Gardens

Sounds transposed into forms through plant pigment

Swedish artist Christine Ödlund’s (born 1963) practice is rooted in natural science, music and philosophy and spans painting, sculpture, video and music. Her first monograph presents recent works on paper in which she uses plant pigments to create soft colors and botanical motifs.

Translating science into art

This collaboration between Swiss artist Michel Comte (born 1954) and the NCCR MSE explores the thin line between contemporary art and molecular research. *EL & Us*—engineering life and us—is Comte’s proactive contribution, directly addressing the issue: can engineering life lead to a better future?



**Sarah Bildstein:
100 Spectres**
Text by Katrin Bucher Trantow, Tanja Klemm,
Karin Leonhard.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572362 U.S. \$39.95 CDN \$55.95 **FLAT40**
Hbk, 11 x 8.25 in. / 140 pgs / 100 color.
July/Art



**Gabriela Albergaria:
Nature Abhors a Straight Line**
Edited with text by Delfim Sardo. Text by Mariana Pestana,
Lucia G. Lohmann, Alfonso Cruz.

MOUSSE PUBLISHING
ISBN 9788867494453 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 8 x 11.75 in. / 234 pgs / 89 color / 51 b&w.
July/Art

An artist’s meditation on the history of human appropriation and manipulation of the plant world

Portuguese artist Gabriela Albergaria (born 1965) makes sculptures, installations, photographs and drawings that embody her systematic reflection on the taming of nature by humans as recorded in 18th-century botanical gardens through the introductions of nonnative plant species and other ecosystemic modifications.

Chemistry meets painting in Sarah Bildstein’s ecological meditation on water

Tokyo-based Austrian artist Sarah Bildstein collaborated with scientists at the University of Konstanz to transform 100 water samples gathered from around the world into a series of abstract, watercolor-like paintings. Derived from nature, these works reflect timely issues surrounding climate change and the global water crisis.



**Mariana Castillo Deball:
Amarantus**
Text by Catalina Lozano, Mariana Castillo Deball, Hubert
Matiúwàa, Tatiana Falcón, Isadora Hastings.

RM/MUAC
ISBN 9788417975920 U.S. \$25.00 CDN \$35.00 **FLAT40**
Pbk, 6.25 x 8.75 in. / 240 pgs / 99 color / 2 b&w.
July/Art



**Charlotte Herzig:
I like a bigger garden**
Edited by Chan-Young Ramert. Text by Fanni Fetzter,
Chus Martínez.

MOUSSE PUBLISHING
ISBN 9788867494682 U.S. \$25.00 CDN \$35.00 **FLAT40**
Hbk, 9.75 x 11.5 in. / 64 pgs / 43 color / 2 duotone.
July/Art

Charlotte Herzig’s first monograph explores human perception through the world of flowers

This publication presents a selection of paintings by Swiss artist Charlotte Herzig (born 1983), whose work is populated with flowers, trees and blossoms. Playing with surface, space and abstract organic forms, Herzig uses the world of flowers to understand how nonhuman systems connect and how we perceive them.

Visualizing history through physical remnants and museum artifacts

Berlin-based Mexican artist Castillo Deball (born 1975) engages with science, archaeology and ethnography to visualize decisive moments in cultural history through an examination of their material artifacts. The title refers to the plant amaranth, whose flowers never wilt, evoking the persistence of these “uncomfortable objects.”

Art for the people: public and political interventions

SPECIALTY ■ ART



Judith Kakon: Stolen Language
Edited by Isabelle Köpflí. Text by Quinn Latimer, Boaz Levin,
Simone Neuenschwander, Sadie Plant.

MOUSSE PUBLISHING
ISBN 9788867494866 U.S. \$25.00 CDN \$35.00 **FLAT40**
Pbk, 8 x 11 in. / 152 pgs / 500 color / 120 b&w.
July/Art

Swiss artist Judith Kakon (born 1988) makes conceptual installation works that highlight the reciprocal relationships between society and commerce, and the impact of accelerated economic developments. In this publication, Kakon relates her works to her working materials in a nonhierarchical and nonlinear manner.



**Liu Xiaodong:
Spring in New York**
Text by Alexandra Munroe.

LISSON GALLERY
ISBN 9780947830779 U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 11 x 12 in. / 112 pgs / 54 color / 3 b&w.
Available/Art

Chinese artist Liu Xiaodong (born 1963) has been addressing radical shifts in society such as population displacement and environmental crisis for over three decades. This publication features a series of watercolor paintings that document the changing landscape of New York City during the height of the pandemic.



**Aram Han Sifuentes:
We Are Never Never Other**
Edited with text by Kendra Paitz. Text by Aram Han Sifuentes,
Grace Kyungwon Hong.

UNIVERSITY GALLERIES OF ILLINOIS STATE UNIVERSITY
ISBN 9780945558446 U.S. \$29.95 CDN \$41.95 **FLAT40**
Hbk, 8.75 x 8.25 in. / 96 pgs / 159 color.
November/Art

Chicago-based artist Aram Han Sifuentes (born 1986) makes textiles and participatory works confronting disenfranchisement. This monograph focuses on four community-based projects: *A Mend, U.S. Citizenship Test Sampler, Protest Banner Lending Library* and *Official Unofficial Voting Station*.



**Jasmina Cibic:
Most Favoured Nation**
Text by Maja Fowkes, Reuben Fowkes, Thorsten Sadowsky,
Marijana Schneider.

HATJE CANTZ
ISBN 9783775752381 U.S. \$49.95 CDN \$68.95 **FLAT40**
Hbk, 6.5 x 9.25 in. / 168 pgs / 80 color.
July/Art/Film & Video

London-based artist and filmmaker Jasmina Cibic (born 1979) critically examines nation-building and the mechanisms of soft power (the indirect exercise of political power). Cibic decodes these forms of political influence, translating them into room-filling installations, performances and elaborately staged films.



Truck Art Project
Text by Javier Díaz-Guardiola.

LA FÁBRICA
ISBN 9788418934186
U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 12 x 8 in. / 168 pgs / 80 color.
October/Art

This volume chronicles a public art project in Spain that features monumental murals painted on the sides of industrial trucks, confronting issues of scale and budget and transforming passersby into involuntary and fleeting spectators. Commissioned artists include Suso33, Abraham Lacalle, Okuda San Miguel and Felipe Pantone.



**Abdias Nascimento:
A Panamefrican Artist**
Edited by Adriano Pedrosa, Amanda Carneiro. Text by Abdias
Nascimento, Amanda Carneiro, Elisa Larkin Nascimento, et al.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770177 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 8.5 x 11 in. / 312 pgs / 140 color / 17 b&w.
July/Art

This catalog documents the paintings of African-Brazilian scholar, artist, poet, dramatist and activist Abdias Nascimento (1914–2011), compiling around 70 works from his wide-ranging career.



**Nation, Narration, Narcosis
Collecting Entanglements and
Embodied Histories**
Edited with text by Anna-Catharina Gebbers. Text by
Abhijan Toto, Ariel Orah, Charlotte Knaup, David Teh, et al.

KERBER
ISBN 9783735608352 U.S. \$75.00 CDN \$104.00 **FLAT40**
Pbk, 8.5 x 10.25 in. / 240 pgs / 200 color.
October/Art

This publication accompanies an exhibition at the Nationalgalerie in Berlin that confronts the gallery’s name and explores the effects of nation-building and colonialism on society and ecology. Artists include Marina Abramovic, Joseph Beuys, Amanda Heng, Käthe Kollwitz, Bruce Nauman and more.



Tilt: Future Primitive
Edited by Evelynne Toussaint.

SKIRA PARIS
ISBN 9782370741844 U.S. \$68.00 CDN \$94.00 **FLAT40**
Hbk, 8.5 x 12 in. / 368 pgs / 300 color.
October/Art

This book traces a history of the art of graffiti through the evolution of the work of the contemporary French artist Tilt (born 1973), who makes colorful, bubbly, text-based works and whose recent practice has been shifting from the street to the studio.

Art in motion: video and performance from the past three decades



Ericka Beckman: Fair Game

Edited with text by Adam Budak, Ericka Beckman.
Text by Marie de Brugerolle, Mark Cutler, Valerie Verhack.

MOUSSE PUBLISHING

ISBN 9788867494972 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 8.25 x 11 in. / 112 pgs / 66 color / 33 b&w.
July/Art

Since the 1980s, American filmmaker Ericka Beckman (born 1951) has been exploring themes of gamification and media interactions in her films. This publication accompanies an exhibition of the same name that presents Beckman’s pioneering videos for the first time in Germany.



Marine Hugonnier: Cinema in the Guts

Edited with introduction by Marta Ponsa. Foreword by Quentin Bajac. Text by Michael Newman, Nicole Brenez, Carles Guerra.
Interview by Eyal Weizmann.

SILVANA EDITORIALE

ISBN 9788836651313 U.S. \$60.00 CDN \$84.00 **FLAT40**
Pbk, 9.5 x 11.75 in. / 288 pgs / 250 color.
September/Art

French artist Marine Hugonnier (born 1969) makes experimental films that investigate the politics of the gaze and exist at the border of documentary and fiction. Equipped with her 16mm camera, Hugonnier mixes the roles of reporter and ethnographer.

International sculpture from the 1950s to today



Feliza Bursztyn: Welding Madness

Edited by Marta Dziewanska, Abigail Winograd.

SKIRA

ISBN 9788857247229 U.S. \$40.00 CDN \$56.00 **FLAT40**
Flexi, 6.5 x 9.5 in. / 160 pgs / 90 color / 30 b&w.
August/Art

This is the first comprehensive survey on the work of the Colombian pioneer in kinetic sculpture Feliza Bursztyn (1933–1982). A selection of 50 sculptures, films, installations and archival material showcases Bursztyn’s role as one of Latin America’s most important artists of the 20th century.



Eliseo Mattiacci: Sculpture in Action

Text by Penelope Curtis, Christian Rattemeyer, Bruno Corà, Lara Conte, Mario Diacono, Fabio Sargentini, Valérie Da Costa.

RIDINGHOUSE

ISBN 9781909932715 U.S. \$49.95 CDN \$68.95 **FLAT40**
Hbk, 9 x 10.75 in. / 178 pgs / 30 color / 80 b&w.
July/Art

Italian sculptor Eliseo Mattiacci (1940–2019) is known for his contributions to the Arte Povera and Minimalism movements in postwar Italy. This lavishly illustrated publication is the first to focus on Mattiacci’s years in Rome from the 1960s to the ’80s.



Miriam Cahn: FOREIGN the foreignness STRANIERITÀ

Edited by Kathleen Bühler. Text by Bernardo Bader, Lukas Bärfuss, Paul Preciado, et al. Photographs by Lukas Wassmann.

HATJE CANTZ

ISBN 9783775752978 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 8.25 x 11.75 in. / 240 pgs / 90 color.
December/Art

This publication on Swiss feminist artist Miriam Cahn (born 1949) presents *Fremd*, a multilayered performance that explores the condition of foreignness. Works are documented by acclaimed Swiss photographer Lukas Wassmann.



Peggy Ahwesh: Vision Machines

Edited by Erika Balsom, Robert Leckie. Text by Erika Balsom, Elena Gorfinkel, Tendai Mutambu, John David Rhodes, Shola von Rheinold.

MOUSSE PUBLISHING

ISBN 9788867494835 U.S. \$20.00 CDN \$28.00 **FLAT40**
Pbk, 6 x 9.75 in. / 108 pgs / 50 color / 3 b&w.
July/Art

New York–based artist Peggy Ahwesh (born 1954) uses repurposed images and nonprofessional child performers in her video works, which probe the critical potential of play. This book accompanies her first UK exhibition, including films and video installations made between 1993 and 2021.



Pietro Consagra: La materia poteva non esserci

Edited with text by Alberto Salvadori. Text by Mario Botta, Lara Conte, Andrea Cortellessa, Paola Nicolin.

MOUSSE PUBLISHING

ISBN 9788867495191 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 6.75 x 9.5 in. / 178 pgs / 44 color / 105 b&w.
July/Art

Italian artist Pietro Consagra (1920–2005) favored structured abstraction, and though he is known primarily as a sculptor, he also worked in painting, drawing, writing, jewelry, furniture-making and urban architecture. Accompanying an exhibition in Switzerland, this publication reviews the artist’s vast oeuvre from the 1950s to ’70s.



Jose Dávila: Monograph

Edited by Jeffrey Grove. Text by David Raskin.

HATJE CANTZ

ISBN 9783775744652 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 10 x 11.75 in. / 320 pgs / 120 color.
September/Art

Mexican artist Jose Dávila (born 1974) playfully and critically explores the visual tropes of art, architecture and urban design. His sculptures reflect the phenomenon of gravity and the laws of static and dynamic energy, paying homage to modernist icons such as Donald Judd and Dan Flavin.



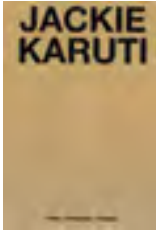
Matthias Groebel: The Image-Sweep Paintings 1989–2001

Text by Sadie Plant, Andreas Selg.

EDITION PATRICK FREY

ISBN 9783907236406 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 7.75 x 11.75 in. / 240 pgs / 150 color.
September/Art

German artist Matthias Groebel (born 1958) works with photography, video and digital image processing, using various home-built and modified devices. Since 1989, he has been working with a computer-controlled painting machine that he built. This publication presents the paintings produced with his machine.



Jackie Karuti

Text by Wanja Kimani, Bojana Cvejić, Rosie Olang’, James Muriuki, Jackie Karuti.

MOUSSE PUBLISHING

ISBN 9788867494781 U.S. \$25.00 CDN \$35.00 **FLAT40**
Pbk, 6 x 8.75 in. / 112 pgs / 69 color / 27 duotone / 23 b&w.
July/Art

Kenyan artist Jackie Karuti (born 1987) employs drawing, video, installation and performance art to meditate on movement and stillness, pushing the viewer to reflect on how, where and who we choose to restructure or rebuild the structures that bind us.



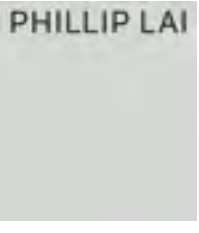
Laura Aldridge: Things That Soak You

Text by Tina Fiske, Joe Scotland, Louise Shelley, Linsey Young.

MOUSSE PUBLISHING

ISBN 9788867495009 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 6.75 x 9.5 in. / 176 pgs / 97 color / 13 duotone.
July/Art

This volume presents recent and older work by British sculptor Laura Aldridge (born 1978), whose practice incorporates photography, screenprinting, ceramics, fabric and found objects, moving between wall-based reliefs and sculptural installations. Her homely, almost folksy, pastel-colored constructions evoke both playfulness and dislocation.



Philip Lai

Text by Jan Verwoert.

RIDINGHOUSE

ISBN 9781909932739 U.S. \$40.00 CDN \$56.00 **FLAT40**
Clth, 10.25 x 11.5 in. / 228 pgs / 150 color.
July/Art

This first monograph on Malaysian-born, UK-based artist Phillip Lai (born 1969) charts the artist’s sculptural development over the course of the last two decades. From a basement soy-sauce factory to the Hepworth Prize for Sculpture, the publication surveys several of the artist’s exhibitions across London, Wakefield, Turin, Berlin and Hong Kong.



Maria D. Rapicavoli: Surface Tension

Text by Sarah Lookofsky, Liz Park, Kristina Scepanski, Sara Reisman, Wendy Vogel.

MOUSSE PUBLISHING

ISBN 9788867494873 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 9.5 x 12.25 in. / 96 pgs / 40 color / 40 b&w.
July/Art

This volume accompanies a major survey exhibition for New York–based, Sicilian-born Maria D. Rapicavoli (born 1976), whose oeuvre straddles photography, film and installation, exploring topics such as the layers of colonial relations undergirding crossings between Europe and Africa, and the politics of domestic space during the pandemic.



Li Nu: Peace Piece

Text by Yao Siqing, Lu Mingjun.

HOLZWARTH PUBLICATIONS/SPURS GALLERY

ISBN 9783947127344 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 8.5 x 11.25 in. / 124 pgs / 40 color / 39 b&w.
June/Art

Chinese artist Li Nu (born 1979) makes sculptures, installations and performance videos that combine personal experience and political reflection with an almost surreal sense of poetry. This is the first publication to present the full range of Li Nu’s art to date, featuring works made since 2008.



Enrico Castellani: Catalogue Raisonné Volume III

Text by Hans Ulrich Obrist.

SKIRA

ISBN 9788857244037 U.S. \$179.00 CDN \$254.00 **FLAT40**
Slip, hbk, 9.5 x 11 in. / 352 pgs / 650 color.
December/Art

This slipcased volume is the third and final installation of the catalogue raisonné for the influential Italian sculptor Enrico Castellani (1930–2017). Gathering works on canvas, sculptures, high-reliefs and installations produced from 2005 until the artist’s death, this publication completes the cataloging of Castellani’s oeuvre.



Charbel-Joseph H. Boutros: The Sun Is My Only Ally

Text by Ismail Bahri, Jean-Marie Gallais, Charbel-Joseph H. Boutros, Sophie Kaplan, Mouna Mekouar, Stéphanie Saadé, Sultan Sooud Al Qassemi, Philippe Van Cauteren.

MOUSSE PUBLISHING

ISBN 9788867495016 U.S. \$29.95 CDN \$41.95 **FLAT40**
Pbk, 6.5 x 9.25 in. / 160 pgs / 88 color / 5 b&w.
July/Art

Lebanese artist Charbel-Joseph H. Boutros (born 1981) makes sculptures and installations that meditate on invisibility by treating negative space as a material, subtly weaving together intimate, geographical and political narratives.

International sculpture and installation



Magdalena Abakanowicz

Edited with introduction by Mary Jane Jacob.
Text by Michael Brenson, Magdalena Moskalewicz.

SKIRA

ISBN 9788857247731 U.S. \$75.00 CDN \$104.00 **FLAT40**
Hbk, 9.5 x 12 in. / 304 pgs / 200 color.
December/Art

This volume retraces the half-century career of Polish sculptor and textile artist Magdalena Abakanowicz (1930–2017), offering a comprehensive look into her early influences, formal developments and cultural contributions. Known for her use of soft materials in sculpture, Abakanowicz eschewed the conventional bifurcation of abstraction and figuration.



Craig Wood:
Catalogue Raisonné 1987–2018

Text by Craig Wood, Fiona Banner, Michael Archer.

OTHER CRITERIA BOOKS

ISBN 9781912613120 U.S. \$110.00 CDN \$154.00 **FLAT40**
Flexi, 9.25 x 13 in. / 432 pgs / 521 color / 45 b&w.
December/Art

Over the past 30 years, the Scottish-born, Welsh-based artist Craig Wood (born 1960) has developed a distinct body of work, ranging from large-scale floor-based installations to site-specific performances and socially engaged actions. This definitive study of his work collects all artworks made between 1987 and 2018.

Conceptual and immersive installation



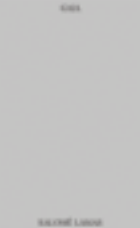
Tony Oursler:
Specular

Edited by Thomas Häusle. Interview by Noam Eclott, Alice Ko.

VERLAG FÜR MODERNE KUNST

ISBN 9783903572416 U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 7.75 x 10.5 in. / 147 pgs / 61 color.
July/Art

Tony Oursler (born 1957) presents the latest iteration of his 1996 series “Obscura” with seven spherical digital projections of macro shots of eyes. These works explore the creative and destructive energy of conspiracy theories such as denial of the moon landing, the illuminati, 5G/Covid-19 causation and chemtrails.



Salomé Lamas:
Gaia

Edited by Miguel Martins. Text by Salomé Lamas, João Laia.

MOUSSE PUBLISHING

ISBN 9788867494712 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 7.5 x 12.25 in. / 78 pgs / 15 b&w.
July/Art

Developed by Portuguese filmmaker Salomé Lamas (born 1987), *Gaia* is a project that explores the potential for ecologically minded production through a multidisciplinary approach straddling science, technology and the arts. This publication accompanies an eponymous installation and features dialogues with contemporary thinkers in the field.



Bernhard Rüdiger: 49 Exhibitions

Text by François Aubart, Gilles Drouault, Daniel Perrier, Doris von Drathen, Pascal Beausse, Giovanni Careri, Pietro Montani, Henri-Alexis Baatsch, Bernardo Mercuri, Paola Nicolin, Bernhard Rüdiger.

MOUSSE PUBLISHING

ISBN 9788867494880 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 6.25 x 9.5 in. / 560 pgs / 203 color / 130 b&w.
July/Art

Italian sculptor Bernhard Rüdiger (born 1964) makes architectural objects and installations that dialogue with history through meticulous spatial and acoustic arrangements. This exhaustive volume chronicles his body of work over the past 35 years, accompanied by texts and interviews with the artist.



Hannah Hallermann:
Tools & Tales for Transformation

Text by Hannah Hallermann, Juliet Kothe, Ariadne von Schirach, Saskia Trebing.

HATJE CANTZ

ISBN 9783775752107 U.S. \$49.95 CDN \$68.95 **FLAT40**
Pbk, 8.75 x 11 in. / 168 pgs / 95 color.
June/Art

Berlin-based artist Hannah Hallermann (born 1982) makes multidisciplinary works that engage social issues in clear, essential forms. Her sculptures often resemble abstract architectural elements or sports equipment. In her first solo catalog, her work is brought into dialogue with texts concerning transformation.



Imagine Picasso

Edited by Androula Michael.

SKIRA PARIS

ISBN 9782370741776 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 9 x 10.5 in. / 64 pgs / 50 color.
August/Art

This book documents an immersive show featuring over 200 of Pablo Picasso’s paintings, removed from their frames and projected onto huge origamilike forms in cavernous exhibition spaces. Accompanied by critical texts, the installation shots offer a rare and fresh perspective on this late genius of modern art.



Dineo Seshee Bopape

Edited with text by Lucia Aspesi, Fiammetta Griccioli. Text by Chus Martínez, Uhuru Phalafala, Kwanele Sosibo.

MARSILIO ARTE

ISBN 9791254630488 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 6.5 x 9.5 in. / 240 pgs / 150 color.
November/Art

South African artist Dineo Seshee Bopape (born 1981) works across sculpture, drawing and video, weaving narratives that investigate archetypes and myths in which the female figure plays a central role. This volume, accompanying her survey show at Pirelli HangarBicocca (Milan), presents a wide selection from the artist’s oeuvre.



Marco Tirelli

Edited with text by Antonella Soldaini. Text by Veronica Locatelli.

SILVANA EDITORIALE

ISBN 9788836651535 U.S. \$70.00 CDN \$98.00 **FLAT40**
Pbk, 7.5 x 10 in. / 504 pgs / 340 color.
September/Art

This monograph presents the complete works of Marco Tirelli (born 1956), whose practice runs the gamut of painting, sculpture, drawing, photography and installation. His paintings depict figures and scenes comprising clusters of well-defined microscopic pigments, which, at a closer look, break down into light particles.



Manuela Ribadeneira: She Asked
Directions for Getting Lost

Edited with text by Sarah Demeuse, Manuela Moscoso. Text by Rodolfo Kronfle, Pablo Lafuente, Catalina Lozano.

MOUSSE PUBLISHING

ISBN 9788867494927 U.S. \$29.95 CDN \$41.95 **FLAT40**
Pbk, 6.25 x 9.5 in. / 196 pgs / 132 color.
July/Art

This first monograph on the work of Ecuadorian-born, UK-based artist Manuela Ribadeneira (born 1966) begins with her collaboration with Artes No Decorativas S.A. in Ecuador in the 1990s and closes with her current practice as artist, publisher and organizer in London and Quito.



Emeka Ogboh: This Too Shall Pass

Edited by Friederike von Büнау. Text by Johann Hinrich Claussen, Juliane von Herz, Emmanuel Iduma.

KERBER

ISBN 9783735608260 U.S. \$75.00 CDN \$104.00 **FLAT40**
Hbk, 9.25 x 11.25 in. / 128 pgs / 104 color / 8 b&w.
July/Art

Berlin-based Nigerian artist Emeka Ogboh (born 1977) is best known for his soundscapes of life in Lagos. This book chronicles the artist’s latest sound installation in Frankfurt, which integrates elements of augmented reality and offers human connection through music as a response to our current crisis.



Daniel Rode: Again and Again

Text by Susanne Altmann, Knut Hartwich, Annegret Klinker, Carsten Probst, Carolin Quermann.

HATJE CANTZ

ISBN 9783775752268 U.S. \$45.00 CDN \$63.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 176 pgs / 100 color.
July/Art

German artist Daniel Rode (born 1971) makes serial, large-scale installations and drawings inspired by found and overheard fragments of text. By divorcing the words from their original context and obscuring their legibility, Rode extends the momentary indeterminacy experienced by viewers preceding their interpretation of the work.



Tarwuk: Ante Mare et Terras

Text by Mario Diacono. Conversation with Bob Nickas.

SILVANA EDITORIALE

ISBN 9788836651771 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 8 x 10 in. / 120 pgs / 60 color.
September/Art

New York-based Croatian artist duo Tarwuk (Bruno Pogacnik Tremow and Ivana Vukšić) makes sculptures that seem to originate from an archaeological, totemic and relic-filled past, which, filtered through the present, are transformed into tormented, futuristic and sometimes dystopian fantasy creatures.



Rune Guneriussen: Lights Go Out

Edited with text by Ulrike Wolff-Thomsen, Christiane Morsbach. Text by Katrin Hippel, Håvard Johansen, Klara Scheuren.

KERBER

ISBN 9783735608307 U.S. \$75.00 CDN \$104.00 **FLAT40**
Hbk, 11.25 x 8.75 in. / 128 pgs / 41 color / 8 b&w.
July/Art

Norwegian artist Rune Guneriussen (born 1977) takes us on a journey through forests and wetlands, to bodies of water and stretches of coast, photographing self-constructed light objects that he has arranged across the varying landscapes, evoking high-rise buildings, route markers or mythical creatures.



Sarkis
In the Beginning, Istanbul 19380–20200

Edited by Ayse Orhun Gültekin. Text by Cem Ileri.

HATJE CANTZ

ISBN 9783775752541 U.S. \$75.00 CDN \$104.00 **FLAT40**
Pbk, 8.25 x 10.5 in. / 504 pgs / 220 color.
August/Art

This comprehensive monograph gathers works by the Turkish conceptual artist Sarkis (born 1938). Focusing on exhibitions and projects created and realized in his birth city of Istanbul, the volume traces autobiographical elements in Sarkis’ oeuvre through various literary and philosophical references.



The Dream of Ulysses

Edited with text by Francesco Stocchi. Text by Achille Bonito Oliva, Paula Burleigh, Mark Wigley.

ÉDITIONS DILECTA

ISBN 9782373721515 U.S. \$40.00 CDN \$56.00 **FLAT40**
Pbk, 7.75 x 10.25 in. / 200 pgs / 100 color.
August/Art

This catalog accompanies an immersive exhibition in which the Villa Carmignac and its gardens were transformed into a maze for guests to navigate. Intended to evoke Ulysses’ labyrinthine journey home, the exhibition functions as an allegory for the lifetime of choices that we all face. Artists include Micol Assaël, John Baldessari, Miquel Barceló, Jean-Michel Basquiat, Marinus Boezem, Louise Bourgeois and Mark Bradford.

Cooperative art-making: artist duos, collectives and more



Banal Complexities
Collaborative Art in Public Space
Edited with text by Christine Bruckbauer, Aline Lenzhofer.
Text by Mohammed Nouh Alfara.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572683 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 7 x 9.75 in. / 120 pgs / 40 color.
July/Art

In Vienna’s second district, four artist duos use public art interventions to create new zones where encounters, exchanges and discussions can take place. Artists include: Margareta Klose & Nourhan Maayouf, Oscar Cueto & Bassem Yousri, Lisa Großkopf & Soukaina Joual, Malek Gnaoui & Markus Hiesleitner.



Raqs Media Collective:
Hungry for Time
Edited with text by Ingeborg Erhart, Johan Hartle.

SPECTOR BOOKS
ISBN 9783959055567 U.S. \$50.00 CDN \$69.00 **FLAT40**
Pbk, 8 x 11.5 in. / 320 pgs / 250 color.
October/Art

Raqs Media Collective, which uses the term “epistemic disobedience” to describe its working method, was invited by the Academy of Fine Arts Vienna to curate an exhibition drawing from the institute’s historical collection. The India-based collective juxtaposes Eurocentric pieces with contemporary works, thus decolonizing the collection’s holdings.



Building Human Relations through Art
Belgrade Art Collective Škart from 1990 to Present
Edited with introduction by Seda Yildiz.

ONOMATOPEE PROJECTS
ISBN 9789493148826 U.S. \$20.00 CDN \$28.00 **FLAT40**
Pbk, 6.25 x 8.25 in. / 240 pgs / 200 color / 40 b&w.
July/Art

The Belgrade-based collective Škart operates across artistic mediums, with a primary focus on poetry and design. Through conversations with Škart’s members, a selection of images, poems and drawings as well as newly commissioned texts, this book traces the group’s practice from the 1990s to present.



Pants Wear Skirts: The Erfurt Women Artists’ Group 1984–1994
Edited with text by Susanne Altmann, Kata Krasznahorkai, Christin Müller, Franziska Schmidt, Sonia Voss.

HATJE CANTZ
ISBN 9783775752589 U.S. \$49.95 CDN \$68.95 **FLAT40**
Pbk, 7.75 x 10.5 in. / 256 pgs / 100 color.
September/Art

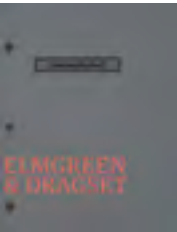
Founded in 1984 by Gabriele Stötzer, the Erfurt Women Artists’ Group pursued a radically creative lifestyle to counter the rigid strictures of everyday life in the GDR. This volume comprises rare photographs, prints, manifestos and costume designs from the artists’ personal archives.



Screensavers: Anonymous Club Archive 2017–2021
Edited by Fredi Fischli, Shayne Oliver, Niels Olsen, Christian Velasquez, Teo Schifferli, Marc Asekhame.

WALTHER KÖNIG, KÖLN
ISBN 9783753301303 U.S. \$59.95 CDN \$82.95 **FLAT40**
Flexi, 11 x 14 in. / 206 pgs / 296 color / 23 b&w.
July/Art/Fashion

New York-based collective Anonymous Club, founded by fashion designer Shayne Oliver, engages with fine art, installation, performance, music, fashion and more. This publication surveys the collective’s work since its inception, with a collection of related artifacts and ephemera.



Elmgreen & Dragset: Useless Bodies?
Edited by Mario Mainetti, Niccolò Gravina, Phoebe Emerson.
Text by Marc Abélès, Anita Allen, Paola Antonelli, et al.

FONDAZIONE PRADA
ISBN 9788887029802 U.S. \$90.00 CDN \$123.00 **SDNR30**
Pbk, 6.75 x 9 in. / 532 pgs / 41 color / 206 b&w.
July/Art

This volume accompanies the latest exhibition from Berlin-based artist duo Elmgreen & Dragset, which explores how bodies lose their centrality to everyday experience in our postindustrial age.



Gilbert & George:
New Normal Pictures
Text by Michael Bracewell.

THADDAEUS ROPAC
ISBN 9782910055967 U.S. \$24.00 CDN \$33.50 **FLAT40**
Pbk, 12 x 9.75 in. / 52 pgs / 35 color.
July/Art

Created over the past three years, this series from artist duo Gilbert & George offers a surreal, day-glo view of London in which everything is slightly off kilter, with the artists pictured catching their balance or toppling over amidst an ever-shifting post-industrial urban landscape.



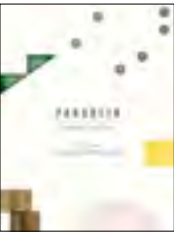
Andrea and Paolo Ventura:
Napoleon
Edited by Laura Leonelli.

SILVANA EDITORIALE
ISBN 9788836651412 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 9.5 x 11 in. / 64 pgs / 30 color.
September/Art

Italian painter and illustrator Andrea Ventura (born 1968) and his brother, photographer Paolo Ventura (born 1968), have collaborated on this latest book project, which presents their artistic reinterpretations of the myth of the great Napoleonic battles and the Grande Armée that fought them.

Artists working in conversation and collaboration

SPECIALTY ■ ART



Enrique Juncosa & Iran do Espírito Santo: Pangolin
Text by Enrique Juncosa. Illustrated by Iran do Espírito Santo.

GALERÍA SENDA/TURNER
ISBN 9788418895166 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 9.75 x 12.75 in. / 124 pgs / 40 color.
September/Art

This volume gathers 40 prose poems by Spanish poet Enrique Juncosa (born 1961), each accompanied by a watercolor by Brazilian artist Iran do Espírito Santo (born 1963). Initiated during the Covid-19 lockdown, this collaborative project is named after the animal that may possibly have propagated the virus.



João Maria Gusmão + Pedro Paiva: Terçoelho
Text by Chris Fitzpatrick, Anthony Huberman, João Maria Gusmão, Pedro Paiva, Philippe Vergne.

MOUSSE PUBLISHING
ISBN 9788867495221 U.S. \$45.00 CDN \$63.00 **FLAT40**
Pbk, 8.75 x 11.5 in. / 404 pgs / 200 b&w.
July/Art

Accompanying the first major exhibition for the Portuguese artist duo João Maria Gusmão (born 1979) and Pedro Paiva (born 1977), this catalog covers nearly 20 years and 250 works across installation, sculpture, photography, film and editorial/ written works.



Lucio Fontana/Antony Gormley
Edited by Luca Massimo Barbero.

MARSILIO ARTE
ISBN 9791254630440 U.S. \$29.95 CDN \$41.95 **FLAT40**
Clth, 6 x 8.25 in. / 152 pgs / 80 color.
October/Art

This publication juxtaposes the work of Lucio Fontana (1899–1968) with that of the contemporary British sculptor Antony Gormley (born 1950), highlighting the relationship between sign and the expressiveness of the materials used by both artists, with a selection of works in sculpture and on paper.



Harun Farocki & Florentina Pakosta:
The Physiognomy of Power
Edited by Thorsten Sadowsky. Preface by Dietrich Karner, Thorsten Sadowsky. Text by Antje Ehmann, Elsy Lahner.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796706 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 8.75 x 11 in. / 192 pgs / 175 color.
July/Art

This publication considers the oeuvres of Harun Farocki (1924–2014), one of the most important German documentary filmmakers and media artists since the '70s, and graphic artist/painter Florentina Pakosta (born 1933), a central figure in the Austrian feminist avant-garde.



Ulrike Ottinger, Tabea Blumenschein
Zusammenspiel Untertitel
Edited with text by Ulrike Ottinger. Text by Carina Bukuts, Annelie Lütgens, Katharina Sykora.

HATJE CANTZ
ISBN 9783775752435 U.S. \$90.00 CDN \$123.00 **FLAT40**
Slip, pbk, 2 vols, 7.5 x 11.5 in. / 288 pgs / 500 color.
September/Art

This book initiates a dialogue between German filmmaker Ulrike Ottinger (born 1942) and her costume designer and leading actress for over 10 years, cult figure Tabea Blumenschein (1952–2020) by bringing together for the first time Blumenschein’s drawings and Ottinger’s photographs from their joint performances.



Wolfgang Mattheuer / Stan Douglas
Text by Joshua Kwesi Aikins, Sterre Barentsen, Karamba Diaby, Stan Douglas, Chrissie Iles, Astrid Köhler, Paola Malavassi, Frank Odjijda, Heinz Schönemann.

HATJE CANTZ
ISBN 9783775753036 U.S. \$55.00 CDN \$76.00 **FLAT40**
Pbk, 8.75 x 11.25 in. / 352 pgs / 100 color.
September/Art

This catalog presents the work of two artists from the Hasso Plattner Collection: German painter Wolfgang Mattheuer (1927–2004) and Canadian photographer and filmmaker Stan Douglas (born 1960), both of whom portrayed the Potsdam cityscape.



Stéphan Gladieu:
Homo Détritux
Text by Wilfried N’sondé.

ACTES SUD
ISBN 9782330167486 U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 9.5 x 12.5 in. / 96 pgs.
October/Art

Dressed in masks and costumes made from garbage, a generation of Congolese street children and artists draw their inspiration from ancestral clothing arts to stand against the ecological disaster their country suffers. French photographer Stéphan Gladieu (born 1969) captures the movement in his portraiture.



Boris Lurie & Wolf Vostell:
Art after the Shoah
Edited by Daniel Koep. Text by Rudij Bergmann, Tom Freudenheim, Eckhart Gillen, Bram Groenteman.

HATJE CANTZ
ISBN 9783775752169 U.S. \$70.00 CDN \$98.00 **FLAT40**
Pbk, 9.5 x 11 in. / 336 pgs / 300 color.
July/Art

After each surviving the Holocaust, German artists Boris Lurie (1924–2008) and Wolf Vostell (1932–98) met in New York in the 1960s and became lifelong friends. This book accompanies an exhibition juxtaposing their works and their approaches to the Shoah.

Group shows, museum collections and more

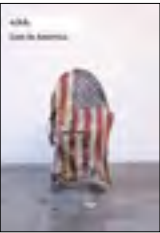


Post-Performance Video:
Prospective 1: Los Angeles

Edited with text by Marie de Brugerolle. Text by Hendrik Folkerts.

MOUSSE PUBLISHING
ISBN 9788867494996 U.S. \$29.95 CDN \$41.95 **FLAT40**
Pbk, 6.5 x 7.5 in. / 112 pgs / 55 color.
July/Art/Film & Video

Marie de Brugerolle’s concept of a “Post-Performance Future” describes the legacy and impact of performativity on visual arts. This book accompanies the first exhibition on this subject, featuring four video artists working or trained in Los Angeles: Coleman Collins, Rodney McMillian, Nathaniel Mellors and Anna Wittenberg.



Lost in America
n.b.k. Ausstellungen Bd. 24

Edited by Marius Babias, John Miller. Text by Amy Allen, Dan Graham, John Miller, Martha Rosler, et al.

WALTHER KÖNIG, KÖLN
ISBN 9783960989745 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 6.5 x 9.75 in. / 316 pgs / 120 color / 35 b&w.
July/Art

Accompanying an exhibition featuring 37 works by 19 US-based artists, this publication explores the presence of American ideology in art, architecture and design. Artists include John Steuart Curry, Jimmie Durham, Andrea Fraser, Dan Graham, Renée Green, Jill Magid, Adrian Piper, Martha Rosler and more.

Biennials, fairs, awards and more



Pacific Century
Hawai’i Triennial 2022

Edited with text by Melissa Chiu, Drew Kahu’āina Broderick, Miwako Tezuka. Text by Homi K. Bhabha, Léulí Eshraghi, Sara Raza.

HATJE CANTZ
ISBN 9783775752145 U.S. \$62.00 CDN \$86.00 **FLAT40**
Hbk, 8.25 x 11.25 in. / 284 pgs / 126 color.
September/Art

Accompanying the 2022 Hawaii Triennial, this publication showcases participating artist from Hawaii and the Asia-Pacific region and examines key art historical backgrounds and contemporary discussions on art, expanding the frame of reference for the region.



Biennials as Sites of Historical Narration
Thinking Through Göteborg International
Biennial for Contemporary Art 2019–2021

Edited with text by Lisa Rosendahl. Text by Ariella Aïsha Azoulay, Michael Barrett, et al.

MOUSSE PUBLISHING
ISBN 9788867494897 U.S. \$20.00 CDN \$28.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 284 pgs / 110 color / 132 duotone / 20 b&w.
July/Art

Accompanying the Göteborg International Biennial for Contemporary Art, this book explores the potential of art biennials to propose forms and methods of historical narration that renegotiate the border between past and present, local and global, story and history.



Material
22 Interviews
By Sandra Danicke.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572867 U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 7.25 x 9.5 in. / 280 pgs / 113 color.
July/Art

Far from the days of oil paint and chiseled marble, the materials favored by artists today can be as unconventional as garbage, fabric scraps or food. In this volume, 22 international artists discuss their materials. Artists include: Joseph Grigely, Simon Starling, Sofia Hultén and more.



Opera Opera
Allegro ma non troppo

Foreword by Anna Herrhausen, Giovanna Melandri. Text by Johanna Dombois, Eleonora Farina, et al.

KERBER
ISBN 9783735608390 U.S. \$69.95 CDN \$97.95 **FLAT40**
Pbk, 8 x 9.75 in. / 176 pgs / 80 color.
September/Art

This publication accompanies an exhibition at PalaisPopulaire in Berlin that draws on the museum’s collection to explore operatic themes in contemporary art. Artists include Monica Bonvicini, Vanessa Beecroft, Enzo Cucchi, Liliana Moro, William Kentridge, Philippe Rahm, Susan Philipsz, Kara Walker and more.



Artists of the Year
Maxwell Alexandre, Conny Maier,
Zhang Xu Zhan

Text by Fernando Cocchiarale, Britta Färber, Anna Herrhausen, Marlene Schenk, Nobuo Takamori.

KERBER
ISBN 9783735608284 U.S. \$75.00 CDN \$104.00 **FLAT40**
Pbk, 9.25 x 11.25 in. / 180 pgs / 182 color.
July/Art

Deutsche Bank’s 10th annual Artist of the Year prize is being awarded to three artists, all of whom bring with them rich cultural influences: Maxwell Alexandre (born 1990, Brazil), Conny Maier (Germany) and Zhang Xu Zhan (born 1988, China).

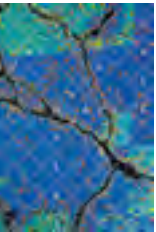


QSPA 10: The Queen Sonja
Print Award

Text by Alf van der Hagen, Dame Julia Peyton-Jones, Poul Erik Tøjner, Synne Riffbjerg, Marie Laurberg.

FORLAGET PRESS
ISBN 9788232804207 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 9.5 x 11.75 in. / 240 pgs / 186 color.
September/Art

This book celebrates 10 years of the HM Queen Sonja Print Award, an international biannual award dedicated to promoting and honoring artists working in contemporary printmaking. Alongside the anniversary portfolio, it presents all recipients of the award from the past decade.



Walk!

Edited by Fiona Hesse, Marie Oucherif, Matthias Ulrich. Text by David le Breton, Dee Heddon, Fiona Hesse, Marie Oucherif, Noora Pyry.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572591 U.S. \$49.95 CDN \$68.95 **FLAT40**
Pbk, 6.5 x 9.5 in. / 240 pgs / 225 color.
July/Art

This catalog features around 100 photographs, videos, collages, drawings, paintings, sculptures and performances from over 40 artists in whose work walking represents an important element. Artists include David Hammons, Mona Hatoum, Kimsooja, Helen Mirra, Pope.L, Hans Schabus and more.



All the Lonely People

Edited by Heike Catherina Mertens. Text by Nana Bahlmann, Ann Cotten, Felicitas Hoppe, Monika Rinck, Antje Rávik Strubel, Yoko Tawada, Senthuran Varatharajah.

SPECTOR BOOKS
ISBN 9783959056076 U.S. \$25.00 CDN \$35.00 **FLAT40**
Pbk, 9.5 x 12 in. / 164 pgs / 95 color / 15 b&w.
October/Art

Marking its 25th anniversary as an artist residence, and, against the backdrop of Covid-19, the Villa Aurora in LA offers up artistic and literary reflections on loneliness and melancholy as well as physical and mental withdrawal. Artists include: Saâdane Afif, Vajiko Chachkhiani, Louisa Clement, Lauren Halsey and more.



ESCH 2022: Pure Europe

Text by Pit Péporté, Sophie Neuenkirch.

HATJE CANTZ
ISBN 9783775752428 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 160 pgs / 80 color.
February/Art

This exhibition catalog accompanies a group show at Esch 2022, offering a view of what constitutes Europe and Europeans. It is structured around six clichés about Europe, which—like all clichés—contain a grain of truth, but also express a bias.



ESCH 2022 | Ars Electronica
In Transfer: On to New Shores

Text by Martin Honzik, Laura Welzenbach.

HATJE CANTZ
ISBN 9783775752411 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 160 pgs / 80 color.
December/Art

Accompanying the exhibition at Esch 2022 in collaboration with Ars Electronica, this publication focuses on the importance of creative thinking and artistic approaches in scientific research and industrial production to create innovative, sustainable and ethical solutions to contemporary societal struggles.



X Museum 2020–2021

Edited with text by Jiashun Fang. Text by Michael XuFu Huang, Poppy Dongxue Wu, Cyril Kuizhen Rao, Ziyi Liao.

MOUSSE PUBLISHING
ISBN 9788867495047 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 7.75 x 10.75 in. / 196 pgs / 122 color / 36 b&w.
September/Art

The first chapter in a series of annual publications dedicated to the X Museum in Beijing, this volume chronicles the museum’s first year of activity, including five exhibitions, over 20 public programs and a series of off-site activities and collaborations with international artists.



Brazilian Histories

Edited with text by Adriano Pedrosa, Isabella Rjeille. Text by André Mesquita, Amanda Carneiro, Clarissa Diniz, Fernando Oliva, Glaucea Brito, Guilherme Giufrida, Lilia Schwarcz, Sandra Benites, Tomás Toledo.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770238 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 8.5 x 11 in. / 400 pgs.
November/Art

Published for the bicentennial of Brazil’s independence, *Brazilian Histories* brings together a selection of more than 300 works and documents from different mediums, typologies and regions of the country, spanning the 16th to 21st centuries.



ESCH 2022 | HeK Basel
Earthbound: In Dialogue with Nature

Text by Sabine Himmelsbach, Boris Magrini.

HATJE CANTZ
ISBN 9783775752404 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 160 pgs / 80 color.
September/Art

This publication accompanies an international group exhibition in collaboration with HEK Basel and Esch 2022, featuring works by contemporary artists whose practices address pressing environmental issues. By challenging political and geographical boundaries, the delicate balance between humanity and nature is revealed.



ESCH 2022 | ZKM Karlsruhe
Hacking Identity – Dancing Diversity

Text by Anett Holzheid, Francoise Poos, Peter Weibel.

HATJE CANTZ
ISBN 9783775752398 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 6.75 x 9.25 in. / 160 pgs / 80 color.
July/Art

Accompanying the exhibition at the ZKM|Center for Art and Media Karlsruhe, this publication considers notions of identity that reflect on the particular and the universal, the aesthetic and the intellectual, the historical and the futuristic, the human and the nonhuman.



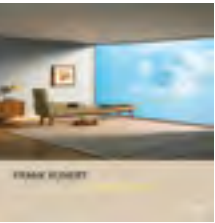
Femxphotographers.org: Mind over Matter
Edited by Roula Seikalyi.
HATJE CANTZ
ISBN 9783775753173 U.S. \$35.00 CDN \$49.00 **FLAT40**
Pbk, 7 x 9.5 in. / 176 pgs / 120 color.
December/Photography

Femxphotographers.org is an independent, nonhierarchical collective dedicated to the promotion of women photographers who expose and deconstruct the male gaze in photography. This is their second publication, focusing on female vision and the power of the mind.



Herbert List: Panoptikum
Edited by Monika Faber, Andreas Nierhaus, Peer-Olaf Richter. Text by Herbert List, Erich Kästner, Monika Faber, Sandra Mühlenberend, Arne Reimer, Esther Ruelfs, Werner Michael Schwarz.
SPECTOR BOOKS
ISBN 9783959056090 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 10.25 x 12 in. / 192 pgs / 112 b&w.
October/Photography

German photographer Herbert List (1903–1975) was known for his commercial work with magazines such as *Vogue* and *Life*. In 1944, he photographed the wax mannequins and automata inside Vienna’s Prater, a long-standing, then-derelict fairground. Based on List’s original draft, this publication presents this series in full.



Frank Kunert: Carpe Diem
Text by Peter Lindhorst.
HATJE CANTZ
ISBN 9783775752916 U.S. \$27.50 CDN \$38.00 **FLAT40**
Hbk, 7.75 x 8.75 in. / 80 pgs / 40 color.
December/Photography

German artist Frank Kunert (born 1963) assembles and photographs surreal scenes of intricately constructed miniature models that blur the line between indoors and outdoors, reflect the contradictions of our human existence and contain intelligent observations about the whimsicality of the everyday.



Adrián Fernández: Pending Memories
Text by Iván de la Nuez, Malcolm Daniel.
TURNER
ISBN 9788418895210 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 9.5 x 11 in. / 160 pgs / 110 color.
September/Photography

Cuban artist Adrián Fernández’s (born 1984) latest photographic series combines images of the backsides of derelict billboards and digitally manipulates them into imagined architectural installations. Industrial and surreal in form, these farcical sculptures evoke the failure of certain large-scale social projects.



Iris Friedrich: Grau Meliert Pepper and Salt
Text by Andreas Beaugrand.
KERBER
ISBN 9783735608338 U.S. \$40.00 CDN \$56.00 **FLAT40**
Hbk, 6 x 8 in. / 112 pgs / 76 color.
July/Photography

German photographer Iris Friedrich (born 1974) takes snapshots of everyday objects. In this latest publication, she utilizes the augmented reality tool Artivive to allow readers to scan images with their smartphones, revealing a world of video and expanded media to accompany the photographs.



Viktoria Binschtok: Connection
Text by Jens Asthoff, Wolfgang Ullrich.
HATJE CANTZ
ISBN 9783775752237 U.S. \$62.00 CDN \$86.00 **FLAT40**
Hbk, 9 x 11.75 in. / 240 pgs / 110 color.
July/Photography

Russian artist Viktoria Binschtok (born 1972) makes layered, large-scale photo-objects that echo the image flow produced by our digitally connected world and highlight the impact of technology on human connection. In her work, immaterial concepts take physical shape, thus creating feedback loops between online and offline.



Bownik: Undercoat
Edited with text by Magdalena Ziółkowska. Text by Ernst van Alphen, Andrew Berardini, Soren Gauger, Michał Książek, Zoska Papuzanka, Roma Sendyka.
HATJE CANTZ
ISBN 9783775752503 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 7.5 x 9.75 in. / 296 pgs / 140 color.
July/Photography

Polish artist Pawel Bownik (born 1977) makes large-format photographs inspired by the classic iconography of historical still lifes, genre painting and 1940s American cinema aesthetics. By carefully dissecting and reconstructing the elementary components of his subjects, he examines the artificiality of the medium.



Alastair Philip Wiper: Unintended Beauty
Text by Marcelo Gleiser, Ian Chillag.
HATJE CANTZ
ISBN 9783775752176 U.S. \$70.00 CDN \$98.00 **FLAT40**
Hbk, 10 x 12.75 in. / 208 pgs / 90 color.
August/Photography

In an age of technological revolution, an entire universe of machines has developed alongside humans, reflecting the nature of humanity. British photographer Alastair Philip Wiper (born 1980) depicts industrial settings—Adidas factories, shipyards, laboratories—to highlight this dynamic phenomenon.



Andreas Trogisch: Eight Days a Week Seven and One Iteration
Text by Andreas Trogisch.
KERBER
ISBN 9783735608246 U.S. \$115.00 CDN \$160.00 **FLAT40**
Hbk, 9.5 x 12 in. / 248 pgs / 14 color / 63 b&w.
July/Photography

Photography creates worlds—or, at least initially, mountains of images. German photographer Andreas Trogisch (born 1959) attempts to extract a world from these mountains by sequencing his blurry, snapshot-like photographs in an order based on natural history, mirroring the story of creation across seven days.



Stefano Cerio: Aquila
HATJE CANTZ
ISBN 9783775753203 U.S. \$49.95 CDN \$68.95 **FLAT40**
Hbk, 11 x 12 in. / 122 pgs.
December/Photography

Italian photographer Stefano Cerio’s (born 1962) fantastical compositions juxtapose the bright, primary colors of children’s bouncy castles with the evocative and ever-changing backdrop of Abruzzo. From snow-covered ground to low-hanging milky clouds on a blue-skied summer day, these plastic castles emerge, miragelike, from their landscapes.



Francesco Jodice: The Complete Works
Edited by Marco Scotini.
SILVANA EDITORIALE
ISBN 9788836650767 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 9.75 x 13.25 in. / 474 pgs / 1100 color.
September/Photography

This volume collects over 350 works by Italian photographer Francesco Jodice (born 1967), known for his washed-out panoramic landscape and cityscapes. In addition to photography, Jodice’s artistic practice encompasses filmmaking and other multidisciplinary visual arts. This is his first major survey.



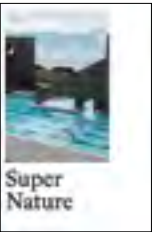
Dag Alveng: Photographs from Telemark
Text by Amalie Kasin Lerstang.
FORLAGET PRESS
ISBN 9788232804313 U.S. \$60.00 CDN \$84.00 **FLAT40**
Hbk, 11.75 x 13 in. / 156 pgs / 80 b&w.
September/Photography

The work of Norwegian photographer Dag Alveng (born 1953) boasts an exquisite technical quality and often depicts overlooked everyday scenes. His latest project with the Telemark Art Museum documents Norway’s latest addition to the UNESCO World Heritage List, Rjukan-Notodden Industrial Heritage (2015).



Adrian Burns: Imbroiglio
Edited by Denise Wendel-Poray. Text by Olivier Kaeppelin, Philippe Dagen.
SKIRA PARIS
ISBN 9782370741707 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 9.5 x 11.5 in. / 144 pgs / 100 color.
August/Photography

This is the first monograph for Mexican photographer Adrian Burns, whose work is composed of geometric forms and marked by his fascination with nature. By enhancing the surface of his landscape photographs with graphite or acrylic varnish, he brings us into his unique and poetic universe.



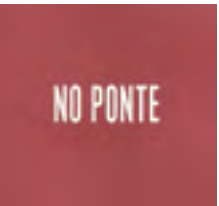
Alex O’Dell: Super Nature
Text by Alex O’Dell.
KERBER
ISBN 9783735607966 U.S. \$85.00 CDN \$119.00 **FLAT40**
Pbk, 9.5 x 13.5 in. / 300 pgs / 300 color.
September/Photography

Comprising images by Detroit-based photographer (and cofounder of the furniture brand Floyd) Alex O’Dell alongside archival imagery and short texts, this book takes readers through the Alaskan Arctic and Northern Albanian forests to a coastal wall along the Sea of Japan, delving into our perceived separateness from nature.



Carlo Valsecchi: Bellum
Text by Florian Ebner, Yehuda E. Safran.
SILVANA EDITORIALE
ISBN 9788836651511 U.S. \$50.00 CDN \$69.00 **FLAT40**
Hbk, 13.5 x 11 in. / 128 pgs / 43 color.
September/Photography

Italian photographer Carlo Valsecchi (born 1965) spent three years roaming the Alps with his camera, exploring the region’s role in historical conflicts and migration patterns. The resulting photographs are sudden glimpses, portals of light and compositions hovering in an endless limbo between loneliness, isolation and waiting.



Giuseppe Micciché: No Ponte
Text by Giuseppe Micciché.
EDITION PATRICK FREY
ISBN 9783907236437 U.S. \$65.00 CDN \$89.00 **FLAT40**
Hbk, 11.5 x 10.75 in. / 156 pgs / 70 color.
October/Photography

This photographic project by Giuseppe Micciché (born 1971) documents the Sicilian coast around Messina, meditating on the possibility of a man-made bridge between Calabrian and Sicilian shores, a project that has been the subject of much historical debate but has never come to fruition.

Urban and archival endeavors in photojournalism



Giovanna Silva: City, I Listen to Your Heart – Milan

Edited by Negar Azimi, Chiara Carpenter. Text by Giovanni Piovene. Maps by Michele Marchetti.

MOUSSE PUBLISHING
ISBN 9788867494750 U.S. \$29.95 CDN \$41.95 **FLAT40**
Pbk, 6.5 x 9.25 in. / 256 pgs / 1760 color / 11 b&w.
July/Photography/Architecture & Urban Studies

Italian photographer and publisher Giovanna Silva (born 1980), founder of the publishing house Humboldt Books, paints a sinuous, compulsive, dizzying and poetic portrait of Milan through several hundred detailed photos of the city’s modern and contemporary building facades.



Niko J. Kallianiotis: Athênai In Search of Home

DAMIANI
ISBN 9788862087827 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 12 x 8.5 in. / 160 pgs / 100 color.
October/Photography

This new monograph from Niko J. Kallianiotis (born 1973) presents photos taken in and around Athens, the city in which he grew up. The images reflect the artist’s eagerness to assimilate back into a home that feels at once foreign and familiar.



David Lurie: Dreaming the Street

SKIRA
ISBN 9788857247670 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 12 x 11 in. / 128 pgs / 60 color.
November/Photography

Documentary photographer David Lurie (born 1951) returns to the terrain of the city in this latest project, which visually dramatizes the proliferation of cheap and accessible smartphone camera technology and its coinciding with the explosion of image-based social media platforms.



Javier Campano: The Wandering Eye

LA FÁBRICA
ISBN 9788418934216 U.S. \$40.00 CDN \$56.00 **FLAT40**
Hbk, 9.5 x 12.75 in. / 280 pgs / 150 b&w.
October/Photography

Javier Campano (born 1950) is known for his documentary work on the streets of Madrid. This volume compiles a selection of photographs from his early career, focusing on lesser-known aspects of his practice as well as his photographic output during his travels internationally.



The Backway

Edited by Laia Abril, Roger Gironès. Text by Xavier Aldekoa, Agus Morales, Clara Roig, Pau Coll, Toni Arnau, Edu Ponces.

RM/RUIDO PHOTO
ISBN 9788417975937 U.S. \$40.00 CDN \$56.00 **FLAT40**
Hbk, 8 x 10.25 in. / 168 pgs / 108 color.
July/Photography

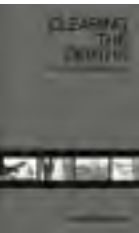
Over four years, a group of journalists and photographers walked the main route taken by migrants between West Africa and Europe. This project documents their journey, revealing abuse, injustice and death along the way and leading the authors to grapple with the morality of their professions.



Jens Klein: Ballons

SPECTOR BOOKS
ISBN 9783959055772 U.S. \$30.00 CDN \$41.50 **FLAT40**
Pbk, 9.5 x 13.5 in. / 44 pgs / 65 b&w.
October/Photography

When the Berlin wall was established, West Germans would attach leaflets, magazines and books to gas-filled balloons, dropping them over into the GDR. This volume juxtaposes photos from the Stasi archives with text logs documenting the flight of such balloons and the consequences of their landings.



Arwed Messmer: Clearing the Depths The Dream of the Reich

Text by Falk Haberkorn, Maren Lübbke-Tidow, Arwed Messmer.

SPECTOR BOOKS
ISBN 9783959055727 U.S. \$70.00 CDN \$98.00 **FLAT40**
Hbk, 8.75 x 13 in. / 318 pgs / 60 color / 98 b&w.
October/Photography

German photographer Arwed Messmer (born 1964) sequences previously unpublished pictures from his archive alongside re-edits of existing work documenting the upheavals in East Germany and Berlin after reunification in 1990. Problematic aspects of recent history are also exposed, highlighting the return of nationalism in contemporary Germany.



Juan Baraja: Against All That Glitters

Text by Alfredo Puente, Juan Baraja.

RM/FUNDACIÓN ICO
ISBN 9788417975975 U.S. \$35.00 CDN \$49.00 **FLAT40**
Hbk, 7.5 x 12 in. / 240 pgs.
September/Photography

Juan Baraja (born 1984) is an architectural and commercial photographer based in Madrid. This volume gathers his structural photographic images from the past 15 years, including selections from his ongoing personal projects: *Utopie Abitative* and *Euskal Y*, both previously unpublished.

Modern and contemporary portraiture, from personal to commercial SPECIALTY ■ PHOTOGRAPHY



Eric Asamoah: The Day after Tomorrow

Text by Jahson Tehuti.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572485 U.S. \$39.95 CDN \$55.95 **FLAT40**
Pbk, 8 x 11 in. / 108 pgs / 76 color / 30 b&w.
July/Photography

Austria-based Ghanaian photographer Eric Asamoah (born 1999) presents his first monograph, featuring images of young men coming of age. Taken in Accra and Kumasi, Ghana, the photographs reveal a precarious transition from boyhood to adulthood.



Ignacio Coló: Eduardo & Miguel

Text by Ignacio Coló, Susana Kuras Mauer.

RM/PHREE/EDICIONES POSIBLES
ISBN 9788417975951 U.S. \$40.00 CDN \$56.00 **FLAT40**
Flexi, 8.5 x 11.5 in. / 112 pgs / 58 color.
September/Photography

Argentinian photographer Ignacio Coló (born 1980) documents the lives of Eduardo and Miguel Portnoy, two 53-year-old twin brothers in Buenos Aires who have lived and worked together since their birth. Although the brothers maintain no other close relationships, they are never alone.



Mika Sperling: Mother Tongue

Text by Mika Sperling.

KERBER
ISBN 9783735608208 U.S. \$55.00 CDN \$76.00 **FLAT40**
Hbk, 8.25 x 10.25 in. / 68 pgs / 30 color.
July/Photography

Hamburg-based artist Mika Sperling (born 1990) examines how origins, culture and language influence interpersonal relationships through photographs of her young daughter and Vietnamese stepmother. Originally trained in a documentary tradition, Sperling here experiments with perspective, close-ups and reflective surfaces.



Miguel Rio Branco

Edited with text by Walter Guadagnini. Text by Germano Celant.

SILVANA EDITORIALE
ISBN 9788836647521 U.S. \$30.00 CDN \$41.50 **FLAT40**
Hbk, 9 x 11 in. / 96 pgs / 60 color.
September/Photography

This anthological volume retraces the entire career of French Brazilian photographer and filmmaker Miguel Rio Branco (born 1946), who is known for his photojournalism in Brazil and has worked as a correspondent for Magnum Photos since 1980.



Franz Egon von Fürstenberg: Photographing Art

Edited by Adelina Cüberyan von Fürstenberg. Text by Lionel Bovier, Alessandra Mammì, Melissa Rérat, et al.

SKIRA
ISBN 9788857246925 U.S. \$45.00 CDN \$63.00 **FLAT40**
Hbk, 8.5 x 8.75 in. / 252 pgs / 234 color.
August/Photography

This volume gathers photographs by Mexican-German photographer Franz Egon von Fürstenberg (born 1939), taken between 1974 and 2018, that depict some of the most iconic artists of our time, including Andy Warhol, Joseph Beuys, Marina Abramovic and Jannis Kounellis.



Claudio Abate

Edited by Germano Celant. Text by Ilaria Bernardi, Carlos Basualdo.

SILVANA EDITORIALE
ISBN 9788836648528 U.S. \$95.00 CDN \$132.00 **FLAT40**
Hbk, 9.5 x 11.75 in. / 608 pgs / 300 color / 450 duotone.
September/Photography

This monograph is the first to trace the life and career of Italian photographer Claudio Abate (1943–2017), whose practice ranged from photographs of works, artists and exhibitions of Arte Povera to fashion photography, photo-documentary and personal artistic photographic experimentations.



Charlotte March: Photographer

Foreword by Harald Falckenberg, Dirk Luckow. Text by Balduin Baas, Nadine Barth, Hans-Michael Koetzle, Charlotte March, Ulrich Rüter.

HATJE CANTZ
ISBN 9783775753180 U.S. \$62.00 CDN \$86.00 **FLAT40**
Hbk, 9.75 x 13.5 in. / 192 pgs / 130 color.
August/Photography/Fashion

Accompanying a major retrospective on German photographer Charlotte March (1929–2005), known for her work with magazines such as *Vogue*, *Harper’s Bazaar* and *Elle*, this volume lays the foundation for the rediscovery one of the leading international fashion photographers from the 1960s to the 1980s.



Lars Eideringer: Present Perfect

HATJE CANTZ
ISBN 9783775753111 U.S. \$39.95 CDN \$55.95 **FLAT40**
Hbk, 6.75 x 9.5 in. / 144 pgs / 90 color.
November/Photography

German actor Lars Eideringer’s (born 1976) photographic scenes depict the loneliness and emptiness of modern life’s nonplaces. This volume assembles new images from Eideringer, tracing his use of the medium over the past 20 years.

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