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FALL/WINTER 2006

BOOKS ON ART & CULTURE

From the World's Finest International, Independent & Museum Publishers



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It's the way to educate your eyes. Stare.
Pry, listen, eavesdrop. Die knowing something.
You are not here long. —Walker Evans

Walker Evans: Lyric Documentary

Edited by John T. Hill.

Essays by Heinz Liesbrock and Alan Trachtenberg.

Walker Evans's career spread over 46 fitful and prolific years, yet in a scant two, 1935-1936, he produced the singular body of work that came to define him. During that brief time, while working for the Farm Security Administration (previously the U.S. Resettlement Administration) photographing the consequences of the Great Depression, he refined a hybrid style that combined documentation with sly personal comment. He delighted in traveling incognito as an artless photojournalist, but with the independence to satisfy his own artistic designs. *Walker Evans: Lyric Documentary* presents these seminal images for the first time as a comprehensive, cohesive body of work, in chronological order. These are prime examples of Evans's alchemy, his seemingly effortless transformation of mundane fact into sweeping lyricism. They not only define his mature style, but also offer a path for artists of future generations. Evans has been called the most important American artist of his century, and the impact of his vision reaches well beyond the province of photography. With texts by John T. Hill, Heinz Liesbrock and Allan Trachtenberg.

Walker Evans was born in St. Louis in 1903, and attended the Loomis School, Phillips Academy and Williams College. He moved to New York in 1927 and began to photograph seriously the following year. His work illustrated an edition of his friend Hart Crane's *The Bridge* in 1930, and that same year, at the suggestion of Lincoln Kirstein, he began to document early Victorian houses outside the city. In 1933, those images were exhibited at The Museum of Modern Art. Evans had his first solo show in 1932. During the Great Depression, he documented the people and architecture of the Southeast for the Farm Security Administration. A 1936 trip with the writer James Agee to illustrate an article on tenant farm families became the seminal book *Let Us Now Praise Famous Men*. In 1965, Evans moved on to become a professor at Yale, where he remained until 1974, one year before his death. During his lifetime, Evans was the recipient of many awards, and his photographs have been exhibited all over the world, including several major shows at The Museum of Modern Art.

Walker Evans: Lyric Documentary

ISBN 3-86521-022-8 / 978-3-86521-022-7

Hardcover, 9.25 x 9.5 in. / 260 pgs / 200 tritone plates.

U.S. \$60.00 CDN \$72.00

September / Photography

Exhibition Schedule

New York: UBS Gallery, 8/24/06-11/9/06



ALSO AVAILABLE:

Walker Evans

Hbk, U.S. \$12.50 CDN \$15.00

ISBN 0893817414 / 9780893817411

Aperture

Robert Polidori: After the Flood

In late September 2005, Robert Polidori traveled to New Orleans to record the destruction caused by Hurricane Katrina and by the city's broken levees. He found the streets deserted, and, without electricity, eerily dark. The next day he began to photograph, house by house: "All the places I went in, the doors were just open. They had been opened by what I collectively call 'the army,' of maybe 20 National Guards from New Hampshire, 15 policemen from Minneapolis, 20 firefighters from New York . . . On maybe half of them or a third of them that I went in, I think that the occupants had been there prior. And some of them did leave certain funeral-like mementos before they left. Maybe right after the waters receded they had the chance to just—to go back to their place and just see, and realize there's nothing worth saving." Amidst all this, Polidori has found something worth saving, has created mementos for those who could not return, documenting the paradoxically beautiful wreckage. In classical terms, he has found ruins. The abandoned houses he recorded were still water-logged when he entered them, learning as he went (by trial-and-error, a process that including finding a dead body) the language of signs and codes in which rescue workers had spray-painted each house's siding. He sees the resulting photographs as the work of a psychological witness, mapping the lives of the absent and deceased through what remains of their belongings and their homes.

Robert Polidori was born in Montréal in 1951 and lives in New York City. He has exhibited photographs in Paris, Brasilia, New York, Los Angeles and Minneapolis. He is a regular contributor to *The New Yorker*, *Geo* and *Architectural Digest Germany*. Polidori has received numerous honors, including a World Press Award for his coverage of the Getty Museum and two Alfred Eisenstaedt Awards for his work in Havana and Brasilia. He is the author of *Havana*, *Zones of Exclusion* and *Robert Polidori's Metropolis*.

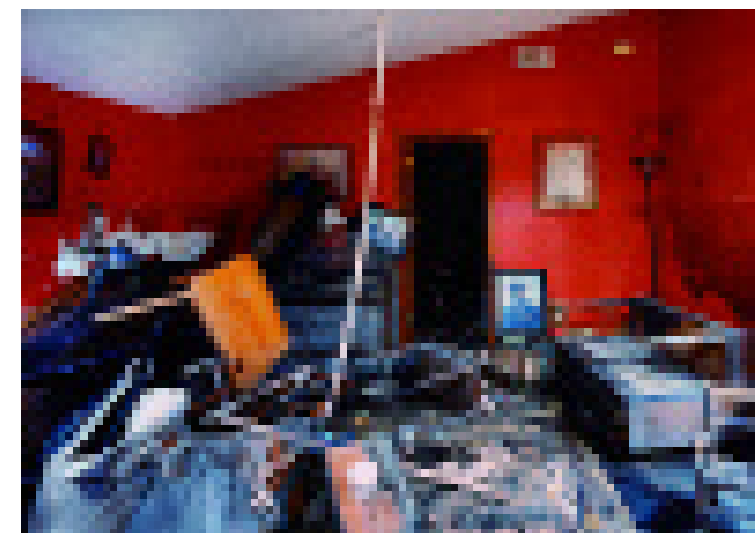
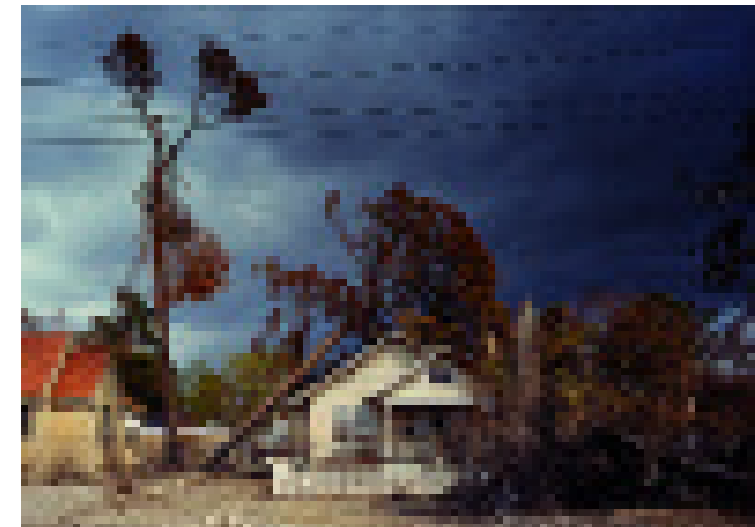
Robert Polidori: After the Flood

ISBN 3-86521-277-8 / 978-3-86521-277-1

Hardcover, 15.25 x 11.75 in. / 160 pgs / 152 color.

U.S. \$90.00 CDN \$108.00

November / Photography



ALSO AVAILABLE:

Robert Polidori: Havana

Hbk, U.S. \$75.00 CDN \$90.00

ISBN 3882433337 / ISBN 9783882433333

Steidl



ALSO AVAILABLE:

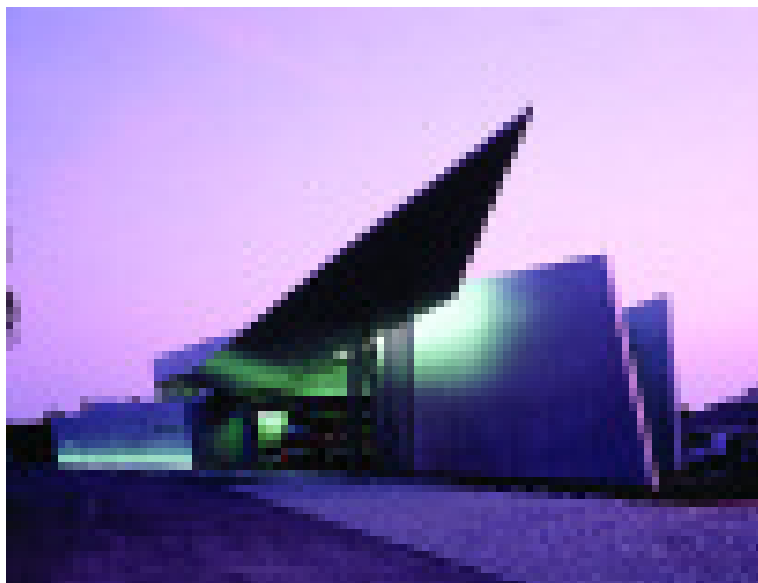
Robert Polidori's Metropolis

Hbk, U.S. \$65.00 CDN \$78.00

ISBN 1891024981 / ISBN 9781891024986

Steidl





Zaha Hadid: Thirty Years of Architecture

Essays by Joseph Giovannini, Detlef Mertins and Patrik Schumacher.
Introduction by Germano Celant.
Interviews by Alvin Boyarsky.

The first woman to be awarded the distinguished Pritzker Architecture Prize, in 2004, Zaha Hadid is internationally known for projects that have literally "shifted the geometry of buildings." The Iraqi-born, London-based architect has collaborated with the Guggenheim on several projects leading up to this comprehensive retrospective, including the design for the museum's exhibition, *The Great Utopia* in 1992. Each of Hadid's dynamic and innovative works builds on over 30 years of experimentation and research in the interrelated fields of urbanism, architecture and design. True to Hadid's interdisciplinary approach to architecture, all media will be covered here.

Having first achieved international recognition through her striking images and designs, **Zaha Hadid** is now widely known as an innovator who consistently tests the boundaries of architecture, urbanism and design. One of her most important "testing fields" has been her drawings. Her reconsideration of the architectural drawing through nontraditional floor plans has had a major impact on all areas of design and architecture. Once considered unbuildable, her projects can now be seen around the world, including major projects in Europe, North America and Asia. Hadid's most recent work incorporates smooth surfaces where walls seem to melt, floors curving upward, and ceilings that appear to compress, bend and expand. In her designs, architecture emerges not as an isolated object but out of the surrounding landscape and urban environment, and as a result of its users' movements and paths. Her work addresses "fluid geometries" and "artificial natures." The book features color illustrations of designs and models, previously unpublished paintings and photographs of buildings at all stages of construction, as well as two previously unpublished interviews with Hadid by Alvin Boyarsky.

Zaha Hadid: Thirty Years of Architecture
ISBN 0-89207-346-2 / 978-0-89207-346-7
Paperback, 9.5 x 9.5 in. / 316 pgs / 259 color.
U.S. \$50.00 CDN \$60.00
August / Architecture

Exhibition Schedule
New York: Guggenheim Museum, 6/2/06-8/23/06

This fully illustrated catalogue of Hadid's major retrospective exhibition provides an in-depth examination of the work of one of today's most visionary architects.



ALSO AVAILABLE:
Zaha Hadid: Architecture
Pbk, U.S. \$49.95 CDN \$60.00
ISBN 3775713646 / 9783775713641
Hatje Cantz Publishers



Brice Marden: A Retrospective

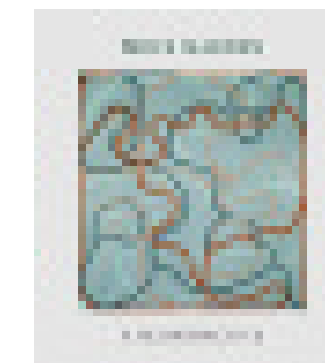
Essays by Gary Garrels, Richard Schiff, Brenda Richardson,
Carol C. Mancusi-Ungaro and Michael Duffy.

In the autumn of 2006, The Museum of Modern Art will present *Brice Marden: A Retrospective*, the artist's first major American retrospective. The exhibition, which will travel to San Francisco and Berlin, will constitute an unprecedented gathering of Marden's work, with more than 50 paintings and an equal number of drawings, balanced across the artist's career. The accompanying catalogue is the first book to take readers through the full course of Marden's work as it has developed over more than 40 years from the early 1960s to the present, showing his gradual, deliberate evolution, along with his constant exploration of light, color and surface at every turn. Marden's first 20 years of work, characterized by the luminous monochrome panels for which he won his first acclaim, will for the first time appear alongside the celebrated production of the past 20 years, which followed a shift in the mid-1980s to calligraphic gestures in shimmering grounds, and another shift in the past decade to heightened color. Two of Marden's newest paintings appear here for the first time. Gary Garrels interprets Marden's work and places it in historical context. Carol C. Mancusi-Ungaro, of the Center for the Technical Study of Modern Art at Harvard, examines issues of materials, processes, and conservation. Richard Schiff, Brenda Richardson and Michael Duffy explore Marden's early use of a grid and his engagement with time and space in the studio, as well as his observation of the elemental qualities of nature, his representational links to nature, and the distinctive emotional effects of the abstract monochrome works for which he was initially recognized. Marden himself addresses his working methods in an interview, and a comprehensive chronology, exhibition history, and bibliography close the book out.

Brice Marden was born in 1938, and lives in New York City and Hydra, Greece. At Boston University and Yale in the late 1950s and early 60s, he developed a preoccupation with rectangular formats and the repeated use of a muted, unique palette. He made his first monochromatic painting in 1964, the year of his first solo exhibition. In the mid-1980s, he turned away from Minimalism toward gestural abstraction, traveling to Thailand to learn about calligraphy and the art of the brush stroke. Before that shift, his work had been showcased at Documenta, in a retrospective at the Solomon R. Guggenheim Museum, and in exhibitions throughout the United States; following it, critical and curatorial attention only strengthened, with major shows at, among others, Houston's Menil Collection, Minneapolis's Walker Art Center and New York's Dia Center for the Arts.

Brice Marden: A Retrospective
ISBN 0-87070-446-X / 978-0-87070-446-8
Hardcover, 11.5 x 9.5 in. / 240 pgs / 248 color.
U.S. \$60.00 CDN \$72.00
October / Art

Exhibition Schedule
New York: The Museum of Modern Art, 10/22/06-1/5/07
San Francisco: Museum of Modern Art, 2/17/07-4/13/07





Hans Bellmer

Edited by Michael Semff and Anthony Spira.

Essays by Agnes de la Beaumelle, Alain Sayag and Wieland Schmied.

The Surrealists' fascination with dolls and machines that resembled humans is especially evident in the work of Hans Bellmer (1902-1975), the subject of this comprehensive monograph. Rejecting the Nazis' Aryan ideals, the artist spent the years after 1933 creating disturbing dolls out of wax, wood, flax, plaster and glue—equipped with wigs and glass eyes. Photographs of these fetishistic simulacra were published in *Minotaure*, the Surrealists' magazine, and eagerly supported by members of André Breton's circle. After immigrating to Paris, Bellmer continued to develop his erotic obsessions through his art, now influenced by the writings of the Marquis de Sade and George Bataille, and began to collaborate with his companion, the German artist Unica Zürn. Deeply involved in Freudian discourse, his drawings, lithographs and photographs investigate psycho-analytic theories around hysteria and transference, and reveal a singular exploration into the relationship between language and body.

Hans Bellmer was born in Katowice, Germany in 1902 and fled the Third Reich in 1938. He spent the second half of his life in Paris, where he died in 1975. His work is in the permanent collections of The Metropolitan Museum of Art, The Museum of Modern Art, New York, the Centre Pompidou and the Tate Gallery among many others.

Hans Bellmer

ISBN 3-7757-1794-3 / 978-3-7757-1794-6

Hardcover, 9.25 x 11 in. / 208 pgs / 120 color and 80 b&w.

U.S. \$55.00 CDN \$66.00

October / Photography

Exhibition Schedule

Paris: Centre Georges Pompidou, 3/1/06-5/22/06

London: Whitechapel Art Gallery, 9/18/06-11/19/06



The body is comparable to a sentence that invites you to disarticulate it.

— Hans Bellmer



Don't Kiss Me

The Art of Claude Cahun and Marcel Moore

Edited by Louise Downie.

Essays by James Stevenson, Katharine Conley, Gen Doy, Claire Follain, Tirza True Latimer, Jennifer Shaw and Kristine von Oehsen.

This first comprehensive overview of the oeuvre of Claude Cahun offers a wealth of previously unpublished photographs and drawings, illuminating not only her work but also that of her partner Marcel Moore and establishing for the first time the extent of their collaboration. It also includes the first thorough account of their Resistance operations, trial, imprisonment and attempted suicides during the Occupation. Cahun (1894-1954) is best known for riveting photographic self-portraits that seem eerily ahead of their time and has become the focus of an almost cult-like following. She acted out diverse identities, both male and female, in scenes ranging from severely simple to elaborately staged and was a pioneer of the gender-bending role-playing now seen in works by artists such as Cindy Sherman (born the year Cahun died), Nikki S. Lee and many others. Cahun (a pseudonym for Lucy Schwob) and Marcel Moore (Suzanne Malherbe, 1892-1972) were an extraordinary couple who worked and lived together for more than 40 years. Avid participants in the cultural avant-garde in Montparnasse during the 1920s and 30s, they ultimately moved to Jersey, in the Channel Islands, the only part of Great Britain to be occupied by the Germans during World War II. In *Don't Kiss Me*, seven international authors examine Cahun's and Moore's lives and art-making; their theatrical, literary and performance activities; their relationship with the Surrealist movement; their writings and Cahun's photographic technique. The extensive illustrations encompass not only Cahun's iconic images but also Moore's drawings and previously unseen photographs, manuscripts and ephemera.

Don't Kiss Me

ISBN 1-59711-025-6 / 978-1-59711-025-9

Hardcover, 9.75 x 9.75 in. / 240 pgs / 30 color and 410 b&w.

U.S. \$45.00 CDN \$54.00

September / Photography/Gay & Lesbian Studies



An extraordinary couple who worked and lived together for more than 40 years, creating riveting, gender-bending photographic self-portraits eerily ahead of their time.

Henri Cartier-Bresson: Scrap Book**Essay by Agnès Sire.**

In the midst of World War II, in 1940, Henri Cartier-Bresson was taken prisoner by the Germans. After two unsuccessful attempts, he managed to escape in 1943. In the interim, The Museum of Modern Art, working on the premise that he had died in the war, began to prepare a posthumous exhibition. When Cartier-Bresson resurfaced, he loved nothing more than hearing about this would-be tribute, about the memorial he had so narrowly evaded. It started him thinking about his work in the light of a summation, and reviewing his archives for those images he would have wanted to include. In 1946 he traveled to New York with some 300 prints in his suitcase, bought a scrapbook, glued each one in, and brought that album to MoMA's curators. His first exhibition, a celebration of his survival, opened February 4, 1947. In the 1990s, Cartier-Bresson once again returned to this scrapbook. Following his death in 2004, the Henri Cartier-Bresson Foundation, the present owner of the prints, finished restoring them, making it possible to bring a large body of extraordinary, hitherto unpublished work to the public; images that have finally become a memorial collection after all. *Scrap Book* is a facsimile reprint of Cartier-Bresson's original album.

Henri Cartier-Bresson was born in France in 1908. He studied painting and then began to photograph in the early 1930s. After escaping prison camp in 1943, he made portraits of artists, covered the liberation of Paris and filmed a documentary on the return of war prisoners. In 1947, the year he had his first show at MoMA, he also founded Magnum Photos with Robert Capa, George Rodger and David Seymour. Not long after, he began in earnest the life of a traveling photographer, working in India, Burma, Pakistan, Indonesia, China, Japan, Mexico and Cuba. His first, defining book, *The Decisive Moment*, was published by Tériade in 1952. By the late 60s, he had almost ceased making reportage to re-embrace his first passion, drawing. Cartier-Bresson created his Foundation in Paris in 2003, and passed away in 2004.

Henri Cartier-Bresson: Scrap Book**ISBN 3-86521-266-2 / 978-3-86521-266-5**

Leatherbound, 10.5 x 12.5 in. / 256 pgs / 234 tritones.

U.S. \$80.00 CDN \$96.00

November / Photography

Exhibition Schedule

Paris: Henri Cartier-Bresson Foundation, 9/14/06-12/17/06



The most difficult thing for me is a portrait.
You have to try and put your camera between
the skin of a person and his shirt.

—Henri Cartier-Bresson



ALSO AVAILABLE:

Henri Cartier-Bresson

Hbk, U.S. \$12.50 CDN \$15.00

ISBN 0893817449 / 9780893817442

Aperture



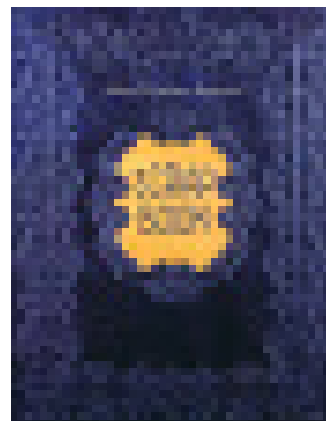
ALSO AVAILABLE:

Henri Cartier-Bresson: The Mind's Eye

Pbk, U.S. \$19.95 CDN \$24.00

ISBN 0893818755 / 9780893818753

Aperture

**Lola Alvarez Bravo****Essay by Elizabeth Ferrer.****Foreword by Douglas R. Nickel.**

This first major monograph in English for Mexico's first major woman photographer tracks a career equally exceptional for its remarkable range and for its compelling quality. Lola Alvarez Bravo explored her calling through photojournalism, commercial work and professional portrait-making, even as she was creating intensely personal images of people, places and things throughout her native Mexico. In addition, she played a vital role in the Mexican cultural scene as an inspiring teacher, a friend of innumerable artists (many of whom she photographed), and as the owner of a prestigious gallery that presented the first solo show by her friend Frida Kahlo, the subject of some of Alvarez Bravo's most powerful portraits. Although some of her photographs reflect the influence of her husband, Manuel Alvarez Bravo—they shared the same cameras and often the same roll of film—Lola had achieved her own aesthetic by the 1940s and 50s, concentrating on two particularly vivid bodies of work, portraiture and street photography. In these two disciplines she found a way to reveal a lyricism in the world around her, producing quiet reveries on life lived in the moment. This first English-language book to encompass the full range of her work includes previously unpublished images and several of her little-known photomontages.

Lola Alvarez Bravo moved to Mexico City at age three, and the capital remained her home base for the rest of her long life, except for two years in Oaxaca with her then husband, Manuel Alvarez Bravo. She began making photographs under his tutelage in 1926 and continued for the next 60 years. Her work is in numerous collections, including The Museum of Fine Arts in Houston, The Museum of Modern Art, New York, and the Center for Creative Photography at the University of Arizona, Tucson, where her archive is maintained.

Lola Alvarez Bravo**ISBN 1-931788-94-4 / 978-1-931788-94-6**

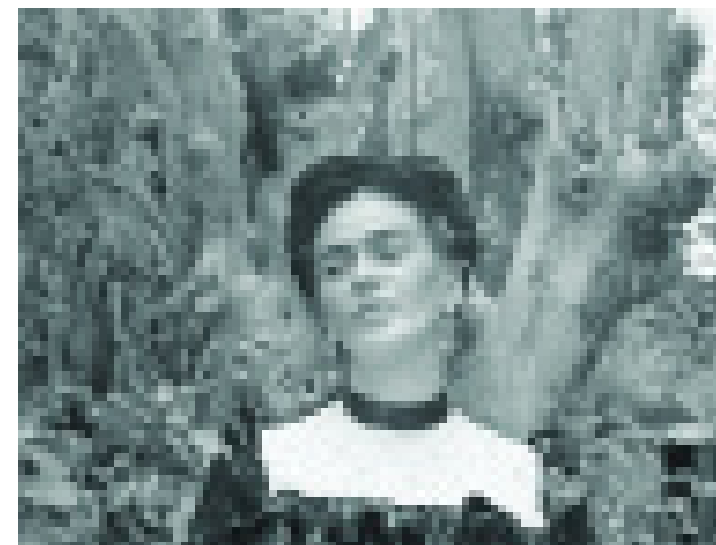
Hardcover, 10 x 11 in. / 176 pgs / 104 duotones.

U.S. \$50.00 CDN \$60.00

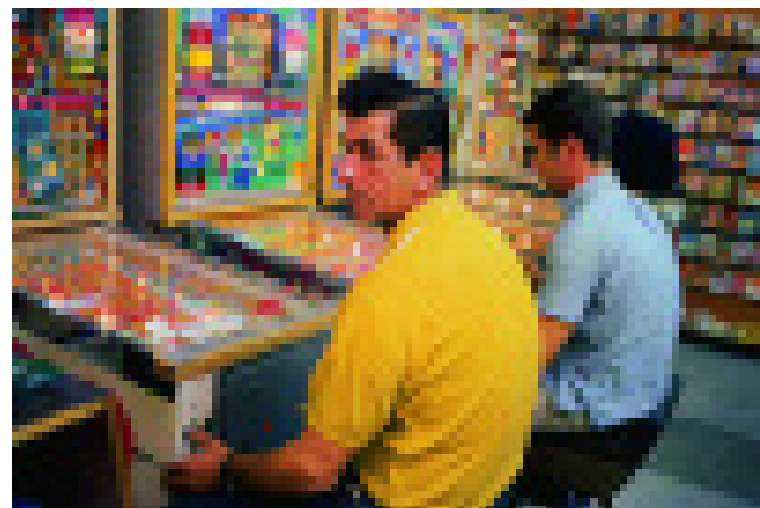
September / Photography

Exhibition Schedule

New York: Aperture Gallery, 9/7/06-11/2/06



Includes work by Doug Aitken, Ulvis Alberts, Olivo Barbieri, Guy Bourdin, Sophie Calle, Robert Crumb, Philip Lorca diCorcia, Todd Eberle, William Eggleston, Elliott Erwitt, Larry Fink, Lee Friedlander, Ron Galella, Lauren Greenfield, Dennis Hopper, Mary Ellen Mark, Joel Meyerowitz, Richard Misrach, Helmut Newton, Martin Parr, Raymond Pettibon, Jack Pierson, Robert Polidori, Richard Prince, Ed Ruscha, Andres Serrano, Stephen Shore, Julius Shulman, Thomas Struth, Larry Sultan, Arne Svenson, Juergen Teller, Robert Venturi, Nick Waplington, Bruce Weber and others, as well as an essay by the influential art critic and University of Las Vegas professor Dave Hickey.



The Book On Vegas

Edited by Lisa Eisner and Roman Alonso.

Essay by Dave Hickey.

In celebration of Las Vegas's centennial, Greybull Press has put together the ultimate visual tribute to sin city. An exceptional collection of images of the city as seen through the eyes of many of the most important photographers, artists and filmmakers of the past 50 years, it also includes classic archival images that capture the true essence of what makes Vegas the high/low pleasure capital of the world: its entertainers and celebrities, its winners and losers, the dealers, divas, players and dreamers. *The Book on Vegas* features landmark images of the desert city's architecture, street life, weddings, casinos and surrounding landscape. Some of the highlights include William Claxton's intimate backstage portraits of Marlene Dietrich, Sammy Davis Jr., and Noel Coward; Elliott Erwitt's iconic image of the lone slot machine player; Helmut Newton's photograph of the secret money room at Caesar's Palace; Bruce Webber's portfolio of Siegfried & Roy at home with their tigers; Grant Mudford's straight architectural photos of Liberace's outlandish estate; Lauren Greenfield and Philip Lorca diCorcia's intimate portraits of pole dancers; Diane Keaton's mysterious images of hotel lobbies; Garry Winogrand's off-the-strip motel swimming pool; Ed Ruscha's stop-action shots of a typewriter being dropped from the window of a Buick speeding through the nearby desert; Leroy Neiman's painting of Buddy Hackett; stunning film stills from *Casino*, *Koyaanasqatsi*, *Godfather II* and other classic films—and much, much more. With over 300 pages, and 226 exquisitely produced color images, *The Book on Vegas* is luminous, loud and spectacular—like the city itself.

The Book On Vegas

ISBN 0-9727788-8-8 / 978-0-9727788-8-6

Hardcover, 11 x 14 in. / 300 pgs / 120 color and 106 duotones.

U.S. \$125.00 CDN \$150.00

November / Photography

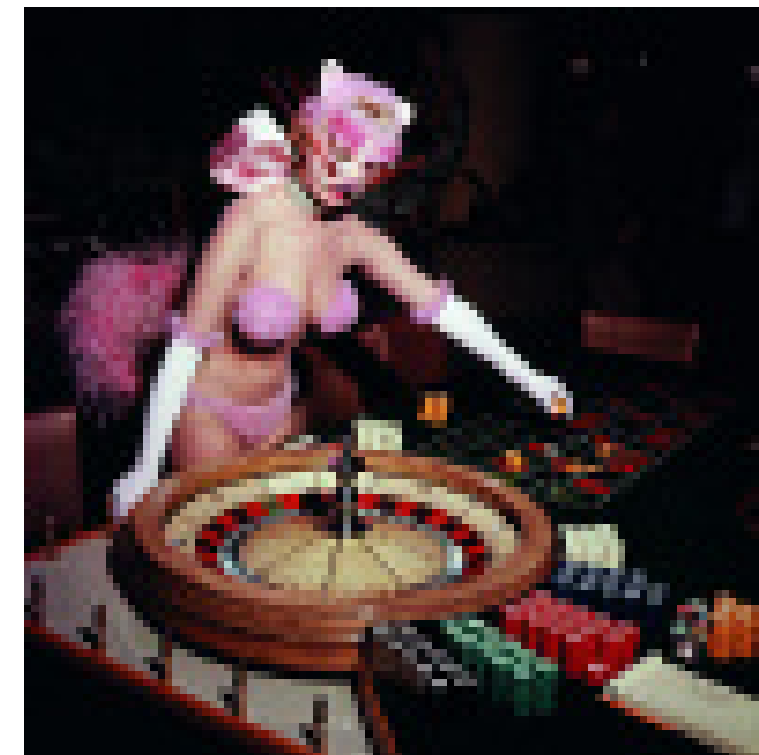
The Book on Vegas: Limited Edition

ISBN 0-9727788-9-6 / 978-0-9727788-9-3

Clamshell with signed and numbered photographic print / 11 x 14 in. / 300 pgs / 120 color and 106 duotones.

U.S. \$1,200.00 CDN \$1,700.00 SDNR 30%

November / Photography/Popular Culture



It's old-time, exciting, frontier America. It doesn't have a country club culture at the top, and there are no established cultural institutions. So in a sense, that's quite liberating for artists—there's nobody telling you what you should or shouldn't do here. —Dave Hickey





Walking Dreams: Salvatore Ferragamo, 1898-1960

Edited by Stefania Ricci.

Essays by Glanz Margo, Mercedes Iturbe and Alberto Ruy Sanchez.

Foreword by Wanda Miletti.

Walking Dreams explores the life and work of the legendary Italian shoe designer, an artist who revolutionized footwear by introducing new styles and innovative materials that called up associations with furniture, domestic objects and radical architecture. Ferragamo's work was always experimental, from cork wedges made from Italian wine-stoppers to stiletto heels, both of which he invented, to towering platforms in pressed and rounded layers, sometimes sculpted or painted, sometimes decorated with gems or shockingly tiny mirror mosaics. Over the years, Ferragamo patented systems for making leather substitutes, systems for producing raffia or jersey uppers, heels made of transparent bakelite, and wooden soles held together with traditional joinery.

Walking Dreams includes texts on the historical, artistic, social, and erotic elements of Ferragamo's work, as well as 80 mind-boggling portraits of his most radical and influential pieces, all of which were selected from the archive of 10,000 shoes at the Museo Salvatore Ferragamo in Florence. Each of the 80 shoe models is accompanied by an individual history. Includes a brief chronology of the life of the designer.

Salvatore Ferragamo was born in 1898 in the small town of Bonito, Italy, the eleventh of 14 children. He made his first pair of shoes at the age of nine, when his parents, poor farmers, couldn't afford to buy shoes for his sisters' first communion: faced with the shame of seeing them wear clogs to church, Ferragamo borrowed materials from the local cobbler and made the shoes himself. At the age of 14, after studying shoemaking in nearby Naples, he opened a shop in his parents' home, supervising six assistants as they hand-sewed his designs. By 1914, four of his brothers had moved to America, and one of them had found work making cowboy boots in a Boston shoe factory. Ferragamo followed suit, but rejected the production line philosophy, believing that every pair of shoes should be studied and researched, and convinced his brothers to move to California. There, he opened a shop for repairs and made-to-measure shoes, which soon became famous among the Hollywood elite, including Rita Hayworth, Sofia Loren, Audrey Hepburn, Ingrid Bergman, Ava Gardner, Katherine Hepburn, Marlene Dietrich and Bette Davis. In 1927 he returned to Florence and began to fashion shoes for the wealthiest and most powerful women of the century, from the Maharani of Cooch Behar to Eva Peron to Marilyn Monroe. He died in 1960 at the age of 62.

Walking Dreams: Salvatore Ferragamo, 1898-1960

ISBN 84-934426-3-1 / 978-84-934426-3-7

Clothbound, 8.25 x 10.25 in. / 144 pgs / 83 color and 22 duotones.

U.S. \$50.00 CDN \$60.00

August / Fashion



New fashion begins in the mind of the designer. He must not stifle his ideas merely because the world is not yet ready for them. I have no season. —Salvatore Ferragamo



Fashion Show: Paris Style

Essays by Didier Grumbach, Pamela A. Parmal and Susan Ward.

Paris, the undisputed capital of the fashion world, is rich in talented designers, skilled craftsmen and native chic. It has been a magnet for stylish men and women since the seventeenth century. While fashion and the industries surrounding it have evolved considerably since then, the City of Light's preeminence remains a constant. *Fashion Show* explores the ideas and inspirations that have driven Paris fashion through the ages, and it investigates why, in an era of globalization, this venerable city remains an undisputed Mecca. An essay by Pamela A. Parmal, Chair of Textiles and Fashion Arts at the Museum of Fine Arts, Boston, outlines the history of the local fashion industry from its beginnings through the mid-twentieth century. Didier Grumbach, head of the esteemed Chambre Syndicale, Paris, discusses the current state of Paris fashion and its future, exploring the role of the runway shows. And work from a selection of the most influential fashion couturiers and designers of the moment—among them Valentino, Lacroix, Dior, Chanel, Azzedine Alaïa, Viktor & Rolf, Rochas and Yohji Yamamoto—appears with brief histories of the houses, profiles of the designers, and photographs conveying the grand sweep of their work and their predecessors', from the age of the kings to the age of award shows. This is the world of fashion at its most exciting and glamorous, a visually stunning and widely accessible history and a celebration of the fine art and high style of Paris couture.

Fashion Show: Paris Style

ISBN 0-87846-707-6 / 978-0-87846-707-5

Clothbound, 8 x 11.5 in. / 192 pgs / 120 color.

U.S. \$65.00 CDN \$78.00

December / Fashion

Exhibition Schedule

Boston: MFA Boston, 11/12/06-3/18/07



Valentino, Lacroix, Dior, Chanel, Azzedine Alaïa, Viktor & Rolf, Rochas and Yohji Yamamoto are just the latest in a long family tree.



Larry Fink: Somewhere There's Music

Essay by George Panichas.

Larry Fink secured enduring fame with the book *Social Graces*, which mixed images from working-class Pennsylvania with a portfolio from upper-crust Manhattan, observing manners and mores on the long, curvy couches of Studio 54 and in the chaos of Pat Sabatine's eighth birthday party, where the screen door is always just about to slam. Fink has always been interested in what high and low culture have to say to one another, and has continued to seek the best of both behind the scenes at fashion shows in *Runway* and in the ring with sparring fighters in *Boxing*. *Somewhere There's Music* collects Fink's mostly-unpublished black-and-white jazz photographs from the 1950s to the late 1970s. In these photos Fink captures the cool heights of the Beat era, from Harlem's famous Lennox Lounge, where the reader can almost hear John Coltrane serenading with his sax, to the Village Vanguard, where Sonny Rollins and Miles Davis made history. Other legends captured by Fink's lens include Marion Brown, Roland Kirk, Steve Lacey, Leroy Jenkins (Revolutionary Ensemble), Archie Shepp and Lightning Hopkins, among many others. Sit back and be transported to another time with the hip cats of the jazz era in this passionate book featuring more than 80 duotone prints.

Larry Fink has been the recipient of two Guggenheim fellowships and two NEA grants, and has had solo shows at The Museum of Modern Art, the Whitney Museum of American Art and the San Francisco Museum of Modern Art, among others. He shows regularly in New York, Los Angeles and Paris, and his work appears in magazines including *Vanity Fair*, *GQ* and *The New Yorker*. He has taught at Bard College since 1988.

Larry Fink: Somewhere There's Music
 ISBN 88-89431-56-3 / 978-88-89431-56-6
 Hardcover, 9.5 x 11 in. / 160 pgs / 80 duotones.
 U.S. \$50.00 CDN \$60.00
 September / Photography

Fink finds the perfect amalgam
 of high and low culture in America's
 original musical export, jazz.



Stephen Shames: The Black Panthers

Foreword by Bobby Seale.

Preface by Stephen Shames.

Essay by Charles E. Jones.

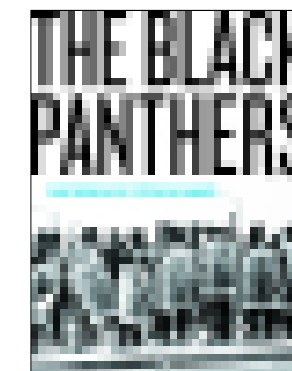
In 1966, as the largely nonviolent Civil Rights movement swept through America, Huey P. Newton and Bobby Seale founded the legendary Black Panther Party in Oakland, California. Revered by some and vilified by others, the party burst onto the scene with a militant vision for social change and the empowerment of African-Americans. Its methods were so controversial and polarizing that in 1968, FBI head J. Edgar Hoover described the organization as the country's greatest threat to internal security. During the height of the movement, from 1967 to 1973, photographer Stephen Shames had unprecedented access to the organization. He captured not only its public face—street demonstrations, protests and militant armed posturing—but also life behind the scenes, from private Party meetings to Bobby Seale at work on his Oakland mayoral campaign. Shames was prolific and his archive of Panther images is the largest in the world, presenting an uncommonly nuanced portrait of this dynamic social movement. Released on the occasion of the Party's fortieth anniversary, this illuminating publication gathers an astonishing collection of never-before-published images, offering an electrifying visual history. Panther newspapers, posters and other ephemera help convey the ethos of the Panthers and of a transformative period of social upheaval for the whole nation.

Charles E. Jones is the Chair of the African-American studies department at Georgia State University, Atlanta. He has written extensively on the Black Panthers and is the editor of *The Black Panther Party [Reconsidered]*.

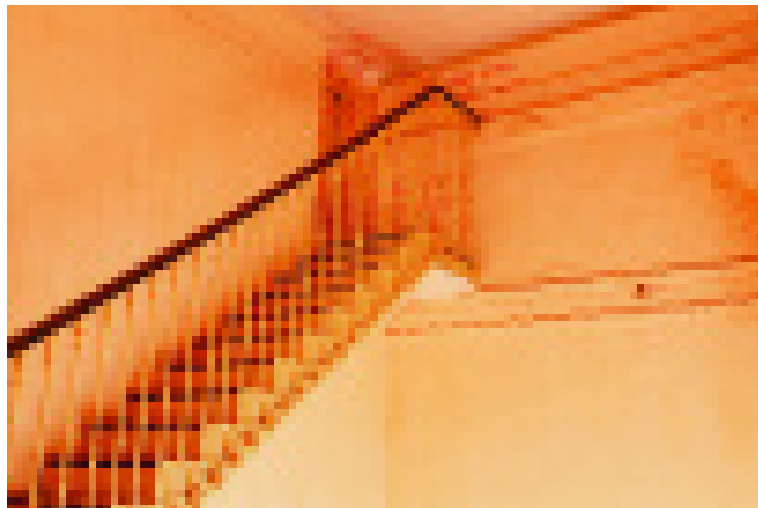
Stephen Shames was born in Brooklyn. His work is engaged with social issues such as poverty and race, and he has collaborated with numerous not-for-profit organizations and museums. He has published three books with Aperture, including *Pursuing the Dream*, *Outside the Dream* and *Empower Zone*, featuring photographs by teenagers whom he taught. He has received awards from Kodak, Leica and the International Center of Photography, and his images are in the permanent collections of ICP and the National Portrait Gallery, among others.

Bobby Seale cofounded the Black Panther Party for Self-Defense in 1966.

Stephen Shames: The Black Panthers
 ISBN 1-59711-024-8 / 978-1-59711-024-2
 Hardcover, 7.75 x 10.25 in. / 152 pgs / 6 color and 80 duotones.
 U.S. \$35.00 CDN \$42.00
 October / Photography/African-American History



From the world's largest archive of Black Panther images, a nuanced
 portrait of a dynamic movement and a tumultuous time.



Mitch Epstein: Work

Essays by Eliot Weinberger, Mia Fineman, Susanne Lange, Gabriele Conrath-Scholl and Martin Hochleitner.

Text by Mitch Epstein.

While Mitch Epstein is widely acknowledged as one of the world's most distinguished art photographers, a complete survey of his work has never been published until now. *Mitch Epstein: Work* allows readers to trace the evolution of Epstein's entire career, following formal and thematic concerns that allow us to see how his aesthetics, his techniques, and his politics have shifted and influenced one-another over time. His early work on recreation is given its most natural yet unexpected configuration: images from the United States are mixed with those from other parts of the world. Sections on each of his major projects cover *Common Practice* (1973-1989), *Vietnam* (1992-1995), *The City* (1995-1998), *Family Business* (2000-2003), and the current, ongoing *American Power*. The beginning of each chapter includes a short essay by the artist or an excerpt from his previously published writings. Texts by writers Eliot Weinberger and Mia Fineman and a DVD of Epstein's film, *Dad*, round out the package. Many of the pictures here have never before been exhibited or published.

Mitch Epstein's photographs are in numerous major museum collections, including New York's Metropolitan Museum, Museum of Modern Art and Whitney Museum of American Art; the J. Paul Getty Museum in Los Angeles; and the San Francisco Museum of Modern Art. Epstein's six other books include *Recreation: American Photographs, 1973-1988* (2005), *Family Business* (2003), which received the 2004 Kraszna-Krausz Photography Book Award, and *The City* (2001). A recent Guggenheim Fellow, Epstein is currently at work on his new project, *American Power*.

Mitch Epstein: Work

ISBN 3-86521-281-6 / 978-3-86521-281-8

Hardcover, 9 x 10.5 in. / 276 pgs / 138 color and 26 duotones.

With DVD (PAL/NTSC)

U.S. \$50.00 CDN \$60.00

November / Photography

Exhibition Schedule

Cologne: Photographische Sammlung/SK Stiftung Kultur,
9/28/06-01/07/07



ALSO AVAILABLE:

Mitch Epstein: Recreation

Hbk, U.S. \$75.00 CDN \$90.00

ISBN 3865210848 / 9783865210845

Steidl



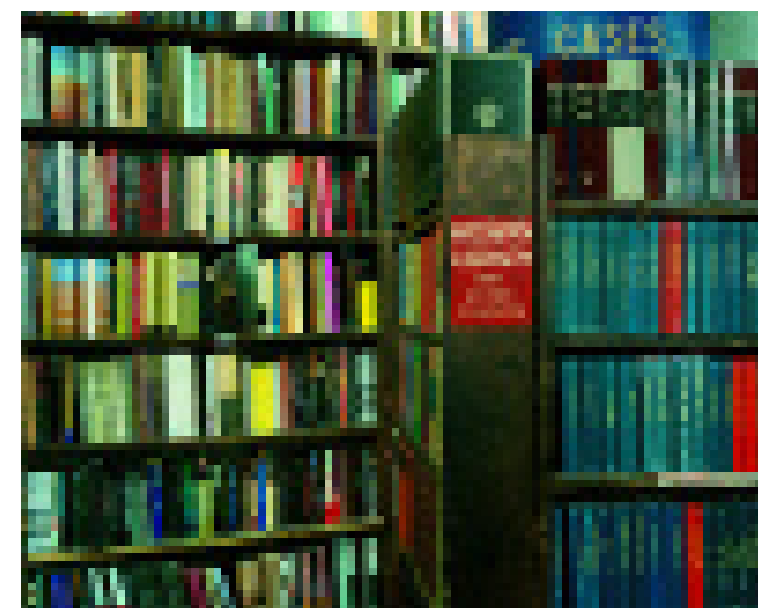
ALSO AVAILABLE:

Mitch Epstein: Family Business

Hbk, U.S. \$50.00 CDN \$60.00

ISBN 3882439130 / 9783882439137

Steidl



Marc Joseph: New and Used

Edited by Damon Krukowski.

Essays, stories and poems by Dennis Cooper, Stephen Elliott, Shelley Jackson, Jonathan Lethem, Thurston Moore, Eileen Myles, Bob Nickas, Jeremy Sigler, Ian Svenonious and Nick Tosches.

Interview by Aaron Rose.

Growing up in Ohio in the 1970s, photographer Marc Joseph's first exposure to art, writing and music came through the eccentric smaller book and record shops of downtown Cleveland. Most Saturday afternoons were spent combing through the stacks in anticipation of a major future purchase—like his first, *London Calling* by the Clash—or studying certain talismanic book covers like George Orwell's *Animal Farm* or Allen Ginsberg's *Howl*. This was the beginning of Joseph's permanent fascination with books and records—both as public artworks and as formative private experiences.

New and Used is a collection of richly detailed color photographs of hardcovers, paperbacks, LPs, CDs and cassettes, either shelved, piled, boxed and stacked in their increasingly endangered natural environments—independent book and record shops—or individually silhouetted like artifacts pinned into shadow-boxes. Together with editor Damon Krukowski, the artist has assembled a collection of short fiction, prose, poems and personal essays by writers and musicians including Thurston Moore of Sonic Youth, novelists Dennis Cooper and Jonathan Lethem, critic and curator Bob Nickas, poet Eileen Myles and others, all of whom respond to the *New and Used* of their own experience.

Marc Joseph's photographs have been the subject of solo shows in the United States and Europe. He is the author of *American Pitbull* (2003), now in its second printing. He lives and works in New York City, where he also teaches at The School of Visual Arts.

Damon Krukowski is the author of a book of prose poems, *The Memory Theater Burned* (Turtle Point, 2004). Together with his partner Naomi Yang, he runs Exact Change, a publishing house that specializes in texts associated with avant-garde art movements of the early twentieth century including Surrealism, Dada and Pataphysics. He and Yang are also musicians, and have released over a dozen albums with the bands Damon & Naomi, Magic Hour and Galaxie 500. They live in Cambridge, Massachusetts, where Krukowski teaches writing at Harvard University.

Marc Joseph: New and Used

ISBN 3-86521-273-5 / 978-3-86521-273-3

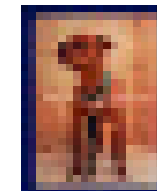
Hardcover, 8.75 x 11 in. / 150 pgs / 60 color.

U.S. \$50.00 CDN \$60.00

September / Photography

This is a place that I love . . . a creative oasis,
a medicine for a certain disease, a fountain . . .

—Stephen Elliott



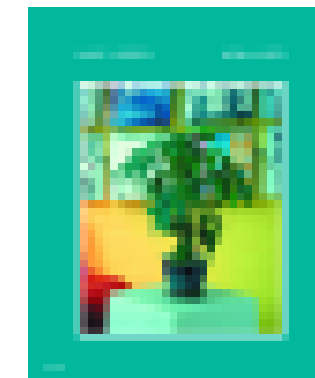
ALSO AVAILABLE:

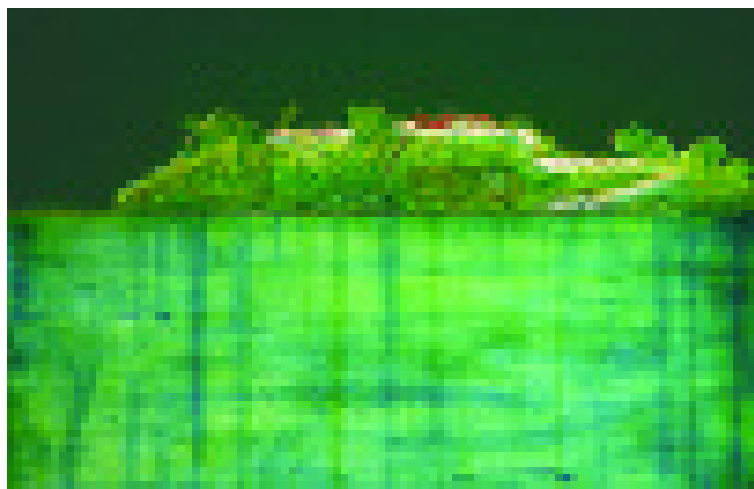
Marc Joseph: American Pitbull

Pbk, U.S. \$25.00 CDN \$30.00

ISBN 3865210945 / 9783865210944

Steidl





Eye on Europe

Prints, Books, and Multiples: 1960 to Now

Essays by Deborah Wye and Wendy Weitman.

Prints, books, and multiples have long played a vital role in the vanguard of European contemporary art. From London to Moscow, artists have expanded the scope of their creative vision—and expanded their audiences—through striking and inventive uses of the printing press, the silkscreen, and now electronic media. Beginning with the explosion of mass production techniques in the early 1960s and continuing with innovative projects by young artists working today, this comprehensive catalogue identifies significant developments in printed art over the past 45 years, offering the first fully-synthesized analysis of this fertile period in European printmaking. Thematic chapters follow topics anchored by leading figures like Georg Baselitz, Joseph Beuys, Daniel Buren, Richard Hamilton, Damien Hirst, Sigmar Polke, Gerhard Richter, Bridget Riley and Dieter Roth. In addition to a unifying analytical introduction, each section of *Eye on Europe* includes an essay and color illustrations, making for a total of more than 290 images by more than 120 artists. Along with a thorough chronology of the period and biographies of the artists and publishers included, the publication also incorporates two original artists' projects.

Eye on Europe

ISBN 0-87070-371-4 / 978-0-87070-371-3

Hardcover, 9.5 x 11 in. / 324 pgs / 300 color.

U.S. \$65.00 CDN \$78.00

October / Art

Exhibition Schedule

New York: The Museum of Modern Art, 10/15/06-1/1/07

Georg Baselitz, Joseph Beuys, Marcel Broodthaers, Jake and Dinos Chapman, Tacita Dean, Hanne Darboven, Peter Doig, Olafur Eliasson, Damien Hirst, Anselm Kiefer, Martin Kippenberger, Richard Long, Sigmar Polke, Gerhard Richter, Bridget Riley, Dieter Roth, Rachel Whiteread and others.



An Atlas of Drawings

Transforming Chronologies

Essay by Luis Pérez-Oramas.

In *An Atlas of Drawings: Transforming Chronologies*, MoMA curator Luis Pérez-Oramas has taken note of several key themes and motifs in the increasingly prominent field of contemporary drawing—faces, movement, tectonics, digital, figures, and constructions—and tracked them back through The Museum of Modern Art's incomparable collection of drawings, examining each theme from a non-chronological viewpoint, exploring visual relationships between recent and classic artworks, and presenting his findings in six stand-alone accordion-folded portfolios. Each full-color section emphasizes repetition, seriality, and the persistence of themes, and together they offer a view of the practice of drawing based exclusively on the selected works themselves, without the traditional dependence on interpretation through artistic movements, tendencies and influences. The flexibility of the accordion format conceptually and visually conveys the book's shifting chronologies, allowing the viewer to experience more works juxtaposed with one another than a traditional binding would. It also creates an ersatz work in itself, ideal for display. Along with one bound booklet including an essay by Pérez-Oramas and a slipcase that unifies them all, its unusual format makes *An Atlas of Drawings* a notable object in itself, ideal for collecting or gift-giving.

Luis Pérez-Oramas is Adjunct Curator in the Department of Drawings at The Museum of Modern Art.

An Atlas of Drawings

ISBN 0-87070-667-5 / 978-0-87070-667-7

Hardcover, 7 x 9.25 in. / 232 pgs / 182 color.

U.S. \$39.95 CDN \$48.00

August / Art

Exhibition Schedule

New York: (Part 1) The Museum of Modern Art, 1/25/06-4/24/06

New York: (Part 2) The Museum of Modern Art, 5/10/06-10/2/06

Six accordion-folded booklets feature an impeccable historical selection of drawings from the collection of The Museum of Modern Art, New York. One regular-bound booklet features an essay by curator Luis Pérez-Oramas. Both are housed in a delightful custom slipcase.





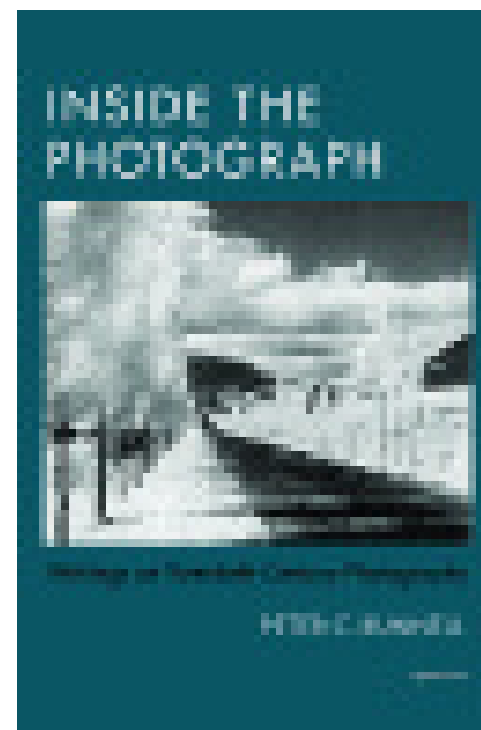
Featuring Woody Allen, Matthew Barney, Luis Buñuel, Frank Capra, John Cassavetes, Charlie Chaplin, Maya Deren, Francis Ford Coppola, Cecil B. De-Mille, Rainer Werner Fassbinder, Federico Fellini, Jean-Luc Godard, Alfred Hitchcock, Elia Kazan, Stanley Kubrick, Fritz Lang, Louis Lumiere, Vincente Minelli, Satyajit Ray, Jean Renoir, Leni Riefenstahl, Roberto Rossellini, Martin Scorsese, Steven Spielberg, Andy Warhol, Orson Welles and others.

Still Moving: The Film and Media Collections of The Museum of Modern Art

Essay by Steven Higgins.

Founded in 1935, The Museum of Modern Art's Department of Film and Media is home to one of the most important moving image archives in the world. *Still Moving* marks the first time that MoMA has published a volume dedicated exclusively to these holdings. Drawn primarily from the Museum's vast library of film stills, the nearly 500 images in this book represent just a fraction of the department's renowned archive, including one of the world's most important collections of international silent cinema and classic early sound films; documentary and animation shorts and feature films; significant examples of Hollywood filmmaking; and more recent works by leading independent and avant-garde film and media artists. Reflecting the Museum's mandate to acquire, preserve, and make available the finest works of film and media from around the world, *Still Moving* also serves as a stunning visual catalogue of the art and history of the moving image.

Still Moving: The Film and Media Collections of The Museum of Modern Art
 ISBN 0-87070-326-9 / 978-0-87070-326-3
 Hardcover, 9 x 10.25 in. / 336 pgs / 500 color.
 U.S. \$65.00 / CDN \$78.00
 October / Film



Inside the Photograph Writings on Twentieth-Century Photography

By Peter C. Bunnell.

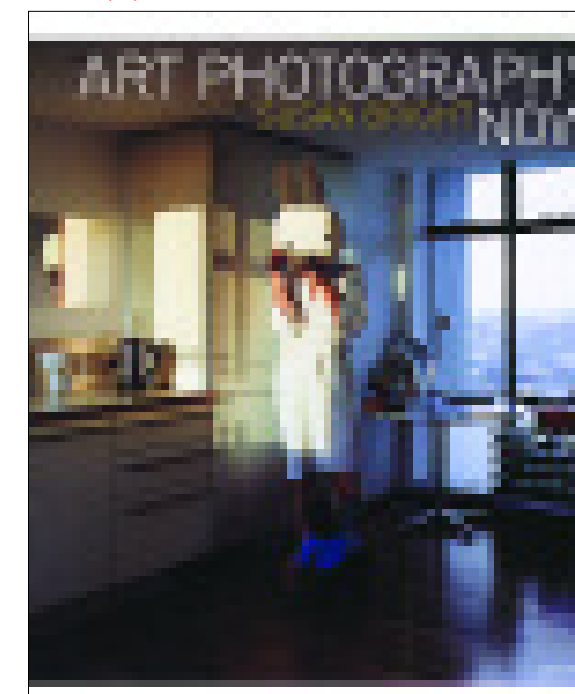
Foreword by Malcolm Daniel.

Over some 30 years as a professor and curator at Princeton University, Peter C. Bunnell has been a profoundly influential force in conversations about photography's past and present. He has written extensively—articles, books, catalogue essays—and this up-to-date collection of texts from throughout his career supersedes the beloved out-of-print *Degrees of Guidance*, which collected his work through the early 1980s. Most of these 34 essays are devoted to individual photographers, predominantly American, with the balance written about three key galleries that played crucial early roles in the medium's recognition and marketing. Over the years, Bunnell has sustained deep and mutually respectful relationships with photographers ranging from Minor White to Ruth Bernhard, Aaron Siskind and Jerry Uelsmann. His unsurpassed understanding of their work as well as that of contemporary masters makes his an enlightening view of a field that has undergone extraordinary changes under his watch. *Inside the Photograph* offers a unique personal perspective on the world of art photography during its shift from a small group of practitioners collected by an even smaller group of devotees to a supercharged international marketplace. Includes writings on Diane Arbus, Walker Evans, Robert Frank, Eikoh Hosoe, Alfred Stieglitz, Edward Weston and others.

Peter C. Bunnell retired in 2002 as the David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University.

Inside the Photograph
 ISBN 1-59711-021-3 / 978-1-59711-021-1
 Hardcover, 5.5 x 8.5 in. / 288 pgs / 45 b&w.
 U.S. \$29.95 / CDN \$36.00
 November / Nonfiction and Criticism/Photography

Now in paperback!



Art Photography Now

Edited by Susan Bright.

The most comprehensive survey of contemporary art photography on the market is now in paperback, and not a moment too soon. If photography helped shape art in the twentieth century, it has begun to dominate it in the twenty-first. Not only are major international museums and galleries devoting blockbuster exhibitions to the medium, but artist-photographers are being celebrated as contemporary masters, with their work commanding unprecedented prices. This essential survey presents the work of 76 of the most important and best-loved artist-photographers in the world today, including Andreas Gursky, Thomas Struth, Cindy Sherman, Jeff Wall, Sophie Calle, Wolfgang Tillmans, Nan Goldin, Martin Parr, Allan Sekula, Boris Mikhailov, Inez van Lamsweerde, Stephen Meisel, Philip-Lorca diCorcia and Sam Taylor-Wood. Introductions to each thematic section—City, Portrait, Document, Object, Landscape, Fashion and Narrative—offer words from the artists and valuable insights into their motivation, inspiration and intentions. An introduction to the volume as a whole sets out the historical relationship between art and photography from the early nineteenth century forward, and covers the art world's embrace of the medium in recent decades. *Art Photography Now* is a deep and visually striking guide to the essential aspects of contemporary photography.

Susan Bright is an independent writer, lecturer and curator. Formerly Curator of Photographs at the National Portrait Gallery in London, she is currently the acting director of the MA program in contemporary art at Sotheby's Institute in London, and a course leader at the Tate Modern.

Art Photography Now
 ISBN 1-59711-026-4 / 978-1-59711-026-6
 Paperback, 9 x 10.75 in. / 224 pgs / 250 color.
 U.S. \$35.00 / CDN \$42.00
 August / Photography



Claude Monet: Fields in Spring

Essays by Roman Zieglgänsberger, Marion Bornscheuer, Christofer Conrad, Christian von Holst and Katja Matauschek.

These 40 paintings follow Claude Monet's progress through years of landscapes, tracking changes in his work and making the case that fields and meadows may have been his most revealing theme. Starting in 1873, Monet began painting the fields around Argenteuil with occasional human subjects—his first wife Camille and their small boy Jean—in close brushwork that brought out a vibrating tension, large-scale liveliness. The series of Seine landscapes upon which he embarked in 1878, around the area of Vétheuil, compared the river's untouched meadows to that cultivated farmland. Canvases from the spring of 1880 contain a particularly palpable joy on the renewal of the land after a very hard winter. And it was after relocating to Giverny in 1883—a move that coincided with the increasing establishment of the Impressionist movement as the most important development in French art of that era—that Monet painted the work from which this monograph takes its name, his 1887 *Fields in Spring*, with its crucially austere organization of surfaces and highly systematic palette. It was a turning point in his oeuvre, a mingling of severity and simplification that brought incomparably harmonious effect and the unbroken admiration of his colleagues. This concise study closes with the fascinating paintings of 1894 in which Monet perfected this systematic approach.

Claude Monet: Fields in Spring

ISBN 3-7757-1750-1 / 978-3-7757-1750-2
Hardcover, 13.5 x 11.25 in. / 144 pgs / 110 color.
U.S. \$55.00 CDN \$66.00
August / Art



ALSO AVAILABLE:
Monet's Garden
Hbk, U.S. \$55.00 CDN \$66.00
ISBN 3775714391 / 9783775714396
Hatje Cantz Publishers



Manet and The Execution of Maximilian

Essay by John Elderfield.

The execution of Emperor Maximilian of Mexico, in 1867, was the subject of a quartet of paintings by the French Impressionist and early Modernist, Edouard Manet. These works are rarely shown together, and in fact cannot be seen in their entirety, since one of them exists only in fragments, but the three intact paintings and the surviving elements of the fourth are reproduced in this publication, and will be shown at The Museum of Modern Art's exhibition in the Fall of 2006. Maximilian's death was an event of great public interest in France, in part because French policies shared the responsibility for it. A European aristocrat of the Hapsburg family, Maximilian had been installed in 1864 after a trio of European powers, led by Napoleon III of France, mounted an invasion of Mexico to reclaim debts upon which the Mexican government had suspended payment. But Napoleon soon withdrew, abandoning Maximilian to his fate at the hands of a resurgent Mexican army. As news of the execution reached Paris, Manet reacted with a group of works synthesizing the information as it came to him and drawing heavily on an earlier painting inspired by violent political events, Goya's *The Third of May*. In addition to analyzing and documenting the creation of these works, John Elderfield, in his text, clarifies their historical importance in the context of Modern art, and in so doing, offers a capsular history of the place of current events in art. **Edouard Manet** (1832-1883) is known for his depictions of café life in Paris, including *The Bar at the Folies-Bergère*, and for his nudes such as the iconic *Olympia* and *Le déjeuner sur l'herbe*. His Impressionist-era work, with its stark black-and-white motifs and dark outlines, has also been called early Modern.

Manet and the Execution of Maximilian

ISBN 0-87070-423-0 / 978-0-87070-423-9
Paperback, 7.5 x 9.25 in. / 120 pgs / 35 color and 45 b&w.
U.S. \$29.95 CDN \$36.00
November / Art

Exhibition Schedule

New York: The Museum of Modern Art, 11/5/06-1/29/07



Magritte and Contemporary Art

The Treachery of Images

Essays by Michel Draguet, Dickran Tashjian, Sara Cochran, Theresa Papanikolas, Thierry de Duve, Pepe Karmel and Stephanie Barron. Introduction by Stephanie Barron.

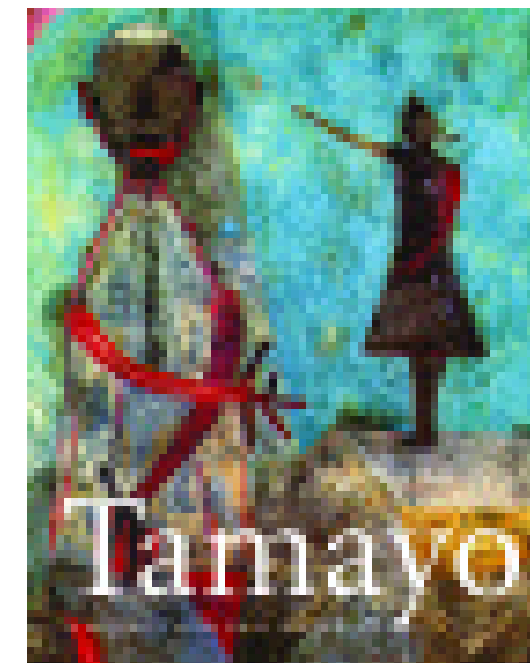
Magritte's seminal painting, "The Treachery of Images (This Is Not a Pipe)," is a Surrealist and Modernist masterpiece that has become an instantly recognizable pop culture icon. It's also an excellent image with which to begin a serious discussion about the meaning(s) of representation. While many books and exhibitions have undertaken to survey the work of Magritte, and while many have acknowledged his profound impact upon other artists of his generation, none have yet studied the precise connections between Magritte's work and today's top contemporary artists. In *The Treachery of Images*, the Los Angeles County Museum of Art brings together more than 50 of the most important Magrittes with an equal number of very significant works by contemporary artists, both cool and edgy, including Jasper Johns, Ed Ruscha, Vija Celmins, Joseph Kosuth, Sherrie Levine, Richard Artschwager, Jeff Koons, Martin Kippenberger, Jim Shaw, Raymond Pettibon, Robert Gober and Marcel Broodthaers. Among the distinguished contributors are the internationally renowned art writer Thierry de Duve, co-curator Michel Draguet (director of the Musées Royaux de Bruxelles), critic Pepe Karmel and art historian Dickran Tashjian. Chapters and interviews are devoted to Ruscha, Celmins, Gober and Artschwager, among others.

Magritte and Contemporary Art

ISBN 90-5544-621-1 / 978-90-5544-621-6
Clothbound, 9.25 x 12 in. / 256 pgs / 250 color and 50 b&w.
U.S. \$60.00 CDN \$72.00
November / Art

Exhibition Schedule

Los Angeles: Los Angeles County Museum of Art, 11/19/06-3/4/07



Rufino Tamayo: A Modern Icon Reinterpreted

Edited by Diana C. Du Pont.

Essays by Mary K. Coffey, Karen Cordero Reiman, Olivier Debroise, Anna Indych-López, James Oles, Ingrid Suckaer and Adriana Zavala.

Rufino Arellanes Tamayo was a leading Modernist who brought Mexico international acclaim through his development of a new form of abstract figuration, which ultimately made him one of the most recognized and respected painters of the twentieth century. A Zapotecan Indian born in the state of Oaxaca in 1889, as a young man, he was exposed to the cultural wealth of pre-Colombian Mexico while working as a draftsman at the National Museum of Archeology in Mexico City. While his contemporaries Siqueiros, Rivera and Orozco were advocating art with a message, often political, Tamayo's work focused on plastic forms integrated with a masterful use of colors and textures. Early in his creative life, Tamayo kept strict linear perspective, and later he explored Cubist issues, but in the end he created a style that was all his own, participating in the development of "Mixografía," a graphic technique used to obtain colored and textured three-dimensional printing on handmade paper. Published on the occasion of the first major U.S. exhibition of Tamayo's work in nearly 30 years, curated by Diana C. du Pont with Juan Carlos Pereda, *Tamayo: a Modern Icon Reinterpreted* offers a comprehensive view of the artist's work throughout his life, accompanied by eight wide-ranging essays featuring fresh new readings from top scholars. This detailed study of Tamayo's creative methodology is the most complete book on the artist to be published in more than 10 years.

Rufino Tamayo: A Modern Icon Reinterpreted

ISBN 84-7506-746-8 / 978-84-7506-746-9
Clothbound, 9.5 x 12 in. / 384 pgs / 290 color.
U.S. \$75.00 CDN \$90.00
January / Art

Exhibition Schedule

Mexico City: Museo Tamayo Atré Contemporáneo, 9/06
Santa Barbara: Santa Barbara Museum of Art, 2/07
Miami: Miami Museum of Art, 6/07





Yearning for Beauty

The Wiener Werkstätte and the Stoclet House

Edited by Peter Noever, Etienne Davignon, Paul Dujardin and Anne Mommens.

Essays by Valérie Dufour, Anette Freytag, Siegfried Mattl, Paulus Raine and Eduard F. Sekler, and conversations with Marc Hotermans and Heimo Zobernig.

The Wiener Werkstätte, founded in Vienna in 1903 by Josef Hoffmann and Koloman Moser, became the international trademark for art as well as arts-and-crafts in the twentieth century. The fascinating history of the Wiener Werkstätte is told in this beautifully designed volume, which features historic photographs (some of them published for the first time here), documents and original texts selected by experts from the MAK (where the Wiener Werkstätte archives have been housed since 1955). Full-page illustrations feature outstanding examples of Wiener Werkstätte objects, covering architecture, furniture, ceramics, glass, books, posters, postcards, carpets, jewelry, fashion and print design. The book also focuses on the innovative "total concept" used by this avant-garde association to establish an early "consumer culture," since the Werkstätte was one of the first organizations to develop a corporate identity that followed a product throughout every stage, from concept and development to marketing. This exceptionally well designed and executed book features a deeply embossed monochromatic silver cover and matching edge pages, as well as a richly illustrated special section on Josef Hoffmann's Stoclet House.

Yearning for Beauty

ISBN 3-7757-1778-1 / 978-3-7757-1778-6

Hardcover, 9.75 x 13 in. / 452 pgs / 418 color and 267 b&w.

U.S. \$95.00 CDN \$114.00 SDNR 40%

August / Design

Damiani

Embroidery

Italian Fashion

Introduction by Giusy Ferré.

Contributions by Valentino, Gianfranco Ferré, Etro, Anna Molinari, Blumarine, Marras Alessandro, Dell'Acqua, Kenzo (By Marras), Marni, Versace, Roberto Cavalli, Riccardo Tisci, Maurizio Pecoraro, Emilio Pucci, et. al.

The absolute dedication required by embroidery's sophisticated, precious handiwork has rendered it increasingly rare: as a craft, it calls for mental discipline even more than physical, and for infinite patience, virtues so far from contemporary, so eccentric in a society that wants everything delivered at once, that of course embroidery has come into the spotlight again. *Embroidery: Italian Fashion* follows the technique's recent rise in a national culture known for its opulence and emotion, and brings readers the experience of both with a soft, embroidered cover. Inside, the details of micro-paillettes, mirrors, bugle beads, ribbons and implausibly thin threads produce virtuosities, coups de théâtre, surprising elegances. Embroidery is a door on a wondrous, opulent dimension where light plays with the richness of threads, and *Embroidery* shows its meaning transformed by the violence of modern lines and gestures. Includes work from Anna Molinari, Blumarine, Dolce & Gabbana, Emilio Pucci, Gianfranco Ferré, Marni, Roberto Cavalli, Valentino and Versace.

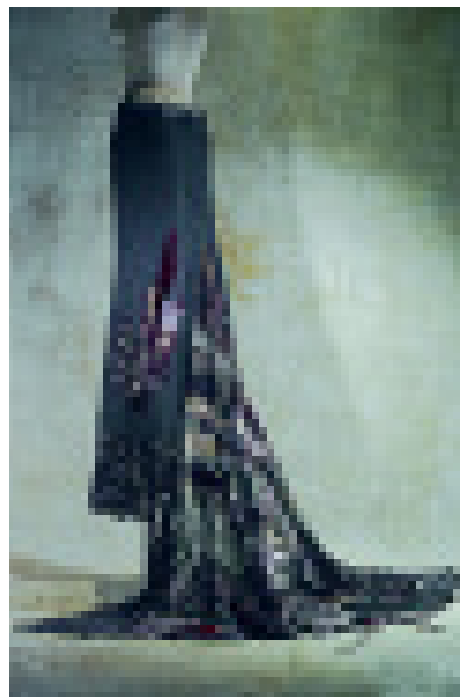
Embroidery

ISBN 88-89431-23-7 / 978-88-89431-23-8

Clothbound, 9 x 11.75 in. / 240 pgs / 300 color and 50 b&w.

U.S. \$99.00 CDN \$119.00

August / Fashion



Biedermeier

The Invention of Simplicity

Essays by Werner Busch, Christian Witt-Döring, Hans Ottomeyer, Wolfgang Häusler, Laurie Stein and Laurie Winters.

Gottlieb Biedermaier, a teasing middle class papa known best for his appearances in a Munich satirical weekly, came to fame in the 1840s. A "god-loving everyman," he represented the typical German citizen, more interested in a comfortable home and a convivial family than political activism. The poets who created him, needling the bourgeoisie and signing their own work "Biedermaier," weren't thinking about the elegant housewares that now bear their pseudonym, varied by a letter. By the end of the nineteenth century, however, their alter ego had retroactively given his name to the aesthetics and philosophies of the period his attitudes suited so well, from 1815 to 1835. Biedermeier arts and craft were orderly, frugal and simplistic. They tended to pare forms to their essentials, merging the useful with the beautiful. Eighteenth-century gilding and frills were stripped away in favor of the natural beauty of materials and shapes. What began as an intellectual critique soon developed into a new model for living. *Biedermeier* examines Biedermeier painting, furniture and decorative arts as a style and a cultural attitude. Visual arts of the period, which are still largely unstudied as distinct from Romanticism or the Nazarenes, are highlighted here in the work of Georg Friedrich Kersting and Eduard Gaertner. With nearly 300 outstanding examples of German, Austrian and Czechoslovakian paintings, furniture, related decorative arts and works on paper, this is a superb document of the innovative character of the period and its importance as a precursor to Modernism.

Biedermeier

ISBN 3-7757-1796-X / 978-3-7757-1796-0

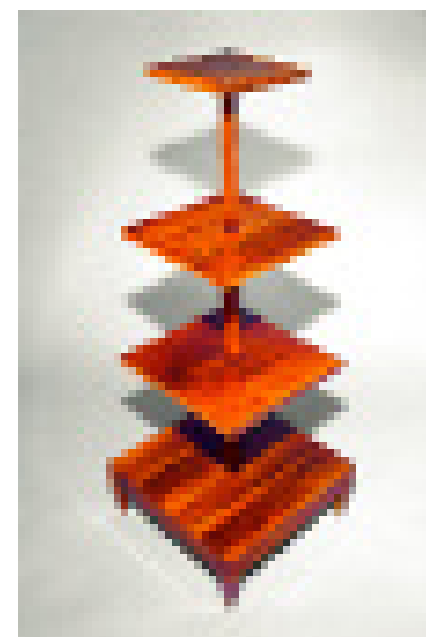
Clothbound, 10 x 13 in. / 336 pgs / 365 color.

U.S. \$65.00 CDN \$78.00

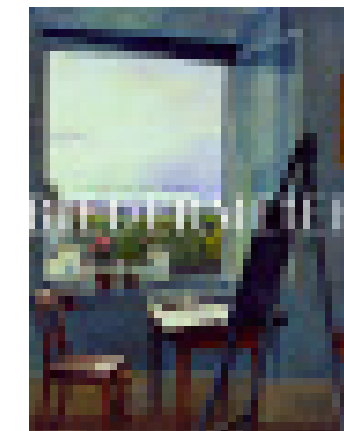
September / Design

Exhibition Schedule

Milwaukee: Milwaukee Art Museum, 9/13/06-1/1/07



Biedermeier arts and crafts are orderly, frugal and simplistic, just like the fictional German papa for which they are named.





Gordon Matta-Clark: Works and Collected Writings

Essay by Gloria Moure.

Gordon Matta-Clark, scion and rebel, died at 35 in 1978 and has since become a cult figure of late-twentieth-century art. Born in New York and trained in architecture at Cornell, he went on to question the field's conventions in vivid projects that excised holes into existing buildings or assembled deeds to New York City alleys and curbs. As the son of the Chilean-born Surrealist painter Roberto Matta and Anne Clark, and godson of Marcel Duchamp, with whom he played a regular game of chess in the Village, Matta-Clark had grown up inside the art world, also working as an assistant to mavericks like Dennis Oppenheim and Robert Smithson. His work and words, while sophisticated enough to make him an "artist's artist," and colossal and outgoing enough to draw public attention and affection, were always also grounded in social or political convictions. He addressed not only space and real estate (in other words, housing), but the ultimate in necessity and nourishment, food. His "Pig Roast" under the Brooklyn Bridge offered passersby 500 pork sandwiches, and Food, the artist-staffed restaurant that he opened with dancer Caroline Goodden in SoHo, became a headquarters for that nascent neighborhood in the early 70s. He consistently broke the boundaries between sculpture and architecture, photography and film, performance and installation, and above all the permanent and the transitory. Once in a while he also broke the law. This book, published in celebration of the gradual opening of Matta-Clark's archives at the Canadian Centre for Architecture in Montreal, collects previously unavailable writings, including notecards and notebooks, along with interviews and more than 100 illustrations.

Gordon Matta-Clark (1943-1978) showed at the Holly Solomon Gallery during his lifetime. His first posthumous retrospective traveled for 4 years to 14 venues, exponentially increasing the number of museums to have exhibited his work. Further solo shows have since been held at Paris's Jeu de Paume, London's Serpentine Gallery and New York's Dia Center for the Arts.

Gordon Matta-Clark: Works and Collected Writings

ISBN 84-343-1109-7 / 978-84-343-1109-1

Hardcover, 8.5 x 10.5 in. / 304 pgs / 134 color.

U.S. \$60.00 CDN \$72.00

October / Art/Nonfiction and Criticism



Inside Out

Art by Stefan Kürten & Essay by Rebecca Solnit

A meditation on the dilemmas and desires for home that combines the writings of art critic and cultural historian Rebecca Solnit with painter Stefan Kürten's lush images of domestic interiors, buildings and landscapes. Solnit reflects on emotional privatization, real-estate fetishism and aesthetic pleasure, while Kürten's paintings of stale bourgeois interiors and suburban homes project a dogged attempt to make life perfect, at least on the surface. His armchairs, teapots and planter boxes suggest that we are living in a peculiar state of safety and bliss. Together, the text and images question the equation of ideal houses with ideal lives, the images that shape our perception of childhood, and our notion of a fulfilled adulthood.

Rebecca Solnit is an art critic and writer and the author of 11 acclaimed works of nonfiction, including the National Book Critics Circle Award winner *River of Shadows: Eadweard Muybridge and the Technological Wild West* and the best-selling *Wanderlust: A History of Walking*; *Savage Dreams: A Journey into the Hidden Wars of the American West* and *As Eve Said to the Serpent: On Landscape, Gender and Art*. She has been awarded a Guggenheim Fellowship, a NEA Fellowship for Literature and the Lannan Literary Award. Solnit lives in San Francisco.

Stefan Kürten is a painter who has had solo shows at Alexander & Bonin in New York and the Hosfelt Gallery in San Francisco.

Inside Out

ISBN 1-891273-06-X / 978-1-891273-06-3

Hardcover, 6.5 x 7.25 in. / 92 pgs / 24 color.

U.S. \$20.00 CDN \$24.00

October / Nonfiction and Criticism



High Times, Hard Times

New York Painting 1967-1975

Edited by Katy Siegel.

Essays by Dawoud Bey, Anna Chave, Robert Pincus-Witten, Katy Siegel and Marcia Tucker.

Foreword by Judith Richards.

Introduction by David Reed.

In the late 1960s, the New York art world was, famously, an exhilarating place to be. New forms, including performance and video art, were making their debuts, and sculpture was developing in startling ways. In the midst of it all, experimental abstract painting was pressing art's most iconic medium to its limits and beyond. *High Times, Hard Times* fills a gap in coverage of this moment in history, recapturing its liveliness and urgency with more than 42 key pieces by 38 artists who were living and working in New York at the time. Many of those featured artists have contributed personal statements reflecting on the work, its meaning, and the social scene that surrounded it, including Lynda Benglis, Mel Bochner, Roy Colmer, Mary Corse, David Diao and Peter Young, Guy Goodwin, Harmony Hammond, Mary Heilmann, Cesar Paternosto, Howardena Pindell, Dorothea Rockburne, Carolee Schneemann, Alan Shields, Joan Snyder, Franz Erhard Walther and Jack Whitten, as well as one curator and one critic, Marcia Tucker and Robert Pincus-Witten. The editor Katy Siegel and the painter David Reed have written essays which focus, respectively, on the work's explosive artistic and political context, and the experience of being a young painter living in New York during these years. Additional pieces by Dawoud Bey and Anna Chave focus on race and gender in that milieu. Color illustrations of every featured work, along with supplementary historic photographs from the period, ephemera, biographies, a timeline and a bibliography round out a beautiful, much-needed book, a complete reference on a crucial era.

High Times, Hard Times: New York Painting 1967-1975

ISBN 1-933045-39-6 / 978-1-933045-39-9

Paperback, 6.5 x 9.5 in. / 176 pgs / 50 color and 30 b&w.

U.S. \$29.95 CDN \$36.00

September / Art/Nonfiction and Criticism

Exhibition Schedule

Greensboro, NC: Weatherspoon Art Museum, 8/6/06-10/15/06

Washington, D.C.: American University Museum at the Katzen Center, 11/19/06-1/21/07

New York: National Academy Museum, 2/12/07-4/22/07

Featuring Jo Baer, Lynda Benglis, Mel Bochner, David Diao, Manny Farber, Guy Goodwin, Ron Gorchov, Harmony Hammond, Mary Heilmann, Yayoi Kusama, Al Loving, Lee Lozano, Ree Morton, Elizabeth Murray, Joe Overstreet, Blinky Palermo, Dorothea Rockburne, Carolee Schneemann, Pat Steir, Richard Tuttle and Franz Erhard Walther, among others.



Odd Nerdrum: Themes

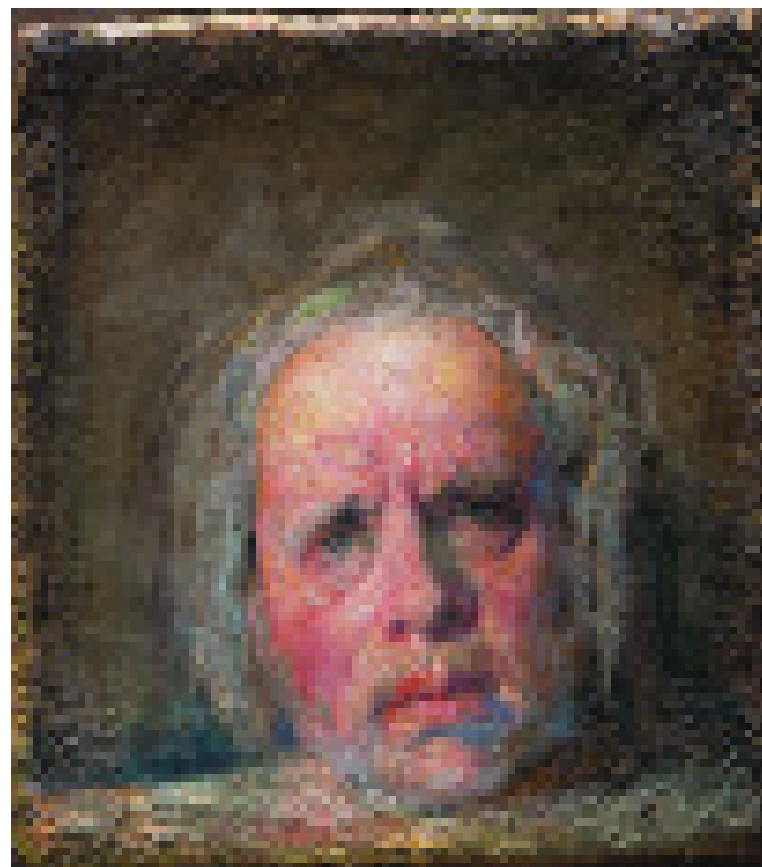
Essay by Bjørn Li.

Themes is the most comprehensive collection of Odd Nerdrum's works ever published. Its 500 pages are filled with sketches, drawings and studies, along with excellent reproductions of the artist's most important and most recent finished works. A wide selection of close-up details offers the tightest possible view of Nerdrum's brush strokes, which will be of particular interest to students—those who wish to learn his modern take on the old master style just as they would learn from the work of the old masters themselves. The selection is the artist's own, divided into 20 chapters devoted to space, nudes, portraits and other topics, and presented chronologically within each chapter to show the development of specific motifs over the course of his career. This structure, presented via a wide range of works, provokes new insight into the central themes in Nerdrum's work, allowing the reader to study the artist's progress from first sketches to final canvasses. Nerdrum's latest works—more than 40 paintings in all, dating from the last five years—are presented here for the first time. They complete an unprecedented overview of his oeuvre, a must for everyone interested in the how and why behind one of today's most controversial and celebrated painters.

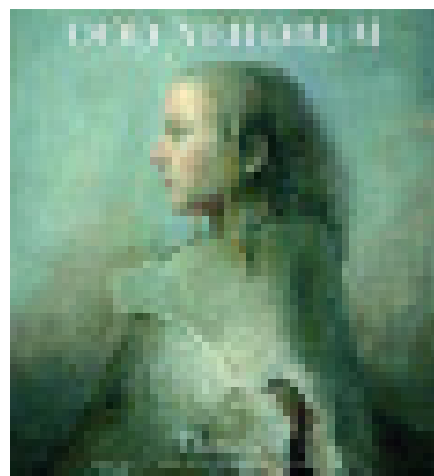
Odd Nerdrum was born in Norway in 1944 and now lives and works in Reykjavik, Iceland. Among the U.S. institutions where he has had solo exhibitions are the Museum of Contemporary Art, San Diego, the Cleveland Center for Contemporary Art, the New Orleans Museum of Art, and the Museum of Contemporary Art, Chicago. His work is in major public collections worldwide, including that of The Metropolitan Museum and The Museum of Modern Art in New York, the Walker Art Center in Minneapolis and the Hirschhorn Museum in Washington, D.C.

Odd Nerdrum: Themes

ISBN 82-7547-226-1 / 978-82-7547-226-5
Clothbound, 11 x 12.25 in. / 550 pgs / 450 color.
U.S. \$85.00 CDN \$102.00
November / Art



Nerdrum's latest works—more than 40 paintings in all, dating from the last five years—are presented here for the first time.



Painting People: Figure Painting Today

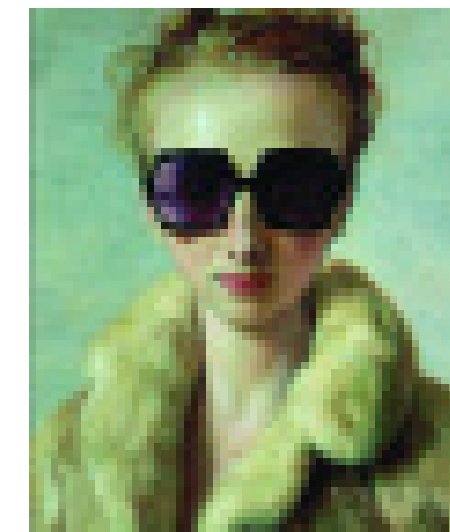
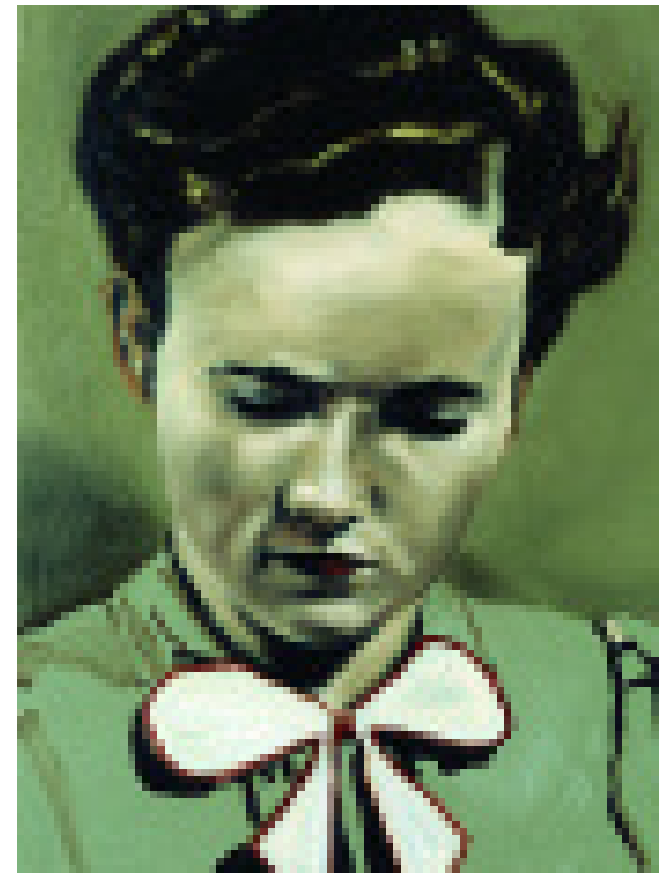
Essay by Charlotte Mullins.

After a century in which the lexicon of artists' materials expanded from the classic oil, canvas, stone and plaster to include photography, film, performance, found objects and concepts, the spotlight has finally swung back. A new generation of artists—as well as some who never abandoned figurative painting in the first place—is relishing the solitary, slow, subtle set of processes involved in not just painting, but painting people. They are choosing paint's unique ability to distill a lifetime of events rather than photography's glimpse of a frozen moment. *Painting People*, edited by the prominent London art historian and critic Charlotte Mullins, unites and contrasts the work of a key group of artists from around the world, and investigates their richly varied accomplishments in lucid text with detailed commentaries, accompanied by more than 150 reproductions. The list of contributing artists is stellar, ranging from photo-based painters like Luc Tuymans, Peter Doig and Marlene Dumas to Pop artists like Sigmar Polke and Alex Katz, photorealists like Chuck Close and Gerhard Richter, Neoexpressionists like Cecily Brown, and comics-inspired painters like Yoshitomo Nara, Inka Essenhigh and Takashi Murakami. There are erotic grotesques from John Currin and Lisa Yuskavage, meditations on the muse by Elizabeth Peyton and Lucian Freud, "Repro-realistic" work from Neo Rauch and of course self-portraits by Philip Akkerman and Marcel Dzama, among others.

The London-based art historian and critic **Charlotte Mullins** has been an editor of *Art Review* and the *V&A Magazine*, and has contributed to *Art in America* and *Modern Painters*, among many other publications. A prominent UK radio and television broadcaster, she is the author of *Rachel Whiteread*, published by the Tate in 2004.

Painting People: Figure Painting Today

ISBN 1-933045-38-8 / 978-1-933045-38-2
Hardcover, 9 x 11 in. / 192 pgs / 150 color.
U.S. \$45.00 CDN \$54.00
September / Art





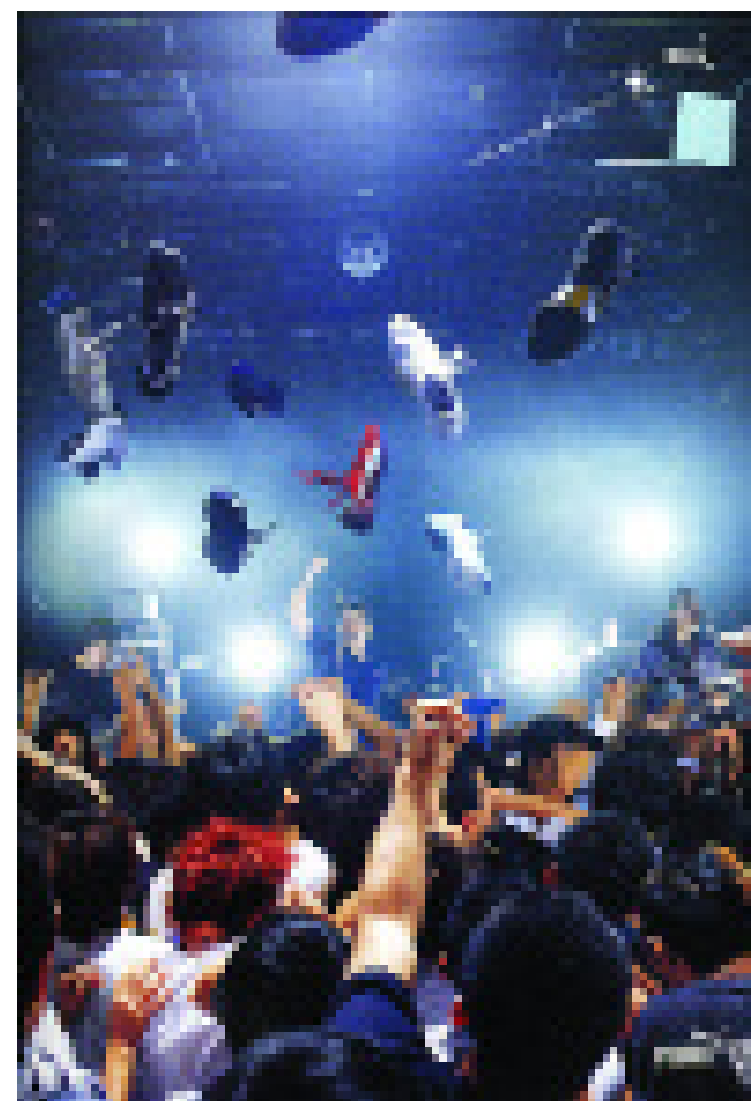
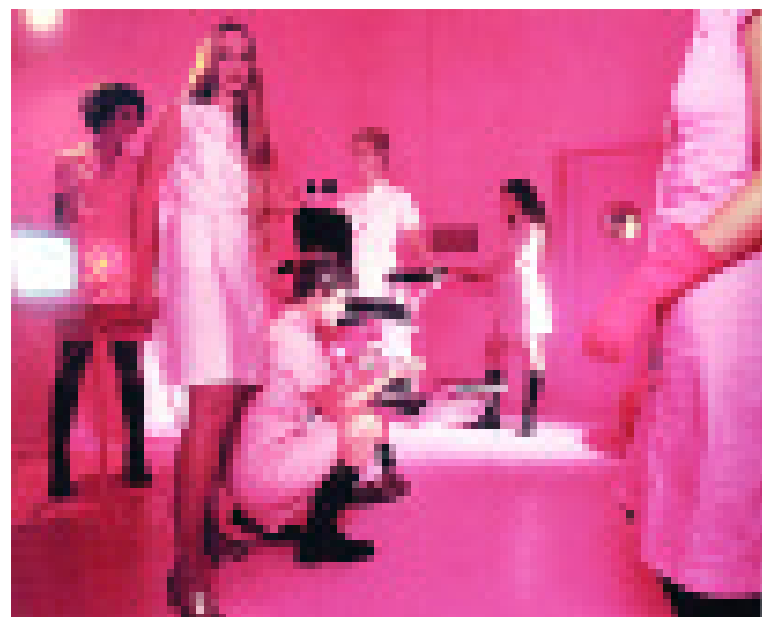
Pink
The Exposed Color in Contemporary Art and Culture

Edited by Barbara Nemitz.

Essays by Hideto Fuse, Karl Schawelka and Thomas von Taschitzki.

From the rosy tint of wind-reddened cheeks to the first flush of arousal, from cherry blossoms to Pepto-Bismol, pink is a sweet, intimate, fragile and sickening shade. Few colors trigger more contradictory associations and emotions—tender, childish, plastic, pornographic—or are so symbolic of both high and low culture. Pink is sometimes awkward, even embarrassing, but on the other hand it is enjoyed and associated with the idea of beauty. Artists of all hues, from Jean-Honoré Fragonard to Pablo Picasso, Caspar David Friedrich, Louise Bourgeois, Sylvie Fleury or Pipilotti Rist, have studied it in their works. The examples collected here include those and more, featuring Caspar David Friedrich, the early Joseph Beuys, Willem De Kooning, Andy Warhol and Yves Klein, not to mention contemporaries like Christo, Nan Goldin, Vanessa Beecroft, Wolfgang Tillmans and Takashi Murakami. In addition, *Pink* gathers work by a group of young talents from the Bauhaus University in Vienna and the Tokyo National University of Fine Arts and Music, where working students cooperated over an interactive web site to investigate the color's most current perceptions and uses. Their final selection suggests, among other things, that viewer reactions are determined by cultural factors. For example, the positive perception of pink in Japan seems strikingly masculine to the Western viewer; every year the country pauses to contemplate the pink blossoms of the cherry trees, which, after just a few days, drift like snow to the ground, symbols of the death of the samurai, who falls in the bloom of youth.

Pink
 ISBN 3-7757-1771-4 / 978-3-7757-1771-7
 Hardcover, 6.75 x 9.5 in. / 283 pgs / 200 color.
 U.S. \$45.00 CDN \$54.00
 August / Art



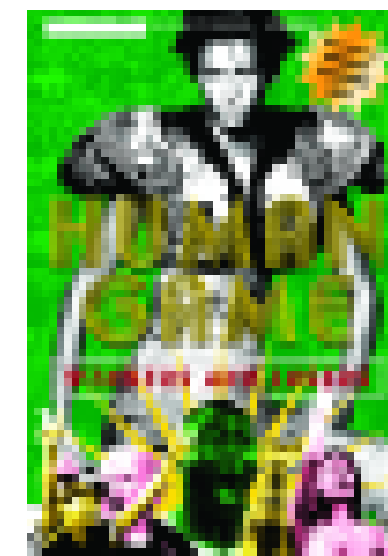
Human Game: Winners and Losers

Edited by Francesco Bonami, Maria Luisa Frisa and Stefano Tonchi.
 Essays by Ashley Heath, Andrea Lissoni, Mathilda McQuaid,
 Toby Miller, Peter de Potter, Stefano Pistolini, Olivier Saillard,
 Roberta Sassatelli, Nick Sullivan et.al.

How did sports grow from primeval playground games into the worldwide business we know today? This reflection on athletics and their increasingly central role in contemporary society examines their metamorphosis from purely social activities into disciplines combining technology, economy, medicine, communication, fashion and art. The increasing spread of sports culture has altered habits and ways of dressing all over the world, marking us all as members of the tribe of athletes (never mind the infighting between Nike and Adidas or high-tech and retro factions). This powerful compilation of research, analysis and visuals looks into the influence of sports, sports celebrities and sportswear in fields as varied as film, fashion, art, advertising and architecture. Designed by acclaimed graphic firm "Hola," the book is organized under themes such as Speed, Protection, Functioning, Lightness, Sensuality, Resistance, Tradition, Mutation, Unisex and Entertainment. Media phenomena considered include Tiger Woods, Lance Armstrong, Mike Tyson and Venus and Serena Williams alongside fashion forces like Nike, Reebok, Adidas and Puma, with illustrations of the ways in which garments are transformed and specific trends become cult objects. Their influence on high-end fashion is seen in the work of Giorgio Armani, Prada, Stella McCartney and Lagerfeld for Chanel. And then there is the work of contemporary artists like Matthew Barney, Uri Tzaig, Douglas Gordon, Angela Bulloch and Annika Larson, pieces that both engage with and analyze these trends, approaching sport as a symbolic territory. This look into the connections between athletics and our social, political and cultural life begins to parse the meaning of our culture's biggest obsession.

Human Game: Winners and Losers
 ISBN 88-8158-595-2 / 978-88-8158-595-3
 Paperback, 5.5 x 8 in. / 500 pgs / 600 color.
 U.S. \$49.95 CDN \$60.00
 September / Fashion

From Lance Armstrong to Serena Williams, Nike to Adidas, Prada to Chanel, Matthew Barney to Angela Bulloch—this look into the connections between athletics and our social, political and cultural life begins to parse the meaning of our culture's biggest obsession.





Least Wanted

A Century of American Mugshots

Edited and introduction by Mark Michaelson.

Essays by Ian McEwan and Malcolm Gladwell.

Punks, sneaks, mooks and miscreants. Hookers, stooges, grifters and goons. Men and women, elderly and adolescent, rich and poor, but mostly poor. These are the *Least Wanted*. Their portraits make up a small part of Mark Michaelson's collection of over 10,000 American mugshots from the 1870s to the 1960s. Created as utilitarian instruments, and meant to be destroyed when obsolete, they survive as remnants of a bygone era of hard-copy originals, extraordinary visual windows on the past, and extraordinary physical artifacts, often accompanied by municipal ephemera. They are glued to cards and manuscripts, typed on and rubber stamped. Each suspect has been measured and fingerprinted, documented and classified. Bored, sheepish, proud, coy, tough, defiant, bounced, bloodied, bruised, broken and innocent faces—innocent until proven guilty—stare back at the camera with unmistakable individuality. This is central casting for the *Late Late Show* of unvarnished reality, and the line-up is full of small-timers, those who have fallen through the cracks. Each subject, each image, is a person, a portrait, a trace, a crime, a clue, a moment, an expression, a frame, a mustache, a mother, a father, a son or a daughter. Each image is evidence, documentation. A record of people and of stories dismissed by history and rescued here. A century of American souls, filed and forgotten, until now. Contributors include Ian McEwan and *New Yorker* contributor Malcolm Gladwell.

Mark Michaelson is an award-winning editorial art director living in New York City. In a 25-year career, he has served as Art Director for numerous publications, including *Newsweek*, *Allure*, *New York*, *Entertainment Weekly*, *High Times*, and recently, *Radar* magazine. Born in Providence, Rhode Island, Michaelson studied with design legends Bea Feitler and Milton Glaser at the School of Visual Arts in New York. With the poet John Giorno, he produced the *Best of William Burroughs* CD boxed set which was nominated for a Grammy Award in the category of album-cover design in 1999. Michaelson has been passionately collecting mugshots for 10 years.

Least Wanted

ISBN 3-86521-291-3 / 978-3-86521-291-7

Hardcover, 8.5 x 12 in. / 200 pgs / 180 tritones.

U.S. \$50.00 CDN \$60.00

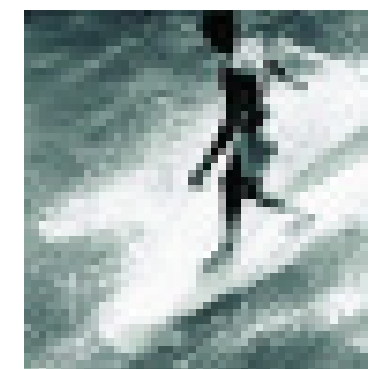
October / Photography

Exhibition Schedule

New York: Steven Kasher Gallery,
September 2006



Punks, sneaks, stooges, grifters and goons. Men and women, elderly and adolescent, rich and poor, but mostly poor. These are the *Least Wanted*.



Surf Contest

Photographs by Ron Church

Introduction by Brad Barrett.

While surfers may look more relaxed than most, and may even be more relaxed, they are not exempt from the human desire to go higher, farther and faster. As the members of the developing surfing world of the early 1960s found themselves striving to surpass one another, and looking to quantify their most accomplished riders, the first surf contests were organized. These loosely arranged affairs had, as Shirley Richards (Ron's former wife) recently remembered, silk-screened tee-shirts as their prizes. Pretty innocent stuff. At 27, as Ron Church strode forcefully into this arena, he had already accomplished a great deal, first as a jet test photographer, then as an up-and-coming (and ultimately much awarded) underwater photographer. In his ongoing quest for new material, he brought to surfing a headful of new ideas, camera angles and lighting techniques, at the very moment these earliest contests arose, at the moment that surfing, which had been considered a somewhat off-center activity, began to organize itself and enter the mainstream. Although Church only actively photographed surfing and its surrounding lifestyle for a few short years, he was there at the beginning of its transformation into something big, and, as viewers will see, his documentation of its first contests—which were at once mundane and heroic—brought surf photography to another level. All but a few of these images are previously unpublished.

Ron Church was born in 1934, and packed a great deal into a life that was to end, with a brain tumor, when he was only 39. As a teenager he became a diver, and by his early twenties he was a prizewinning spearfisherman. After training at the Art Center Photo School in Los Angeles he worked for many years as an underwater photographer for the Scripps Institute of Oceanography, as pilot and photographer on the Westinghouse submersible *Deepstar 4000*, and as a pilot, photographer and cinematographer for Jacques Cousteau on years of major television and book projects. He founded both an undersea photography equipment company, SEACOR, and the Ron Church School of Underwater Photography. His work appeared in *Time*, *Life*, *Scientific American* and *National Geographic*, and his books included *Secrets of the Sea*.

Surf Contest

ISBN 1-890481-50-5 / 978-1-890481-50-6

Clothbound, 9.5 x 9.5 in. / 128 pgs / 127 b&w.

U.S. \$45.00 CDN \$54.00

August / Photography/Sports

Church's images of surfing's first organized contests—at once mundane and heroic—caught the sport in a time of change.



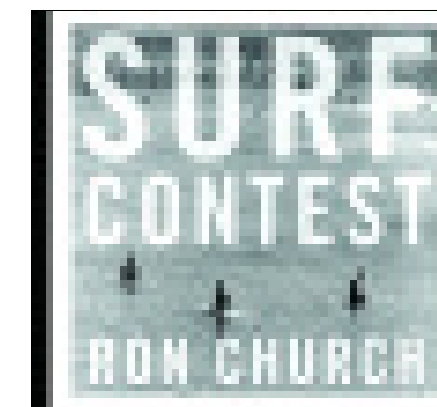
ALSO AVAILABLE:

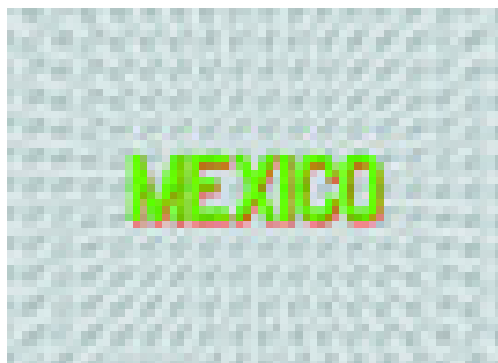
Don James: *Prewar Surfing Photographs*

Hbk, U.S. \$30.00 CDN \$36.00

ISBN 1890481157 / 9781890481155

T. Adler Books





Martin Parr: Mexico

Essay by Rogelio Villarreal.

For much of his career, Martin Parr has specialized in skewering the eccentricities and peculiarities of his native Great Britain—in particular those having to do with food, tourism, bad fashion choices and . . . more food. *Mexico* is Parr's first new thematic series to be published in book form since 2002, a distinct geographical departure, and in part a greater departure as well. Parr is struck not only by Mexican culture, but also by the clear impact of America's pop culture and economy on Mexican life—the juxtaposition of Mickey Mouse with brightly colored saints, Nike logos with Day of the Dead skulls and Coca Cola with cacti. Here viewers are in recognizable territory with Parr's colorful close-ups of food, hats, signs and souvenirs, garishly shot with medical efficiency—but *Mexico* also includes some straight records of human faces, images that capture photographer and subject in the act of mutual contemplation. These moments of mercy are one with the underlying theme of Parr's more ironic work, calling up equally the corruption of authentic cultural forms by global consumer culture, which he both critiques and celebrates. As Parr puts it, "What I am saying is that it's a good *and* a bad thing. I'm constantly trying to express ambiguity. And that's what photography does very well."

Rogelio Villarreal is a Mexican cultural critic and iconoclast. He is the author of *El Dilema de Bukowski* (*Bukowski's Dilemma*, 2004) and Editorial Director of *Replicante* magazine.

Martin Parr: Mexico

ISBN 1-59711-031-0 / 978-1-59711-031-0

Hardcover, 11.75 x 8.25 in. / 88 pgs / 81 color.

U.S. \$40.00 CDN \$48.00

October / Photography

Exhibition Schedule

New York: Janet Borden, October 2006



La Marca Editoria

Whether you like pretty girls scantily clad

(*Strip Tease*, *Porno Star*) or athletic men in soccer uniforms (*Football*), whether you're looking for a gift for a prima donna (*Diva*, *Divine*) or an enlightened soul (*Yoga*), these small, handheld flip books are a joyful, animated answer. They are the perfect present (*Just for You*).



Divine!
ISBN 950-889-128-9 /
978-950-889-128-0
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Just For You!
ISBN 950-889-127-0 /
978-950-889-127-3
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Diva
ISBN 950-889-125-4 /
978-950-889-125-9
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Porno Star
ISBN 950-889-131-9 /
978-950-889-131-0
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Strip Tease
ISBN 950-889-130-0 /
978-950-889-130-3
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Football
ISBN 950-889-126-2 /
978-950-889-126-6
Pbk, 4 x 2 in. / 150 pgs / 75 b&w.
U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography



Yoga (Surya Namaskar)
ISBN 950-889-129-7 /
978-950-889-129-7
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U.S. \$5.99 CDN \$7.00
SDNR 50%
November / Photography

Now in paperback!

Where'd You Get Those?

New York City's Sneaker Culture: 1960-1987

Text by Bobbito Garcia.

Finally in paperback! This critically acclaimed, best-selling insider's account of New York's sneaker culture chronicles the rise of the mighty gym shoe, with the bulk of the book examining nearly 400 models released during the golden years of 1970-1987. Bobbito Garcia, a DJ, a *VIBE* columnist, and the host of ESPN2's "It's the Shoes," describes how a small and dedicated group of consumers in the 1970s and early 80s were instrumental in creating the trends that have made athletic shoes ubiquitous today and in establishing current corporate giants like Nike and Adidas. Information-packed entries for each model include available color combinations, athletic endorsements, and often hilarious running commentary and stories from a rogues' gallery of fanatics who weigh in on the pros and cons of each shoe. It's all here, fully illustrated with almost 500 photographs: everything you ever wanted to know about the production, distribution and consumption of sneakers in New York City during the seminal years that set the stage for their worldwide dominance.

Where'd You Get Those?

ISBN 0-9725920-3-2 / 978-0-9725920-3-1

Paperback, 8.25 x 10.25 in. / 280 pgs / 400 color and 75 b&w.

U.S. \$29.95 CDN \$36.00

September / Popular Culture

The perfect primer on the sole of pop culture. . .

A much needed compendium. —*Vanity Fair*



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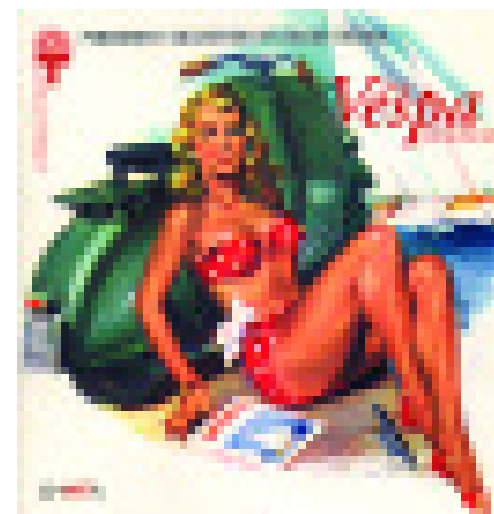
Fuzz One: A Bronx Childhood

Hbk, U.S. \$32.00 CDN \$38.00

ISBN 0972592016 / 9780972592017

Testify Books

Charta/Triennale di Milano



On My Vespa Italy on The Move

Essays by Silvana Annicchiarico, Tommaso Fanfani, Gaia Milani and Pier Paride Vidari.

In the 60 years since it zipped onto the scene, the Vespa scooter has become an icon of Italian culture, as recognizable as the Coliseum, pizza margherita and Pavarotti. It has been immortalized in *La Dolce Vita* and *Roman Holiday* and crooned about on the radio: Lunapop's 1999 paean to the 50 Special translates "School's not going well, and I don't have a girl / but I've got my Vespa." *On My Vespa: Italy on the Move* is likewise a hymn to the sleek and stylish "wasp-like" vehicle that buzzes along nearly every street in Italy and is for sale all over the globe, from Venezuela to Senegal. It features essays on the history of Vespa production and on the company's vibrant advertisement campaigns, as well as a complete filmography of the scooter and countless photographs of riders on their own treasured models, including John Wayne, Gary Cooper and Jean-Paul Belmondo. Despite the great changes in global transportation since the Vespa was first designed by aeronautical engineer Corradino D'Ascanio in 1946, the iconic scooter remains as popular as ever, and remains one of the most recognized and beloved objects in the history of Italian design.

On My Vespa

ISBN 88-8158-589-8 / 978-88-8158-589-2

Paperback, 6 x 6.5 in. / 144 pgs / 74 color and 10 b&w.

U.S. \$22.00 CDN \$26.00

August / Design



Sam Taylor-Wood

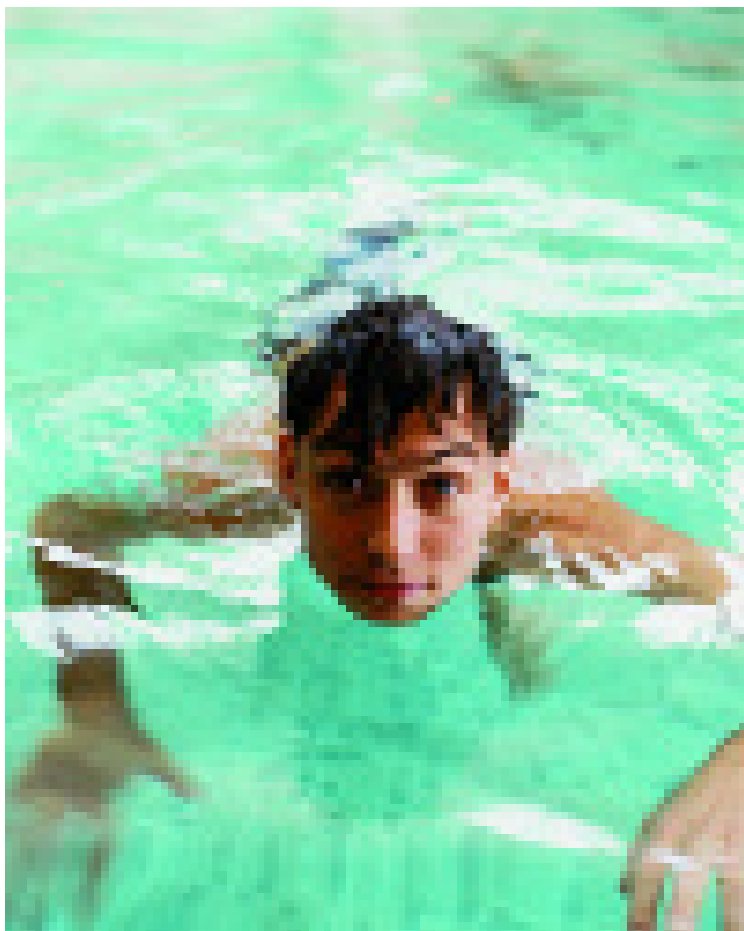
Essays by Nick Cave, Peter Doroshenko, James Fox, Harland Miller, Ossian Ward and Rufus Wainwright. Interview by Annushka Shani.

As one of the leading artists of her generation, Sam Taylor-Wood is acclaimed for her compelling psychological portraits in photography, film and video. Over the last several years they've included a series of still photographs of male celebrities crying and a short video observing the English footballer David Beckham as he sleeps. Each piece creates a slightly enigmatic situation replete with latent energy. Taylor-Wood is compulsively examining the contemporary psyche and the place of the individual within the social group, and in order to do so, she is displaying the vulnerability and fragility of the human body and self. *Sam Taylor-Wood* presents the artist's most iconic pieces alongside previously unpublished images from her own archives, including personal, reportage and documentary work. She asked musicians and writers who have inspired her to contribute text, and Nick Cave, Peter Doroshenko, James Fox, Harland Miller, Rufus Wainwright and Ossian Ward complied. Their writing appears alongside an in-depth interview with the artist by Annushka Shani.

Sam Taylor-Wood graduated from Goldsmiths College in 1990. Since her first solo exhibition at White Cube in 1995, she has had numerous solo shows at venues including the Hirshhorn Museum, Washington, D.C., the Fondazione Prada in Milan, the Stedelijk Museum in Amsterdam and MCA Moscow. In 1997 she received the Illy Café Prize for Most Promising Young Artist at the Venice Biennale, and the following year she was nominated for the Turner Prize. In 2002 she became the youngest artist to have a solo show at London's Hayward Gallery.

Sam Taylor-Wood
ISBN 3-86521-323-5 / 978-3-86521-323-5
Slipcased, 9.25 x 11.75 in. / 192 pgs / 80 color and 60 duotones.
U.S. \$50.00 CDN \$60.00
August / Photography

Exhibition Schedule
Gateshead: BALTIC, 5/17/06-9/3/06



Inez van Lamsweerde and Vinoodh Matadin: Pretty Much Everything (Vol. 1)

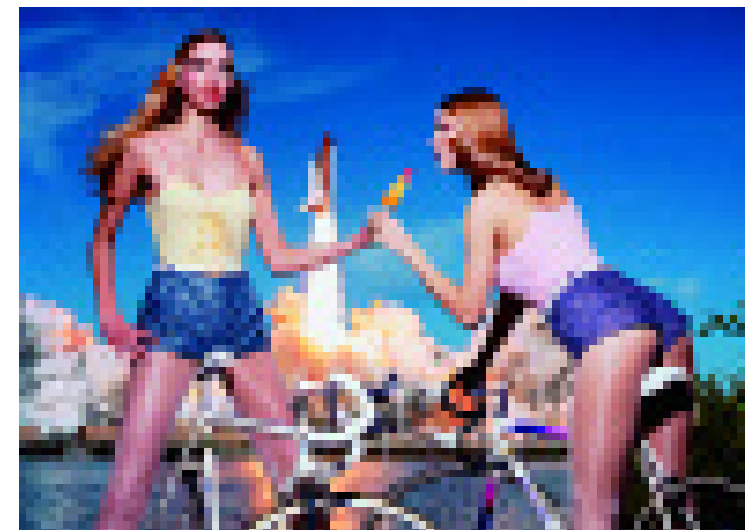
Text by Bruce Sterling.

Pretty Much Everything (Vol. 1) is the first of two anthologies that will compile Inez van Lamsweerde and Vinoodh Matadin's collaborative photography of the past 20 years. Each book will eventually contain over 300 examples of the couple's art, fashion and portraiture, freed from their original contexts in magazine features, ads or exhibitions. Images have been paired based not on chronological order but on the relationships between their subjects: "It is a reflection of how all our photographs have been living together in our heads for the past 20 years." This first volume includes a collaboration with graphic design duo Mathias Augustyniak and Michael Amzalag of M/M Paris, with whom van Lamsweerde and Matadin have been working for the past decade. M/M Paris uses the book's midsection to highlight and illustrate van Lamsweerde and Matadin's most recent exhibition at the Matthew Marks Gallery, *The Now People Part 2: Life on Earth*. And in place of an introduction, *Volume 1* begins with a short story from the acclaimed science fiction writer Bruce Sterling, who used van Lamsweerde and Matadin as inspiration: "Marcel printed our newsletter, made of flammable ink on explosive flashpaper. Marcel printed only the hottest source material: spycam stills. Tapped phone calls. Insider trading tips. All the stolen specs for next season's couture. Marcel's publications literally burnt the skin off the fingers of his readers. Forced to print in bulk to meet ever-growing prurient demands, Marcel had accidentally blown both his hands off. Thanks to Sighmaster, Marcel now wore his late mother's hands."



Inez van Lamsweerde and Vinoodh Matadin were born in Amsterdam in the 1960s, and have been collaborating in art, fashion and photography since the 1980s. Over the course of their careers, they have worked with *Vogue*, *Visionaire*, *Artforum*, *Interview* and the *New York Times Magazine*. Their commercial clients have included Vivienne Westwood, Louis Vuitton, Narciso Rodriguez and Giorgio Armani. Their work has appeared at the Guggenheim, the Musée de l'Art Moderne de la Ville de Paris, and the Venice Biennale.

Inez van Lamsweerde and Vinoodh Matadin: Pretty Much Everything (Vol. 1)
ISBN 3-86521-305-7 / 978-3-86521-305-1
Hardcover, 11.75 x 11.75 in. / 320 pgs / 300 color.
U.S. \$80.00 CDN \$96.00
January / Photography/Fashion



The first of two deluxe anthologies that compile the groundbreaking collaborative photography of Inez van Lamsweerde and Vinoodh Matadin, accompanied by a short story written in response to the work by acclaimed science fiction writer, Bruce Sterling.



Waist Down: Skirts by Miuccia Prada**Edited by Kayoko Ota.**

Waist Down: Skirts by Miuccia Prada delves into Prada's extensive collection of creations, dating back to 1988, and pays homage to the simple skirt, the often overlooked and underappreciated stepsister of those more glamorous figures, the dress and the coat. In this remarkable book Kayoko Ota, Rem Koolhaas's think tank AMO, the design firm 2x4 and Prada staff in Tokyo, Milan and New York explore and honor the skirt, celebrating it as a vehicle of movement and shape. Tulle, pleats and printed patterns are fanned out like flowers against white backdrops, running off the edge of full-bleed pages, their photos glazed and varnished. Thumbnail images of each model are indexed with listings of their details. *Waist Down* is a fascinating view into Prada's designs, and a stimulating investigation of the skirt as a wondrous zone of invention, as central to the brand as the brand is to contemporary fashion.

Waist Down: Skirts by Miuccia Prada

ISBN 88-87029-35-0 / 978-88-87029-35-2

Paperback, 8.5 x 11.5 in. / 284 pgs / 230 color.

U.S. \$120.00 CDN \$144.00

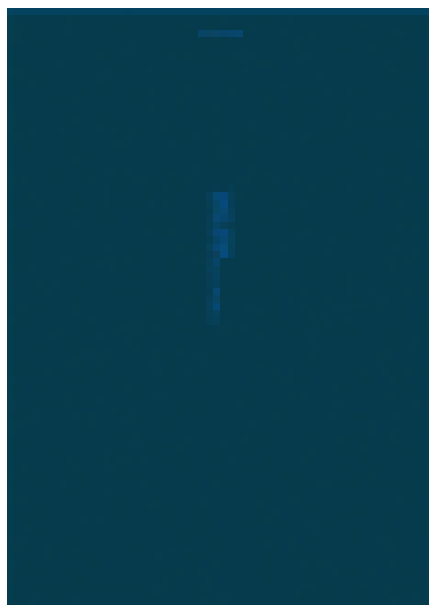
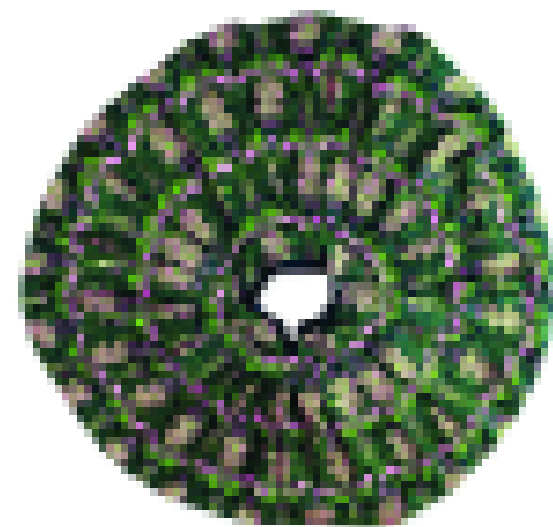
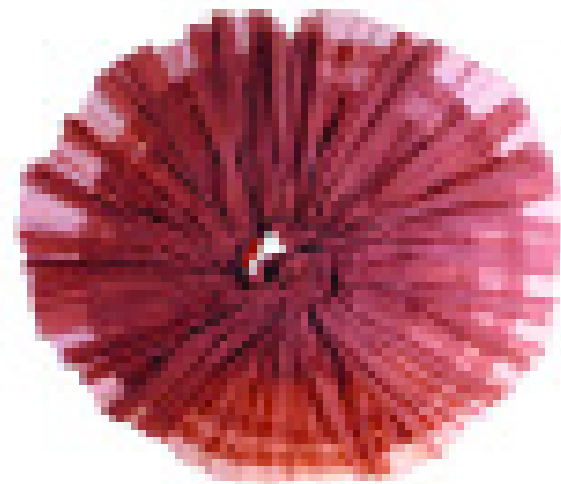
August / Fashion

Exhibition Schedule

New York: Prada Epicenter, 4/19/06-5/31/06

Think about it . . . it is often in the lower half of the figure where the real action happens.

—Kayoko Ota

**Guido Mocafico: Medusa****Edited by Patrick Remy.****Essay by Jacqueline Goy.**

In Greek mythology, the Medusa sees with such intensity that whatever crosses her gaze becomes petrified: her eye functions much like that of the photographer. The photographs in Guido Mocafico's *Medusa* arrest a species beyond the norm: Where is the head? Where are the eyes? The sex? His subjects are jellyfish, and as a photographer working in the vocabulary and the colors of nature, Mocafico regards them as the creation of an unparalleled artist. His images of the creatures fall at the border of geometric abstraction, violently disconnected from the rest of the animal world, and they combine a vision of the unknown with a large dose of mystery and of fear, as these translucent invertebrates secrete a toxic substance that can, in certain cases, cause death. With just the right amount of distance, Mocafico offers a contemporary view of the demiurge, showing us that we live in a world of illusion. *Medusa*, originally only bound as part of the limited edition boxed set *Venenum*, is here available for the first time on its own.

Guido Mocafico was born into an Italian family in Switzerland in 1962. He specializes in still life, and his work has appeared in such international magazines as *Numéro*, *The Face*, French and American *Vogue* and *Wallpaper* and in advertising campaigns for Gucci, Yves Saint Laurent, Clinique, Shiseido, and Hermès. Over the past few years, he has been at work on a personal project related to architecture, while he continues to explore aesthetic and scientific themes in nature. He lives in Paris. In 2005, Steidl published *Venenum* in a limited edition of 1200 copies.

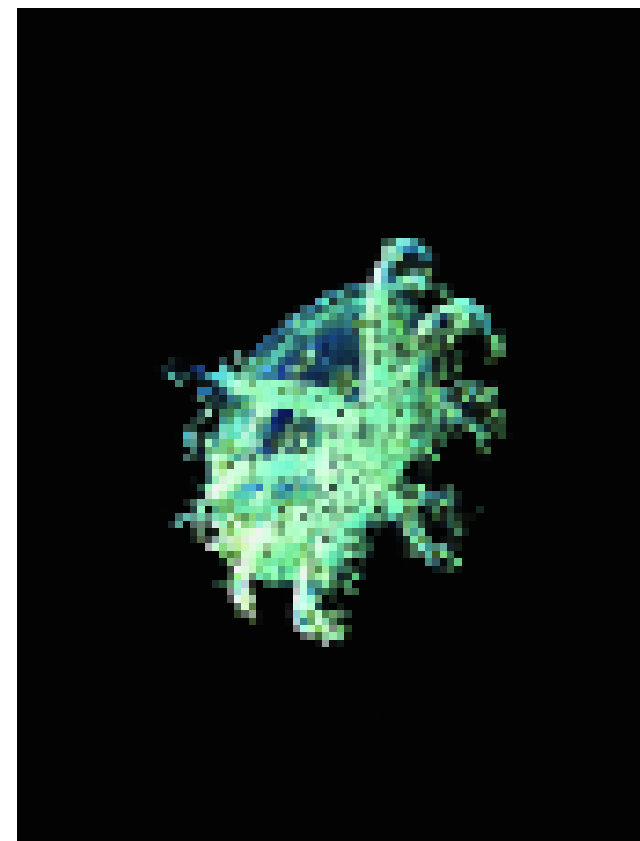
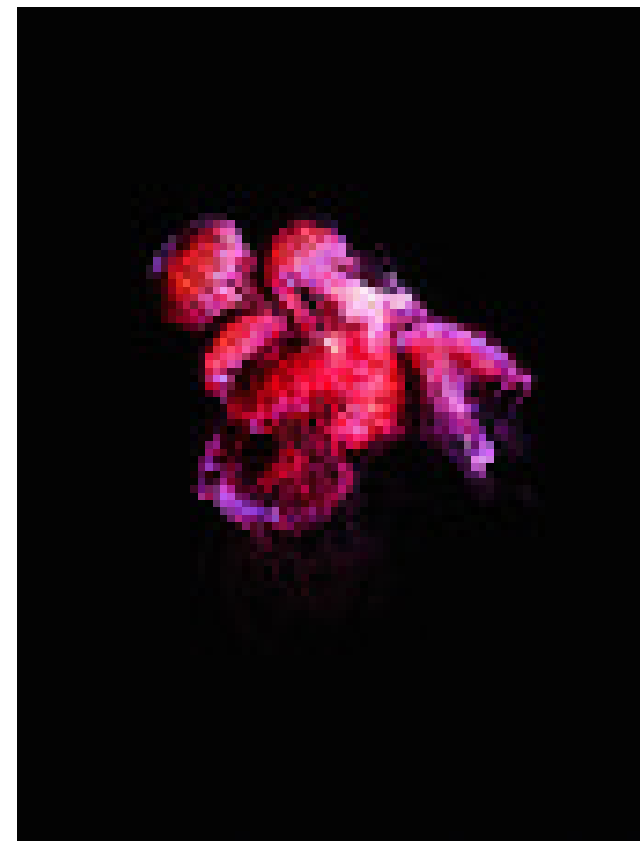
Guido Mocafico: Medusa

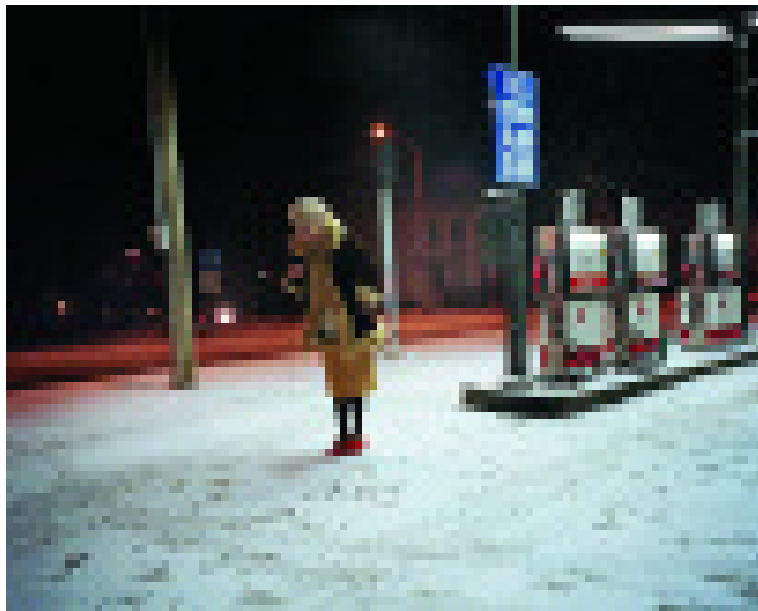
ISBN 3-86521-253-0 / 978-3-86521-253-5

Hardcover, 9.5 x 14.75 in. / 64 pgs / 20 color.

U.S. \$50.00 CDN \$60.00

November / Photography/Nature





Tierney Gearon: *Daddy, Where Are You?*

Daddy, Where Are You? collects more than 70 portraits of this Los Angeles-based photographer's family. Set mainly in and around her mother's home in Georgia, where Gearon grew up, the subject of this series is the interaction between the photographer, her children and her mother. These beautiful but strikingly raw photographs also document a story with a more expansive emotional force: the closeness and the profound distance between our loved ones and us. It is this psychological tension, as well as her direct confrontation with one of photography's enduring themes, that distinguishes Gearon from her contemporaries. *Daddy, Where Are You?* combines revealing tableaux, garnered from Gearon's observations of family outings and routines, with a sequence of portraits of her mother. Together they capture the impossibility of truly understanding the nature of those we love.

Tierney Gearon: *Daddy, Where Are You?*
 ISBN 3-86521-309-X / 978-3-86521-309-9
 Clothbound, 12.75 x 10.5 in. / 156 pgs / 73 color.
 U.S. \$90.00 CDN \$108.00
 October / Photography

Exhibition Schedule
 New York: Yossi Milo Gallery, 10/19/06-11/25/06



Gearon rose to art-world prominence with a scandalous show at London's notorious Saatchi Gallery in April, 2001, during which the London police nearly charged her with child pornography over certain images depicting her two children nude. Even though the uproar was absurd, the press had a tremendous impact on Gearon. She began to doubt herself as a mother, and as a result, the focus of her photography shifted from her children to her own manic-depressive, schizophrenic mother. —*Matthew Lehrer, Tribeca Film Festival, reviewing the acclaimed 2006 documentary film about Gearon, her mother, and the making of the work in this book*



Collier Schorr: *Forest and Fields* Volume 1, *Neighbors*

The American photographer Collier Schorr has been working on and off in Southern Germany for the past 12 years, compiling a documentary and fictional portrait of a small town inhabited by historical apparitions. For Schorr, the German landscape is a map of her own history, both imagined and inherited. Combining the overlapping roles of war photographer, traveling portraitist, anthropologist and family historian, in this series, entitled *Forest and Fields*, Schorr tells the interwoven stories of a place and time determined by memory, nationalism, war, emigration and family. *Forest and Fields* is an ongoing suite of artist's books that utilizes traditional notions of category to create different points of view. Each volume is part diary, photo annual, palimpsest and scrapbook, and involves a process which constantly expands and contradicts the artist's oeuvre through re-edits of the work. The first two volumes will focus on reportage and portraiture, and subsequent volumes will include landscapes, architecture, flowers and sports. The final volume will be text-based, and will collect commissioned and re-published writings inspired by the ideas explored in the pictures. A boxed, numbered and signed special edition of the complete set of the *Forest and Fields* series will be available once the project has been completed.

Collier Schorr, born in New York in 1963, has exhibited her work internationally at venues that include The Museum of Modern Art, New York, the Walker Art Center in Minneapolis and The Jewish Museum in New York. Work from *Forest and Fields* has been collected by many major museums including The Museum of Modern Art, the Whitney Museum of American Art and the Guggenheim. Schorr is represented by 303 Gallery in New York and Modern Art Stuart Shave in London. She lives and works in Brooklyn, New York. Her most recent book is *Jens F.*

Collier Schorr: *Forest and Fields*
 ISBN 3-86521-303-0 / 978-3-86521-303-7
 Hardcover, 12.5 x 10.25 in. / 80 pgs / 50 color.
 U.S. \$45.00 CDN \$54.00
 November / Photography

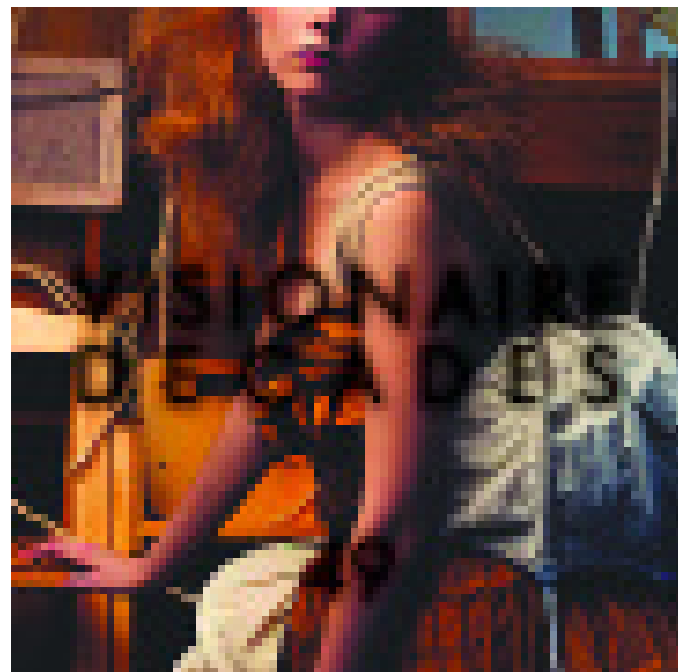
Exhibition Schedule
 London: Modern Art/Stuart Shave, September 2006



An endless, shifting hall of mirrors, where every image is haunted by the ghost of at least one other, where the distances between painting and photography, boyhood and womanliness, conceptual art and classicism, figure and ground, guilt and innocence . . . are temporarily collapsed, and near-opposites are rendered interchangeable . . . —*The Village Voice on Schorr's previous book, Jens.F*



ALSO AVAILABLE:
 Collier Schorr: *Jens F.*
 Slip, U.S. \$250.00 CDN \$300.00 SDNR40%
 ISBN 3865211569 / 9783865211569
 Steidl



Visionaire # 49: Decades

Visionaire is a multi-format fashion and art publication released thrice yearly as collectible limited editions. Past editions have been produced collaboratively with such corporate luminaries as Tiffany's, Hermès and Sony. Each issue features a new format and subject matter. In the upcoming *Decades* edition, the world's foremost photographers find inspiration in the fashion and cultural phenomena of the past 120 years, the era spanning from 1886-2006. Each photographer presents his or her own interpretation of a single decade in a large-scale portfolio of images. The 13 portfolios are housed in a luxurious clamshell case ideal for presenting the edition's unique size and format. Flip through the pages to see history through contemporary eyes and to witness how today's image-makers draw on the artistic and cultural innovations, as well as the inspiring personalities, of the past to capture each era's distinctive style. Contributors include Bruce Weber, Steven Meisel, Mario Testino, Nick Knight, Karl Lagerfeld, David Sims, Glen Luchford and more . . .

Visionaire # 49: Decades

ISBN 1-888645-59-8 / 978-1-888645-59-0

Boxed, 14 x 18 in. / 125 pgs / Illustrated throughout.

U.S. \$175.00 CDN \$210.00 SDNR 30%

November / Fashion

Featuring Bruce Weber, Steven Meisel, Mario Testino, Nick Knight, Karl Lagerfeld, David Sims, Glen Luchford and others.



Visionaire #50: Artists Toys

After the run-away success of *Visionaire #44: Toys* and *Visionaire 45: More Toys*, both of which featured a set of 10 adorable yet provocative adult playthings created in collaboration with the cult toy manufacturer, Kid Robot, by an assortment of today's hottest fashion designers, the editors of *Visionaire* are pleased to present the 2006 edition, *Artist Toys*. Unlike the previous sets, which were created from the same toy prototype, the shape of this new original toy multiple is brand new. The artists who have been selected to customize the new prototype include painter Alex Katz; sculptors Tim Noble & Sue Webster and Tony Oursler; conceptual artist Rob Pruitt; graphic designer Chip Kidd; illustrator Robert Crumb and many more. The set of 10 toys come packaged in an all-white tray with a silk-screened clear cover. *Visionaire* is pleased to celebrate its fiftieth issue with this very special limited edition of 4000 copies.

Visionaire #50: Artists Toys

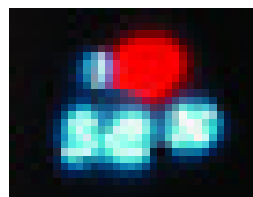
ISBN 1-88645-61-X / 978-1-888645-61-3

Boxed, 19 x 4.5 in. / 10 Toys

Slip, U.S. \$175.00 CDN \$210.00 SDNR30%

January / Fashion

Limited Edition of 4000



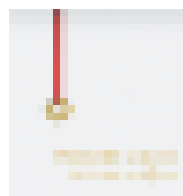
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Visionaire Publishing LLC



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ISBN 1888645571 / 9781888645576

Visionaire Publishing LLC



Ruben Toledo: Fashionation

Essay by Valerie Steele.

Text by Richard Martin.

Introduction by Simon Doonan.

For Ruben Toledo, fashion illustrator, author and Renaissance man, fashion is much more than a luxury commodity—it sells dreams by the yard, has magical powers, is clairvoyant and morphs at a moment's notice. Many would say the same of his drawings and designs, which the public knows best from his *Style Dictionary* and *The Bombshell Manual of Style*. Inside the fashion industry, Toledo is renowned for his editorial and advertising art, for his Pucci mannequin (the curvy and popular "Birdie") and collaborations with Todd Oldham, and for an overflowing portfolio of work done with his wife, the revered designer Isabel Toledo, with whom he runs Toledo Studio. This collection of over 150 drawings, watercolors and pen and ink portraits explores, with black humor and a sweetly cynical eye, the ever-changing landscape of fashion and the body language of style. Peek inside the workrooms of couture ateliers and bohemian studios, visit swanky temples of high fashion retail and witness the life and death of a trend. As a cabinet of curiosity, *Fashionation* offers the satirical observations of a lifetime, a highly personal look into Toledo's brain, unwrapping the layers of mystery and association that give fashion its enduring and enigmatic power. With an introduction by pop culture commentator Simon Doonan and essays by esteemed fashion curators Valerie Steele of FIT and the late Richard Martin of the Metropolitan Museum of Art, among others. Each of the 1000 copies is signed and numbered by Toledo.

Ruben Toledo was born in Havana in 1961 and has lived for many years in New York. He has designed mannequins, store windows, award statuettes, scarves, fabrics, dishes and carpets. He has painted murals, portraits, album covers and barns. His witty and incisive illustrations appear in *The New Yorker*, *Vogue*, *Harper's Bazaar*, *Town & Country*, *Paper*, *Visionaire*, *Interview* and *The New York Times*. He is the author of *Style Dictionary*, a collection of his drawings and watercolors, and recently completed his first film, an animated history of French fashion. His work has been exhibited throughout the world, at venues including The Metropolitan Museum of Art, and he is currently at work on the installation and catalogue for an exhibition at the Mode Museum Antwerp and the V&A in London.

Ruben Toledo: Fashionation

Signed and numbered edition of 1000 copies.

ISBN 3-86521-301-4 / 978-3-86521-301-3

Hardcover, 14.25 x 18 in. / 96 pgs / Illustrated throughout.

U.S. \$360.00 CDN \$430.00 SDNR30%

November / Fashion

The greatest fashion illustrator chronicling our time, Toledo is the artist who gives us the vocabulary and the unforgettable images that meld fashion at its most ephemeral and impressionable with style at its most abiding. —Richard Martin, *The Metropolitan Museum of Art Costume Institute*



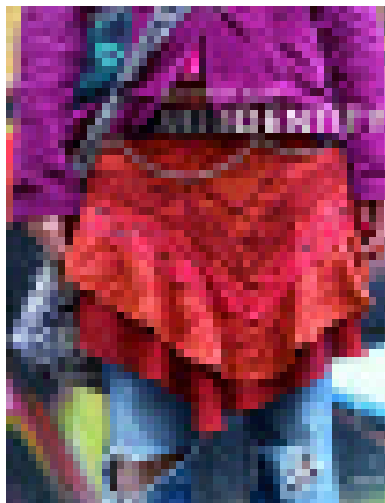


Fashion Magazine by Bruce Gilden

Texts by Ingrid Sischy, Carlos Ducci, Bob Colacello, Hedi Slimane, Michael Boroian, Mathias Orhel, Francesco Vezzoli, Viktor & Rolf, Laurence Benaim, Alix Browne and Hubert Selby Jr., Catherine Örmén, and François-Henri Pinault.

Following the blazing success of Martin Parr's edition of the experimental large-format *Fashion Magazine*, which featured work shot exclusively by Parr, even down to the ads, and sold out almost immediately upon publication in the UK last year, Magnum Photos presents the next instant collector's item in this series, featuring work by the New York fashion photographer, Bruce Gilden. In this edition, Gilden works together with the *New York Times* Fashion Editor Anne Christensen to investigate the Seven Deadly Sins of Fashion: Power, Fame, Addiction, Body Worship, Fantasy, Illicitness and Exclusivity. The seven sections will not be bound together like a traditional magazine, but will instead come one large and sturdy plastic envelope 15 x 11 inches. Contributors include Anna Piaggi (*Italian Vogue*), Bob Colacello (*Vanity Fair*), Azzedine Alaïa, Hedi Slimane (Dior Homme), Hubert Selby Jr. Ingrid Sischy (*Interview*), Chantal Ross (Yves Saint Laurent), Viktor & Rolf, Jean-Paul Gaultier and Carlo Ducci (*Italian Vogue*). The creative directors are Nicolas Guiraud and Christophe Renard. The publication will have a major New York City launch at Milk Studios in June of 2006.

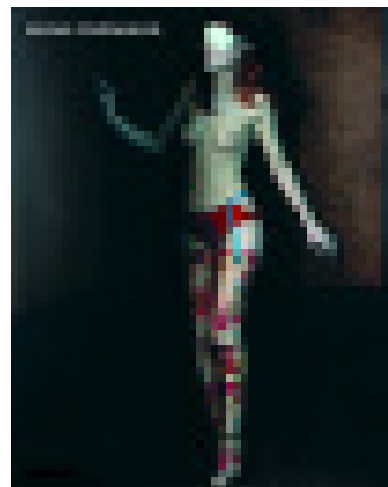
Fashion Magazine by Bruce Gilden
ISBN 1-933045-43-4 / 978-1-933045-43-6
Paperback, 11 x 15 in. / 200 pgs / 184 b&w.
U.S. \$35.00 CDN \$42.00 SDNR 40%
June / Fashion



Catherine Balet: Identity

In January 2004, while the French government was debating banning religious and political symbols from schools, Catherine Balet began taking pictures of signs, labels, codes and icons that have social and aesthetic significance in the teenage world. As she extended that project from Paris to London, Berlin, Barcelona and Milan, it quickly became a record of the dress codes in European schools, a reference work on tribal subdivisions there. Teenagers in their struggle for identity and self-esteem, troubled by an urgent desire to be different, usually adopt the codes of a group, often inspired by music trends and always tweaked by circumstance, conscious individuation, or both. In each city, Balet discovered the same music, fashion, brands, bands and labels. Only the details differed, reflecting the complexity of the history of each country or the influence of its migrant populations. In London and Barcelona, where the uniform is a school institution, details are all that students have by which to define themselves: Balet captures the way these students customize their outfits. Her large, richly descriptive portraits, set in the street, combine documentary style with poetic sensibility, capturing the complex mix of youth and age inherent to adolescence, its fragility and determination, and the era's new mix of global homogenization and local individuation.

Catherine Balet: Identity
ISBN 3-86521-226-3 / 978-3-86521-226-9
Paperback, 9 x 11.75 in. / 176 pgs
Illustrated throughout.
U.S. \$35.00 CDN \$42.00
January / Fashion



Javier Vallhonrat

Javier Vallhonrat burst into the world of fashion photography in the early 1980s and rapidly codified a sensual discourse of his own, rich in cultural references. Since 1984 his work has appeared in Italian and British *Vogue* as well as a variety of other publications. He has collaborated with designers such as Christian Lacroix, Comme des Garçons, Sybilla, Jil Sander, Martine Sitbon and John Galliano. Profoundly reflective, his work combines formal investigation with a tremendous creative sensibility. This book provides the opportunity to take an emotional journey through the visual universe of Javier Vallhonrat.

Photographer **Javier Vallhonrat** was born in 1953 in Madrid. He studied painting at the Fine Arts Faculty of Madrid, graduating in 1972, and went on to work as a photographer's assistant until the early 80s. Beginning in 1982, Vallhonrat became a regular contributor to *British, French and Italian Vogue* and *The New York Times*, among many others. In 1984, he began to work for several key fashion designers, including Comme des Garçons, Christian Lacroix, Jil Sander, Martine Sitbon and John Galliano. In recent years he has worked for Yves Saint-Laurent, Chloë, Lancôme and Shiseido, and has experimented with film for a variety of advertisers. Vallhonrat has won numerous prizes for his work, including the Silver Award from *The New York Times Magazine* and the seventy-sixth annual American Art Director's Club Awards.

Javier Vallhonrat
ISBN 84-934879-0-2 / 978-84-934879-0-4
Hardcover, 9.5 x 12.25 in. / 192 pgs / 89 color.
U.S. \$60.00 CDN \$72.00
August / Fashion

Carlo Mollino: Photographs 1956-1962

Edited and with essays by Napoleone Ferrari and Fulvio Ferrari.

The Italian architect and designer Carlo Mollino held photography dear—it was one of his great passions and favorite means of expression, and an excellent way to enjoy another great passion, women. The photographs gathered here were all set in one of Mollino's private apartments, which he refurbished especially for this purpose. An advocate of retouching, as documented in his treatise, *The Message from the Dark Room*, Mollino also painted on his photos or negatives. Most of what appears here has been revised, most bodies sculpted and reshaped, and visibly so now that time has altered the color of the prints, revealing his handiwork. This portfolio, spanning from 1956 to 1962, ends just before Mollino's Polaroid work of the 60s. It was made using a Leica and color negative film, and has never been published before.

Carlo Mollino was born in Turin in 1905, worked as an architect, and is perhaps best known as a furniture designer. One of his tables recently established the world record price for twentieth century decorative art when it was sold at Christie's for \$3,800,000. His pieces are in the collections of the Centre Georges Pompidou, the Brooklyn Museum, the Victoria & Albert Museum and others. Mollino lived until 1973, and since then his home has been restored to its original condition and inaugurated as the Museo Casa Mollino, which houses the largest private archives of both period and contemporary documents relating to every aspect of his life and activities.

Carlo Mollino: Photographs 1956-1962
ISBN 0-9778807-0-2 / 978-0-9778807-0-6
Hardcover, 10 x 11.5 in. / 336 pgs / 352 color.
U.S. \$120.00 CDN \$144.00
August / Photography

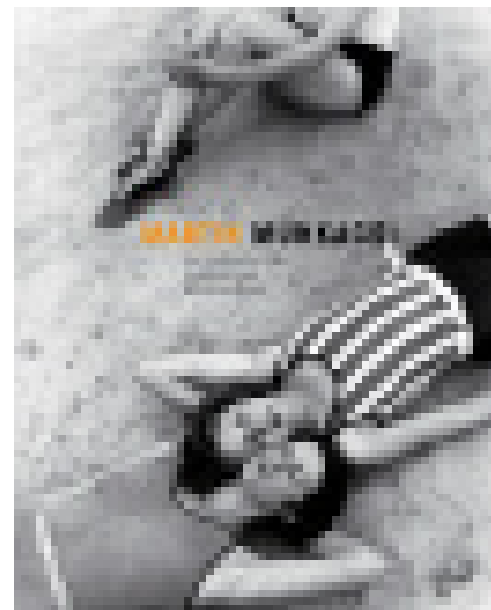
Martin Munkacs

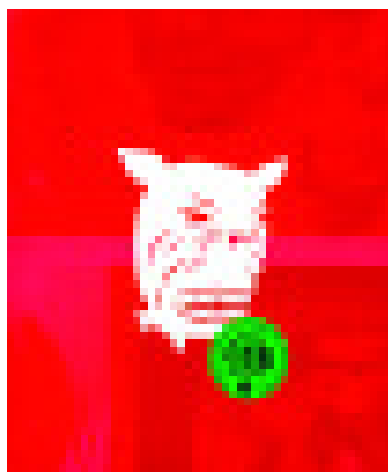
Edited by F.C. Gundlach.

Essays by Klaus Honnef and Enno Kaufhold.

The great fashion photographer Martin Munkacs was born in Hungary in 1896, spent the 20s and 30s in Berlin, and immigrated to New York City in 1934. For many years the best paid photographer of his time and a profound influence on photographers like Richard Avedon, his work was out of fashion at the time of his death in 1963. Recently, Munkacs has emerged from history as one of the most significant talents of the twentieth century, having shaped the beginnings of modern photojournalism, set in motion a previously static medium and combined fact-finding accuracy with a highly formal aesthetic standard. Munkacs was an outstanding representative of the "Neues Sehen" (New Way of Seeing), certainly photography's weightiest contribution to advanced art. His fashion and sports photography were both groundbreaking and unmatched. Up until now, however, all this work has been scattered throughout the world, and much of it has been lost, although the Ullstein Archive in Berlin maintains an extensive collection of Munkacs's work from Hungary and Germany. *Martin Munkacs* gathers and assembles this mid-century master's images as never before. It contains pictures from each of his artistic phases and several photographs and reports that haven't been seen since their initial magazine publications. A major collection featuring 318 tritones, it offers a valuable glimpse of photography's tense, technology-obsessed, glamorous and contradictory beginnings.

Martin Munkacs
ISBN 3-86521-269-7 / 978-3-86521-269-6
Hardcover, 9.5 x 11.5 in. / 416 pgs / 318 tritones.
U.S. \$65.00 CDN \$78.00
November / Photography/Fashion





Bastard

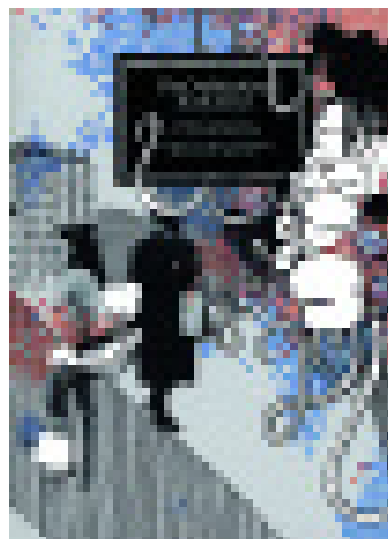
Choose my Identity

Essays by Christian Ernst, André Rösler, Lars Harmsen and Ulrich Weiss. Text by Laszlo Csiba, Radek Knapp, Sudabeh Mohafez, Josef A. Oliver, Selim Özdoğan and Ilija Marinow Trojanow.

What happens to design when cultures merge and traditions dissolve, when everything is “bastardized”? The authors of *Bastard* set out to learn the answers on a high-speed 21-day research trip to seven hot spots of globalization on three continents, including Mexico City, L.A., Tokyo, Hong Kong, Bangkok, Dubai and Frankfurt. Over the course of hundreds of meetings with artists, musicians, designers and authors, they collected enough prints, books, photographs, audio interviews and notes to fill an encyclopedia. The comparatively slim *Bastard*, which comes in at just under 400 pages, offers a portfolio from around the world. In the course of collecting it, Christian Ernst found himself coming around to this globalization thing: “Everyone is afraid of standardization. When everyone has the same design books, does that mean young designers everywhere will use the same design? No—people are individual and influenced in different ways. They’re simply different, and that was definitely a relief to discover!” *Bastard* has been designed in more than 50 unique typefaces created by typographers all over the world. A selection of those fonts, a musical sound track and 50 high-resolution images are all included on the enclosed DVD.

Bastard

ISBN 84-96540-15-4 / 978-84-96540-15-6
Hardcover, 7.5 x 8.75 in. / 396 pgs / 225 color and 150 duotones / DVD.
U.S. \$55.00 CDN \$66.00
August / Design



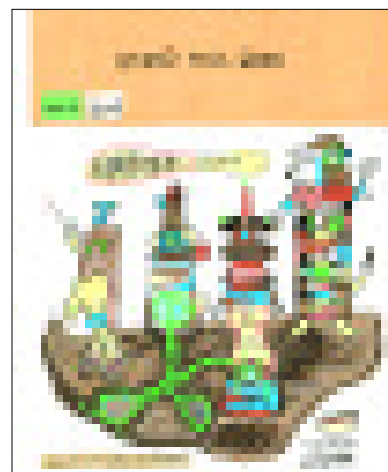
The One Weekend Book Series

Graphic Tourism since Two Thousand and Three Essay by Martin Lorenz.

When tourists become lost, overwhelmed, tired, inspired, bored, enlightened, confronted, hungry, upset or tipsy, when they get cheated or fall in love, perceptions change and surprising associations and experiences come to light. In trying to figure out a city, they are mostly investigating themselves. In this madcap tour through five important international cities, Martin Lorenz and one guest artist per city gave themselves 48 hours to experience their destination, to document it and create a visual diary without the use of computers. The resulting evidence reveals places and situations that could never get mentioned in the guidebooks, offering exhibitionistic glimpses into the personal lives of the reporters and the real energy of each city. This volume covers Frankfurt, Copenhagen, Berlin and New York.

The One Weekend Book Series

ISBN 84-96540-17-0 / 978-84-96540-17-0
Clothbound, 5.75 x 8.5 in. / 300 pgs / 280 duotones.
U.S. \$40.00 CDN \$48.00
August / Design



Nog a Dod: Prehistoric Canadian Psychedoolia

Edited by Marc Bell.

Like their contemporaries and friends in the Royal Art Lodge (some of whom are featured here), this loosely affiliated group of Vancouver-based artists draw with and about each other, working on one other’s pieces, creating limited edition books and posters, and collaborating so closely that it is sometimes difficult to tell where one ends and another begins. Their loose, expressive and unpredictable work is akin to that of fellow “doodlers” Marcel Dzama and the Paper Rad collective—falling somewhere between children’s book art, comics, psychedelia and fine art. *Nog a Dod*, the first book to document this vibrant scene, shows off nearly a decade of work and hundreds of unique mini-books by artists including Marc Bell, Peter Thompson, Jason McLean, Amy Lockhart, Owen Plummer, Keith Jones and Marc Connery.

Nog a Dod: Prehistoric Canadian Psychedoolia

ISBN 1-894994-16-7 / 978-1-894994-16-3
Paperback, 6 x 7.5 in. / 224 pgs / 112 color and 112 b&w.
U.S. \$24.95 CDN \$30.00
November / Art



Living Pictures

Perspectives on the Film Poster in India

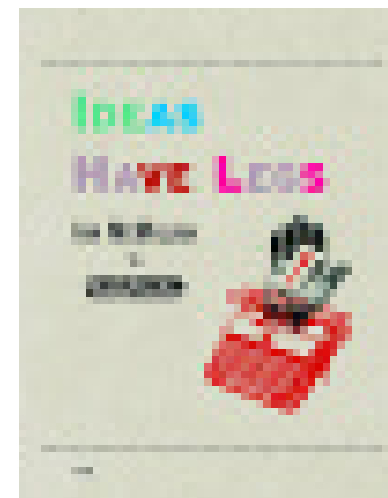
Edited by David Blamey.

Essays by Rosie Thomas, Patricia Uberoi, Sara Dickey, Emily King, M.S.S. Pandian and Christopher Pinney.

This charming book of Indian film posters offers the uninitiated a window into the sub-continent’s famously over-the-top movie industry, and for those who know it well, there is a wide selection of classic and little known material. Posters from smaller production outposts in Tamil Nadu and Kerala appear alongside their more glamorous Bombay cousins, and contemporary work alongside archetypal images from what’s thought of as Bollywood’s golden age. Street photographs show the art in situ, while essays addressing it from anthropological, sociological, and design perspectives put it in broader context as a visually charismatic key to the politics, history, and beliefs of India.

Living Pictures

ISBN 0-949004-15-4 / 978-0-949004-15-4
Paperback, 8.5 x 9.5 in. / 260 pgs / 153 color and 8 b&w.
U.S. \$35.00 CDN \$42.00
August / Film/Design



Ideas Have Legs:

Ian McMillan vs. Andy Martin

Introduction by Mark Radcliffe.

This groundbreaking collaboration—or, as the artists would have it, this groundbreaking bout—between the well-known writer Ian McMillan and the seasoned imagemaker Andy Martin, pits McMillan’s robust poetry and prose against Martin’s punchy visual interpretations. The result is a lavish book of ideas, oceans of notions, a mixture of the wry and the poignant, rendered in media ranging across digital illustration, photography, found imagery and painting, ingeniously edited into a consistent, entertaining and delightful whole. Ian McMillan is a poet and broadcaster with a following in both capacities, and Andy Martin is a widely respected illustrator in many mediums whose regular contributions to UK newspapers are instantly recognizable.

Ideas Have Legs: Ian McMillan vs. Andy Martin

ISBN 0-9550061-5-5 / 978-0-9550061-5-9
Paperback, 7 x 9 in. / 120 pgs / 110 color and 15 b&w.
U.S. \$25.00 CDN \$30.00
October / Design



Match Day: Official Football Programmes

Post-war to Premiership

Edited by Paul Kelly and Bob Stanley.

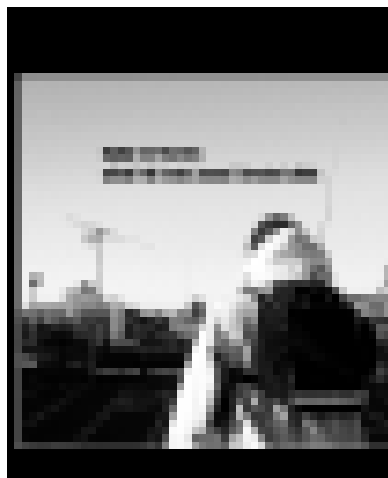
Introduction by Brian Glanville.

This collection of covers of official UK football programs—in American, that’s soccer programs—includes every league club active from the end of World War II to the start of the Premiership (1992), which comes to more than 100 teams from across the United Kingdom. It covers the golden age of British football, a time of local pride and growing success, of “Roy of the Rovers” good feeling, all of which is reflected in period designs, colorful graphics and charming illustrations, far from the glossy corporate memorabilia that fans accumulate today. These pieces are rare and highly collectible, and the majority are reproduced in this book for the first time, but more importantly for most readers, they offer an armchair anthropologist’s trip through 1960s, 70s and 80s England. By Bob Stanley, who worked as a freelance music writer with *NME* and *Melody Maker* before forming the group Saint Etienne, and with an introduction by Brian Glanville, a highly regarded sports writer and a leading authority on British soccer.

Match Day: Official Football Programmes

ISBN 0-9550061-4-7 / 978-0-9550061-4-2
Paperback, 8.75 x 12.75 in. / 208 pgs / 360 color.
U.S. \$55.00 CDN \$66.00
October / Design





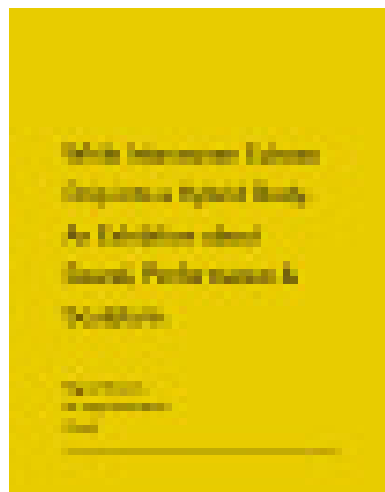
Radio Territories

Edited by Brandon LaBelle, Erik Granly Jensen.
Essays by Kabir Carter, Lene Asp Frederiksen,
Anna Friz, Steve Goodman, Sophea Lerner,
Heidi Grundmann, Henriette Steiner, Douglas
Kahn, Tianna Kennedy, Alejandra Pérez and
Mikkel Bolt Rasmussen, et al.

The legacy of radio and the arts has spawned many forms of radical culture over the years, from early Modernist notions of the “Wireless Imagination” and its subsequent vernacular tongues to Acoustic Ecology’s call for “Radical Radio.” This contemporary history of radical radio addresses the transformation of this broadcast medium by recent breakthroughs in digital technology—from digital streaming to web radio and podcasting—paying special attention to the “transmission arts” in culture and politics. It includes creative and critical essays by historians, media theorists, radio producers and activists, coupled with artistic and audio projects by current avant-gardists Kabir Carter, Brandon LaBelle, James Sey and others. While “Modern” radio stitched together an electronic network by expanding outward, today’s radio may fulfill Marshall McLuhan’s idea of the global “extended nervous system” by networking individual lives on more of a cellular level. According to the authors, radio is no longer out there, in the ether, but inside us, transmitting intense stratifications of culture. Comes with audio CD.

Radio Territories

ISBN 0-9772594-1-2 / 978-0-9772594-1-0
Paperback, 7 x 9 in. / 280 pgs / 30 b&w / Audio CD.
U.S. \$25.00 CDN \$30.00
November / Nonfiction and Criticism/Music



While Interwoven Echoes Drip into a Hybrid Body An Exhibition about Sound, Performance, and Sculpture

In the mid-twentieth century, innovators like John Cage, Yoko Ono and George Brecht brought fine arts and music together; in that convergence, performance and the use of the body gave new meanings to both elements. More recently, beginning in the 1990s, a new round of fusion has begun, as new forms of presentation in the fine arts have absorbed pop and DJ culture and other aural elements into electronic and multimedia works. This use of sound has precipitated a hybridization of performance art and sculpture, and the emergence of new forms where, in some cases, sound can lose its liminal status and become self-sufficient. *While Interwoven Echoes Drip into a Hybrid Body* investigates these developments through “sound sculptures,” and other related work from artists including Rita Ackermann and Agathe Snow, Chris Cunningham and Bjork, and Banks Violette.

While Interwoven Echoes Drip into a Hybrid Body
ISBN 3-905701-72-3 / 978-3-905701-72-2
Hardcover, 6.5 x 9.25 in. / 160 pgs / 60 color and 40 b&w.
U.S. \$35.00 CDN \$42.00
September / Art



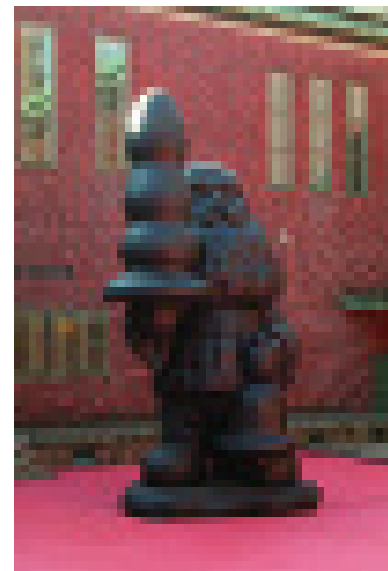
9 Evenings Reconsidered Art, Theater, and Engineering, 1966

Edited by Catherine Morris.

Essays by Clarisse Bardirot and Michelle Kuo.
Texts by Lucy Lippard and Brian O’Doherty.
Introduction by Jane Farver.

In 1966, a Bell Laboratories physicist brought a group of avant-garde artists together with 10 open-minded members of the science and technology fields for *9 Evenings: Theatre and Engineering*, a series of investigatory Happenings which took place at the 69th Regiment Armory and were duly noted by critics Lucy Lippard and Brian O’Doherty. The resulting seminal performances included John Cage’s *Variations VII*, in which 30 photocells were mounted around the performance space, activating a variety of sound sources—including a blender, 20 radio channels and two Geiger counters—as the performers moved around. Other contributors included Lucinda Childs, Alex Hay, Deborah Hay, Oyvind Fahlstrom, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor and Robert Whitman. The events were photographed by Peter Moore, whose pictures, many never before been published, are featured here. Also included are Lippard and O’Doherty’s original reviews; new scholarship by Clarisse Bardirot, Michelle Kuo and Catherine Morris; and an interview with one of the engineers.

9 Evenings Reconsidered
ISBN 0-938437-69-0 / 978-0-938437-69-7
Paperback, 8.25 x 13 in. / 88 pgs / 4 color and 60 duotones.
U.S. \$25.00 CDN \$30.00
August / Art



Open 10: (In)tolerance On Freedom of Expression in Art and the Public Domain

Edited by Jorinde Seijdel and Liesbeth Melis.
Essays by Max Bruinsma, Jeroen Boomgaard,
Lonnie van Brummelen, Martijn Engelbrecht,
Siebren de Haan, Marion Hamm, Joke Hermes,
Maurice Nio, Paul Gerry, Gijs Van Oenen, The
Buggers, et al.

Open is a notebook on art and the public domain, published twice a year. *Open* considers the interaction between art, commissioner, place and public in relation to developments within new media, architecture, urbanism, landscape architecture and spatial planning. *Open* adopts a thematic approach for its content. Beyond essays, interviews and columns, it includes book reviews, project documentation, artists’ contributions and photographic essays. *Open* does not treat art as an isolated phenomenon, but as a component of wider-ranging creative, political and socio-cultural developments. *Open* is intended for everyone with an interest in contemporary art and the state of contemporary public space. *Open 10* tackles (in)tolerance.

Open 10: (In)tolerance
ISBN 90-5662-493-8 / 978-90-5662-493-4
Paperback, 6.25 x 9.25 in. / 160 pgs / 60 color and 30 b&w.
U.S. \$30.00 CDN \$36.00
August / Nonfiction and Criticism



The 1980s: An Internet Conference Edited and with an introduction by Maurice Berger.

Foreword by Barbara Buhler Lynes.

In his introduction to *The 1980s: An Internet Conference*, moderator Maurice Berger writes, “As Fredric Jameson reminds us in his essay “Periodizing the 1960s,” decades are never neat, clearly defined episodes. Their boundaries are porous, their roots long, their implications far-reaching, their stories, a jumble of events that historical orthodoxy all too easily erases, overestimates, or devalues. For the purposes of this conference, then, “The 1980s” serves as an historical hook—a convenient means for focusing on a constellation of events, sensibilities, cultural objects, methodologies, and social movements that took form in the United States in the era roughly between the late-1970s and early-1990s.” Contributors include Alexander Alberro, Max Becher, Dan Cameron, Mary Kelly, Wayne Koestenbaum, David A. Ross, Irving Sandler, Carolee Schneemann, Carol Squiers, Oliver Wasow, Linda Yablonsky and others.

The 1980s: An Internet Conference
ISBN 1-890761-09-5 / 978-1-890761-09-7
Paperback, 6 x 8 in. / 240 pgs.
U.S. \$14.95 CDN \$18.00
November / Nonfiction and Criticism

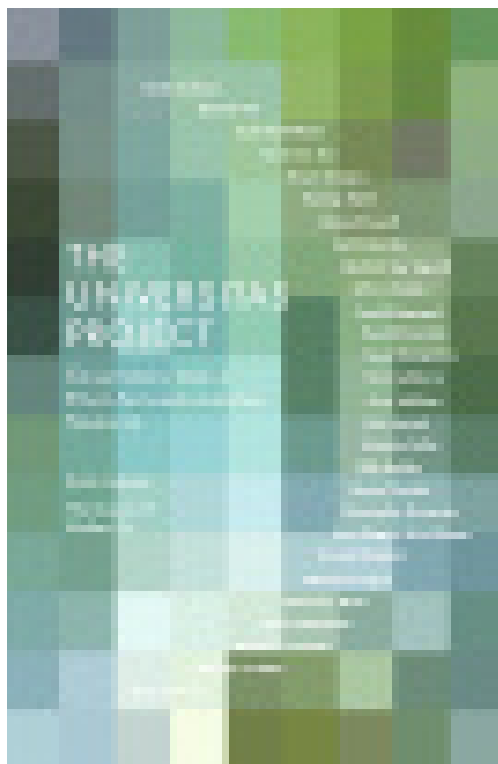


Real Virtuality Meshworks and Hierarchies in the Digital Domain

By Manuel DeLanda.

With the development of the internet, a way of thinking once reserved for philosophical and scientific study has become applicable to our daily lives—*Real Virtuality* considers the self-organizing capacity of matter and its potential applications. Just as cooling fluids form into geometrically shaped ice crystals, other things that appear to be inert may be able to organize and shape themselves. And as distant computers have congealed into the internet, it’s become clearer that self-organization enters wherever processes can find an organizational structure. How can we activate and utilize these processes? How they can be controlled? How do they control us? In *Real Virtuality* Manuel DeLanda, of the Columbia University School of Architecture, introduces this exciting way of thinking and opens up its development and application. This guidebook to a novel form of interrelationship will be indispensable for students, designers, developers and anyone with their eye on the zeitgeist.

Real Virtuality
ISBN 90-5662-510-1 / 978-90-5662-510-8
Paperback, 6 x 8 in. / 128 pgs.
U.S. \$27.00 CDN \$32.00
November / Nonfiction and Criticism



The Universitas Project

Solutions for a Post-Technological Society

Conceived and Directed by Emilio Ambasz.

Essays by Jean Baudrillard, Manuel Castells, Gillo Dorfles, Ronald Dworkin, Umberto Eco, Erich Jantsch, Suzanne Keller, Gyorgy Kepes, Richard L. Meier, Martin Pawley, Octavio Paz, et al.

Foreword by Terrance Riley.

In January of 1972, The Museum of Modern Art hosted "The Universitas Project," a two-day conference sponsored by the Museum's International Council and the Institute for Architecture and Urban Studies. The distinguished participants, from a wide range of scholarly and artistic disciplines, including Jean Baudrillard, Umberto Eco, Gyorgy Kepes, Octavio Paz, Anatol Rapoport, Meyer Schapiro, Carl Schorske, and Jivan Tabibian, among many others, engaged in a multidisciplinary debate on the future of design and design institutions in the postindustrial era. The project, conceived and directed by the noted architect and designer Emilio Ambasz, then Curator of Design at the Museum, was originally described as "a critical and prospective inquiry into the relation of man to the natural and the sociocultural environment . . . specifically planned to explore the possibility of establishing in the United States a new type of institution centered around the task of evaluating and designing the man-made milieu." This important volume publishes in their entirety the various components of the conference: the working papers that set the terms of the debate; the essays submitted by the invitees; the proceedings of the symposia responding to the papers; and the postscripts provided by the participants after the event. It makes this chapter in the intellectual history of the Museum, addressing issues and ideas still relevant today, available for the first time to scholars, the architecture and design community and the general public.

The Universitas Project

ISBN 0-87070-070-7 / 978-0-87070-0

Paperback, 6.5 x 9.75 in. / 440 pgs / Illustrated throughout.

U.S. \$34.95 CDN \$42.00

August / Architecture/Urban Studies

Ediciones Poligrafa

Gary Hill: Works, Writings

Essay by Paul-Emmanuel Odin.

Of his earliest artistic experiments, Gary Hill has said, "More than traditional sculpture I was involved in material process. . . 'How far can I take this material?'" When he found video, he was mesmerized: "I started to play with cameras, tape recorders, sound. . . I was completely seduced by technological possibilities, they changed my head inside out in a way." Hill has been making video art since before the world agreed that it was art at all, working with moving image, sound and mixed media since the early 1970s. His curiosity and tenacity, along with the exceptional quality of his work, have led to honors including the Golden Lion at the Venice Biennale and a MacArthur "genius" grant. His work has been exhibited throughout the world, at Documenta IX, in a string of Whitney Biennials, and in solo exhibitions at The Museum of Modern Art and the Centre Georges Pompidou, among others. This, the most complete monograph currently available, created with the personal collaboration of the artist, was originally conceived as an alphabet-book of his concepts. It now reproduces more than 100 works, some with their spoken text, personal writings and an update on "Loop Through," the 2005 work performed by Isabelle Huppert.

Born in 1951 in Santa Monica, California, **Gary Hill** is one of the pioneers of video art. He completed his first single-channel video work in 1973 and began producing video installations as early as 1974. His work has been shown around the world, including a solo exhibition at the Whitney Museum of American Art, New York. Hill lives and works in Seattle.

Gary Hill: Works, Writings

ISBN 84-343-1042-2 / 978-84-343-10

Hardcover, 8.5 x 10.5 in. / 464 pgs / Illustrated throughout.

U.S. \$75.00 CDN \$90.00

December / Art/Nonfiction and Criticism



B-Zone

Becoming Europe and Beyond

Edited by Anselm Franke.

Essays by Maurizio Lazzarato, Melita Zajc, Boris Despodow, Stavros Alifragkis and Anna Barseghian.

This collaborative research and art project investigates ongoing changes to the social and political geographies of the land from southeast Europe (the Balkans) to Turkey and the Caucasus. Each of its three core projects follows the trajectory of a large-scale piece of infrastructure laid down in a former Communist state: "The Black Sea Files" explores the new pipeline connecting Baku, the world's oldest oil capital, on the Caspian shore, with the Mediterranean; "Timescapes" follows the EU-financed "Corridor X" along the Yugoslav "Highway of Brotherhood and Unity," the historic migration route connecting Germany with Turkey; and "Postwar Footprints" tracks telecommunications and satellite systems before and after the Balkan Wars. Each of the sites on which these projects are coming together, each backdrop to a new economic strategy, is a site of lived experience: each has seen mass migration and war. The creators of *B-Zone* consider the implications of the land as palimpsest. Their simple accumulation of information and facts—photographs, maps, words—is powerful, but *B-Zone* is more than a glossy dossier or an exposé. Its artistic and theoretical approaches interlace the symbolic production of subjective and collective spaces of representation with the "silent language" of infrastructure.

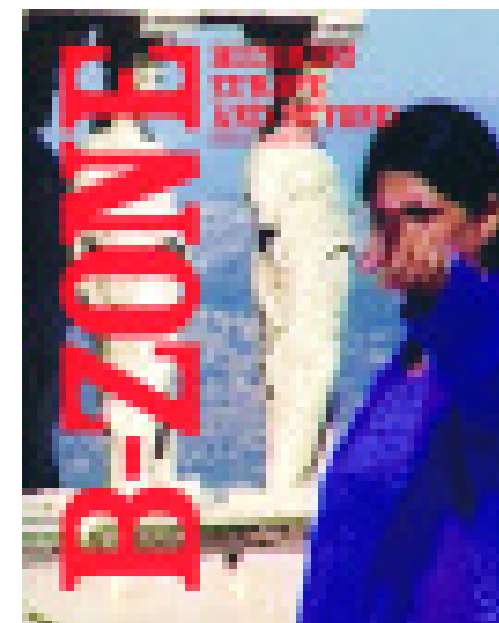
B-Zone

ISBN 84-96540-05-7 / 978-84-96540-05-7

Paperback, 6.25 x 7.75 in. / 416 pgs / 300 color.

U.S. \$40.00 CDN \$48.00

August / Urban Studies



NAi Publishers

China Contemporary

Art, Architecture and Visual Culture

Essays by Christine de Baan, Jaap Guldemond, Garrie van Pinxteren and Linda Vlassenrood.

A new world is emerging in China, with urbanization and the wholesale globalization of daily life moving at unprecedented speed. The Communist Party line has been replaced by maxims about working together to build a modern, economically resilient country. Cities are being rigorously adapted to fit this new vision, with disastrous consequences for existing structures and neighborhoods. Social and societal balances have been swiftly, radically altered. Can Chinese identity survive in a consumer society and a radically transformed urban environment, both conceived on a Western model? This first interdisciplinary overview of the country's contemporary arts, architecture, urban planning and visual culture—including television, photography, newspapers, games and blogs—offers the work of some 20 Chinese artists considering these issues, and projects by some 10 Chinese architectural firms. *China Contemporary* finds that a mix of long standing tradition, decades of Communism and hurriedly translated Western capitalism have resulted in an exciting visual and formal idiom.

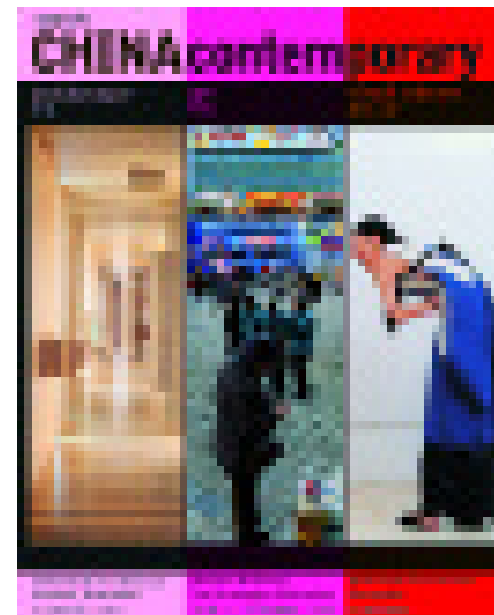
China Contemporary

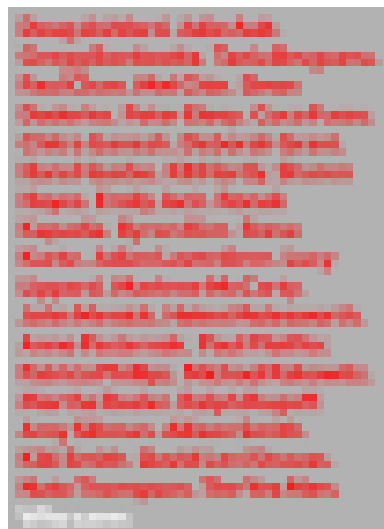
ISBN 90-5662-500-4 / 978-90-5662-500-9

Paperback, 6.75 x 9.5 in. / 400 pgs / 170 color.

U.S. \$42.00 CDN \$50.00

September / Art/Architecture/Urban Studies





Who Cares

3 Dinners, 39 Artists, Curators, Writers, 1 Book
Foreword and essay by Doug Ashford.
Introduction by Anne Pasternak.

In 2005, the great New York cultural arts organization Creative Time brought together 39 artists, educators and thinkers over a series of intimate dinner parties. Critical conversations were initiated, ideas were discussed and challenged, and all of it was recorded for posterity in *Who Cares*. The topics included how art functions as public practice, the globalization of creative economies, the dominance of restrictive notions of beauty, and the war culture in which we live today. The countercultural motivation of the project was best explained in the words of Doug Ashford: "I have always wanted to see how the ideas of artists can affect everyday life in this city and how they can ignite dialogue and participation." Participants include Ashford, Julie Ault, Hans Haacke, Emily Jacir, Lucy Lippard, Daniel Martinez, Marlene McCarty, Helen Molesworth, Anne Pasternak, Paul Pfeiffer, Michael Rakowitz, Martha Rosler, Ralph Rugoff, Amy Sillman, Allison Smith, Kiki Smith and David Levi Strauss.

Who Cares

ISBN 1-928570-02-X / 978-1-928570-02-8
Paperback, 6.5 x 9 in. / 160 pgs / 40 color.
U.S. \$15.00 CDN \$18.00
October / Nonfiction and Criticism



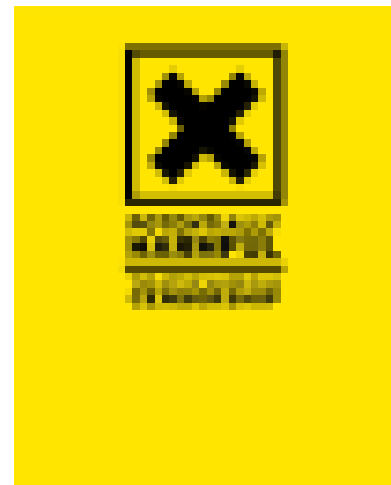
Institutional Critique and After SoCCAS Symposium Vol. II

Edited by John C. Welchman.
Essays by Alexander Alberro, Jens Hoffmann,
Andrea Fraser, Renee Green, Isabelle Graw
and Lauri Firstenberg.

This contemporary reassessment of the Institutional Critique movement, launched in the late 1960s by artists including Michael Asher and Hans Haacke—grew out of a symposium held at the Los Angeles County Museum of Art. It looks at Institutional Critique's central aim, the exposure and ironization of the structures and logic of museums and art galleries, and recent developments that engage with and echo it. IC has been raised again by Andrea Fraser, Renée Green, and Fred Wilson, among others, and has been vigorously reoriented in recent years to address issues such as globalization. Contributors include Alexander Alberro, Mike Kelley, Hans Haacke, Lauri Firstenberg, Andrea Fraser, Renee Green and others.

Institutional Critique and After

ISBN 3-905701-65-0 / 978-3-905701-65-4
Paperback, 6.75 x 9.5 in. / 196 pgs / 40 b&w.
U.S. \$25.00 CDN \$30.00
September / Nonfiction and Criticism



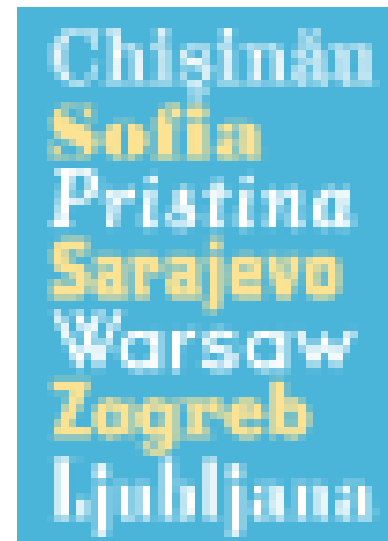
Potentially Harmful: The Art of American Censorship

Edited by Cathy Byrd.
Essays by Nina Felshin, Lisa Kincheloe, Michael
Landau, Jon Lewis, Richard Meyer, Svetlana
Mintcheva, Susan Richmond, Faith Wilding
and Michelle Joan Wilkinson.

What's too much for the public? What's too explicit, too violent, or just too unnerving? This survey of censorship from 1970 to the present outlines the history of a significant ongoing risk for contemporary artists. Its singular selection of controversial art from the last three decades assembles full-page images of works from 51 artists including Lynda Benglis, Sue Coe, Karen Finley, Eric Fischl, Robert Mapplethorpe, Dread Scott and Andres Serrano, and juxtaposes them with statements, histories of each piece and information on the context in which each work caused debate, outright censorship or the withdrawal of funding. At the same time, *Potentially Harmful: The Art of American Censorship* offers 10 illustrated critical texts examining the history and current state of controversial art in the U.S. Insightful writing, informative reproductions and a design that reinforces the enclosed ideas will draw those looking for social and political debate as well as those interested in the making of art.

Potentially Harmful: The Art of American Censorship

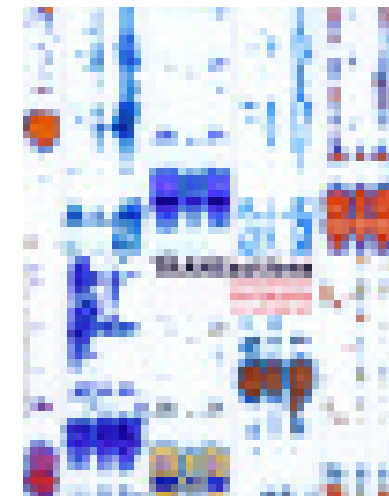
ISBN 0-9776894-0-9 / 978-0-9776894-0-8
Clothbound, 8 x 10 in. / 128 pgs / 50 color
and 20 b&w.
U.S. \$29.95 CDN \$36.00
August / Art/Nonfiction and Criticism



Leap into the City: Seven Scenes from Europe A Book on Cultural Positions and Political Conditions in Chisinau, Sofia, Pristina, Sarajevo, Warsaw, Zagreb and Ljubljana Edited by Katrin Klingan and Ines Kappert.

Around 15 years after the fall of the Berlin Wall and six years after the end of the war in Kosovo, Eastern Europeans still have astoundingly little understanding of the everyday life of their neighbors. *Leap into the City* counters this sad reality with intelligence from artists, theoreticians, journalists and other cultural actors, all of whom start from the conviction that art and culture form the vital center of a society. In essays and reportage, in literary texts and artistic contributions, they take positions on current issues, pose new questions, and so portray a subjective tableau of their cities. Each of seven chapters begins with a specific artistic work, and each concludes with an essay whose theme points beyond the local context. How are the new elites facing up to the wars of the recent past and their consequences? Who is bringing the Communist era to the museum? How is the European Union securing its external borders, and who is the Protectorate in the former Yugoslavia actually protecting? The publication provides insights into a European present that has at least three things in common: a Socialist past, the experience of radical social reconstruction and the task of establishing a democratic political culture.

Leap into the City: Seven Scenes from Europe
ISBN 3-8321-7712-4 / 978-3-8321-7712-6
Clothbound, 6.75 x 9.5 in. / 632 pgs / 190 color.
U.S. \$40.00 CDN \$48.00
August / Nonfiction and Criticism



Transactions

Contemporary Latin American and Latino Art
Edited by Stephanie Hanor.
Foreword by Hugh M. Davies.

In a "post-Latin American" age, Latin American art has taken a postmodern tack, mindful of borders and identity politics but not determined by them. Many of the forty-two artists featured here, including Francis Alÿs, Felix Gonzalez-Torres, Daniel J. Martinez, Alfredo Jaar, Vik Muniz, Damián Ortega and Gabriel Orozco, infuse their work with social commentary from local and global perspectives, exploring and parodying cultural locations and identities even as they uphold and transgress them. All of them share an interest—beyond those borders—in revitalizing existing artistic language and forms. *TRANsactions* highlights artists who work across media and between disciplines, reveals connections and encounters between artists in the United States and in Latin America, and celebrates the heterogeneous nature of contemporary Latin American and Latino art, dismantling preconceptions and promoting new interpretations.

Transactions

ISBN 0-934418-65-9 / 978-0-934418-65-2
Hardcover, 9 x 12 in. / 176 pgs
100 color and 15 b&w.
U.S. \$49.95 CDN \$60.00
October / Art

Exhibition Schedule

LaJolla: Museum of Contemporary Art,
San Diego, 9/06-5/07
Rochester: Memorial Art Gallery,
University of Rochester, 10/07-12/07
Atlanta: High Museum of Art, 2/08-5/08
Greensboro: Weatherspoon Art Museum, 6/08-9/08.



Strange New World Art and Design from Tijuana

Edited by Rachel Teagle.
Essays by Teddy Cruz, Norma V. Iglesias Prieto,
René Peralta and José Manuel Valenzuela Arce.
Foreword by Hugh M. Davies and Eugenio Elorduy.

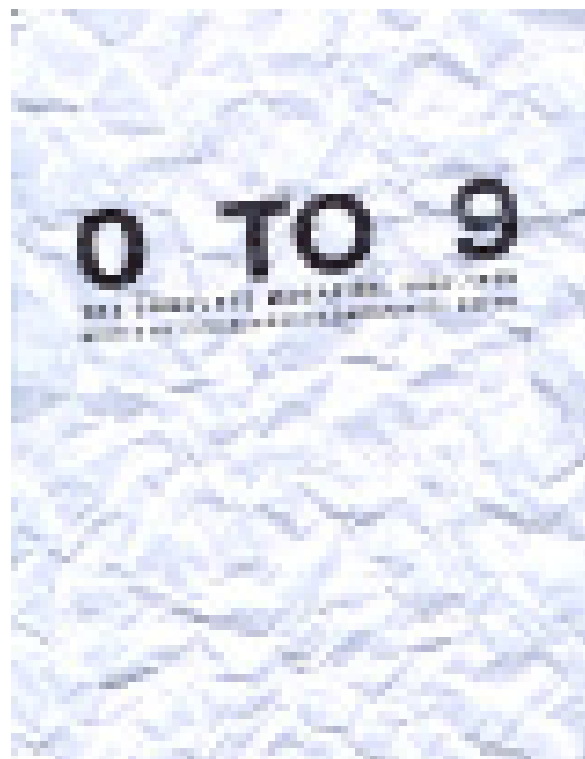
Over the past decade, a seismic shift in economic and political forces has transformed life in the second largest city on the west coast, situated at the most heavily trafficked international border crossing in the world. Tijuana's newfound wealth and haphazard expansion have changed patterns of migration for the city's many artists, who once routinely moved north to Los Angeles, but are now staying or returning, and being joined by friends from Mexico City and beyond. This flourishing, strengthening artistic community has responded to the city's accelerated evolution with a broad range of work, from painting to conceptually-driven installations; from street-level digital video to ambitious photo-documentation, filmmaking and political work; from sophisticated architectural proposals to product design associated with the internationally renowned "Nortec" musical movement. The work gathered in *Strange New World* embraces Tijuana as a paradigm of a new postmodern form of urbanization shaped by the pressures of economic globalization and cultural transnationalism since 1994. It struggles to make sense of new realities changing the ways people live in cities around the globe.

Strange New World

ISBN 0-934418-64-0 / 978-0-934418-64-5
Pbk, 9.75 x 11.5 in. / 248 pgs / 100 color and 50 b&w.
U.S. \$39.95 CDN \$48.00
August / Art

Exhibition Schedule

La Jolla: Museum of Contemporary Art, San Diego:
5/20/06-9/3/06
Santa Monica Museum of Art: 1/13/07-4/21/07.



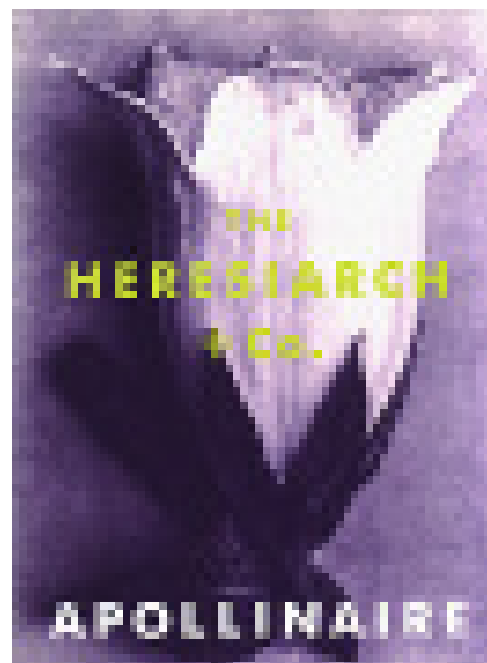
o To 9
The Complete Magazine, 1967-1969
 Edited by Vito Acconci and Bernadette Mayer.

Published from 1967-1969 in seven limited mimeographed editions, *o to 9* was edited by artist Vito Acconci and poet Bernadette Mayer. Seeking to explore the relationship between language and the page, Mayer and Acconci brought together the pioneers of 1960s experimental poetry and conceptual art. Sol LeWitt, Adrian Piper, Dan Graham, Ted Berrigan, Clark Coolidge, Robert Barry, Les Levine, Robert Smithson, Hannah Weiner, Emmett Williams, Dick Higgins, Yvonne Rainer, Aram Saroyan, Bernar Venet, Alan Sondheim, and the editors themselves are but a few of the artists and writers who appeared in *o to 9*. When considered as a whole, the chronological development of *o to 9* provides a key understanding to, and perhaps the only exhaustive investigation of, the interstices between the conceptual-driven poetry of the late 60s and the pioneering formation of conceptual art. *o to 9* was the first to publish the works of Dan Graham and Adrian Piper, as well as Sol LeWitt's "Sentences on Conceptual Art" and Jackson Mac Low's first poem series governed by chance operations, the "Biblical Poems."

o to 9: The Complete Magazine, 1967-1969 collects early works by more than 70 renowned artists and poets and provides a glimpse into the poetics of Vito Acconci.

o To 9
 ISBN 1-933254-20-3 / 978-1-933254-20-3
 Paperback, 8.5 x 11 in. / 650 pgs / 40 b&w.
 U.S. \$45.00 CDN \$54.00
 October / Nonfiction and Criticism

Back in Print!



The Heresiarch & Co.
 By Guillaume Apollinaire.
 Translated by Rémy Inglis Hall.

A collection of outrageous short stories about heretics, provincial romantics and adventurers in crime, *The Heresiarch & Co.* was Apollinaire's first book, and reportedly remained his favorite. Making full use of his encyclopedic knowledge of obscure historical, ecclesiastical and geographical information, Apollinaire's stories rely neither on the dream, nor on juxtaposition, but nonetheless represent a technique that André Breton called a "formula" for Surrealism; its "music," he said, is "like gold pebbles rolled in a torrent." Apollinaire himself wrote about *The Heresiarch & Co.*, "This is a book for those who love literature, powerful and disturbing, strange and logical. . . The author, amid so many fantastic, tragic, and sometimes sublime inventions, intoxicates himself with a charming erudition with which he also intoxicates his readers."

Guillaume Apollinaire (1880-1918) was a poet, writer and art critic. The foremost French poet of the early twentieth century, he is credited with coining the word "Surrealism" and writing one of the earliest works described as Surrealist, the play *Les Mamelles de Tirésias* (1917). Two years after being wounded in World War I, he died at 38 of the Spanish flu during a pandemic.

The Heresiarch & Co.
 ISBN 1-878972-03-0 / 978-1-878972-03-3
 Paperback, 6 x 8 in. / 168 pages
 U.S. \$13.95 / CDN \$17.00
 September / Literature



March 18, 2003
 A Poem for Peace by Michael Lally,
 Drawings by Alex Katz
 Poetry by Michael Lally.
 Preface by Vincent Katz.

Michael Lally's epic poem—entitled to commemorate the first reading at a Poets Against the War event on what turned out to be the eve of the U.S. invasion of Iraq—is paired here with drawings by artist Alex Katz. Each successive line of the poem hypnotically speaks what could be the reader's own subconscious—emotions that struck us all after the events of September 11, 2001. Lally has his finger on our pulse and doesn't let up—dismantling the Bush dynasty and our American malady in ways both subtle and strong. Michael Lally is the author of *It's Not Nostalgia*, which won an American Book Award, and *It Takes One to Know One*. Alex Katz has had one-person exhibitions at museums throughout the world, including a major retrospective organized by the Whitney Museum of American Art. A signed and numbered edition of 50 copies is also available.

March 18, 2003
 ISBN 88-8158-602-9 / 978-88-8158-602-8
 Hardcover, 6 x 8.25 in. / 64 pgs / 6 b&w.
 U.S. \$20.00 CDN \$24.00
 October / Poetry

March 18, 2003: Limited Edition
 ISBN 88-8158-611-8 / 978-88-8158-611-1
 Hardcover, 6 x 8.25 in. / 64 pgs / 6 b&w.
 U.S. \$50.00 CDN \$60.00
 October / Poetry



Jim Dine & Diana Michener: 3 Poems

The artists Diana Michener and Jim Dine are married, have lived together in Paris and New York and Los Angeles, have photographed one another and one another's work, and have inspired and collected one another's work as well. *3 Poems* celebrates the expressive relationship between black and white and color in their work, over the course of 96 pages with 23 tritone prints and 22 color plates. The photographs and poems can be read separately and collectively—the artists invite the viewer to explore both.

Diana Michener was born in Boston in April, 1940. She studied at the New School in New York City with Lisette Model and at a workshop in Yosemite with Ansel Adams. In 2001 the Maison Européenne de la Photographie exhibited a large survey exhibition of her work entitled *Silence Me*. A catalogue of the same name accompanied the exhibition. Michener lives and works in Paris and New York, and is represented by Pace MacGill, New York. In 2005 Steidl published her book *Dogs, Fires, Me*.

Jim Dine was born in Cincinnati, Ohio in 1935. His work is represented in every major collection of contemporary art in the world.

Jim Dine & Diana Michener: 3 Poems
 ISBN 3-86521-259-X / 978-3-86521-259-7
 Hardcover, 7.75 x 11.25 in. / 96 pgs / 22 color.
 U.S. \$30.00 CDN \$36.00
 August / Photography/Poetry



Alma, or The Dead Women
 By Alice Notley.

Alice Notley's *Alma, or The Dead Women* is a cross-genre book, poem/novel, poetry/prose, comedy/tragedy, that submits to no discipline but its own and was conceived by the author in a state of personal, national and planetary grief. In this book, *Alma*, the true god of our world, is a foul-mouthed middle-aged working-class woman, a junkie who injects heroin into the center of her forehead and dreams and suffers our nightmares with us. With the *Dead Women*, a community of spirits she attracts before but especially after September 11, 2001, *Alma* surveys with disbelief and horror the actions of the United States government as it perpetrates one war and prepares for another.

Alice Notley, poet, was born in 1945, and grew up in Needles, California, in the Mohave Desert. Educated at Barnard and The Writers Workshop, University of Iowa, Notley spent 16 years on the Lower East Side, where she was an important force in the second generation of the New York School of poetry. Now living in Paris, she is the author of more than 25 books of poetry, including the epic poem *The Descent of Alette*, which was published by Penguin in 1996, and *Mysteries of Small Houses* (1998), which was a Pulitzer Prize finalist and winner of the *Los Angeles Times* Book Prize for Poetry.

Alma, or The Dead Women
 ISBN 1-887123-72-5 / 978-1-887123-72-3
 Paperback, 7 x 10 in. / 300 pgs / 1 color.
 U.S. \$17.95 CDN \$22.00
 September / Poetry



Paul Klee: Hand Puppets

Essays by Christine Hopfengart, Alexander Klee, Felix Klee, Osamu Okuda, Tilman Osterwold and Eva Widerkehr.

Between 1916 and 1925 Paul Klee (1879-1940) made some 50 hand puppets for his son, Felix, of which 30 are still in existence. For the heads, he used materials from his own household: beef bones and electrical outlets, bristle brushes, leftover bits of fur, and nutshells. Soon he began to sew costumes. These characters, these small works, do not pretend to be great art, but at the same time, they are superbly imaginative, sweetly reminiscent of Klee's relationships with his family, and beautifully illustrative of the artistic and social developments of the time. Readers will see the chronological proximity of Dada and Kurt Schwitters's collages in Klee's *Matchbox Ghost*; the *German National* caricatures one of the era's more ominous political types. An introductory essay tracks the work's links to other avant-garde puppetry and to Klee's sculptural works, and notes his connections to the theater. For their part, Klee's son Felix and his grandson Alexander tell the story of how the figures were created.

Paul Klee: Hand Puppets
 ISBN 3-7757-1740-4 / 978-3-7757-1740-3
 Hardcover, 8.75 x 10.25 in. / 128 pgs
 70 color and 30 b&w.
 U.S. \$35.00 CDN \$42.00
 October / Art



ALSO AVAILABLE:
 Klee and America
 Hbk, U.S. \$55.00 CDN \$66.00
 ISBN 3775717234 / 9783775717236
 Hatje Cantz Publishers

Exhibition Schedule

New York: Neue Galerie, 3/9/06-5/22/06
 Washington, D.C.: The Phillips Collection,
 6/17/06-9/10/06
 Houston, TX: The Menil Collection, 10/6/06-1/28/07

Hatje Cantz Publishers

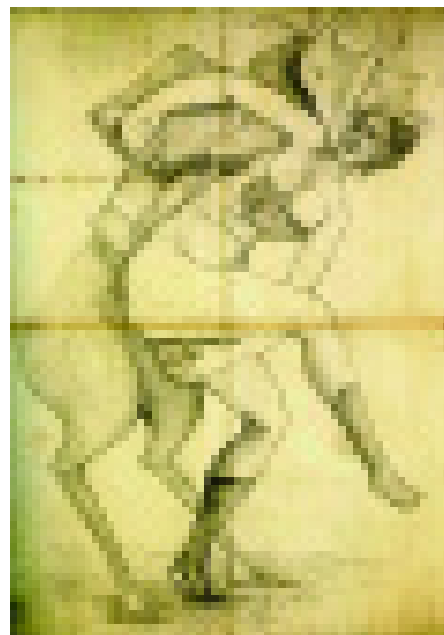
Pierre Klossowski

Edited by Anthony Spira and Sarah Wilson.

Essays by Catherine Millet and Sarah Wilson.

Pierre Klossowski (1905-2001) was a significant and influential Parisian philosopher, writer, translator and artist who befriended Georges Bataille and formulated an original stance on many theological issues, as well as the philosophy of the Marquis de Sade. His first novel, *Roberte, ce soir*, appeared in 1954 as a limited edition containing six of his own erotic illustrations, after he rejected drawings by his younger brother, the painter Balthus. Following the encouragement of Robert Lebel, André Masson, and Alberto Giacometti, Klossowski held his first exhibition in Paris in 1956, and subsequently produced numerous life-size drawings of erotic scenes imbued with mythological, allegorical and philosophical connotations. By the 1970s, he had won the acclaim of such eminent thinkers as Maurice Blanchot, Michel Butor, Gilles Deleuze, Michel Foucault and Félix Guattari. Of Klossowski, Gilles Deleuze once said, "That bodies speak has been known for a long time." As a young man, **Pierre Klossowski** studied philosophy and had contact with Rainer Maria Rilke and André Gide. He was a member of André Breton's Surrealist group in the 1930s, and went on to translate Kafka, Nietzsche, Wittgenstein and Walter Benjamin into French. In 1947 he published an important study of de Sade's writings, followed by many other publications. Over the years he participated in Documenta 7 and collaborated with many influential avant-garde filmmakers and artists.

Pierre Klossowski
 ISBN 3-7757-1792-7 / 978-3-7757-1792-2
 Hardcover, 9 x 11 in. / 208 pgs / 75 color.
 U.S. \$55.00 CDN \$66.00
 November / Art



Kasimir Malevich: Black and White Suprematist Composition (1915)

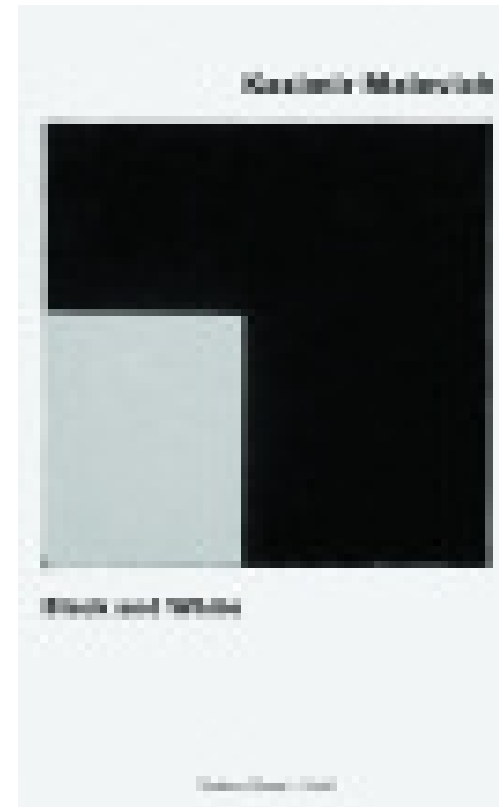
Essay by Andrei Nakov.

Preface Lars Nittve.

The extraordinary painting *Black and White. Suprematist Composition* (1915) by Kasimir Malevich (1879-1935) lies at the center of this compact volume. Recent conservation work has helped scholars to understand this single work better, and its story will help readers understand both the history of twentieth century art and the process of keeping it in good health. *Black and White* was examined with optic and electron microscopes, spectroscopy and mass spectrometry, and, after having spent years rolled up, it was flattened on a vacuum table, after which loose paint around the edges was consolidated with tools as basic as a heated spatula and glue. But don't try this at home. Dr. Andrei Nakov, a pioneering Malevich expert and the author of *Malevich écrits* and *Kazimir Malevich: Catalogue raisonné* writes about the history of the painting in an essay accompanied by 30 color plates.

Kasimir Malevich was born in Kiev, Russia in 1878, the eldest of 14 children, four of whom died in childbirth. He claims to have begun exhibiting his work in 1898, but 1905 is his first exhibition on record, a joint show of Moscow and Kursk artists. In 1915 he exhibited his first Suprematist paintings at the 0.10 Last Futurist Exhibition, and continued to produce Suprematist works and manifestos well into the next decade. He held posts at the Vitebsk School of Art, the State Institute of Artistic Culture in Leningrad, the State Institute of the History of the Arts, and the Kiev Institute of Art, and was one of the founders and leaders of UNOVIS. Malevich died in 1935; the site of his ashes is marked by a white cube and a black square.

Kasimir Malevich: Black and White
 ISBN 3-86521-299-9 / 978-3-86521-299-3
 Hardcover, 5.25 x 8.25 in. / 160 pgs / 50 color.
 U.S. \$30.00 CDN \$36.00
 November / Art



Ediciones Poligrafa

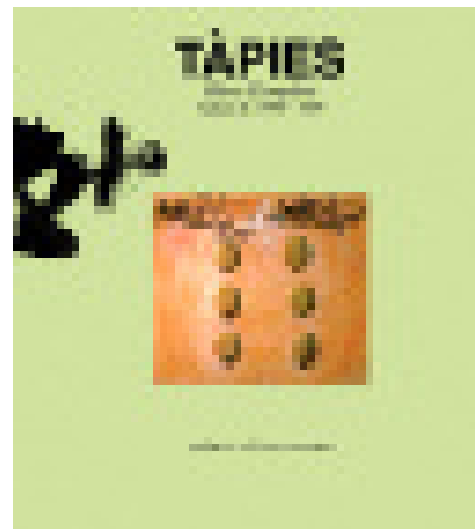
Antoni Tàpies: Complete Works Volume VIII, 1998-2004

Foreword by Nuria Enguita Mayo.

As a young man, Antoni Tàpies set out to study law; less than two years later, he had declared himself a painter. Born in 1923, he dabbled in Surrealism under the influence of Paul Klee and Joan Miró but soon became an Abstract Expressionist, first in the context of Arte Povera and then as an early—defining—practitioner of mixed media, stirring clay and marble dust into his work and adding cloth, string and paper. He became one of Spain's greatest artists, and one of his generation's greatest, winner of the Venice Biennale's Golden Lion and the subject of Guggenheim and Jeu de Paume retrospectives. This eighth volume of his catalogue raisonné assembles his most recent work, from 1998 to 2004. In recent years he has consolidated and condensed an artistic language that expresses in visual terms, first, his conception of art, and, second, intimate philosophical concerns to which he has returned with the passage of time. His forms, despite their ductility, remain faithful to their origins: these works are at once of the moment, of the contemporary world, and a record, an analysis, of his career.

Antoni Tàpies was born in Barcelona in 1923, and he continues to live and work there. He has been the subject of numerous retrospectives at major museums worldwide, including the Guggenheim Museum, New York and The Museum of Modern Art, New York.

Antoni Tàpies: Complete Works
 ISBN 84-88786-83-2 / 978-84-88786-83-8
 Clothbound, 12 x 12.5 in. / 528 pgs / 79 color and 861 b&w.
 U.S. \$250.00 CDN \$300.00
 August / Art



Now in paperback!



CoBrA: The Colour of Freedom
The Schiedam Collection

Edited by Ludo van Halem and Piet van Dalen.
Essays by Marcel Hummelink, Klawa Koppenol,
Christel Kordes and Marjan de Visser.

The international CoBrA movement of 1948-1951, a European avant-garde embodying post-WWII freedom, has been compared to American Action Painting in both its aesthetic and its effect. *CoBrA: The Color of Freedom* documents one of the world's largest collections of CoBrA work, some 250 pieces, many recently cleaned, restored, and re-framed, along with letters, magazines, invitations and other ephemera. This expanded and updated edition celebrates the reopening of the work's current home, the expanded and renovated Stedelijk Museum in the Dutch city of Schiedam. Schiedam is one of the most comprehensive CoBrA collections in the Netherlands, including works by Karel Appel, Eugène Brands, Constant Corneille, Jan Nieuwenhuijs, Anton Rooskens and Theo Wolvecamp. This attractive, wide-ranging and colorful overview, with its wealth of illustrations and comprehensive approach, offers an exceptional introduction to and record of CoBrA. For the more specialized reader it also includes a great deal of art-historical information about conservation, restoration and art policy.

CoBrA: The Colour of Freedom
ISBN 90-5662-514-4 / 978-90-5662-514-6
Paperback, 8.5 x 11 in. / 384 pgs / 415 color and 100 b&w.
U.S. \$58.00 CDN \$70.00
August / Art



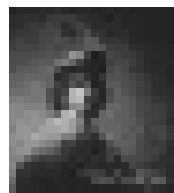
Rembrandt as Printmaker

Essay by Martin Royalton-Kisch.

Foreword by Roger Malbert and Susan May.

Rembrandt van Rijn's paintings made him the star of the seventeenth-century Dutch golden age, but he was also an extraordinarily productive and original printmaker. In more than 300 known etchings, he covered the full range of subjects and styles for which he is celebrated, including self-portraits, scenes from the Bible, landscapes, vignettes of everyday life and character studies. Each of his prints is both a beautiful work in itself and an X-ray of the strategies of composition and scene-setting that went into his paintings. *Rembrandt as Printmaker* presents 69 of Rembrandt's finest prints from The British Museum, which is widely considered to hold the world's broadest collection. It is published on the occasion of the four-hundred year anniversary of the artist's 1606 birth.

Rembrandt as Printmaker
ISBN 1-85332-255-5 / 978-1-85332-255-6
Paperback, 7 x 9 in. / 96 pgs / 69 color.
U.S. \$25.00 CDN \$30.00
August / Art



ALSO AVAILABLE:
Rembrandt's Journey
Hbk, U.S. \$60.00 CDN \$72.00
ISBN 0878466770 /
9780878466771
MFA Publications



Years of Friendship, 1944-1956:
The Correspondence of Lyonel Feininger
and Mark Tobey

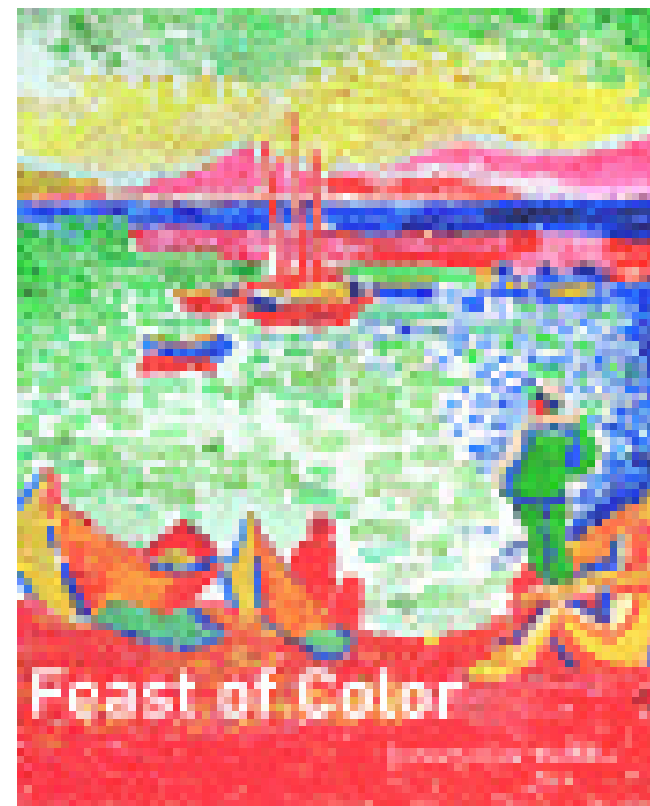
Essay by Peter Selz.

This expanded and updated edition of an in-demand, out-of-print title includes over 80 letters written between artists Lyonel Feininger (1871-1956) and Mark Tobey (1890-1976), from the time of their first meeting in 1944 to Feininger's death in 1956. An essay by Peter Selz, entitled "Parallel Visions," offers an introduction to the artists' friendship, and a chronology further clarifies their intersecting lives. Two brief reciprocal catalogue essays—one by Feininger about Tobey, and one by Tobey about Feininger—conclude the volume. Several paintings discussed in the letters are reproduced as color plates, along with a selection of the letters themselves.

Lyonel Feininger (1871-1956) was influenced by the Cubists and Orphists, a member of the Blaue Reiter group, and a teacher at the Bauhaus, later helping to found the New Bauhaus in Chicago. His work is in the collections of The Metropolitan Museum of Art and The Museum of Modern Art in New York, The Art Institute of Chicago and Fine Arts Museums of San Francisco.

Mark Tobey (1890-1974), started as a fashion illustrator for *McCall's* magazine. His first one-man show was held at M. Knoedler & Co., New York, in 1917. Major solo exhibitions of his work were held at The Museum of Modern Art, New York, in 1962, and at the National Collection of Fine Arts in Washington, D.C., in 1974.

Years of Friendship, 1944-1956
ISBN 3-7757-1696-3 / 978-3-7757-1696-3
Hardcover, 6.5 x 8.75 in. / 250 pgs / 15 color.
U.S. \$40.00 CDN \$48.00
August / Nonfiction and Criticism



Feast of Color

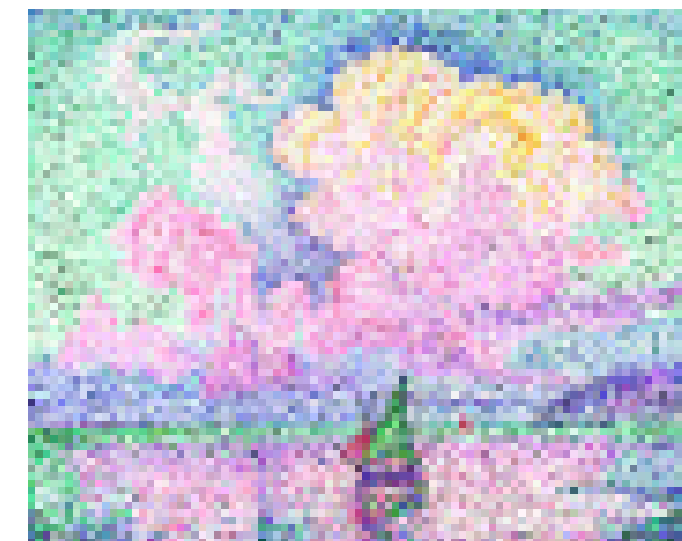
The Merzbacher-Mayer Collection

Essays by Maryanne Stevens, Judi Freeman, Magdalena M. Moeller,
Linda Schädler, Armin Zweite, Angelica Jawlensky-Bianconi and
Margit Weinberg Staber.

Foreword by Christoph Becker.

For many years, as the Merzbacher Collection grew, it remained a well-guarded secret—lent generously but anonymously to museums, so that only a few curators understood its importance. In October 1998, it made its debut in *The Joy of Color* at Jerusalem's Israel Museum, and proved to be one of the most successful exhibits ever hosted there, drawing some 250,000 people. Since then the Switzerland-based Merzbacher Collection has also shown in London, and the *New York Times* has called it "one of the world's finest private holdings of modern art." This book of its treasures spans more than 100 years of art-historical development and an abundance of movements, and includes work from Max Beckmann, Vincent Van Gogh, Paul Cézanne, Wassily Kandinsky, Paul Klee, Ernst Ludwig Kirchner, Emil Nolde and Henri Matisse.

Feast of Color
ISBN 3-8321-7687-X / 978-3-8321-7687-7
Hardcover, 9.5 x 11.5 in. / 360 pgs / 210 color.
U.S. \$50.00 CDN \$60.00
August / Art



The Romance of Modernism

Paintings and Sculpture from the Scott M. Black Collection

Essay by George T.M. Shackelford.

Recently named one of the world's top 200 collectors by *ARTnews*, over the past two decades Scott M. Black has developed an exceptional collection of Impressionist, Post-impressionist, and Modernist works. Ranging from sculptures by Rodin, Maillol, and Moore to paintings by (among others) Monet, Renoir, Cézanne, Léger, Picasso, Braque, Vuillard, Signac, De Chirico, Miró, and Magritte, and works on paper by Chagall, Pissarro, and Degas, this is indeed one of the world's most notable private holdings. But more than simply an amalgam of remarkable artworks, the Black Collection—published here for the first time as an ensemble—bespeaks a personal engagement with each object, a sense of wonder that infuses this gathering with a spirit of adventure, delight, and romance. Includes historical commentary by George T. M. Shackelford, author of *Impressions of Light* and *Gauguin Tahiti*. Taken together, these 60 objects present a compelling, instructive, and disarmingly personal panorama of the period from 1870 to 1970 when art revolutionized our ways of seeing.

The Romance of Modernism
ISBN 0-87846-709-2 / 978-0-87846-709-9
Clothbound, 9 x 12 in. / 200 pgs / 80 color.
U.S. \$50.00 CDN \$60.00
November / Art

Exhibition Schedule
Boston: MFA Boston, 11/15/06-4/29/07



Namban: Art in Viceregal Mexico
 Essay by Rodrigo Rivero Lake.

“Namban” is one of the first known Eastern terms for Westernization, and it describes a century of Japanese trade with Europe in the 1500s and 1600s, trade that influenced Japanese society and art a great deal until the nation, in response, sealed its borders. Japanese art showing Namban influence is well known; here the antiquarian and historian Rodrigo Rivero Lake uses the term to identify Japanese influence in not just Western art of the same era, but New World, Mexican art. Lake sketches the shared history of Asia and Viceregal Mexico (then a European colony), which face one another across the Pacific. He follows the travels of the Galeóns of Manila and Nao of China from Asia to Acapulco, and the Japanese schools of painting and artistic techniques introduced in the process. Every story takes readers deeper into the complex genealogies of Mexican Namban, to its roots, and eventually to evaluations of its technical, stylistic and iconographic characteristics. The Namban art of Mexico, while culturally revealing and relevant, is rare, and has long been little known: Rodrigo Rivero Lake shares his comprehensive expertise with generosity and style.

Namban: Art in Viceregal Mexico
 ISBN 84-7506-693-3 / 978-84-7506-693-6
 Hardcover, 9.5 x 12.25 in. / 327 pgs / 193 color.
 U.S. \$75.00 CDN \$90.00
 August / Art



Ukiyo-e: Reloaded
 The MAK Collection of Japanese Colored
 Woodblock Prints

Essays by Peter Noever, Johannes Wieninger,
 Brigitte Moser and Beate Murr.

Urban pleasures and everyday middle-class phenomena—not cherry blossoms and classical Japanese motifs—have been the subjects of Ukiyo-e color woodblock “images of the flowing world” since they came into being alongside the seventeenth century’s new merchant class. The genre reached its peak in the influential compositions of Katsushika Hokusai and Ando Hiroshige. This digital catalogue offers a representative selection of approximately 600 of the 4200 Ukiyo-e works in the collection of the MAK in Vienna, mastered for the screen. They span a period of more than two centuries, and offer a substantial overview of the stylistic development of the genre, with essays on the history of Ukiyo-e and this Viennese collection in particular. A catalogue of key words includes 700 terms in English, German and Japanese; other special features include an image-based index of publishers’ marks and artists’ signatures, short biographies of all the artists, and much more.

Ukiyo-e: Reloaded
 ISBN 3-7757-1755-2 / 978-3-7757-1755-7
 Slipcased, 5.75 x 8.5 in. / 32 pgs / 27 color / DVD.
 U.S. \$55.00 CDN \$66.00
 August / Art

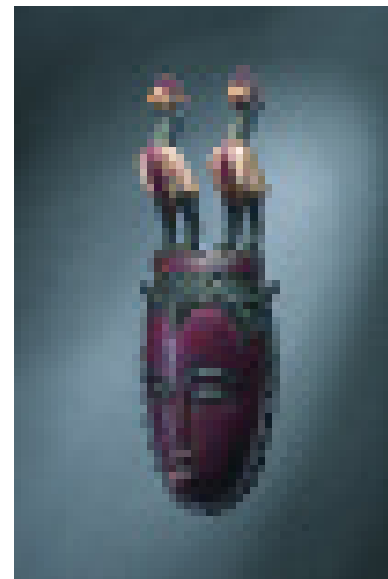
Exhibition Schedule
 Vienna: MAK, 11/30/05-4/26/06



Dokkaebi: Korean Motifs
 Edited by Sang-Soo Ahn.
 Essay by Young-Joo Yim.

The Dokkaebi, Korean goblins who have soft spots for pretty girls and hedonistic feasts, thrive in folktales and as gargoyle-like ornamental totems. Throughout Korean history, they have been interpreted as evil spirits, bogeymen or ghosts of the dead, but always phantoms that bewitch, play tricks on, and make fun of human beings with their grim, uncommon powers and strange talents. Some are said to look very much like humans, some like fantastic animals, and some like dragon-esque hybrids. Here, source photographs of traditional representations accompany stark, strikingly tattoo-like black-and-white designs based on them, which are interleaved on glossy pages. A must-have for anyone interested in Asian art, mythological creatures or tattoos.

Dokkaebi: Korean Motifs
 ISBN 3-8030-0657-0 / 978-3-8030-0657-8
 Clothbound, 9 x 12 in. / 292 pgs / 132 b&w.
 U.S. \$49.50 CDN \$59.00 SDNR 40%
 August / Decorative Arts



Material Journeys
 Collecting African and Oceanic Art, 1945–2000
 Essays by Christraud M. Geary
 and Stephanie Xatart.

This comprehensive study of how African and Oceanic arts were brought to Europe and the United States in the late twentieth century uses the esteemed Geneviève McMillan Collection as a prism to investigate collecting strategies as they intersect with the political conditions of colonialism and independence, and the developing study of African and Oceanic arts. The objects within include sculpture, textiles and musical instruments—some of which were collected in the field, others of which passed through hubs of the international art trade like Paris and Brussels, and others of which arrived with African “runners,” who helped locate objects for sale. As the market expanded, an increasing number of object types joined the canon of what constituted art, and artists in Africa and the Pacific began producing replicas and new types—opening a whole new debate about the objects’ authenticity. This valuable tome explores this debate and the social, political, and commercial forces underlying it.

Material Journeys
 ISBN 1-87846-715-7 / 978-1-87846-715-7
 Paperback, 9 x 10 in. / 250 pgs
 Illustrated throughout.
 U.S. \$35.00 CDN \$42.00
 January / Decorative Arts

Exhibition Schedule
 Boston: MFA Boston, 12/06-7/07



Indian Painting
 From Cave Temples to the Colonial Period
 By Joan Cummins.

From refined portraits of resplendent maharajas to earthy depictions of divine rogues cavorting with milkmaids, Indian miniature paintings depict the world as it should be: radiant, plentiful and passionate. These manuscript illustrations combine vibrant color with exquisite delicacy, offering immediate impact while also rewarding lengthy examination. Alone on the market, this beautiful volume presents the art form for non-specialists, surveying the most notable styles and periods of Indian painting and offering an introduction to the legends and historic personalities that inspire its entertaining subjects. The text covers such diverse topics as scriptures written on palm leaves, likenesses of favorite animals, images inspired by music, techniques and materials, and Indian reactions to European art. The Boston Museum of Fine Art’s collection of Indian paintings, assembled by the esteemed scholar A. K. Coomaraswamy, is justly renowned as one of the finest in the world.

Indian Painting
 ISBN 0-87846-706-8 / 978-0-87846-706-8
 Paperback, 9.5 x 10.5 in. / 256 pgs / 120 color.
 U.S. \$35.00 CDN \$42.00
 September / Decorative Arts

Indian Painting
 ISBN 0-87846-704-1 / 978-0-87846-704-1
 Clothbound, 9.5 x 10.5 in. / 256 pgs / 120 color.
 U.S. \$50.00 CDN \$60.00
 September / Decorative Arts

Exhibition Schedule
 Boston: MFA Boston, 9/20/06-11/26/06

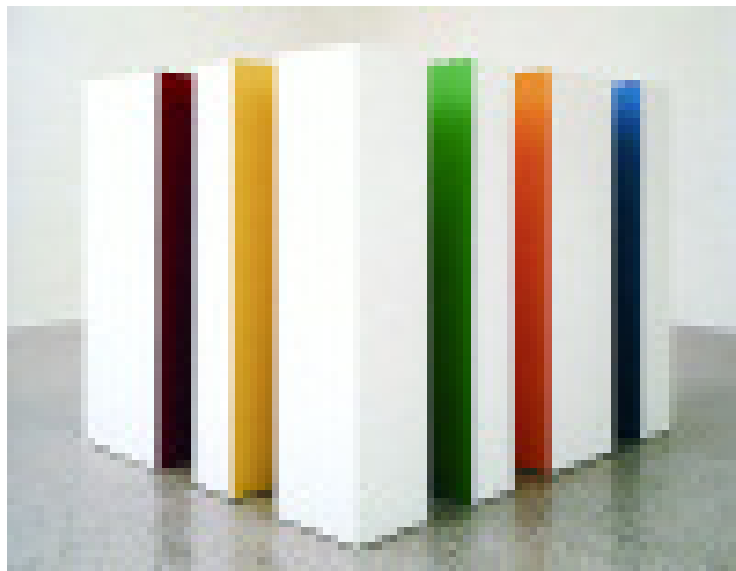


Soviet Textiles
 Designing the Modern Utopia
 Essay by Pamela Jill Kachurin

Between 1927 and 1933, as the new Soviet Union emerged and the Communist party struggled to transform an agrarian country into an industrialized state, a group of young artists pitched in by designing fabrics depicting tractors, smokestacks and symbols of collective modernity, cloth with which to mold its buyers into ideal Soviet citizens. Few of these designs ever saw mass production, and the experiment failed as propaganda—comrades clung to their traditional floral motifs—but it yielded bold and intriguing new designs. *Soviet Textiles: Designing the Modern Utopia* presents some 40 of them, and analyzes the political and artistic context in which they were made. Pamela Jill Kachurin identifies major themes and motifs, including industrialization, transportation, electrification, youth, agriculture and collectivization, and sports and hobbies, and analyzes the work both as propaganda and as graphic art, in this, the only English-language book to treat them from that perspective.

Soviet Textiles
 ISBN 0-87846-703-3 / 978-0-87846-703-7
 Paperback, 8 x 9 in. / 96 pgs / 52 color.
 U.S. \$24.95 CDN \$30.00
 August / Decorative Arts

Exhibition Schedule
 Boston: MFA Boston, 7/26/06-1/21/07



Minimalism and After
Traditions and Tendencies in European and American Minimal Art
from 1950 to the Present
 Edited by Renate Wiehager.
 Essay by Claudia Seidel.

In their youth, Minimalism's elemental forms, serial accumulations and industrial materials argued consistently against abstract art's subjective gestures. Non-relational, non-hierarchical and anti-compositional were the words of the day. Despite all this, Minimalist work was and remains grounded in individual arguments, whether political, formal, art-reflective or purely aesthetic. *Minimalism and After* displays a broad spectrum of Minimalist work and explores the art world's continuing Minimalist tendencies from the 1960s to the present day, demonstrating the ways Minimal art has been understood and absorbed over decades and by generations. What young international artists might be better understood from the point of view of the history of Minimal art? Images here track the central criteria of Minimalism from today's perspective: the essentially sculptural presence of the picture-object, coolly geometrical structures, intuitively intelligible order and proportions, works presented so that they relate to the space and the viewer, rejecting a symbolic or narrative nature. *Minimalism and After* presents about 200 pieces by approximately 100 artists, including established players like Michael Heizer, Dan Graham and Robert Ryman and some of the younger crowd, including Liam Gillick and Michael Zahn. Essays consider national and stylistic contexts.

Minimalism and After
 ISBN 3-7757-1828-1 / 978-3-7757-1828-8
 Hardcover, 8.75 x 10.75 in. / 336 pgs / 300 color.
 U.S. \$55.00 CDN \$66.00
 November / Art

Hatje Cantz Publishers

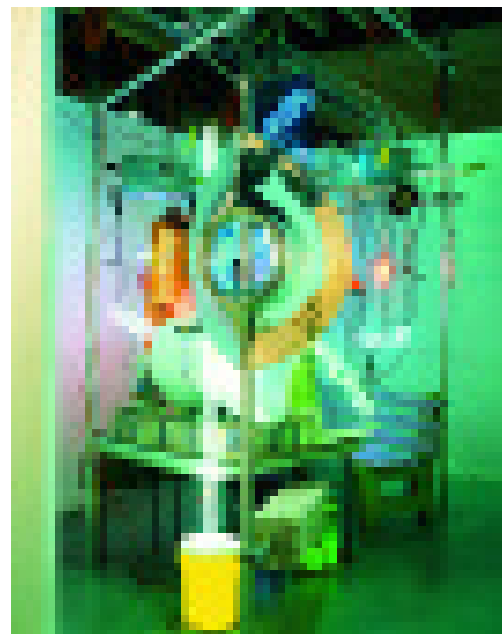
Light Art. Artificial Light
Light as A Medium in the Art of the 20th and 21st Centuries
 Edited by Peter Weibel and Gregor Jansen

Essays by Andreas Beutin, Dietmar Elger, Friedrich Kittler, Günter Leising, Frank Popper, Wolfgang Schivelbusch, Sara Selwood, Peter Sloterdijk, Stephan von Wiese, Yvonne Ziegler and Daniela Zyman.

One-hundred years ago, Einstein solved the elemental mystery of the nature of the light: it is both an electromagnetic wave and a stream of particles. It is a form of energy, which moves at a speed of 299.792.458 m/s. It is a medium like no other, and nothing has revolutionized and democratized our world in the way that the control of electric light has.

We live in cities and gardens of light. For almost a century, artists have been working with light bulbs, fluorescent and neon, spotlights or LEDs, to cultivate these gardens. *Light Art. Artificial Light* offers a broad overview of the development of this genre, from the pioneers of light art in the 1920s to the immersive, interactive environments of ZERO, GRAV, Gruppo T, and Gruppo N. Outstanding contemporary pieces, fascinating, profound illuminated spheres, ironic cross-references, and plays of filigreed light complete this glowing spectrum of work. Featured artists include Vito Acconci, Olafur Eliasson, Tracey Emin, Dan Flavin, Zaha Hadid, Jenny Holzer, Mike Kelley, Julio Le Parc, Mario Merz, László Moholy-Nagy, Bruce Nauman, Jorge Pardo, Tobias Rehberger, Anselm Reyle, Jason Rhoades, Keith Sonnier, Yves Tinguely, James Turrell and Chen Zhen.

Light Art. Artificial Light
 ISBN 3-7757-1774-9 / 978-3-7757-1774-8
 Paperback, 8.5 x 11 in. / 400 pgs / 600 color and 50 b&w.
 U.S. \$65.00 CDN \$78.00
 August / Art



Against the Grain
Contemporary Art from the Edward R. Broida Collection
 Essay by John Elderfield.
 Interview by Ann Temkin.

This catalogue of outstanding paintings, sculptures, drawings and prints from Edward R. Broida's recent gift of 175 contemporary works from his collection to The Museum of Modern Art, reflects a wide range of artistic approaches. Most pieces were created after 1960; several artists, such as Vija Celmins, Philip Guston, Ken Price, and Christopher Wilmarth, are represented in depth. The Broida collection also includes works by Richard Artschwager, Jake Berthot, Martin Puryear, Susan Rothenberg, Joel Shapiro, Mark di Suvero, and John Walker, among others, and significant works by Jennifer Bartlett, Bruce Nauman, and Richard Serra that provided important additions to the Museum's holdings. This book includes an introduction to the collection by John Elderfield, the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, and an interview with Mr. Broida conducted by Ann Temkin, Curator of Painting and Sculpture. The plate section reproduces at least one work by each of the 38 artists included in the gift, and in many cases numerous works by one artist.

Against the Grain
 ISBN 0-87070-090-1 / 978-0-87070-090-3
 Hardcover, 8.5 x 9.75 in. / 128 pgs / 86 color.
 U.S. \$40.00 CDN \$48.00
 August / Art

Exhibition Schedule
 New York: The Museum of Modern Art, 5/3/06-7/10/06

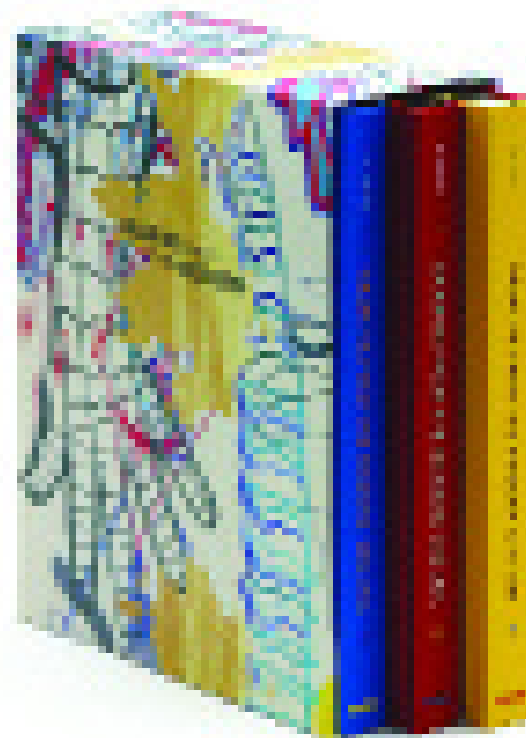


The Museum of Modern Art, New York

Drawing From The Modern: 3 Volume Set
 Essays by Jodi Hauptman, Gary Garrels and Jordan Kantor.

Many of the key achievements in art of the last 125 years have been worked out on paper. From pictorial investigations that expanded the possibilities of vision to the invention of entirely new kinds of media, drawing has been the perfect laboratory for avant-garde experimentation. *Drawing from the Modern* traces such groundbreaking innovation through the unparalleled holdings of the drawings collection of The Museum of Modern Art. This three-volume set consists of *Drawing from the Modern 1880-1945*, with work by Kurt Schwitters, Georgia O'Keeffe and Paul Cézanne, among many others; *Drawing from the Modern, 1945-1975*, with work by Jasper Johns, Andy Warhol, Louise Bourgeois, Dan Flavin et al; and *Drawing from the Modern, 1975-2005* featuring Bruce Nauman, Gerhard Richter, Martin Kippenberger, Kara Walker, and Luc Tuymans, to name just a few. Together these three deluxe volumes detail both the blossoming of different art positions on a broad, international scale, and the coming of age of drawing as an independent—and for many artists, primary—mode of expression.

Drawing From The Modern: 3 Volume Set
 ISBN 0-87070-166-5 / 978-0-87070-166-5
 Slipcased, 8.75 x 10.75 in. / 672 pgs / 600 color.
 U.S. \$100.00 CDN \$120.00
 October / Art





Life After Death
New Leipzig Paintings from the Rubell Family Collection

Edited and with essays by Mark Coetzee and Laura Steward Heon.

Introduction by Ric Collier, Robin Held, Joe Thompson and Jack Rasmussen.

In December 2000, a group of five young German artists, all recent graduates of the prestigious Leipzig Art Academy, organized a small exhibition of their works in Leipzig. Unsurprisingly, the exhibition attracted no notice from the international contemporary art community. From that humble beginning, the "New Leipzig School" has expanded to a dozen artists and grown to be an international phenomenon. In 2005, MASS MoCA presented the country's foremost collection of paintings from the New Leipzig School—a collection built by the Rubell Family in Miami—for the first time, and what followed was an international avalanche of attention and demand. This corresponding publication includes 62 key works by Tilo Baumgartel, Tim Eitel, Martin Kobe, Neo Rauch, Christoph Rückhaberle, David Schnell, Matthias Weischer and others.

Life After Death
ISBN 0-9716341-4-9 / 978-0-9716341-4-5
Hardcover, 6.75 x 9.5 in. / 144 pgs / 122 color.
U.S. \$30.00 CDN \$36.00
July / Art

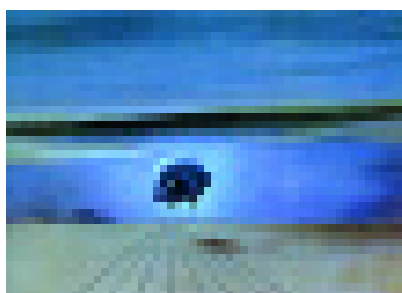
Exhibition Schedule
Santa Fe: Site Santa Fe, 4/21/06-6/19/06
Washington D.C.: Katzen Arts Center, 9/5/06-10/29/06
Seattle: Frye Art Museum, 2/16/07-6/3/07
Salt Lake Art Center, 6/23/07-9/30/07
Kansas City: Kemper Museum of Art, 11/6/07-2/3/08



Nothing
Edited by Martina Weinhart and Max Hollein.
Essays by Mieke Bal, Ulrike Gehring and Martina Weinhart.

Stillness, emptiness, silence, the pause, the gap, the omission—these sorts of visual moments of silence first emerged into contemporary art with the avant-garde forces of the 1960s and 70s. Today, Postminimalists and Neoconceptualists like Jöille Tuerlinckx, Tom Friedman and Martin Creed are transforming the experience of nothingness in installations, paintings and sculpture, and in ways that range from the poetic to the ironic.

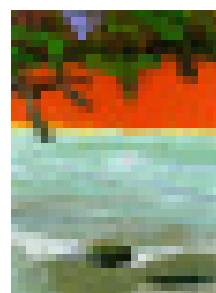
Nothing
ISBN 3-7757-1816-8 / 978-3-7757-1816-5
Hardcover, 9.75 x 11 in. / 200 pgs / 70 color.
U.S. \$50.00 CDN \$60.00
October / Art



The Expanded Eye
Edited by Bice Curiger.
Essays by Ina Blom, Curiger, Diedrich Diederichsen, Kurt W. Forster, Al Rees and Rüdiger Wehner.

A concerted look at an experimental side of art, where seeing means insight. Includes paintings, objects, film and video from the 1950s to the present. Featuring Bridget Riley, Robert Smithson, Jonas Mekas, Olafur Eliasson, and Jules Spinatsch.

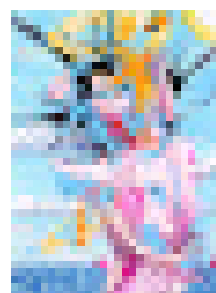
The Expanded Eye
ISBN 3-7757-1815-X / 978-3-7757-1815-8
Hdcvr, 7.5 x 11.25 in. / 256 pgs / 130 color and 50 b&w.
U.S. \$55.00 CDN \$66.00
September / Art



Imagination Becomes Reality: Part III
Essays by Rainald Schumacher and Stephan Goetz.
Interviews by Stephan Urbaschek and Karsten Löckemann.

The third of a five-part cycle titled *Imagination Becomes Reality*, produced by the renowned Goetz Collection. The focus is on contemporary narrative images, and featured artists include Nigel Cooke, Peter Doig, Inka Essenhigh, William Kentridge, Jochen Kuhn, Rosilene Luduvico, Michael Raedecker, Hiroshi Sugito and David Thorpe.

Imagination Becomes Reality: Part III
ISBN 3-9808063-7-5 / 978-3-9808063-7-4
Hardcover, 9 x 9.75 in. / 222 pgs / Illust. throughout.
U.S. \$40.00 CDN \$48.00
August / Art



Imagination Becomes Reality: Part IV
Borrowed Images
Introduction by Gregor Jansen.

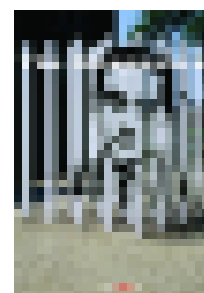
Interviews by Stephan Urbaschek, Rainald Schumacher, Jan Seewald and Karsten Löckemann. This fourth installment in the series features Olaf Breuning, Barnaby Furnas, Wade Guyton and Kelly Walker, Thomas Helbig, Mark Leckey, Ivan Morley, Markus Selg and Thaddeus Strode.

Imagination Becomes Reality: Part IV
ISBN 3-9808063-8-3 / 978-3-9808063-8-1
Clothbound, 7 x 9.75 in. / 240 pgs / 100 color.
U.S. \$40.00 CDN \$48.00
September / Art



On Line
Edited by Michael Juul Holm and Anders Kold. Drawing, whether by hand or onscreen, has become a striking expressive element in contemporary art—an independent discipline beyond the classic sketch. This collection of work from ten young European and American artists checks in with Barry McGee, Julie Mehretu, Paul Noble, and Wilhelm Sasnal among others.

On Line
ISBN 87-91607-18-3 / 978-87-91607-18-9
Pbk, 11 x 15.5 in. / 48 pgs / 2 color and 12 b&w.
U.S. \$20.00 CDN \$24.00
August / Art



The Disappeared
Edited by Laurel Reuter.
Text by Lawrence Weschler.

An ominous transitive verb entered the language in 1970s South America: to "disappear" someone. Some of these artists had family disappeared; others resisted or were forced into exile. Their work fights amnesia, serving as a stay against further atrocities.

The Disappeared
ISBN 88-8158-604-5 / 978-88-8158-604-2
Pbk, 6.75 x 9.5 in. / 112 pgs / 37 color and 38 b&w.
U.S. \$34.95 CDN \$42.00
October / Art



Don Juan
Two Plus Two Equals Four or Lust is the only Deception That I Wish Permanence
Essays by Gerald Matt, Gaby Hartel, Michael Haneke, Peter Handke, Elfriede Jelinek and Olga Neuwirth.

This study of Don Giovanni, alias Don Juan, includes work from 15 contemporary artists working in video, including Tracey Moffatt, Ugo Rondinone, Erwin Wurm and Sam Taylor-Wood. As E. T. A. Hoffmann would have it, Mozart's *Don Giovanni* is the "opera of operas"—but who is the Don, and what contemporary relevance does his breathtaking lifestyle have? Sometimes an unscrupulous hedonist, and then again a weak man overwhelmed by desire and despair, he generates a dazzling variety of roles and identities. In the end, everything, even feeling, is exposed as a masquerade, but still he says, "Lust is the only deception that I wish permanence." Images are accompanied by Elfriede Jelinek's radio play *Jackie* and by interviews with filmmaker Michael Haneke and composer Olga Neuwirth, all in accordance with the motto "Seduce and be seduced, view and be viewed."

Don Juan
ISBN 3-938821-36-1 / 978-3-938821-36-7
Hardcover, 6 x 8 in. / 144 pgs / 100 color.
U.S. \$35.00 CDN \$42.00
August / Art



Heart of Darkness
Foreword by Kathy Halbreich.
Introduction by Philippe Vergne.

Heart of Darkness centers on three large-scale installations by artists Kai Althoff, Ellen Gallagher and Thomas Hirschhorn. Working with fairy tales, science fiction and sensational imagery, these artists invite us to enter an uncanny world of their own creation, where darkness is not just a representation of chaos, madness and dystopia, but an artistic strategy in the search for clarity and empathy within the insurmountable nihilism of the twenty-first century. With an introduction by curator Philippe Vergne and individual interviews with the artists.

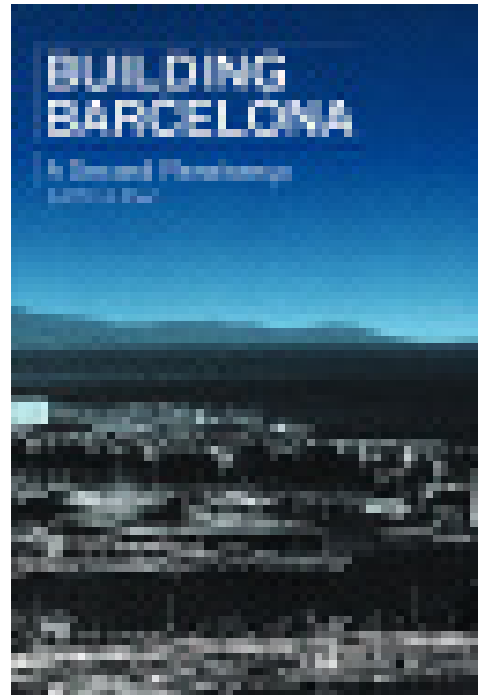
Kai Althoff was born in 1966 in Cologne, Germany, where he continues to live and work. Althoff has had recent solo exhibitions at the Museum of Contemporary Art, Chicago, the ICA Boston and Anton Kern Gallery, New York.

Ellen Gallagher was born in Providence, Rhode Island. She has had solo exhibitions at the Gagosian Gallery in New York and Anthony D'Offay Gallery in London, among many other venues. She lives and works in New York and Provincetown.

Thomas Hirschhorn was born in Bern in 1957. He is represented in New York by the Gladstone Gallery.

Heart of Darkness
ISBN 0-935640-85-1 / 978-0-935640-85-4
Pbk, 9.25 x 11.5 in. / 96 pgs / 60 color and 24 b&w.
U.S. \$27.00 CDN \$32.00
October / Art

Exhibition Schedule
Minneapolis: Walker Art Center, 10/15/06-1/14/07



Building Barcelona A Second Renaissance

Essay by Peter G. Rowe.

The Spanish city of Barcelona is home to some of the most challenging architecture on the planet. Featuring many examples of Gaudí's best work alongside masterworks by international architects including Mies van der Rohe, Josep Lluís Sert, Rafael Moneo, Luis Barragán, Arata Isozaki, Arup & Partners, Richard Meier and Jean Nouvel, the city is now one of the primary destinations for architecture tourists everywhere. In this page-turner of an architecture and urban-planning book, renowned architect and critic Peter G. Rowe, whose work focuses on the evolving cultural conditions of modernity in the built environment, singles out key buildings and historical milestones that have helped to mold the city.

Peter G. Rowe is Raymond Garbe Professor of Architecture and Urban Design at Harvard University Graduate School of Design, where he has taught since 1985. He also served as Dean of the Faculty of Design at Harvard from 1992 to 2004.

Building Barcelona
ISBN 84-96540-28-6 / 978-84-96540-28-6
Hardcover, 6.75 x 9.5 in. / 192 pgs / 50 duotones.
U.S. \$30.00 CDN \$36.00
August / Architecture

Ediciones Polígrafa

In Detail Barcelona Contemporary Architecture

Edited by Quim Larrea.

The city of Barcelona has been known since the early twentieth century as the home of Art Nouveau. Now it has also become a center for contemporary international architecture. This follow-up to *In Detail: Barcelona Art Nouveau* looks at the most notable buildings of the last 10 years, with detailed photographic reports on Josep Lluís Mateo's Barcelona Convention Center, Richard Meier's Museum of Contemporary Art, Carles Ferrater's Botanical Gardens and Institute, Rafael Moneo's Barcelona Auditorium concert hall, Herzog & de Meuron's Forum Building, Josep Llinàs's block of buildings in the Fort Pienc neighborhood, EMBT's Santa Caterina Market, Clotet & Paricio's Forum-area retirement home and Jean Nouvel's Agbar Tower. The complexity of this new generation of structures, and the variety of local and international talent on view, are auspicious signs for the Barcelona of the twenty-first century.

In Detail
ISBN 84-343-1090-2 / 978-84-343-1090-2
Hardcover, 9.75 x 11.5 in. / 160 pgs / 140 color.
U.S. \$45.00 CDN \$54.00
August / Architecture



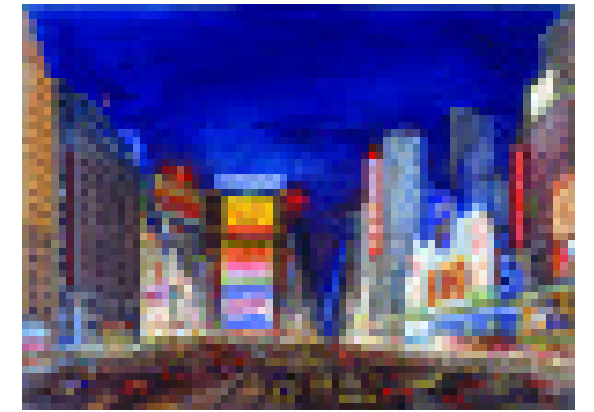
Luminous Buildings Night Architecture

Edited by Marion Ackermann and Dietrich Neumann.

Essays by Hollis Clayson, Jean-Louis Cohen, Julian LaVerdiere, Thomas van Leeuwen, Dietrich Neumann, Simone Schimpf and Wolf Tegethoff.

At the 1889 World's Fair in Paris, the newly erected Eiffel Tower became one of the first icons of illuminated architecture, a nocturnal "lighthouse." It was not until decades later, in the 1920s, when a building's evening façade became a central issue for residential and commercial architects, who began to look for avant-garde and aesthetically striking ways to light up their ever-taller works in all the major cities of the world. Both European and American architects wanted to distance their buildings from the garish electric signage that had come to dominate the street-level cityscape, so they worked with more delicately colored floodlights. Contemporary architects use many of the same techniques today, aided by technological advances that allow them to be implemented in particularly dramatic ways. Among the international roster of buildings considered here, American subjects include Holabird and Root's 1930 LaSalle-Wacker Building in Chicago and Renzo Piano's New York Times Tower, scheduled for completion this year. *Luminous Buildings: Night Architecture* opens a dialogue on the often overlooked but exciting connections between architecture, technology, and light, offering points of reference in historical buildings and utopias, more recent designs, paintings and photographs of nighttime façades, and scholarly texts.

Luminous Buildings
ISBN 3-7757-1757-9 / 978-3-7757-1757-9
Hardcover, 9.75 x 12 in. / 160 pgs / Illustrated throughout
U.S. \$55.00 CDN \$55.00
September / Architecture



Louisiana Museum of Modern Art

Jean Nouvel: Louisiana Manifest

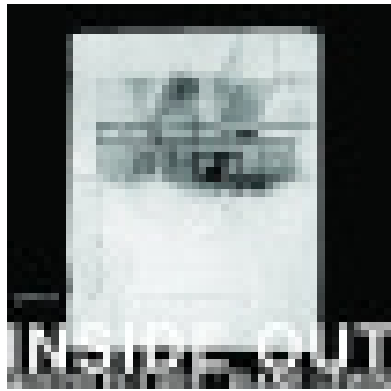
Edited by Michael Juul Holm.

Essays by Poul Erik Tøjner and Jean-Louis Froment.

"In 2005, more than ever, architecture is annihilating places, banalizing them, violating them. Sometimes it replaces the landscape, creates it in its own image, which is nothing but another way of effacing it... At a time when we rush across the world faster and faster, when we listen to and watch the same global networks, share feelings about the same disasters, when we dance to the same hits, watch the same matches, when they flood us with the same films, in which the star is global, when the president of one country wants to rule the world, when we shop in cloned shopping centers, work behind the same eternal curtain walls... and when whatever good might come of this forms no part of global priorities... the global economy is accentuating the effects of the dominant architecture, the type that claims 'we don't need context.' And yet debate on this galloping frenzy does not exist: architectural criticism, invoking the limits of the discipline, is content with aesthetic and stylistic reflections devoid of any analysis of the real, and ignores the crucial historical clash that—more insistently every day—sets a global architecture against an architecture of situations, generic architecture against an architecture of specificity." So says the international architecture star Jean Nouvel in his manifesto, published here in 12 languages, along with images of his recently completed Louisiana Museum of Modern Art, Denmark.

Jean Nouvel: Louisiana Manifest
ISBN 87-91607-33-7 / 978-87-91607-33-2
Hardcover, 8 x 11 in. / 128 pgs / Illustrated throughout
U.S. \$45.00 CDN \$45.00
August / Architecture





**Diane Lewis: Inside Out
Architecture**

An eminent professor at Cooper Union and principal of her own firm, Diane Lewis is a leading figure in contemporary New York architecture. *Inside Out: Architecture* offers an insider's view of her work over the last 25 years, a portfolio embracing galleries, museums and performance spaces, from Kent to Paul Kasmin, Claude Bernard and the New York Kunsthalle, not to mention film studios, theaters, museums and residences. A recipient of the Rome Prize who trained at the offices of I.M. Pei and Richard Meier, Lewis creates civic works attuned to the relationships between contemporary forms and existing structural history. *Inside Out* brings readers a unique vision of architecture as a parallel medium to contemporary literature and conceptual art, and showcases Diane Lewis's highly articulate and accomplished designs.

Diane Lewis: Inside Out
ISBN 88-8158-585-5 / 978-88-8158-585-4
Paperback, 8.5 x 10.75 in. / 96 pgs / 66 duotones.
U.S. \$34.95 CDN \$42.00
October / Architecture



Hitoshi Abe: A-Slash
Essays by Ken Tadashi Oshima, George Wagner
and Gretchen Wilkins.
Introduction by Gretchen Wilkins.

A-Slash is a unique and beautiful collection of architectural projects by the noted Japanese architecture studio of the same name directed by Hitoshi Abe. According to the author, "architecture is a medium" that can delicately balance phenomena which emerge as particular forces within a given project. Abe's projects fuse distinctions between architecture and landscape, image and material, architect and user, forging new collaborative relationships from which the practice continually develops. Featured projects include the Reihoku Community Hall (2002), Aoba-tei restaurant (2005) and the K-Museum (2005). Hitoshi Abe delivered the John Dinkeloo Memorial Lecture at the University of Michigan in March, 2005, an annual event celebrating innovative forms of construction and architectural practice. The book includes essays by Gretchen Wilkins, Ken Tadashi Oshima and George Wagner.

Hitoshi Abe: A-Slash
ISBN 1-891197-39-8 / 978-1-891197-39-0
Paperback, 6.5 x 9 in. / 96 pgs / 64 color and 32 b&w.
U.S. \$17.95 CDN \$22.00
October / Architecture



**Kennedy Violich Architecture:
KVA/MATx
Nomads & Nanomaterials**
Essay by Keith VanDerSys.

Each year, the University of Michigan hosts the Charles and Ray Eames lecture, which celebrates an innovative design couple. In 2005, the honorees were Sheila Kennedy and Frano Violich, co-founders of Kennedy & Violich Architecture, Ltd. (KVA) an interdisciplinary design practice that explores new relationships between architecture, digital technology and emerging public needs. In 2000, Kennedy established MATx, a pioneering materials research unit that engages teaching, writing, and applied creative production across the fields of electronics, architecture and material design. MATx works collaboratively with business leaders, manufacturers, engineers, and public agencies to invent design concepts, products and building systems that advance the real world implementation of sustainable technologies. This book highlights recent work by KVA/MATx, placing particular emphasis on the development and application of their portable light project at the University of Michigan.

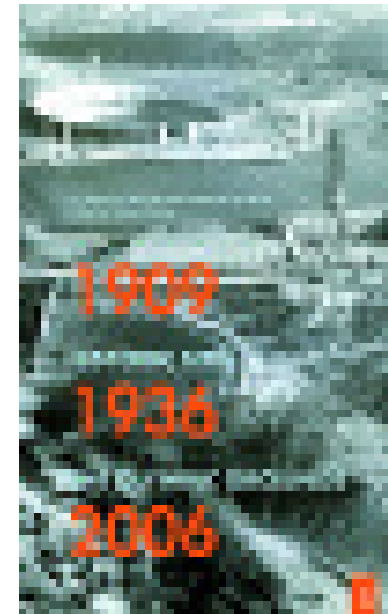
Kennedy Violich Architecture: KVA/MATx
ISBN 1-891197-40-1 / 978-1-891197-40-6
Paperback, 6.5 x 9 in. / 112 pgs / 64 color and 32 b&w.
U.S. \$17.95 CDN \$22.00
October / Architecture



Theater at the Bauhaus
Edition Bauhaus Vol. 21
Edited by Marie Neumüllers and
Burghard Duhm.

While theater isn't as widely associated with the Bauhaus as some other genres, the theater workshop at the Bauhaus was a catalyst in Weimar and Dessau performing arts. Eventually, its ideas were adopted internationally, including the use of color and light as meaningful elements of a dramatic production, new relationships between figure and space, and a move away from the fourth-wall stage. Today, the robust theater component of the Bauhaus Dessau Foundation's work includes house productions, guest appearances, productions and workshops, and successful revivals of the great Bauhaus festivals. The Theater at the Bauhaus continues to work within the exciting, conflicting spectrum of architecture and city, body and space, performing arts and design, and this book presents its key issues and concepts, along with a chronological survey of important periods and events. An accompanying DVD shows excerpts from works developed for the Theater at the Bauhaus in Dessau since 2000.

Theater at the Bauhaus
ISBN 3-936314-81-0 / 978-3-936314-81-6
Paperback, 6.5 x 9.5 in. / 272 pgs / 40 color
and 80 b&w.
U.S. \$35.00 CDN \$42.00
September / Architecture



Historic Site
The Olympic Grounds 1909-1936-2006
Edited by Rainer Rother.

The Berlin Olympic Stadium opened to the public in 1936, a unique combination of sports facility, military parade ground and National Socialist party showplace. From the site's beginnings as a race course through its history as the Reichssportfeld, up to the redesign that will make it once again the focus of public attention on the occasion of the 2006 FIFA World Cup football championship, *Historic Site* traces the history of the Olympic grounds, examining each stage in their building and history. Three essays reflect on themes irrevocably linked to the site: the significance of the 1936 Olympic Games for the National Socialists; the way in which the "commemoration of heroes" developed following the First World War; and the site's international architectural context. This is a richly illustrated guide to an iconic structure and the changes that have come upon it, indicative—now as in previous generations—of the changes throughout the country and the region.

Historic Site
ISBN 3-936314-33-0 / 978-3-936314-33-5
Paperback, 5.5 x 8.5 in. / 144 pgs / 30 color
and 100 b&w.
U.S. \$15.95 CDN \$19.00
August / Architecture

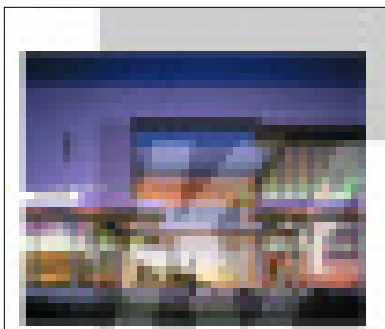


Nagele Revisited
A Modernistic Village in the Polder
Essay by Warno Oosterbaan.
Photographs by Cary Markerink and Theo Baart.

The village of Nagele, the Netherlands, is a striking example of postwar construction: a new town built on reclaimed land, it was conceived by architects and designers including Aldo van Eyck, Gerrit Rietveld and Mien Ruys as a home for agricultural workers and their families. But how durable is a community designed in one fell swoop? The photographers Cary Markerink and Theo Baart have been following the changes in Nagele since 1984, and wondering about which factors are important for longer-term success. Their images capture the ways a new village has developed during an era of social and economic transformation, adapted or altered to rely on the support of residents old and new. How much can Nagele change without departing from its original design? And, more generally speaking, does establishing new villages contribute to rural life? Baart and Markerink's photographs are accompanied by a text by Warno Oosterbaan.

Nagele Revisited
ISBN 90-5662-516-0 / 978-90-5662-516-0
Paperback, 9.5 x 11 in. / 128 pgs / 60 color
and 45 b&w.
U.S. \$42.00 CDN \$50.00
August / Architecture



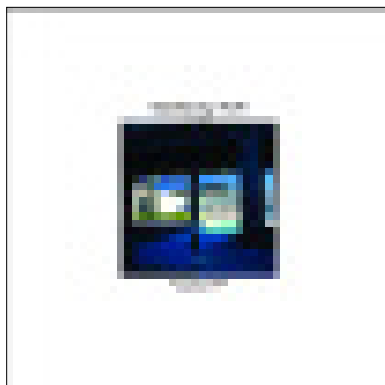


Kanner 01: Stephan Kanner Architects

From Puma flagship stores to community gymnasiums, from a high-rise hotel in Japan to homes both opulent and affordable, the Southern California firm Kanner Architects creates rational, humane and inspiring environments with distinct personalities. Founded and nurtured over 60 years ago, the firm brings the optimism and adventurousness of its home state to sites all over the world. This survey of 10 recent projects demonstrates the harmony of proportion and easy flow of space that marks their aesthetic, iconic buildings, light in both senses—they seem to float, and they find the sun, they find and exploit natural light. With nods to De Stijl and R.M. Schindler, third-generation principal Stephen Kanner solves problems with a timeless appeal more mindful of content than style. Extensively researched and thoroughly fashioned, these designs address each commission's and each site's challenges.

Kanner 01: Stephan Kanner Architects
ISBN 0-9774672-3-6 / 978-0-9774672-3-5
Paperback, 9 x 10 in. / 80 pgs / 200 color and 50 b&w.

U.S. \$30.00 CDN \$36.00
September / Architecture



Residential Work: Anthony Ames Architects

Introduction by Val Worke.

This second volume documenting the residential work of Anthony Ames follows *Five Houses*, presenting his continuing airy, minimal work—both built and planned—via sketches, drawings, models and photographs. His beautifully designed structures investigate, thoughtfully and critically, the discipline of architecture as practiced in the modern idiom. Ames maintains an architectural practice in Atlanta, Georgia and spends part of his time in New York City; he graduated from Georgia Tech and the Harvard Graduate School of Design and has taught at 11 universities and lectured at many more: accordingly, his practice ranges across a wide geographic area, whose challenges provide deep insights into the craftsmanship and execution of his progressive design concepts. Ames, a fellow of the American Academy in Rome and of the American Institute of Architects, has received numerous awards and been widely published.

Residential Work: Anthony Ames Architects
ISBN 0-9774672-4-4 / 978-0-9774672-4-2
Clothbound, 10 x 10 in. / 240 pgs / 300 color and 200 b&w.

U.S. \$50.00 CDN \$60.00
October / Architecture



Bedmar and Shi Architects: Romancing the Tropics

Foreword by Kerry Hill.

Introduction by Geoffrey London.

Essay by Ernesto Bedmar.

Interview by Erwin Viray.

Ernesto Bedmar and Patti Shi's firm, Bedmar and Shi, based in the Garden City of Singapore, bustles with a multicultural mix of personalities from all over of the world (beginning with Mr. Bedmar, who is Argentinian), and its portfolio incorporates a wide range of architectural, conservation, landscape and interior designs. Its partners have a singular desire to explore the relationships of buildings and nature with particular emphasis on regional influence. The timeless beauty and exotic mysticism of their work has developed from what James Gunn, writing in the *Architectural Review*, has called "a serious attempt to understand the relevance of tradition to our own lives," drawing "freely upon diverse precedents and marrying them to a generous perception of the potential of Modernism." Their projects extend from Lhasa, Tibet and Delhi, India to Indonesia, Thailand, Malaysia, New Zealand, London and New York, each one fresh and inescapably sublime.

Bedmar and Shi Architects: Romancing the Tropics

ISBN 0-9774672-2-8 / 978-0-9774672-2-8
Clothbound, 9 x 10 in. / 240 pgs / 450 color.

U.S. \$50.00 CDN \$60.00
October / Architecture



Modern to Classic Residential Estates by Landry Design Group

Edited by Oscar Riera Ojeda.

Text by Lynn Morgan.

Foreword by Michael Webb.

Introduction by Paul Goldberger.

This book of dream homes in and around Beverly Hills, Santa Barbara, and Malibu takes readers inside contemporary castles and chalets, modern and classical manors of 15,000 to 20,000 square feet, designed and built in collaboration with clients including Kenny G, Eddie Murphy, Sugar Ray Leonard, Keyshawn Johnson and Wayne Gretzky. Richard Landry writes of his firm's work, "In a world filled with dreams, it is exciting to create residential estates that are directly inspired by the unique vision of our clients." Whether it is a contemporary compound, a French chateau, an Italian villa, an English manor or a Neo-Classical estate, each Landry project shows an exquisite attention to details and a keen understanding of the client's preferences and lifestyle. The firm's creativity within the influence of architectural precedents and its inventiveness within contemporary parameters show a unique aptitude that has attracted the attention of America's movers and shakers, and will be a great pleasure to armchair designers, builders and decorators. With a foreword by the acclaimed *New Yorker* architecture critic Paul Goldberger, an introduction by Michael Webb, an essay by Richard Landry himself, and over 450 color photographs and drawings that convey the unparalleled versatility and the inspired vision of the Landry Design Group, *Modern To Classic* is a show-stopper in the world of architectural monographs, welcoming the reader behind the gates of some of today's most lavish residential estates.

Modern to Classic

ISBN 0-9774672-1-X / 978-0-9774672-1-1
Clothbound, 11.5 x 11.5 in. / 420 pgs / 600 color.
U.S. \$75.00 CDN \$90.00
October / Architecture

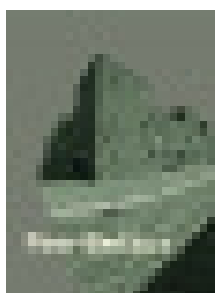




Emerging Identities-East!
Berlin, Bratislava, Budapest, Ljubljana, Prague, Tallinn, Vilnius, Warsaw
 Edited by Kristien Ring.

A bold, young architecture has been developing in Eastern Europe, virtually unnoticed in the west. Few of its practitioners have earned international recognition yet, although many show individual initiative and idealism, from planning to completion, that rivals or exceeds their more established peers. *Emerging Identities - EAST!* presents a selection of architects' studios, introducing 30 striking projects distinguished by their conceptual approach and consistent practice, with representatives from Slovenia, Poland, Hungary, the Czech Republic, Slovakia, the Baltic states and Germany. Cultural change, the quest for identity and the "repositioning" of former Eastern Bloc countries and their neighbors—all of this turmoil is reflected in these "constructed spaces" from Berlin to Tallinn and Ljubljana.

Emerging Identities-East!
 ISBN 3-936314-69-1 / 978-3-936314-69-4
 Hardcover, 8.5 x 6 in. / 178 pgs / 600 color.
 U.S. \$22.00 CDN \$26.00
 August / Architecture



Peer Bedaux: Architect
 Edited by Hans Ibelings.
 Foreword by Marc Mulders.

Dutch architect Peer Bedaux has built houses, small offices, schools and modest government buildings whose mysteries lie in their sameness, the determination with which Bedaux has investigated, tested and perfected a few themes in all their variations. Bedaux has built an oeuvre that runs counter to the zeitgeist, as Bedaux deploys work permeated with architectural conventions against one of the most important conventions of today's culture, which is the ambition to be original.

Peer Bedaux: Architect
 ISBN 90-78088-06-0 / 978-90-78088-06-6
 Hdcvr, 9.5 x 12.75 in. / 168 pgs / 100 color, 8 duotones.
 U.S. \$45.00 CDN \$54.00
 August / Architecture



Sergei Tchoban: The Head of the Architect
Drawings and Architecture
 Edited by Falk Jaeger.

Trained in the classicism of his native St. Petersburg, Sergei Tchoban builds in a direct, modern style much informed by his forbears. *The Head of the Architect* follows his work, which is very much concerned with timelessness, in projects from the river Neva to the river Spree.

Sergei Tchoban: The Head of the Architect
 ISBN 3-936314-60-8 / 978-3-936314-60-1
 Hdcvr, 9.5 x 11.25 in. / 192 pgs / 134 color and 26 b&w.
 U.S. \$60.00 CDN \$72.00
 August / Architecture



The Other Cities
Urban Distinctiveness, Vol. 4:
Edition Bauhaus Vol. 22

Edited by Regina Sonnabend and Rolf Stein.
 Western cities are increasingly affected by international competition for business and exurban competition for residential life. Some have fortified themselves by developing unmistakable profiles. *The Other Cities Vol. 4* outlines current trends of regional specialization and the techniques by which cities are developing their profiles, promoting urban distinctiveness with robust information on methods and results.

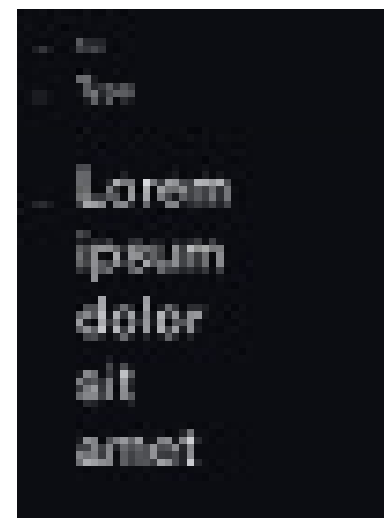
The Other Cities
 ISBN 3-936314-82-9 / 978-3-936314-82-3
 Paperback, 6.5 x 9.5 in. / 224 pgs / 26 color.
 U.S. \$29.95 CDN \$36.00
 October / Architecture



Witnesses/Testigos
 Essays by Jimena Blazquez Abascal and others.

Nine international artists created site-specific works in and around the Fundación NMAC in Spain. The works examine issues of territory, collective identity and nation building in modern Europe. Artists include Adel Abdessemed, Maja Bajevic, Jeppe Hein, Cristina Lucas, Aleksandra Mir, Jesus Palomino, Gregor Schneider, Martin Pascale Tayou and Shen Yuan.

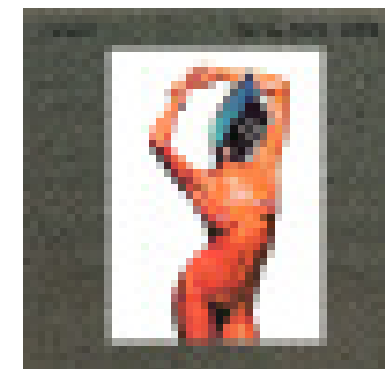
Witnesses/Testigos
 ISBN 88-8158-607-X / 978-88-8158-6-607-3
 Pbk, 8 x 10 in. / 96 pgs / 112 color
 U.S. \$34.95 CDN \$42.00
 October / Art



ECAL: Typography
 Edited by François Rappo.
 Essay by André Vladimir Heiz.

Typography refers to both the design of letters and the distribution of those letters on a page—or, more recently, a screen. It is "the craft of endowing language with a durable visual form," as Robert Bringhurst writes, and it has been described as an art, a science and a tool. Those who study typography must be prepared to work in all of those fields—as scientists, artists and craftsmen—and then to stand humbly by as readers breeze through their work without a thought of it. This fourth volume of the series dedicated to the typography of the Ecole cantonale d'art de Lausanne brings together work produced in degree courses and at workshops with invited professors.

ECAL: Typography
 ISBN 2-940271-76-3 / 978-2-940271-76-4
 Hardcover, 6.5 x 8.5 in. / 160 pgs / 160 color.
 U.S. \$29.00 CDN \$35.00
 September / Design

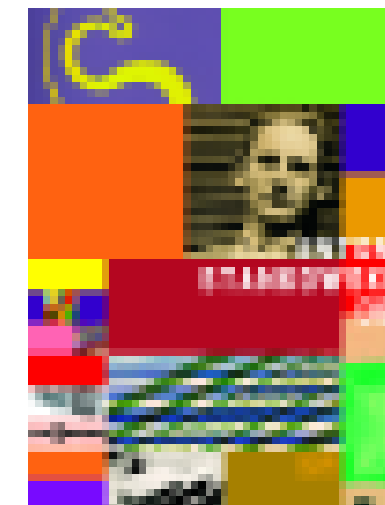


Linder: Works 1976-2006
 Essays by Philip Hoare, Morrissey, Jon Savage, Andrew Renton and Lynne Tillman.

Linder Sterling's work had its first exposure in the punk fanzine, *The Secret Public*, and as art for the sleeve of the Buzzcocks' first single, "Orgasm Addict." Soon she had her own band, Ludus, founded with Ian Divine. Her visuals and her performances have remained legendary in the musical world—for example, a costume consisting of raw meat and a black vibrator, worn for a special evening at the Hacienda—but these formative contributions to the aesthetics of punk and its offshoots have only recently received wider recognition. With no clear academic career path, without institutional or curatorial support, Linder has continued to make multidisciplinary work; work that has led observers to call her the missing link between Yoko Ono and Tracey Emin. This first book, a rediscovery and a debut at once, includes contributions from writers and cultural figures including Philip Hoare, Jon Savage, Andrew Renton, Lynne Tillman, Paul Bailey and Morrissey.

Linder: Works 1976-2006
 ISBN 3-905701-60-X / 978-3-905701-60-9
 Hardcover, 11 x 10.75 in. / 144 pgs / 60 color and 60 b&w.
 U.S. \$70.00 CDN \$84.00
 August / Art/Design

Exhibition Schedule
 London: Tate Triennial, Spring 2006



Anton Stankowski
 Edited by Ulrike Gauss.
 Essays by Karl Duschek, Hans Heinz Holz, Werner Meyer, Cassandra Nakas, Anne Reckert, Jörg Stürzebecher, Stephan von Wiese, Peter von Kornatzk and Usula Zeller.

Anton Stankowski began his most serious work in the late 1920s, as a contemporary of the Zurich "Konkretes" who were also influenced by the Bauhaus. He was a decorative painter and printmaker, as well as the creator of masterly, abstract photographs, clever advertising graphics and remarkable logos—outstanding examples of visualization in the applied arts. Over the postwar years, he developed well known logos for SEL, the Süddeutsche Rundfunk and Deutsche Bank, and a teaching concept for design in *Bildpläne*. In celebration of Stankowski's centennial birthday, and in demonstration of his accidentally defining remark that, "You can create a system for yourself, but you will only become good when you break out of it," this monograph presents the entire spectrum of his surprising and inventive works, which continue to set standards to this day. **Anton Stankowski** was born in 1906 in Gelsenkirchen, Germany. In 1929, he moved to Zurich, where he worked at Max Dalang's renowned advertising studio. He has served as Chairman of Visual Design for the Munich Olympic Games and designed famous logos for companies including Deutsche Bank. He died in 1998.

Anton Stankowski
 ISBN 3-7757-1743-9 / 978-3-7757-1743-4
 Hdcvr, 9.75 x 12.75 in. / 408 pgs / 681 color, 338 b&w.
 U.S. \$80.00 CDN \$96.00
 August / Design





Poul Kjaerholm

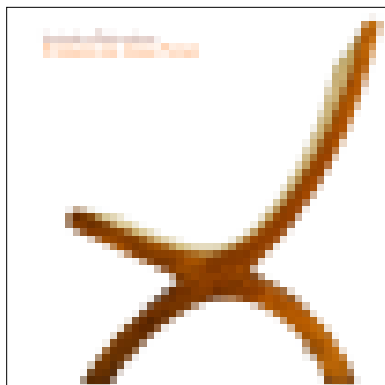
Edited by Michael Juul Holm and Michael Sheridan.

Essays by Lise Mortensen, Michael Sheridan and Poul Erik Tøjner.

The Danish architect and industrial designer Poul Kjaerholm has always been quietly revered in Modernist design circles, but in recent years his work has attained cult status amongst a younger generation of designers and connoisseurs. This exquisite monograph presents a comprehensive retrospective view of Kjaerholm's work, and also shows the history out of which his aesthetic grew. It features seven shorter essays by the American architect and Kjaerholm expert, Michael Sheridan, along with several hundred photographs and descriptive copy. It is the deepest and most wide-ranging study of Kjaerholm's work to date.

Poul Kjaerholm was born in 1929 in Denmark. He became head of Denmark's prestigious Institute for Design in 1973, and served there until his premature death in 1980. Over the years he designed dozens of chairs, recliners and tables that became landmarks for Danish furniture design, including the famous "PK 24" reclining chair. His designs are in the permanent collections of The Museum of Modern Art in New York, the V&A Museum in London and other international design museums. He was the recipient of numerous important awards in industrial and graphic design, including two Grand Prix at the Milan Triennale (1957 & 1960), the ID Award and the legendary Lunning Award.

Poul Kjaerholm
ISBN 87-91607-27-2 / 978-87-91607-27-1
Hardcover, 9.5 x 12 in. / 224 pgs / 200 color and 160 duotones.
U.S. \$50.00 CDN \$60.00
August / Design



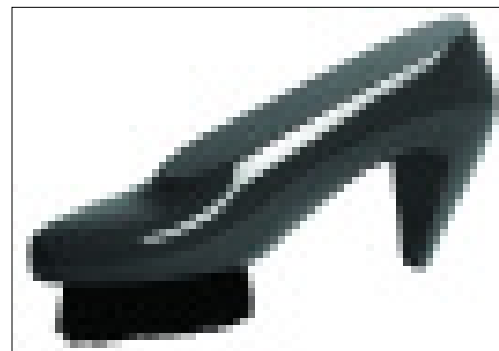
Clara Porset

Essays by Oscar Salinas Flores, Ana Elena Mallet and Alejandro Hernández Gálvez.

Introduction by Gerardo Estrada.

While some of Clara Porset's furniture designs were intended for industrial manufacture and mass production, it's the ones inspired by elements of folk culture for which she is best known and that, perhaps, served her best. Porset's work has been associated with some of the most important architects of her time, including Barragán and Pani, but her artisanal projects kept her in close contact with craft workshops and studios, collaborating with craftsmen in varied disciplines to develop forms that harmonized elegantly with expressive natural materials. Porset became widely known in a nascent modern Mexico and other parts of the world thanks to the print media and to prominent commissions, as well as her own strategizing to find a market for her varied work and to see her name known—she diversified her professional relationships so that her designs would reach a wider spectrum of people, and be seen in new settings by new audiences and potential clients. *Clara Porset* brings readers her life, her work, and a bright moment in the modernization of Mexico.

Clara Porset
ISBN 84-7506-741-7 / 978-84-7506-741-4
Hardcover, 9.5 x 9.5 in. / 192 pgs / 150 color.
U.S. \$35.00 CDN \$42.00
August / Design



Oliver Vogt & Hermann Weizenegger: V+W Design Matrix

Preface by Jan Hoet.

Essays by Georg-Christof Bertsch, Mel Byars, Hartmut Braun, Victor Margolin, Mathias Remmele, Waltraud Schwab and Véronique Souben.

The young Berlin designers Oliver Vogt and Hermann Weizenegger already enjoy international renown—prototypes of their furniture have made their way to museums including the Centre Georges Pompidou in Paris. Beyond their original products and projects, Vogt & Weizenegger have also started an extraordinarily exciting dialogue on theory. Their ideas led to the highly respected project, "DIM—The Imaginary Factory," a collaboration with a Berlin workshop for the blind. *Design Matrix* documents a new project for a wider audience, the transformation of a museum, MARTa Herford, into a laboratory where design can be experienced and understood in all of its dimensions, from production to presentation to practical application and consumption. Georg-Christof Bertsch has said that "One of V+W's most pressing motifs is the integration of lots of people in a continuous game which is such fun that no one wants to leave," and *Design Matrix* does just that.

Oliver Vogt & Hermann Weizenegger:
V+W Design Matrix
ISBN 3-7757-1813-3 / 978-3-7757-1813-4
Paperback, 9.5 x 12.75 in. / 256 pgs / 150 color and 150 b&w.
U.S. \$40.00 CDN \$48.00
August / Design



Schliephacke & Ssymmank: Avantgarde in Their Day Classic Designs

Edited by Martin Wallroth.

Essay by Nora Sobich.

In the late 1950s, the mass-manufactured lamps "Schliephacke" and "Ssymmank" became understated icons of the Berlin intellectual scene. Today they are renowned as classics of their day, and illustrative of its conflicts. With a crown made of six "leaves" of brightly colored nylon, the ultra-modern "Ssymmank," based on a design by Hans Scharoun and developed for serial production by his assistant Günter Ssymmank, was a sensation. It has been on display at The Museum of Modern Art in New York since the early 80s. On the other hand, the minimalist, multi-functional "Schliephacke," designed by the architect Fridtjof Schliephacke, clearly adopts the stylistic traditions of the Bauhaus. These two pieces, with their contrary starting points, exemplify the debate on Functionalism that raged in Germany during the postwar reconstruction. *Schliephacke & Ssymmank: Avantgarde in their Day* presents the development of these two emblematic collectors' items in the context of that debate, and "illuminates" the story with plentiful illustrations.

Schliephacke & Ssymmank: Avantgarde in their Day
ISBN 3-936314-65-9 / 978-3-936314-65-6
Paperback, 6 x 9.5 in. / 96 pgs / 30 color.
U.S. \$29.95 CDN \$36.00
August / Design



Longines Watches

Edited by John Goldberger.

Essay by Giampiero Negretti.

This new monograph from the author of *Omega Watches* tells the story of the renowned Swiss watchmaker Longines, active since the nineteenth century. Longines timepieces, each one marked with a winged hourglass, have been made after the designs of Charles Lindbergh and became favorites of Audrey Hepburn and Humphrey Bogart, not to mention contemporary stars and athletes. This photographic record of Longines's continuing elegance and technical superiority includes pieces among the most precious and refined ever made. The luxurious watches are photographed with exquisite detail, displaying their dials, movements, relative calibers and accompanying cases. A one-of-a-kind, complete assemblage for collectors, insiders or enthusiasts.

Longines Watches
ISBN 88-89431-40-7 / 978-88-89431-40-5
Hardcover, 8 x 11 in. / 272 pgs / 240 color.
U.S. \$99.00 CDN \$119.00
September / Design



ALSO AVAILABLE:
Omega Watches
Hbk, U.S. \$89.00 CDN \$107.00
ISBN 888943127X / 9788889431276
Damiani



Richard H. Arbib: 1917-1995 Visionary American Designer

Essay by Frederic A. Sharf.

Richard Henry Arbib was considered one of the leading industrial designers in the United States in the years following World War II. By the 1950s, he had established himself as one of true visionaries in his field, producing ground-breaking design concepts not only for automobiles, but for a range of products that included wristwatches, pens, boats, and even personal helicopters—designs so innovative than many of them would still be considered advanced today. This book is an attempt to rediscover both the man and his extraordinary work. Combining a biographical essay and commentary by historian and collector Frederic A. Sharf with 35 never-before-seen drawings by Arbib, this is a revelatory look at one of the great artists of America's industrial history, and the first biographic study of his work.

Richard H. Arbib: 1917-1995
ISBN 1-882266-16-1 / 978-1-882266-16-6
Clothbound, 10 x 8 in. / 88 pgs / 35 color.
U.S. \$29.95 CDN \$36.00
August / Design



ALSO AVAILABLE:
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Pbk, U.S. \$19.95 CDN \$24.00
ISBN 0878466894 / 9780878466894
Hbk, U.S. \$27.50 CDN \$33.00
ISBN 0878466908 / 9780878466900
MFA Publications



Chuck Close: A Couple of Ways of Doing Something

Interview by Lyle Rexer.

Poetry by Bob Holman.

A Couple of Ways of Doing Something replicates a deluxe limited-edition portfolio whose initial run was only 75 copies. This clothbound edition preserves the luxurious sensibility of the original with 22 extraordinary oversized daguerreotypes printed in rich tritone. Working with daguerreotype master Jerry Spagnoli to conquer the complexities of this venerable process, which yields images of astonishing detail and gravity, Chuck Close photographed many of the same artist-friends who have made regular appearances in his paintings over the years: Laurie Anderson, Lyle Ashton Harris, Cecily Brown, Gregory Crewdson, Carroll Dunham, Ellen Gallagher, Philip Glass, Bob Holman, Elizabeth Murray, Elizabeth Peyton, Andres Serrano, Cindy Sherman, James Siena, Lorna Simpson, Kiki Smith, James Turrell, Robert Wilson, Terry Winters, Lisa Yuskavage and himself. Each image is complemented by a poem on its subject by Bob Holman, the celebrated and widely published New York School poet who originated and hosted the famous Poetry Slams at the Nuyorican Poets Café and now runs the Bowery Poetry Club. With the counterpoint of Holman's engaging poetry, the collected work becomes a transfixing group portrait of Close's influential and highly creative circle of friends and colleagues, as well as an exploration of a challenging photographic medium. A traveling exhibition of the work will launch in November 2006 at the Aperture Gallery.

Chuck Close: A Couple of Ways of Doing Something
ISBN 1-59711-018-3 / 978-1-59711-018-1
Clothbound, 12 x 15 in. / 56 pgs / 22 tritones.
U.S. \$50.00 CDN \$60.00
November / Photography

Exhibition Schedule
New York: Aperture Gallery, 11/9/06-1/4/07



Richard Renaldi: Figure and Ground

Essay by Roger Hargreaves.

Though he works with an omnivorous 8x10 camera, Richard Renaldi has the roving eye of a street photographer, always searching for the brief encounter, the fleeting moment when a stranger will open his or her life to him, and, consequently, to the viewer. *Richard Renaldi: Figure and Ground*, drawn from more than seven years of work, presents portraits, landscapes and, most importantly, the portraits in situ that meld those two classic photographic genres, in which he embraces not only individuals but the environment that encompasses them. These images were made across the United States, and take in not only those who might seem traditionally American—a blonde carrying a Louis Vuitton bag through a Greyhound terminal, or a rodeo cowboy, arms akimbo, standing determinedly against an all-dirt horizon—but also a woman in a burqa and Timberland boots on a faded Newark street and a transgender girl working a fast-food counter under the sad-glamorous glow of fluorescent lighting. If there is truly a center to the changing American social landscape, it can be found here, in these precisely rendered portraits.

Richard Renaldi graduated from New York University with a Bachelor of Fine Arts in photography in 1990. His work has appeared in *Strangers: The First International Center of Photography Triennial of Photography and Video* and the traveling exhibition *Pandemic: Facing AIDS*. His work will be the subject of a solo exhibition at Yossi Milo Gallery in New York in early 2007.

Richard Renaldi: Figure and Ground
ISBN 1-59711-029-9 / 978-1-59711-029-7
Hardcover, 9.75 x 11.25 in. / 156 pgs / 90 color.
U.S. \$45.00 CDN \$54.00
October / Photography

Exhibition Schedule
New York: Yossi Milo Gallery, January 2007



Jonas Bendiksen: Satellites

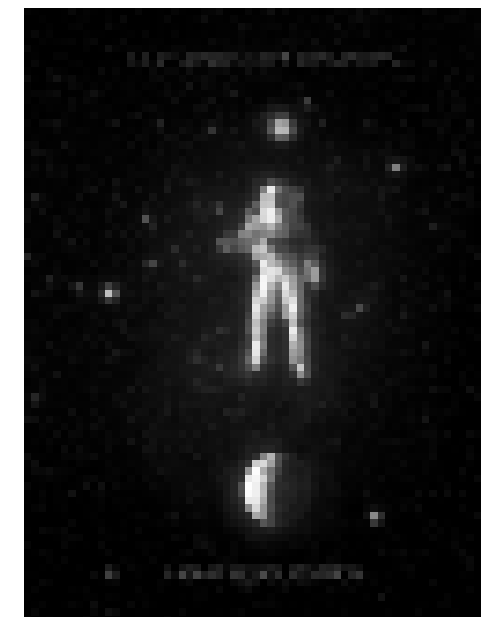
Photographs from the Fringes of the Former Soviet Union

Text by Jonas Bendiksen.

This culmination of a fascinating seven-year photographic journey takes viewers through the countries and enclaves once held in orbit by the immense gravity of Moscow, the nucleus of the Soviet empire. Now each region is on its own in a chaotic political environment, sometimes without diplomatic recognition from neighbors, much less the international community. Abkhazia, an unrecognized country on the Black Sea, was once the natural pearl of the empire, where bellicose generals and productive factory managers came to relax. The spacecraft crash zones between Russia and Kazakhstan reveal a Soviet-inflected version of the entrepreneurial spirit. In Transdnier, a break-away region of Moldova that survives by functioning as a giant black market for illicit traffic in all manner of goods, from leftover Soviet munitions to bootlegged booze, Bendiksen was expelled on the grounds that he was a "protagonist in an international spy ring." These 62 hauntingly beautiful and often arresting color photographs unsentimentally reveal the often grim circumstances in these half-forgotten regions, uniformly poor and polluted, and often politically unstable. We may not hear much about them today, but we will certainly hear more as the fall of the Iron Curtain continues to reverberate throughout the region.

Jonas Bendiksen was born in 1977. He is the recipient of a World Press Photo Award, the International Center of Photography's Infinity Award and many other honors. His work has been exhibited in London and in New York and published in *Aperture* magazine, *National Geographic*, *GEO*, *Newsweek*, *Vanity Fair* and *Mother Jones*. He joined Magnum Photos in 2004.

Jonas Bendiksen: Satellites
ISBN 1-59711-023-X / 978-1-59711-023-5
Hardcover, 7.25 x 9.25 in. / 152 pgs / 62 color.
U.S. \$35.00 CDN \$42.00
September / Photography



Nicholas Kahn & Richard Selesnick: The Apollo Prophecies

Text by Kahn/Selesnick with Erez Lieberman.

Created in collaboration with Erez Lieberman.

The Apollo Prophecies depicts, in one extravagantly long tritone panorama, an imagined expedition of 1960s American astronauts who land on the moon and discover a lost mission of Edwardian-era astronauts who greet them as long-awaited gods. These wildly inventive staged photographs, evidence of events that never happened, playfully question the role of photography in our sense of historical truth. Equal parts Jules Verne and Stanley Kubrick, with a touch of William Blake, the panoramic moonscape literally unfolds in multiple episodes that intermingle artifacts from the fearless era of early-twentieth-century exploration with space-age gadgetry. Kahn and Selesnick have combined real-life locations, miniature models and full-scale props of their own devising to produce a dramatic narrative where space-suited astronauts (most portrayed by the artists themselves, with a few similarly clad monkeys and elephants) reappear as events continue across the page. This is an Apollo lunar mission at once dreamlike, oddly familiar and utterly convincing. Its ingenious package includes the 19-foot-long two-sided panorama (58 pages when folded) and a 12-page booklet whose mind-bending narrative is illustrated with four-color mixed-media drawings. The limited edition also includes a signed and numbered lenticular image in an edition of 250 copies (viewed from one angle, it reveals an astronaut from the Edwardian era; from the other an astronaut from the 60s) and a 20-minute DVD documenting the lunar mission.

Nicholas Kahn & Richard Selesnick: The Apollo Prophecies
ISBN 1-59711-020-5 / 978-1-59711-020-4
Slipcased, 7.75 x 10 in. / 70 pgs / 45 color and 1 tritone.
U.S. \$36.00 CDN \$43.00
October / Photography

Nicholas Kahn & Richard Selesnick: The Apollo Prophecies Limited Edition
ISBN 1-59711-027-2 / 978-1-59711-027-3
Slipcased, 7.75 x 10 in. / 70 pgs / 45 color and 1 tritone / DVD / Clamshell Box.
Signed and Numbered Lenticular
U.S. \$250.00 CDN \$300.00 SDNR 20%
October / Photography



Catherine Opie: 1999/In and Around Home

Essays by A.M. Homes and Jessica Hough.

Foreword by Harry Philbrick and Dennis Szakacs.

Introduction by Elizabeth Armstrong.

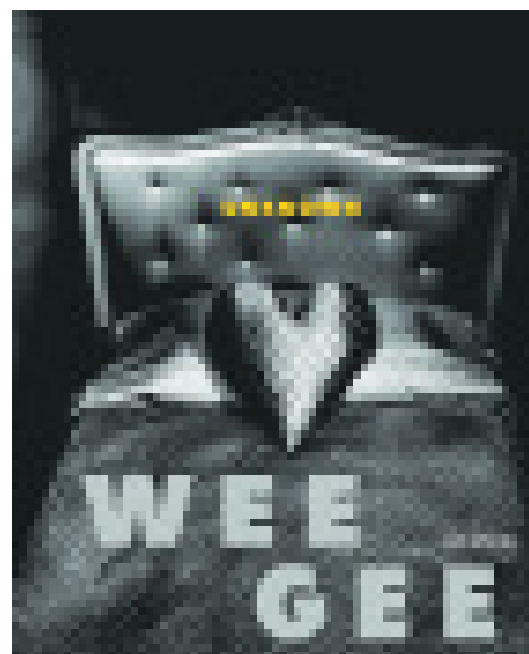
In this monograph Catherine Opie juxtaposes a new series of intimate and political photographs, *In and Around Home*, with images from her pre-millennial road trip, 1999. Both of these contrasting takes on iconic American subjects, through the landscape and snapshot forms, are political in nature, representing as they do the perspective of a gay artist, mother and activist at an important moment in her career. Both are deeply personal, and give the viewer a unique opportunity to see both the private and public worlds of the artist through her own eyes. *1999 & In and Around Home* includes reproductions of every photograph in each series, 72 images in all, each on its own page. The idea to pair the two bodies of work is the artist's: it was important to her that they be considered together. She also invited A.M. Homes (*Safety of Objects*, *Music for Torching*)—an author she has long admired—to write something in response to the work. Homes's original, previously unpublished short story *Let the Dog Drive* is included here.

Catherine Opie has published several previous books, notably *Skyways* and *Icehouses*, *In Between Here and There*, and two self-titled catalogues, one published by the Photographer's Gallery in London and the other by the Museum of Contemporary Art in Los Angeles. Her work has appeared at venues including the Walker Art Center, the Museum of Contemporary Art Chicago, the Hirshhorn, the Guggenheim, the Centre Georges Pompidou, and in two Whitney Biennials. It has been collected by the Guggenheim, the Whitney, and the Museums of Modern Art in New York and San Francisco, among many others.

Catherine Opie: 1999/In and Around Home
ISBN 1-888332-28-X / 978-1-888332-28-5
Clothbound, 11.75 x 11.75 in. / 128 pgs / 72 color.
U.S. \$45.00 CDN \$54.00
August / Photography

Exhibition Schedule

Ridgefield: The Aldrich Museum of Contemporary Art, 1/22/06-5/14/06
Newport Beach: Orange County Museum of Art, 6/4/06-9/3/06
Cleveland: Museum of Contemporary Art, Cleveland, 9/29/06-12/30/06



Unknown Weegee

Essays by Luc Sante and Cynthia Young.

The viewing public's image of Weegee is of the prototypical New York tabloid news photographer: tough, garrulous and on the scene, ready to cover two murders in one night. But the inventive Jewish immigrant Arthur Fellig (1899-1968), who assumed the self-mocking nickname Weegee, was also one of the most original and creative photographers of the twentieth century. His work for *The New York Times*, the *Herald Tribune*, *World-Telegram*, *Daily News*, *Post*, *Journal-American*, and *Sun*, his images of the masses at Coney Island, the confrontation of wealth and poverty at the opening night at the opera, and the aftermath of brutal crime scenes are, by now, classics. But beyond the iconic images that have been so widely circulated, what do we know of Weegee the photographer—his history, his methods, his meaning? Drawing on ICP's unique archive of nearly 20,000 prints by this celebrated master, *Unknown Weegee* presents 120 photographs that have never been made available to the public. They reveal a politically astute and witty social critic, and attest to the seriousness and self-consciousness of his photographic endeavors. With essays by Luc Sante and ICP curator Cynthia Young.

Weegee (Arthur Fellig, 1899–1968) began his photography career in tintypes and later owned a pony with which he photographed children on the Lower East Side. He is best known for his tabloid news photographs of urban crowds, crime scenes and New York City nightlife of the 1930s and 1940s. He later dedicated himself to what he called creative photography, images made using distorting lenses and other optical effects.

Unknown Weegee
ISBN 3-86521-312-X / 978-3-86521-312-9
Hardcover, 9 x 11 in. / 160 pgs / 120 duotones.
U.S. \$28.00 CDN \$34.00
August / Photography

Exhibition Schedule

New York: International Center of Photography, 6/9/06-8/27/06



Sharon Lockhart: Pine Flat

Essays by Kathy Halbreich, Linda Norden and Frances Stark.

In the film and photographic series *Pine Flat* constructed over a three year period, Sharon Lockhart addresses the experience of an American childhood, using the stunning landscape of America's Sierra Nevada Mountains to bring home the close relationships of children with their natural surroundings. Lockhart began by constructing a portrait studio in a small rural community, and extending an open invitation to local children, and then by immersing herself in their environment and noting the complexity of their interactions. Her highly descriptive, almost painterly portraits, taken over the course of several years, abjure narration for the pleasure of the gaze and the notion of temporality. The studio remains a constant, its black backdrop, cement floor and natural lighting a theatrical setting that allows the children to develop a different kind of relationship to the camera. Those stills stand in stark contrast to the pictorialism of a series showing the community's majestic natural surroundings, and to the portraits on 16mm film that accompany them, which are both literally and figuratively moving.

Sharon Lockhart's photography and film work has been widely exhibited in national and international venues. On the faculty at the University of Southern California, she has had survey exhibitions at Museum Boijmans Van Beuningen in Rotterdam, at the Kunsthalle Zurich and at the Museum of Contemporary Art in Chicago, and has also participated in numerous group exhibitions, including more than one Whitney Biennial. Her films have been shown at The Museum of Modern Art, New York, the Tate Modern and the Sundance Film Festival. Her exhibition *Pine Flat* will travel to the Arthur M. Sackler Museum at Harvard and the Walker Art Center.

Sharon Lockhart: Pine Flat
ISBN 88-8158-603-7 / 978-88-8158-603-5
Hardcover, 9.5 x 11.5 in. / 148 pgs / 76 color and 5 b&w.
U.S. \$60.00 CDN \$72.00
July / Photography

Exhibition Schedule

Minneapolis: Walker Art Center, 4/23/06-7/16/06
Cambridge: Fogg Art Museum, Harvard University, 8/26/06-11/19/06



John Jonas Gruen: The Sixties Young in the Hamptons

Essays by Richard I. Barons.

Preface by John Jonas Gruen.

The Hamptons, the string of idyllic country beach towns on eastern Long Island within a morning's drive of New York City, haven't always been reserved for the rich and famous: some of the twentieth-century's best-known cultural figures weren't rich or famous yet when they arrived there. In 1960, the writer and photographer John Jonas Gruen and his wife, the painter Jane Wilson, bought a carriage house in Water Mill, a hamlet between Southampton and East Hampton. Gruen, then an art and music critic for the *New York Herald Tribune*, and later a regular contributor to *The New York Times*, *ARTnews* and *Vogue*, had long been an avid photographer, and it gave him enormous pleasure to take pictures of his family and friends at every possible opportunity. Thus it was that *The Sixties: Young in the Hamptons* was born, a visual memoir of the young Robert Rauschenberg, Jasper Johns, Willem de Kooning, Marisol, Jim Dine, Leonard Bernstein, Frank O'Hara, John Ashbery, James Schuyler, Kenneth Koch, Stella Adler and Edward Albee, among many other gifted visitors.

John Jonas Gruen was born in Paris while his father was a journalist based abroad. He studied in Berlin, Milan, New York and at the University of Iowa. He is the author of 14 books, including four biographies: *The Private World of Leonard Bernstein*, *Menotti: A Biography*, *Erik Bruhn: Danseur Noble* and *Keith Haring: The Authorized Biography*. As a photographer he has exhibited in galleries and museums throughout the United States. More than 300 of his portraits are in the permanent collection of the Whitney Museum of American Art. His photographs of New York City and images of the 9/11 tragedy, as well as other compelling subjects, attest to his versatility in the venerable medium of black-and-white. Gruen and his wife, the painter Jane Wilson, live in New York City and Water Mill, NY.

John Jonas Gruen: The Sixties Young in the Hamptons

ISBN 88-8158-596-0 / 978-88-8158-596-0
Paperback, 10.75 x 8.5 in. / 96 pgs / 80 b&w.
U.S. \$34.95 CDN \$42.00
July / Photography





Ken Ohara: Extended Portrait Studies

Essay by Sally Stein.

The photographer Ken Ohara moved from Tokyo to New York in 1962, and came to public attention in 1970 with the publication of *One*, which contained more than 500 tight close-ups of faces. In the 30 years since then, Ohara has continued his portrait studies in greatly varied forms. This extensive collection presents seven projects in their entirety for the first time, pieces made between 1970 and 2003, some of which were first exhibited at MoMA, and others that have rarely been seen. They range from radical close-ups of hundreds of anonymous faces to a self-portrait made up of photos shot every minute for a period of 24 hours to journals—Ohara once documented a year in 365 images on an accordion fold. Also included are portraits in which the exposure period for each face exceeded an hour. Ken Ohara's work offers an intense examination of space and time in portraiture and provokes a re-thinking of the limits of photographic depiction.

Ken Ohara: Extended Portrait Studies

ISBN 3-86521-294-8 / 978-3-86521-294-8

Paperback, 9.5 x 10.5 in. / 88 pgs / 53 tritones.

U.S. \$25.00 CDN \$30.00

August / Photography

Steidl

Robert Frank: Come Again

In November of 1991 Robert Frank went to Beirut on a commission to photograph the city's devastated downtown in the aftermath of the Lebanese civil war (1975-1990). Much of the work he did there, together with that of five other photographers with whom he shared the assignment, was put together in *Beirut City Centre* by Editions du Cypres in 1992. Alongside that commissioned work, he also made Polaroids of the city and its environs, which, on his return home, he stowed away in his studio. It was only many years later that he considered those images again, and used them to create a sketch-book's worth of Polaroid collages. *Come Again* is a facsimile reprint of that notebook. In recent years Frank has worked almost exclusively with Polaroids, exploring the collage and assemblage possibilities of the instant photograph. *Come Again*, which comes as a sewn softcover in a paper bag, printed with special four-color matt inks and a Polaroid varnish, offers insight into the early stages of Frank's experimentation with the Polaroid and presents a previously unseen artist's book.

Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947, two years after the end of World War II. He is best known for his seminal book *The Americans*, first published in 1958, which gave rise to a distinct new art form in the photography book, and for his experimental film *Pull My Daisy*, made in 1959. His other important projects include the book *Black White and Things*, 1954, and the film *Cocksucker Blues*, 1972. Frank's work has been the subject of major exhibitions around the world and is included in many significant public and private photography collections. He divides his time between New York City and Nova Scotia, Canada.

Robert Frank: Come Again

ISBN 3-86521-261-1 / 978-3-86521-261-0

Paperback, 8.5 x 11 in. / 48 pgs / Quadrotones throughout.

U.S. \$25.00 CDN \$30.00

November / Photography



A Letter from Japan

The Photographs of John Swope

Edited by Carolyn Peter.

Essay by John W. Dower.

As one of the first American photographers to set foot on Japanese soil at the end of World War II—even before Japan had officially surrendered—John Swope experienced and recorded a critical, peculiar and fragile moment in the history of the East and of a war-torn world. His powerful photo essay is complemented here, as he had hoped it would be one day, by excerpts from the 144-page letter he wrote to his wife, the actress Dorothy McGuire, during the three weeks he spent traveling with an elite team of Edward Steichen Naval photographers tapped to document the release of Allied prisoners of war. Swope went far beyond his official duties to convey the impact of World War II on the local population and the land, as well as the freed soldiers. Having visited Japan 15 years before, as a young man, he had a better sense than some of his colleagues of just what had been destroyed, and he struggled with it. His letter describes both his experiences and his emotional reactions to all that he saw; his photographs, together with those words, convey a poignant, highly personal view of this world in limbo, expressing a great sense of humanity and a great sensitivity for the people on both sides of the conflict. *A Letter from Japan* presents 114 color plates, some of which, by way of contrast and background, cover Swope's work as a Hollywood photographer, his *Life* magazine career, and his international travels from the 1930s to the 1970s.

A Letter from Japan

ISBN 3-86521-267-0 / 978-3-86521-267-2

Clothbound, 10.5 x 8.5 in. / 256 pgs / 114 color.

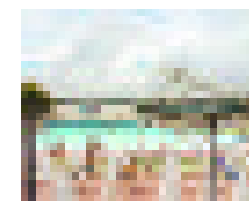
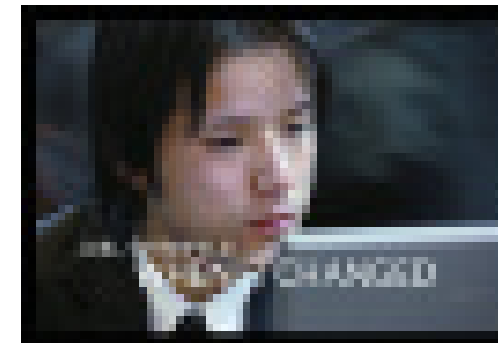
U.S. \$45.00 CDN \$54.00

July / Photography

Exhibition Schedule

Los Angeles: Hammer Museum, 3/5/06-6/4/06

Steidl



ALSO AVAILABLE:

Joel Stenfeld:

American Prospects

Hbk, U.S. \$75.00

CDN \$90.00

ISBN 1891024779 /

9781891024771

D.A.P./Distributed Art

Publishers, Inc.

Joel Sternfeld: When It Changed

Essays by Gretel Ehrlich and Jeremy Leggett.

Of the impetus to create the photographs in *When it Changed*, Joel Sternfeld writes, "Future generations are going to wonder about us, the inhabitants of the Earth when the climate began to change." These 55 portraits document attendees at the eleventh United Nations conference on climate change held in Montreal in 2005, each accompanied by the subject's statements about the evidence of shifts in his or her home country's weather and wildlife. A detailed chronology of what has been termed "humanity's greatest challenge" offers an efficient means to grasp the scientific and governmental response to global warming, as well as its projected consequences. The testimony here is dark, but Sternfeld's title *When it Changed* may also refer to a more hopeful scenario: At the Montreal conference, the United States worked, as it had for years, to undermine discussions about the Kyoto Protocol. Leading newspapers predicted the end of international effort to mitigate climate change. But one night, after the U.S. delegation had walked out of a late meeting, the nations of the world joined together without them and agreed to take a step forward. In his testimony, Mohammad Reazuddin, the delegate from Bangladesh, says, "My voice may be small because I am from a small country. But those who will be washed away, their voices must be heard."

Joel Sternfeld: When It Changed

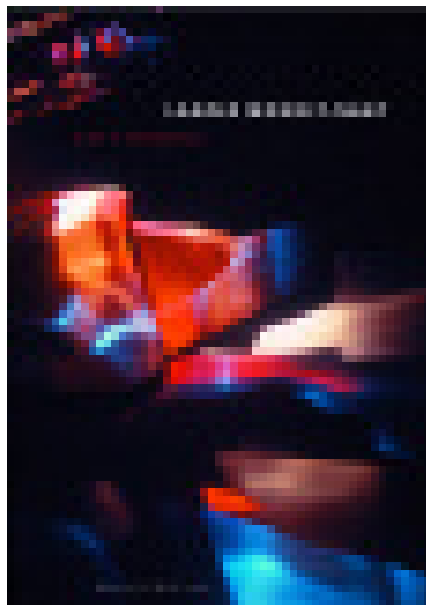
ISBN 3-86521-278-6 / 978-3-86521-278-8

Paperback, 11 x 8.5 in. / 112 pgs / Illustrated throughout.

U.S. \$35.00 CDN \$42.00

January / Photography

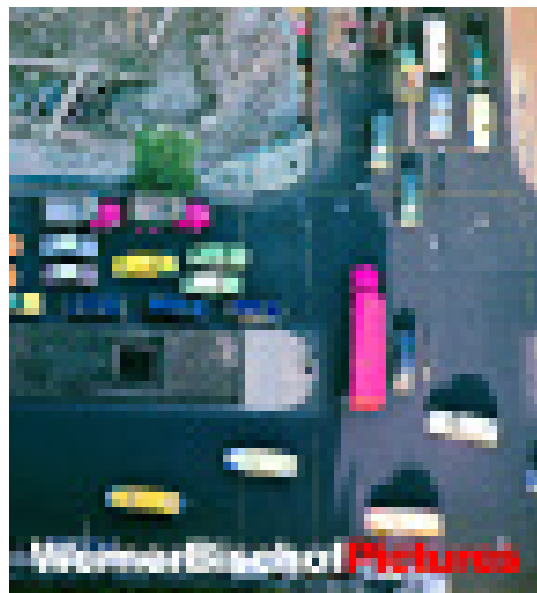




László Moholy-Nagy: Color in Transparency
Photographic Experiments in Color, 1934-1946
 Edited by Jeannine Fiedler and Hattula Moholy-Nagy.

Among the early twentieth-century's avant-garde, Hungarian-born photographer László Moholy-Nagy (1895-1946) was one of the most ardent seekers of the "New Vision." His preoccupation with the phenomenon of light was a defining influence on every period of his work, and one of his great strengths lay in his effortless skill in translating light and spatial dimensions from one medium to another. By the time the first color photographic processes became widely available in the early 1930s, he had mastered black-and-white, and he turned immediately this next big thing. Color proved to be one of his most important media, not only during his early years in Germany, but also as he reestablished himself at the New Bauhaus and the Institute of Design, both of which he initiated upon moving to the United States and settling in Chicago. Until now, with only a few exceptions, his work in color has been unknown. *Color in Transparency* presents 100 pieces—including advertisements, portraits, urban views, New Bauhaus studies and abstract compositions—created between Moholy-Nagy's first experiments with the medium in 1934 and his death in 1946. A foreword by his daughter, Hattula Moholy-Nagy, and an essay and captions by art historian and critic Jeannine Fiedler, along with a chronology and bibliography, elucidate the history of this appealing and accessible area of Moholy-Nagy's work, as well as its significance in his oeuvre. **László Moholy-Nagy** grew up in what is now the Republic of Hungary. Early on he set out along an Expressionist path, but later became an influential presence at the Bauhaus. Moholy-Nagy is known for his photograms, collages, and as an early influence in Constructivism, and his work remains much in the public eye: since the year 2000 his work has been seen at venues including the International Center of Photography and The Metropolitan Museum of Art in New York.

László Moholy-Nagy: Color in Transparency
 ISBN 3-86521-293-X / 978-3-86521-293-1
 Hardcover, 8.5 x 11.75 in. / 248 pgs / 100 color.
 U.S. \$65.00 CDN \$78.00
 October / Photography



Werner Bischof: WernerBischofPictures
 Edited by Marco Bischof, Simon Maurer and Peter Zimmermann.

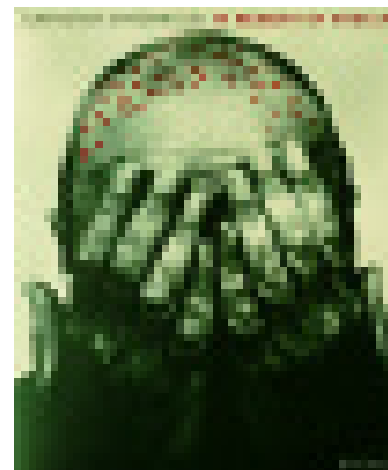
WernerBischofPictures offers an overview of the work of one of the twentieth century's strongest photographers. Bischof (1916-1954), whose oeuvre took shape quickly over the very brief span of his adult life, is known as a master of black-and-white. His reputation began to spread during a studio period in Zurich in the 1930s, during which time he adopted the "Neues Sehen" (New Way of Seeing), and then it blossomed at the end of the Second World War, as he documented the destruction of Europe and the first efforts at rebuilding. Bischof was very active during the early days of photojournalism, and was only the sixth member to join the influential photo agency, Magnum. His subsequent reporting on famine in India, in 1951, brought him international acclaim. Several years later, following a trip to the U.S. to make large-scale color photographs, he traveled down through Central America to South America, where he died in an automobile accident in the Andes in 1954.

Werner Bischof was born in Zurich and grew up in Germany. His photography career was launched early, but interrupted by military service and then cut tragically short by his death at 38. In the interim he had worked for *Life*, *du* and *Paris Match*. He was one of the first photographers to join Magnum, and he made an indelible mark on this burgeoning field.

Werner Bischof: WernerBischofPictures
 ISBN 3-86521-265-4 / 978-3-86521-265-8
 Clothbound, 9.5 x 10.5 in. / 464 pgs / 80 color and 350 tritones.
 U.S. \$75.00 CDN \$90.00
 July / Photography



ALSO AVAILABLE:
 Werner Bischof : Questions to My Father
 Hbk, U.S. \$49.95 CDN \$60.00
 ISBN 1904563252 / 9781904563259
 Trolley



Christer Strömholm: In Memory of Himself
 Edited by Lars Hall and Greger Ulf Nilson.
 Essay by Gösta Flemming.

Books such as *In Memory of Myself* and *Poste Restante*, not to mention a position as head of the eminent Fotoskolan academy in Stockholm, made Christer Strömholm one of Sweden's most influential twentieth-century photographers. He differed from his colleagues in other ways, too—for instance, he didn't mind being the subject of a photograph himself. In fact, he enjoyed it. Strömholm passed away in 2002, but these portraits of him by some of Europe's finest photographers, including Lars Tunbjörk, JH Engström and Anders Petersen, live on.

Christer Strömholm: In Memory of Himself
 ISBN 3-86521-298-0 / 978-3-86521-298-6
 Hardcover, 8 x 9.75 in. / 144 pgs / 100 duotones.
 U.S. \$45.00 CDN \$54.00
 January / Photography



Christer Strömholm
Poste Restante

Christer Strömholm: Poste Restante
 Essay by Tor-Ivan Odulf.

Originally published in 1967, *Poste Restante* has become one of the most collectible photography books from the mid-twentieth century, ranking alongside the better-known publications of Robert Frank and Ed van der Elsken. This photographic autobiography details Strömholm's extensive travels across the globe in a book constructed as an Existentialist diary. Juxtaposing the urbane and the macabre, combining portraiture and street scenes with abstract photographic fragments, the book uses metaphor and visual pun in an unrelenting stream of consciousness. In its sequence and design, it is a book that prefigures much of contemporary photographic publishing and art practice.

Christer Strömholm, born in 1918 in Stockholm, studied painting in his home city and Dresden before found photography in Paris after the war. Following this discovery, he joined Otto Steinert's Fotoform group, and while traveling through France, Spain, Japan, India, America and Africa, he developed his own brand of "subjective photography." In later years, as a teacher, he became a father figure to many major Swedish photographers of the late twentieth century. He was awarded the Hasselblad Award in 1997, and died on January 11, 2002.

Christer Strömholm: Poste Restante
 ISBN 3-86521-220-4 / 978-3-86521-220-7
 Boxed, 8 x 10 in. / 120 pgs / 96 tritones.
 U.S. \$100.00 CDN \$120.00
 September / Photography



Adam Broomberg & Oliver Chanarin: Chicago
Everything That Happened, Happened Here First
 Essay by Eyal Weizman.

Chicago is a fake Arab town built by the Israeli Defense Force for urban combat training. It is a place that is familiar to Israeli and American soldiers, but until now largely unknown outside Israel. Chicago stands in the middle of the Negev desert, a ghost town whose history directly mirrors the story of the conflict with Palestine. During the first Gulf War, American Special Forces had their first taste of the Middle East here. "Rehearsals" included a failed attempt to assassinate Saddam Hussein, the Battle of Fallujah, and, most recently, the evacuation of the Gaza settlements. Complete with homes, shops, streets, mosques and a refugee camp, Chicago represents an Israeli military fantasy: an Arab town devoid of people. It is a fantasy that was at the heart of early Zionist propaganda, expressed in the famous slogan "A Land without people for a people without land." In an attempt to scrutinize this and other myths about the state of Israel, acclaimed photographers Adam Broomberg and Oliver Chanarin have produced a highly original visual analysis of contemporary Israel. In their images, nothing is as it seems. A watermelon is revealed to be a suicide bomb; a forest is actually a forensic investigation. Through this collection of simulated landscapes, buildings and objects, a new perspective on Israel begins to emerge.

Eyal Weizman is an architect, writer and curator based in London. He is the Director of Goldsmiths College's Centre of Architectural Research and the author of *A Civilian Occupation: The Politics of Israeli Architecture*, which has been banned by the Israeli Association of Architects. Weizman is also a contributing editor at *Domus* and *Cabinet* magazines.

Adam Broomberg & Oliver Chanarin: Chicago
 ISBN 3-86521-307-3 / 978-3-86521-307-5
 Hardcover, 10 x 13 in. / 112 pgs / 60 color.
 U.S. \$45.00 CDN \$54.00
 January / Photography



ALSO AVAILABLE:
 Adam Broomberg
 & Oliver Chanarin: Ghetto
 Hbk, U.S. \$49.95 CDN \$60.00
 ISBN 1904563007 / 9781904563006
 Trolley

Steidl

Kai Wiedenhöfer: The Wall
An Anachronistic Concept of Separation

"Over a nine meter wall you cannot shake hands," says a Palestinian pensioner who lives in the shadow of Israel's growing Separation Barrier. Kai Wiedenhöfer, who documented the fall of the Berlin Wall in 1989, and has been photographing the Israeli-Palestinian conflict for more than a decade, has spent the last few years documenting inhabitants of the Occupied Palestinian Territories who find themselves in the path of the barrier. He has also documented the growing barrier itself, a 650 kilometer mix of walls, fences, ditches and earth mounds, which serves as a border between Israel and a projected future Palestinian entity. Working in color and black-and-white with a 6x17 cm panoramic camera, Wiedenhöfer has produced depictions of the wall—and life in its lengthening shadow—that make it hard not to share his view, informed by a life in Berlin, that separation barriers do not offer real solutions to political conflict.

Kai Wiedenhöfer, born in Germany in 1966, studied photojournalism at the Folkwang School in Essen and Arabic in Damascus, Syria. Since 1989 the focus of his work is the Middle East. He received numerous awards, as the Leica Medal of Excellence, the Alexia Grant for World Peace and Cultural Understanding, World Press Photo Awards and the Eugene Smith Grant in Humanistic Photography. Most recently he was awarded the Fuji Euro Press Award and the Getty Grant for Documentary Photography.

Kai Wiedenhöfer: The Wall
 ISBN 3-86521-117-8 / 978-3-86521-117-0
 Hardcover, 12 x 8 in. / 104 pgs / 50 color.
 U.S. \$40.00 CDN \$48.00
 January / Photography



Sze Tsung Leong's large color prints showing ruined traditional architecture are sad reflections on the country's manic race to build. —*The New Yorker*

Sze Tsung Leong: History Images
 Essays by Sze Tsung Leong and Stephen Shore.

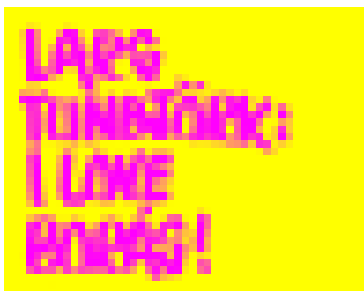
Since 2002, Sze Tsung Leong has been photographing the dramatic changes that are transforming the cities of China, revealing a process that begins with the destruction of traditional neighborhoods and ends in the mass construction of new urban environments. He travels with a large-format view camera, visiting cities including Beijing, Shanghai, Chongqing, Nanjing, Pingyao and Xiamen, and the resulting highly-detailed images portray the immense scale of the upheaval and of the contradictions created by its uncertain and fluctuating environment. Traditional buildings in the process of being demolished are juxtaposed against the glass walls that are about to replace them; seemingly abandoned buildings on the verge of destruction, or in the midst of construction, reveal clues of habitation; historic areas survive as a result of neglect and isolation rather than intent; and obscured in the midst of expansive, culturally ambivalent spaces, small Chinese script on indistinct signs serves as the only hint that these environments are in China. Collectively, the photographs in *History Images* capture the erasure and subsequent absence of history, and the moment of anticipation for the new future to unfold; it is an urban reality caught in the tenuous period after the end of one history and at the beginning of another.

Sze Tsung Leong was born in Mexico City in 1970 and currently lives and works in New York. His work has been exhibited at the International Center of Photography and the Taipei Fine Arts Museum, among other institutions, and is included in the collections of the San Francisco Museum of Modern Art and the High Museum of Art in Atlanta. He is the recipient of fellowships from the John Simon Guggenheim Memorial Foundation and the New York State Council on the Arts.

Sze Tsung Leong: History Images
 ISBN 3-86521-274-3 / 978-3-86521-274-0
 Hardcover, 13.5 x 11 in. / 144 pgs / 80 color.
 U.S. \$90.00 CDN \$108.00
 January / Photography

Exhibition Schedule
 Atlanta: High Museum of Art, 7/15/06-10/1/06



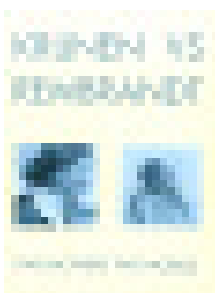


Lars Tunbjörk: I Love Borås
 Edited by Greger Ulf Nilson.

Photographer Lars Tunbjörk documents his aimless journey around Sweden between 1988 and 1995. His images of ordinary Swedish life take readers to supermarkets, parties, small town streets, amusement parks, gas stations, TV-shows, landscapes and dining tables. Together these photographs reveal a dark and frenzied view of Sweden during the economic recession of the early 90s, and an equally dark take on modern western society as a whole.

Lars Tunbjörk: I Love Borås
 ISBN 3-86521-296-4 / 978-3-86521-296-2
 Hardcover, 10.75 x 13.5 in. / 168 pgs / 175 color.
 U.S. \$90.00 CDN \$108.00
 January / Photography

Veenman Publishers



**Krijnen vs. Rembrandt:
 Two Mothers Two Models**
 Essay by Doris Wintgens.

The Dutch photographer Cees Krijnen (born in 1969) has made many portraits of his mother, who recently transformed from the victim of a brutal divorce to a combative, mediagenic woman. Here Krijnen offers more intimate portraits, inspired by Rembrandt, focusing on the painterly qualities of age.

Krijnen vs. Rembrandt: Two Mothers Two Models
 ISBN 90-8546-069-7 / 978-90-8546-069-5
 Hdcr, 8.5 x 11 in. / 45 pgs / 30 color and 10 b&w.
 U.S. \$36.00 CDN \$43.00
 August / Art



Laura Letinsky: Now Again
 Essay by Karen Irvine.

Laura Letinsky's photo series *Hardly More Than Ever* records, in the style of Flemish still-life painters of the sixteenth and seventeenth centuries, the aftermath of human consumption, capturing sunny tables against white walls, crumbs, orange peels, melon rinds and candy wrappers. Like her forebears, Letinsky evidences human presence through its absence, suggests death through decay (in this case, of peonies and half-eaten toast) and tacks on a moral message about the obscenity of abundance, of having crumbs to leave. Also like her forebears, she contradicts those messages implicitly, or at the very least complicates them, by making art that feels very likely to last, to withstand the effects of time. Recent photographs of formal flower gardens and empty rooms on moving day, with a shelf, a shade or a surge suppressor left behind, explore similar issues. Letinsky, who teaches at the University of Chicago, studied photography at Yale and has been a Guggenheim fellow. Her work has appeared at the Art Institute of Chicago and the Museums of Modern Art in San Francisco and New York.

Laura Letinsky: Now Again
 ISBN 90-7673-209-4 / 978-90-7673-209-1
 Hardcover, 9 x 9 in. / 120 pgs / 52 color.
 U.S. \$35.00 CDN \$42.00
 August / Photography

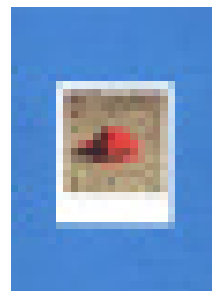


**Wolfgang Tillmans:
 Freedom From The Known**
 Essay by Bob Nickas.

Freedom From The Known is the first book to focus entirely on Tillmans's abstract photographs, exploring the presence abstraction has had within his figurative and representational work. It is published on the occasion of the artist's first major solo exhibition for an American museum—curated by Bob Nickas, who contributes an essay here—which opened at P.S.1 in Long Island City, New York, in the spring of 2006. Of the 25 pieces here, 24 were produced specifically for this project, and had never been seen before the exhibition. Most are "cameraless" pictures, made by the direct manipulation of light on paper, rather than on a negative. Also included are a group of figurative photographs from the 1990s series *Empire*, which made the shift from figure to abstraction by being passed through a photocopy or fax machine, then scanned to the highest possible resolution, turned into large-scale C-prints and framed. A selection of earlier photographs provides a context for Tillmans's passage from figurative and representational imagery to abstraction. Taken together, these more conceptual works reveal the self-reflective impulse underpinning choices of media and topic throughout his work.

Wolfgang Tillmans: Freedom From The Known
 ISBN 3-86521-263-8 / 978-3-86521-263-4
 Clothbound, 9 x 11 in. / 80 pgs / 18 color, 8 duotones.
 U.S. \$25.00 CDN \$30.00
 Available / Photography

Exhibition Schedule
 Chicago: Museum of Contemporary Art, May 2006

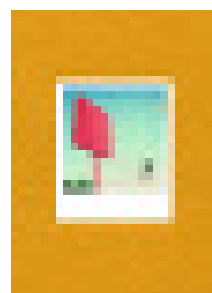


Mike Slack: Scorpio

Mike Slack follows his first book, *OK OK OK*, with a new series of 41 polaroids. Beginning with what might be an asteroid and ending with what appears to be a stray dog, this installment links architecture, geology and space with recurring narrative elements to suggest a familiar but unspecified terrain.

Mike Slack: Scorpio
 ISBN 0-9776481-0-9 / 978-0-9776481-0-8
 Hardcover, 7 x 9 in. / 80 pgs / 41 color.
 U.S. \$30.00 CDN \$36.00
 July / Photography

The Ice Plant



Mike Slack: OK OK OK

Originally published in 2002 by J&L Books, *OK OK OK* quickly sold out. It was described by Printed Matter as "a series of beautifully composed Polaroids. Sequenced like a dream, the nameless places and close-up abstractions . . . belong together but to a different time, or maybe a different world."

Mike Slack: OK OK OK
 ISBN 0-9776481-2-5 / 978-0-9776481-2-2
 Hardcover, 7 x 9 in. / 80 pgs / 41 color.
 U.S. \$30.00 CDN \$36.00
 July / Photography



Jason Fulford: Raising Frogs for \$\$\$

Jason Fulford has arranged his third collection of photographs into eight distinct chapters that can be read as a game, a series of essays, an abstract visual narrative or all of the above. The design of the book is rigid and deliberate, while its meaning is flexible. "The intention of this edit and layout," Fulford explains, "is to create as many relationships as possible between the pictures as well as the chapters. I like the idea of a meticulously planned-out event that remains unpredictable." The work in *Raising Frogs for \$\$\$* was selected from his personal archive, taken between 1997 and 2005 in various countries. Fulford's photographs have been used on dust jackets by Don DeLillo, John Updike, Bertrand Russell, Terry Eagleton, Ha Jin and many others. His work frequently appears in *Harper's* and *The New York Times Magazine*. He lives in Brooklyn, NY, and Scranton, PA, and is a co-founder of J&L Books.

Jason Fulford: Raising Frogs for \$\$\$
 ISBN 0-9776481-1-7 / 978-0-9776481-1-5
 Hardcover, 9.25 x 11.5 in. / 96 pgs / 63 color.
 U.S. \$35.00 CDN \$42.00
 July / Photography

D.A.P. would like to extend a warm welcome to our newest client publisher, The Ice Plant, a small press based in Los Angeles, created in 2006 by Tricia Gabriel. Pursuing a strong interest in photography and the visual arts, the Plant's main goal is to present thoughtful, intimate and otherwise abstract projects to a broad general audience through the medium of fine illustrated books. It works collaboratively with talented people in various fields to make this happen.

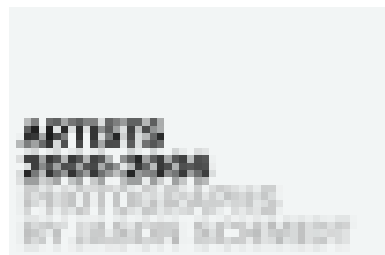




Patrick Swirc: DPRK

The portraits with which Patrick Swirc began his career have appeared on the covers of *Elle* (Catherine Deneuve) and *Time* (Jean-Marie Le Pen). His eminent subjects have included Tom Hanks, Audrey Tautou, Morgan Freeman, Clint Eastwood, Larry Flynt, Isabelle Adjani, Gus Van Sant, Javier Bardem, Charlotte Rampling, George Lucas, Quentin Tarantino, Peter Greenaway and Kristin Scott Thomas. While that success has been rewarding, Swirc has also begun to weary of it; his most recent work documents his travels to far and often dangerous areas of the world. Along with Myanmar, Darjeeling and Kabul, Swirc has traveled to North Korea. This, his North Korean work, is less scenic than social and political, a return to portraiture that records the intensity with which he himself was watched: "It is impossible to travel alone in North Korea. As soon as you arrive, two guides pick you up . . . you are not allowed to do anything without them. They prevent you from speaking with anybody. As my two guards said that it was forbidden to take any photographs, I decided to photograph them."

Patrick Swirc: DPRK
ISBN 3-86521-304-9 / 978-3-86521-304-4
Hardcover, 17.75 x 13.75 in. / 32 pgs / 29 color.
U.S. \$90.00 CDN \$108.00
January / Photography



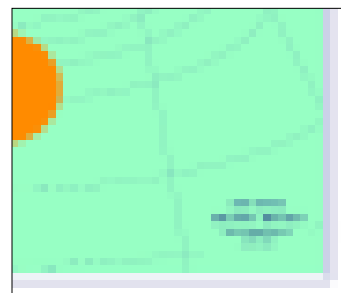
Jason Schmidt: Artists 2000-2006

Edited by Alix Browne and Chris Bollen.
Foreword by Alix Browne.

For six years, Jason Schmidt has traveled all over the world, to biennials, fairs, far-flung locations and home studios, photographing artists in their natural environments. This, his first book, is an intimate glimpse into the creative processes of some of his most important and exciting colleagues, accompanied by texts in their own words. Schmidt, whose work has appeared in *The New York Times Magazine*, *Vanity Fair*, *Harper's Bazaar* and *The New Yorker*, makes no pretense of forging a coherent international contemporary art scene—he's more interested in cataloguing its heterogeneity. His subjects include painters (Laura Owens, Luc Tuymans), photographers (Thomas Demand, Philip-Lorca diCorcia), video artists (Doug Aitken, Bill Viola), sculptors (Liz Larner, Marc Quinn), installation artists (Maurizio Cattelan, Gregor Schneider) and those who defy the categorical imperative of medium (Sophie Calle, Paul McCarthy). Each portrait is its own self-contained world, full of the mythology, symbols and methodology that inform, and ultimately become, the subject's art.

Jason Schmidt graduated from Columbia University in 1991 with a degree in Art History. His photographs have appeared in *The New York Times Magazine*, *Vanity Fair*, *Harper's Bazaar*, *The New Yorker*, and *V Magazine*, among others. He lives and works in New York City. *Artists 2000-2006* is his first book.

Jason Schmidt: Artists 2000-2006
ISBN 3-86521-302-2 / 978-3-86521-302-0
Hardcover, 15 x 9.75 in. / 136 pgs / 100 color.
U.S. \$85.00 CDN \$102.00
January / Photography

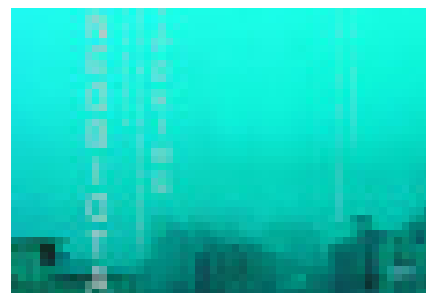


Stuart Hawkins: Blue Eyes

Foreword by Joel Sternfeld.

Inviting friends and strangers in Nepal to pose for the camera, *Blue Eyes* includes three photographic series and three video projects that reveal the ubiquity of American media culture while underscoring certain behaviors as they pertain to global capitalism and race. Each image investigates the experience of cultural imperialism as seen through the eyes of those living in the developing world.

Stuart Hawkins: Blue Eyes
ISBN 0-9768533-5-3 / 978-0-9768533-5-0
Paperback, 11 x 9.5 in. / 80 pgs / 32 color.
U.S. \$35.00 CDN \$42.00
October / Photography



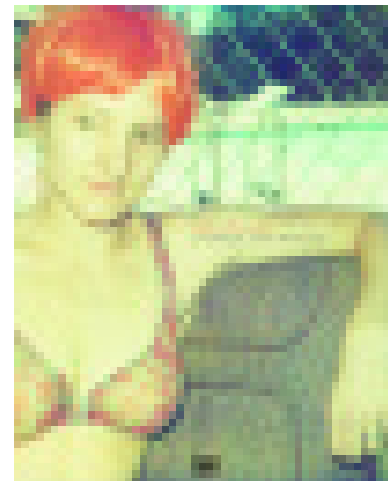
Christine de la Garenne & Via Lewandowsky: Neobiota

Fragments of Misunderstanding: Beijing
Edited by Christoph Zuschlag.

Essays by D. Grünbein, B. Mittler and C. Lu.

Over four-months in Beijing, the artists made this portfolio of 120 painterly color photographs of ordinary objects and situations that felt particularly foreign to them, and situations in which they themselves felt exotic or alien.

Christine de la Garenne & Via Lewandowsky: Neobiota
ISBN 3-7757-1753-6 / 978-3-7757-1753-3
Hardcover, 9.5 x 6.5 in. / 280 pgs / 120 color.
U.S. \$50.00 CDN \$60.00
August / Art



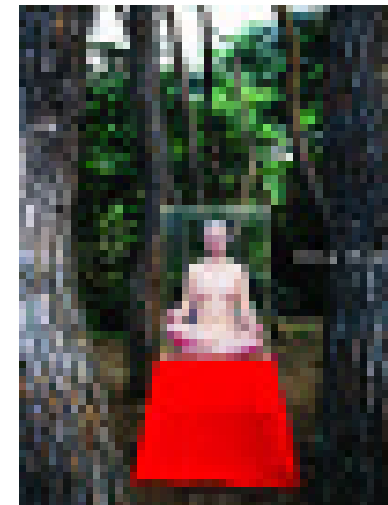
Stefanie Schneider: Stranger than Paradise

Edited by Noëlle Stahel, Daniela Bosshardt and Dominique A. Faix.

Essay by Eugen Blume, Marc Forster and Mark Gisbourne.

Stefanie Schneider uses expired Polaroid film to photograph her friends in wigs, in silver underwear, in trailer parks, and on rooftops, in a retro B-movie aesthetic helped along by the instant-antiquing of the discolored film and by the fact that some of her models are genuine movie stars. Among motel signs from the 50s, palm trees against the blue sky, candy-colored limousines, a gas station in the middle of nowhere, we find young people who seem oddly lost, vacant-eyed—among them Naomi Watts and Ewan McGregor. Director Marc Forster has picked up on Schneider's movie-friendly aesthetic and integrated her work into *Stay*, his new thriller starring Watts and McGregor. *Stranger than Paradise*, Schneider's latest reminiscence of a Hollywood that may never have been, that may be more David Lynch and *Last Picture Show* than anything real, has been created and brought out in cooperation with Hollywood as we know it today, and is to be released in conjunction with the film.

Stefanie Schneider: Stranger than Paradise
ISBN 3-7757-1751-X / 978-3-7757-1751-9
Hardcover, 9.75 x 12 in. / 200 pgs / 320 color.
U.S. \$50.00 CDN \$60.00
August / Photography



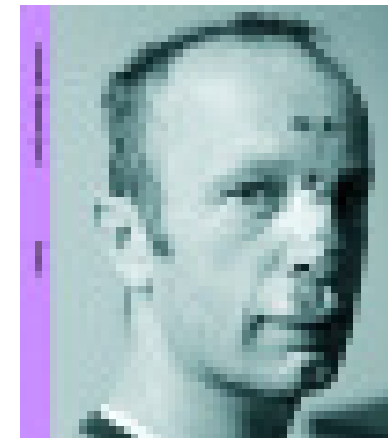
Atta Kim

Interview by Christopher Phillips.

This is the most comprehensive look to date at the work of Atta Kim, one of Korea's most distinctive contemporary artists. Born in 1956, Kim uses photography to create dramatic, large-scale works that reflect his fascination with philosophical questions. The "Deconstruction Series" (1992-95) features disconcerting images of seemingly lifeless men and women whose naked bodies are scattered like seeds in open fields and desolate natural settings. In the "Museum Project" (1995-2002), Kim poses people drawn from a wide range of social types in clear acrylic boxes lit like museum vitrines and placed in a variety of urban and natural locations. These images of what he ironically calls "contemporary treasures" provide an unusual perspective on contemporary approaches to sexuality, materialism, politics and religion. For the large-scale, visually spectacular color photographs of the "On-Air Project" (2002 to the present), Kim employed extended exposures—sometimes as long as eight hours—to explore fundamental questions of time and perception. Using such varied subjects as Parliamentary sessions, soccer games, outdoor military exercises and erotic unions, he suggests the ephemerality of human existence, and that it is possible for us to perceive the passage of time in radically different ways. Includes an interview with the artist by ICP curator Christopher Phillips.

Atta Kim
ISBN 3-86521-311-1 / 978-3-86521-311-2
Hardcover, 9 x 12 in. / 160 pgs / 90 color.
U.S. \$50.00 CDN \$60.00
August / Photography

Exhibition Schedule
New York: International Center of Photography,
6/9/06-8/27/06

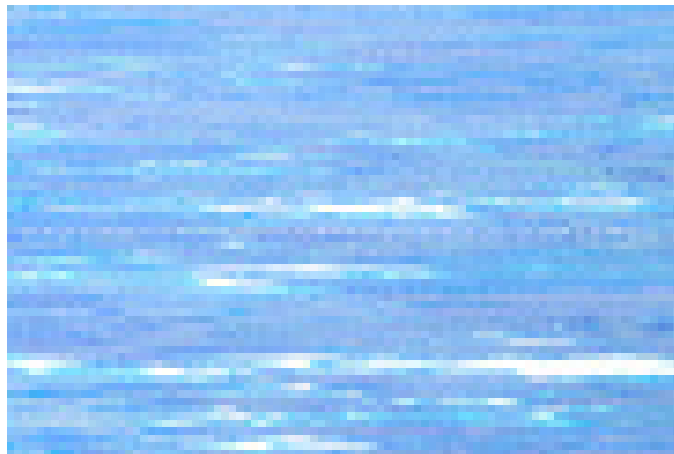


Johnnie Shand Kydd: Crash

Introduction by Tilda Swinton.

These informal, insightful photographs, many of which feature major figures on the British and international art scenes, are casually framed, as if by a friend and co-conspirator—which is just what Johnnie Shand Kydd is. As a newly active photographer in the 1990s, Shand Kydd fell into the party-and-opening scene of the Young British Artists, or YBAs, and participated in that crowd's growth and success by documenting his friends, including Tracey Emin and Damien Hirst. That work was soon collected into the book *Spit Fire*, and taken to the country's heart: a Shand Kydd snapshot of Hirst making faces with Kate Moss is now in the National Portrait Gallery in London, along with 70 related pieces. This second book, *Crash*, documents the aforementioned familiar faces and more, and shows the ways in which Shand Kydd has refined his straightforward and confident approach, in both theme and technique, while managing to hold onto his subjects' familiarity and unaffected collaboration. About 200 exposures in strict black-and-white capture art-society luminaries like Gilbert & George, Sam Taylor-Wood, Nan Goldin, Richard Prince, Juergen Teller, Maurizio Cattelan and Tracey Emin.

Johnnie Shand Kydd: Crash
ISBN 88-89431-57-1 / 978-88-89431-57-3
Hardcover, 9.5 x 11 in. / 220 pgs / 200 duotones.
U.S. \$50.00 CDN \$60.00
September / Photography

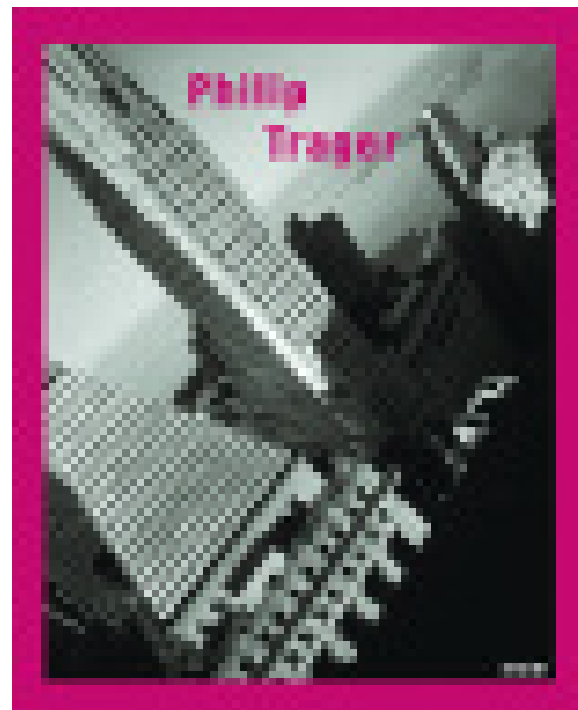
**David Parker: Sirens****Essay by Marina Warner.**

"Parker's pictures mirror to us an existential isolation evoked almost nowhere else in the history of photography." —Kenneth Baker, *San Francisco Chronicle*, 2004. When Odysseus instructed his crew to lash him to the mast, he was preparing himself to hear the sirens' song, "the song of the universe," whose music was known to lure sailors to their destruction. He plugged his crew's ears with beeswax, so that he alone could savor those seductive laments and experience a mystical encounter with the sublime. If the sea is as close as most of us come to another world, to the sublime, the solitary rock outcroppings, sea stacks, that David Parker has photographed—sirens, as he sees and records them—stand on the threshold of that other world, of the sublime. Parker hears a siren song to contemplation, and these images of rugged towers and islands chart his fascinated encounters with their enchanted world. Ultimately, the song he heeds, and records for viewers, is of art.

David Parker was born in 1949 in England, and was trained as an engineer and illustrator before moving into photography. He has published two monographs, and continues to make his own large-scale toned silver-gelatin prints.

David Parker: Sirens
 ISBN 3-86521-306-5 / 978-3-86521-306-8
 Hardcover, 16.5 x 11.25 in. / 92 pgs / 38 quadrotones.
 U.S. \$85.00 CDN \$102.00
 January / Photography

Exhibition Schedule
 San Francisco: Robert Koch Gallery, September-November 2006
 London: Michael Hoppen Gallery, October-December 2006

**Philip Trager****Essays by Barbara L. Michaels, Norton Owen, Eiko Otake, Andrew Szegedy-Maszak and John Wood.**

This overview offers readers full access to one of the twentieth century's most important photographers of architecture and dance, combining work from his previous monographs with unpublished photographs from a wide range of projects. His distinctly personal images of buildings are regarded as landmark works in architectural photography, and have become standard documents for architectural and art historians, as well as architects. His expressionistic photographs of dancers in outdoor settings capture the essence of the work of many of the best contemporary choreographers, and have reinvigorated the field of dance photography. Trager's existing books are known for encapsulating the spirit of their subject matter within the first few luminous and compelling pages; they include *Philip Trager: New York, The Villas of Palladio, Changing Paris*, and *Dancers*. For this chronicle of Trager's entire career, essays by distinguished specialists preface each major theme. Includes an extensive interview with the artist, an illustrated section of selected projects and commissions, and a chronology and bibliography.

Philip Trager was born in 1935 in Connecticut. His photographs of contemporary dancers and performance artists have expanded the genre of dance photography and his other books have also received great critical acclaim, four of them having been selected as Editor's Choice by *The New York Times Book Review*.

Philip Trager
 ISBN 3-86521-239-5 / 978-3-86521-239-9
 Clothbound, 10 x 12.25 in. / 312 pgs / 156 tritones.
 U.S. \$75.00 CDN \$90.00
 August / Photography

Exhibition Schedule
 Middletown, CT: Wesleyan University, Spring 2006
 Dartmouth, MA: University of Massachusetts, Summer 2006
 New York: John Stevenson Gallery, Fall 2006
 Oberlin: Allen Memorial Art Museum, Fall 2007

**David Bailey: Havana**

Photographer David Bailey has said, self-deprecatingly, that *Havana* "is just a superficial look, not a soul searching investigation, a quick impression of a place that is unique in its geographical position." But he reveals the importance of that quick impression and the depth of his understanding when he describes Havana's "unique position"—with surreal accuracy—as "much closer to the United States of America than the space station is. Both are places ordinary Americans cannot visit. To be one of the poorest nations on Earth, almost within spitting distance of the richest makes the poverty of Cuba seem more extreme. Two countries with extreme ideologies; the small one proving that Communism does not work, the other proving that democratic paranoia does work if the power and the money are in place." *Havana* makes use of Bailey's mastery of the full range of the medium's many genres, from vibrant street reportage to crystalline portraiture. This is Havana as an icon of one of the most distinct and revealing cultural divides left in a world hurtling towards homogeneity, Havana as seen by a master at the height of his craft. Bound in an embossed leather cover.

David Bailey, born in London in 1938, is one of the most successful photographers of his generation. By the 1960s his work, and particularly his work for *Vogue*, had already made him a cult figure. His numerous books include *Trouble and Strife, Nudes, If We Shadows, The Lady Is a Tramp, Birth of the Cool, Chasing Rainbows, Locations, David Bailey's Rock 'n' Roll Heroes*, and *Bailey's Democracy*.

David Bailey: Havana
 ISBN 3-86521-270-0 / 978-3-86521-270-2
 Leather bound, 9.5 x 12.25 in. / 176 pgs / Illustrated throughout.
 U.S. \$55.00 CDN \$66.00
 November / Photography

**Arnold Odermatt: On Duty****Edited by Urs Odermatt.**

Arnold Odermatt joined the police force in his native Swiss canton of Nidwalden in 1948, when he was just in his twenties. When he retired more than 40 years later as Vice Commander of the department and Lieutenant Director of Traffic Police, he found sudden, unexpected fame as an artist. His photographs of the vehicle accidents that had been part of his professional life, collected in the book *Karambolage*, led to international recognition: his work was shown at the 2001 Armory Fair and Venice Biennale, followed by solo exhibitions at the Art Institute of Chicago in 2002 and at the Fotomuseum Winterthur in 2004.

In addition to his car crash photographs, Odermatt has also used his camera to recreate scenes from his days in law enforcement, spurred on by the fears of the shrinking Nidwalden police force, in hopes of enticing the village youth to join its increasingly unfashionable ranks. *On Duty* collects these images, which are populated by Odermatt's colleagues reenacting their daily adventures, in a compelling sequence of colorful tableaux. It is a strange and impressive document offering unexpected insight into a hidden world.

Arnold Odermatt, was born in the village of Oberof, in Switzerland, in 1925. He works with a Rolleiflex, but had not considered himself an artist until his son encouraged him to sort and show his work. His previous book is *Karambolage*.

Arnold Odermatt: On Duty
 ISBN 3-86521-271-9 / 978-3-86521-271-9
 Hardcover, 9.5 x 12.5 in. / 244 pgs / Illustrated throughout.
 U.S. \$80.00 CDN \$96.00
 January / Photography



Amelia Troubridge: Maltese Stories
Introduction by Edward de Bono.

Maltese Stories is a raw and personal exposé of this Mediterranean island's identity as seen in the faces of its inhabitants. Shot over the course of 10 years by the photographer Amelia Troubridge, who is half Maltese herself, it features photographs of individuals, crowds and historic figures—rich or poor, noble or humble, caught off guard or in ritual celebration—living out their days under the Mediterranean sun. In *Maltese Stories* Troubridge has captured the island at a turning point in its history, as it moves away from its rural, isolated, heroic past and towards a more prosperous future within the European Union. Troubridge has been visiting the island since childhood and her first-hand accounts of the characters and events depicted accompany each “story” in this book. Introduction by Edward de Bono, the Malta-born psychologist and physician who is widely considered the world's greatest authority on lateral thinking. Self taught, **Amelia Troubridge** became a photographer in 1996 after completing a degree in American Studies in London and New York. She was awarded the Ian Parry Award for Young Photographer of the Year at the 1997 Nikon Press Awards and in 1999 she was nominated for the Young Photographer of the Year Award at the International Center of Photography in New York. Her work has been used in media reportage, advertising, film posters and magazines, and has been shown in the fine arts context. This is the second book of her work.

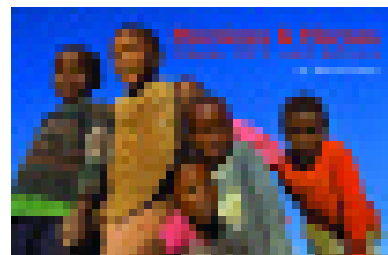
Amelia Troubridge: Maltese Stories
ISBN 1-904563-54-6 / 978-1-904563-54-9
Hardcover, 8 x 10.5 in. / 176 pgs / 66 color.
U.S. \$50.00 CDN \$60.00
November / Photography



Chris Killip: Pirelli Work
Essay by Clive Dilnot.

Chris Killip, born 1946 on the Isle of Man, is one of the most influential photographers and teachers to have come out of the United Kingdom. His work in the late 1970s and 1980s defined an era; it has received numerous prizes and is included in most major museum collections. Of *Pirelli Work*, taken at the famous tire manufacturer's plant, he says, “I wanted to show the manufacturing process as clearly as I could, and to do so in this factory meant it would have to be lit . . . The workplace had become, in a real sense for me, a theater and I embraced the look of these new photographs with their relation to fashion, film noir, and even Soviet Realism. For me this ‘look’ seemed a more telling way to record and document this enforced ritual.”

Chris Killip: Pirelli Work
ISBN 3-86521-317-0 / 978-3-86521-317-4
Hardcover, 13.75 x 11 in. / 128 pgs / 50 tritones.
U.S. \$50.00 CDN \$60.00
January / Photography

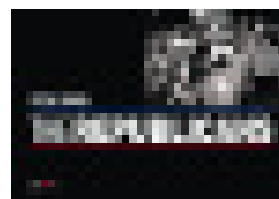


Steve Simon: Heroines & Heros
Hope, HIV and Africa

Since 2002, photographer Steve Simon has been documenting the AIDS crisis in Africa. He has photographed communities throughout Zambia, Mozambique, Ethiopia and Lesotho, where more than 28,000,000 adults and 1,000,000 children are currently living with HIV. Every day 11,000 more people are infected—at a rate of one person every eight seconds. Simon's sensitive and gentle portraits capture both the suffering and the astonishing resilience of the people on the front lines of the AIDS pandemic. Montreal born and New York based, Simon has published his work in *The New York Times Magazine*, *Harpers*, *Macleans* and *The Globe and Mail*.

Montreal native **Steve Simon** has won numerous awards for his documentary photography, including Canada's highest awards in photojournalism: Canadian News Photographer of the Year and Canadian Press Picture of the Year. His work has been published in *The New York Times*, *Colors*, *German Geo*, *Saturday Night*, *Macleans*, and *People*.

Steve Simon: Heroines & Heros
ISBN 88-8158-610-X / 978-88-8158-610-3
Paperback, 10.75 x 7.5 in. / 96 pgs / 40 color and 40 b&w.
U.S. \$34.95 CDN \$42.00
October / Photography



ALSO AVAILABLE:
Steve Simon; The Republicans
Hbk, U.S. \$35.00 CDN \$42.00
ISBN 8881585618/ 9788881585618
Charta



MP3: Midwest Photographers Publication Project
Photographs by Kelli Connell, Justin Newhall, and Brian Ulrich.
Essays by Natasha Egan, Karen Irvine and Rod Slemmons.

Just as Aperture's classic Masters of Photography series introduces audiences to the work of established great photographers, this first in a planned series of three-volume boxed sets offers an affordable, beautifully produced introduction to three emerging talents: Kelli Connell, Justin Newhall and Brian Ulrich. Via digital manipulation, Kelli Connell uses a single individual to represent two sides of an evolving relationship, the self and the other. Justin Newhall has spent the past few years following the Lewis and Clark Trail through the Dakotas, Montana and beyond. His lyrical work focuses on the intersections of tourism, history and mythology. Brian Ulrich shoots in malls, grocery stores and warehouses, documenting the bounty of commercial goods available to consumers and the peculiar behavior it seems to bring out. From cathartic to catatonic, his shoppers may be caught up in fantasy or quite simply overwhelmed, but they are certainly familiar. This slipcased box set will include three volumes, each with 56 pages and 25 color images.

MP3: Midwest Photographers Publication Project
ISBN 1-59711-022-1 / 978-1-59711-022-8
Slipcased, 8.75 x 8 in. / 168 pgs / 75 color.
U.S. \$30.00 CDN \$36.00
September / Photography

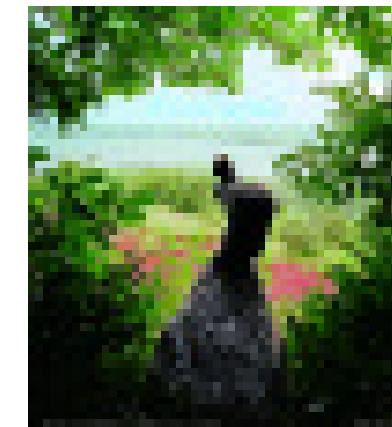
Exhibition Schedule
Chicago: Museum of Contemporary Photography, 11/06-1/07.



Click Doubleclick: The Documentary Factor
Edited by Thomas Weski.
Essays by Jean-Francois Chevrie, Johan de Vos and Thomas Weski.

“At the moment, photography is in a phase of change in which an altered conception of the documentary factor is emerging. It is not so much a matter of the *portrayal* or representation of reality, but rather of an artistically well-grounded *idea* of the world.” So says Thomas Weski in his essay in this big, bold, and truly essential compendium of documentary and almost-documentary photographs. Featured artists include Diane Arbus, Tina Barney, Laurenz Berges, Dirk Braeckman, David Claerbout, Luc Delahaye, Rineike Dijkstra, William Eggleston, Walker Evans, Patrick Faigenbaum, Stephen Gill, Paul Graham, Andreas Gursky, Philip-Lorca diCorcia, Scott McFarland, Hans van der Meer, Boris Mikhailov, Martin Parr, Judith Joy Ross, Thomas Ruff, Taryn Simon, Alec Soth, Heidi Specker, Jules Spinatsch, Thomas Struth, Larry Sultan, Juergen Teller, Wolfgang Tillmans and Jeff Wall. Among the many fine features of this book are several paper changes, a section on the illustrations and artists' biographies.

Click Doubleclick: The Documentary Factor
ISBN 3-86560-054-9 / 978-3-86560-054-7
Hardcover, 9 x 11.5 in. / 319 pgs / 285 color.
U.S. \$65.00 CDN \$78.00
August / Photography

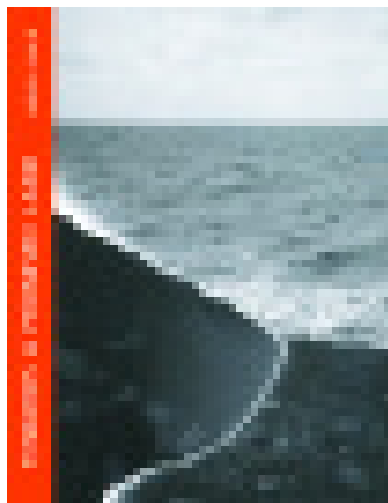


Ecotopia: The Second ICP Triennial of Photography and Video
Edited by Edward Earle, Christopher Phillips, Carol Squiers and Brian Wallis.

When the International Center of Photography launched *Strangers*, its first Triennial, in 2003, its curators wrote that their goal was “to demonstrate photography's incomparable richness as a visual medium—in the form of still photographs, video, sculptural objects, and installation pieces. The result is a dynamic coherence that results as much from a dialogue between individual works as from curatorial intention.” This second time out, in a period of rampant natural disasters and concerns about global environmental change, they have shifted their attention from strangers, from our relationships with one-another, to home, to our relationships with the earth. *Ecotopia* brings readers the natural world through the eyes and lenses of some of the most interesting and engaging photographers working today. These 30 international artists shatter stereotypes of landscape and nature imagery to examine new concepts of the natural sphere occasioned by twenty-first-century technologies. They capture our destructive engagement with the environment and develop visions of our future, both better and worse. *Ecotopia* considers nature in the broadest sense, and offers new perspectives on the planet that sustains, enchants, and, increasingly, frightens us.

Ecotopia: The Second ICP Triennial of Photography and Video
ISBN 3-86521-310-3 / 978-3-86521-310-5
Paperback, 8 x 8 in. / 380 pgs /
U.S. \$45.00 CDN \$54.00
October / Photography

Exhibition Schedule
New York: International Center of Photography,
9/8/06-11/26/06



Wendy Ewald: Towards A Promised Land
Edited by Louise Neri.

For more than 30 years, Wendy Ewald has put cameras in the hands of children all over the world, and helped them record their dreams and realities in images and words. *Towards a Promised Land* documents her work with 22 children new to the British seaside town of Margate. Some arrived fleeing countries afflicted by war, poverty or political strife, others by following their families from one town to the next. Over 18 months, Ewald photographed her subject-artists and interviewed them about their past and present lives, while teaching them how to make their own photographs. The resulting case studies capture the children at critical turning points in their lives. (Ewald's photographic portraits of the children have appeared as huge, iconic banners around Margate; the children's own projects formed an exhibition at a local gallery.) Through these displaced human beings, *Towards a Promised Land* touches some of the most salient issues confronting contemporary society. This "book of fragments" brings together Ewald's and the children's work with a host of interviews, writings and commentaries on the contemporary search for a sense of place in a world of constant and turbulent change.

Wendy Ewald: Towards A Promised Land
ISBN 3-86521-287-5 / 978-3-86521-287-0
Paperback, 8.25 x 10.25 in. / 192 pgs / 80 color.
U.S. \$30.00 CDN \$36.00
November / Photography

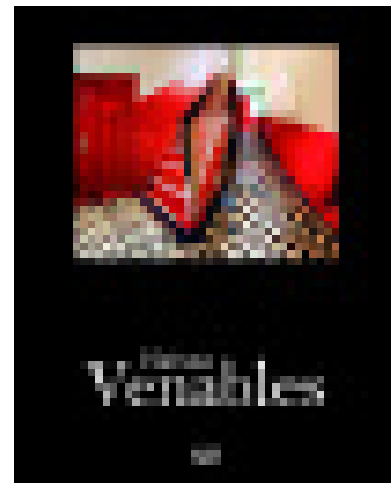


Bettina von Zwehl

Essays by Joanna Lowry and Darian Leader.
Introduction by David Chandler.
Interview by Charlotte Cotton.

Bettina von Zwehl's portraits in series impose exacting conditions on her subjects. She photographs them as they wake from deep sleep, as they hold their breath, as they recover from physical exertion, drenched in rain or listening intently to music in a darkened room. She orchestrates a climate in which they must relinquish control of the way they are represented. The resulting portraits reveal not the conscious projection of an identity but a space between the subject's private and thoughtful world and his or her public appearance. With their pared-down backgrounds and balanced compositions, von Zwehl's portraits have the texture and poise of Renaissance paintings. Their stillness arrests the viewer and demands the kind of absorption they depict. The eye is directed to the slightest details: blemishes, wrinkles, stray hairs, raised color in the cheeks, a striking variety of profiles. Surveyed in this comprehensive monograph, Bettina von Zwehl's work forms a delicate and exquisitely detailed catalogue of human physiognomy.

Bettina von Zwehl
ISBN 3-86521-288-3 / 978-3-86521-288-7
Clothbound, 8.5 x 11.5 in. / 112 pgs / 60 color.
U.S. \$35.00 CDN \$42.00
November / Photography



Raïssa Venables

Essay by Matthias Harder.
Interview by Lori Waxman.

New York artist Raïssa Venables has said that her altered color photographs, dreamlike interiors, "aim to provoke a visceral interpretation of the ordinary places of our lives." They are spaces created—as in a dream—by combining the real with the remembered, the feared and the desired, interweaving parts of existing parlors, hallways, staircases, elevators and tents into mysterious tableaux. *Double Bedroom* plumps up two beds to fill a tiny space, generating claustrophobia and the sense that the room may be a bit alive—the pink fleshiness of the carpet and the voluminous coverlets give it a creepy, near-human personality. Venables's work suggests inhabitants, strange happenings, reveries and stories, all the tales a place can hold. This, her first monograph, includes an interview by the esteemed Lori Waxman.

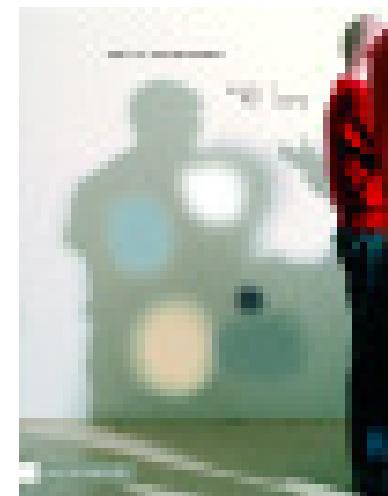
Raïssa Venables
ISBN 3-7757-1763-3 / 978-3-7757-1763-2
Clothbound, 9.5 x 12 in. / 96 pgs / 27 color.
U.S. \$40.00 CDN \$48.00
August / Photography



Martin d'Orgeval: Pâques

Of this, his first book, Martin Orgeval—who studied at the Sorbonne and has worked as an assistant to François-Marie Banier—says, "I traveled to Easter Island in the winter. In July. The isolation, the climate and the elements as well as the statues, all created an oppressive atmosphere a long way from the tourist images. I wanted to face that, to grasp this uneasy mixture through my own contemplation . . . Language of stones, of water, of earth, planar writing. Note it down, gather a vocabulary out of natural elements and human traces. Solitary objects, away from the world . . . The texture of a rock resonates in me like the vibration of a string. Roughness, buzzing, racket, or, soon, respiration, silence, emptiness. I photograph the permanent. What has always been and will always be; what is constant."

Martin d'Orgeval: Pâques
ISBN 3-86521-262-X / 978-3-86521-262-7
Paperback, 7.25 x 9.25 in. / 120 pgs / 66 tritones.
U.S. \$28.00 CDN \$34.00
October / Photography



Pertti Kekarainen: Density
Tila Series

Essays by Christoph Schreier
and Jan-Erik Lundström.

This survey of Pertti Kekarainen's photography from 1996 to the present is organized by series, from *Density* to *Tila*. Kekarainen, a professor at the Academy of Fine Arts, Helsinki, is a key figure in the Helsinki School, and his goal is to represent invisible but persistent aspects of reality. He takes an unexpectedly old-fashionedly direct route to a contemporary end, avoiding digital manipulation and using only mechanical capabilities of the camera to dot his images with colored spots like those you see after staring into a light. In the final image they appear as shadows and traces left not by the light but by the relationships of the people or objects near them, ghosts of ideas and conversations, akin to the ghosts in early spirit photography. Kekarainen has shown in Paris, Rome, Venice, Madrid and Tokyo, as well as all over Germany and northern Europe, where his work is widely held by museums.

Pertti Kekarainen: Density
ISBN 88-88359-21-4 / 978-88-88359-21-2
Hardcover, 8.5 x 10.75 in. / 124 pgs / 50 color.
U.S. \$55.00 CDN \$66.00
August / Photography



Peter Granser: Coney Island
Essay by Vicki Goldberg.

Peter Granser, who lives in Stuttgart, Germany, commutes to the U.S. for work: his two previous books of photographs, *Sun City* (2003) and *Alzheimers* (2005) observe aging and illness among preternaturally prosperous and tan American retirees. *Coney Island* brings his gaze to an outpost of retro beach culture and economic decay that may be better known in Europe than at home. With precise, witty color, he captures the morbid charm of "America's Playground" on the Brooklyn beachfront, with its dilapidated amusement parks, made famous long ago in the black-and-white work of Diane Arbus, Weegee, and Bruce Gilden. Granser's more recent tours, for which he has already received the Leica Oskar-Barnack Award, found sweaty beach bums and sailors in drag, shabby snack bars and rusty roller coasters, and recorded them all with a sympathetic eye to the aura of splendor gone seedy. "Recruiting Station" shows the rundown Army recruiter's shack that stands in front of Nathan's Hot Dogs, home of the annual hot-dog eating contest. Nearby, he captures hipsters in kneesocks and oversized sunglasses, and a view of the beach from an amusement-park ride high above it, with bathers small as little dots.

Peter Granser: Coney Island
ISBN 3-7757-1776-5 / 978-3-7757-1776-2
Hardcover, 11 x 11 in. / 100 pgs / 72 color.
U.S. \$50.00 CDN \$60.00
August / Photography



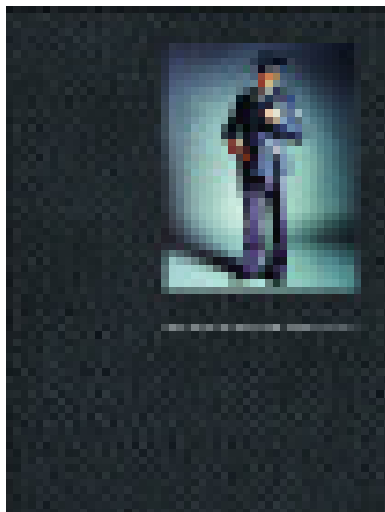


Joel Grey: Looking Hard at Unexamined Things

Photographer Joel Grey has been the subject of two solo shows, at Staley Wise in New York and the Galerie in Einstein in Berlin, and his work has recently become part of the permanent collection of the Whitney Museum of American Art. *Pictures I Had To Take*, his first monograph, published in 2003, collected work created over a thirty year period. In the intervening years, Grey has made new photographs with renewed vigor, seduced by color, texture and enigmatic urban tableaux from Los Angeles and New York to Berlin and Venice. His work is often painterly, bringing to mind Bacon, Rothko, Cornell, Tuttle and Dine, all of whom have greatly influenced him. *Looking Hard at Unexamined Things* brings under its wing industrial sites, abandoned buildings, graffiti, wall art, detritus and public works—its often dark vision is Grey's own walk on the wild side, and a poignant homage to the beauty of bruised and broken things.

Joel Grey was born in Cleveland Ohio in 1932. Before he became known as a photographer, he had success in theater and film: he created the role of the Master of Ceremonies in *Cabaret*, for which he won both a Tony and an Oscar; more recently, while at work on the images collected here, he has worked as the Wizard of Oz in the original cast of *Wicked* and a recurring character on *Alias*. Grey has appeared as a guest star on *The Muppet Show*, and he is the father of actress Jennifer Grey.

Joel Grey: Looking Hard at Unexamined Things
ISBN 3-86521-272-7 / 978-3-86521-272-6
Paperback, 7 x 9.75 in. / 178 pgs
Illustrated throughout.
U.S. \$40.00 CDN \$48.00
October / Photography



Timm Rautert: Deutsche In Uniform

Essay by Wolfgang Brückle.

In shooting these landmark 1974 portraits of *Deutsche in Uniform*, Timm Rautert met his subjects in their own territories, but then set them against a neutral background, separating them from their work aesthetics. This portable studio setting gives special significance to the moment of representation, when the subject is captured as a symbol of the state or an occupational group. By using not only names and job titles but also quotes from interviews, Rautert also prompts observers to focus on the subject or the connection between the individual's gestures and their official work clothes. In contrast to today's professional clothing, which is transformed into outfits by logos, the uniforms he photographed reflect a time of social upheaval. And indeed change was coming: *Deutsche in Uniform* was followed by a 1976 series about the extinction of traditional trades and professions.

Timm Rautert: Deutsche In Uniform
ISBN 3-86521-316-2 / 978-3-86521-316-7
Hardcover, 9.5 x 11 in. / 128 pgs / 45 color.
U.S. \$50.00 CDN \$60.00
January / Photography



Jean-Dominique Burton: Naabas

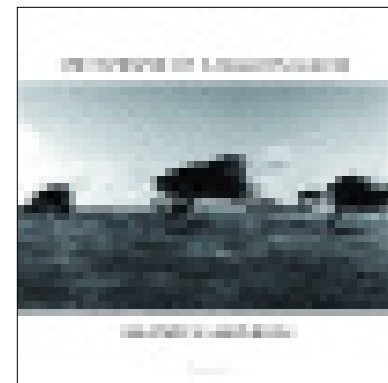
Traditional Chiefs of Burkina Faso

Foreword by Jean Leclercqz.

Introduction by Duniwangda Harouna Ouedraogo.

Burkina Faso, the West African nation whose name means "the land of upright people," has 12 traditional tribal cultures, including the Mossi, Lobi, Bobo, Gan and Bissa. And each one has its Naabas, its leaders. Jean-Dominique Burton's luminous black-and white images, each as formal as any state portrait, show these traditional chiefs and kings, and the emperor, in the full glow of their power. Each sits on his throne, addressing the viewer, with no entourage and no distractions. Burton's travels across one of the poorest countries in the world, from village to village with a compact photo studio, brought him to an audience with timeless power and dignity.

Jean-Dominique Burton: Naabas
ISBN 90-5349-594-0 / 978-90-5349-594-0
Hardcover, 9.75 x 12.75 in. / 88 pgs / 53 duotones.
U.S. \$45.00 CDN \$54.00
August / Photography



Beatrice Haverich: The Whisper of a Million Leaves

Introduction by Jon Snow.

Beatrice Haverich believes that "trees embody life. They show us the seasons in a city landscape, and they provide us with wood, food and shelter. Their silence demands our respect." Her subjects, for whom she has the utmost sympathy, are survivors, stalwarts: for example, the Yew trees in Kingsley Vale, UK, are 4,000 years old. Among these portraits, she observes branches molded by the wind into lopsided hairstyles, and roots exposed by the rain. Some trees survive in cement planters or remain in the bounds of their sidewalk squares, but others reclaim their habitat, taking over old greenhouses and popping the glass panes one by one as they grow. Up from sand and boulders and cliffs and pavement, Haverich's trees are shaped by their landscape, but they persist in shaping it as well.

Beatrice Haverich: The Whisper of a Million Leaves
ISBN 88-89431-43-1 / 978-88-89431-43-6
Paperback, 11 x 11 in. / 120 pgs / 100 color and 50 b&w.
U.S. \$35.00 CDN \$42.00
August / Photography



Janaina Tschape: Melantropics

Essays by Andrea Green and Ricardo Sardenberg.

In a curious botanical milieu peopled with costumed creatures born from myths and folktales, Janaina Tschape makes photographs and video. *Melantropics*, her first American monograph, documents recent works staged in the 79-acre Saint Louis Botanical Garden, a National Historic Landmark and one of the country's oldest botanical institutions, and in Rio de Janeiro's John Tyndale-designed Parque Lage. The linked projects incorporate the same costumes and props, leaving viewers to decipher their artificially luxuriant locales. Photographed and filmed during the spring, their subjects serve as transitory blooms and foliage, surrogates for those that have withered and those yet to blossom. Tschape, born in Germany and living in Brooklyn, has shown her work at the Centre Georges Pompidou, the National Museum of Women in the Arts and on the flashing screens of Times Square, through Creative Times's 59th Minute program.

Janaina Tschape: Melantropics
ISBN 0-9777528-1-X / 978-0-9777528-1-2
Paperback, 9 x 11 in. / 64 pgs / 30 color.
U.S. \$30.00 CDN \$36.00
December / Photography

Exhibition Schedule
St. Louis: Contemporary Art Museum,
9/15/06-12/31/06



JH Engström: Haunts

Edited by Greger Ulf Nilson.

Haunts is the second book in a trilogy that began with *Trying to Dance*, in which Engström writes, "I'm always looking for presence. Whenever I try, my doubts get unmasked . . ." These doubts and questions are prevalent in *Haunts* as well, but in this volume Engström focuses more on public spaces and life in the streets. At the center of these pictures is a strong feeling of being in an endless present tense. The confrontation between "now" and the photographer's memories is inevitable. He doesn't try to separate emotions from objectivity: his images embody their questions.

JH Engström was born in Karlstad, Värmland, Sweden in 1969. He has lived and worked as a photographer and filmmaker in Paris, Brooklyn and Stockholm, and is currently based in Skane, Sweden. His first book, *Shelter*, was published in 1997 by Bokförlaget DN, followed by *Trying to Dance* in 2004 (Journal). Engström has received numerous grants and awards, and in 2005 was short-listed for the Deutsche-Bank Photography Prize.

JH Engström: Haunts
ISBN 3-86521-297-2 / 978-3-86521-297-9
Clothbound, 9.5 x 12 in. / 216 pgs / 127 color.
U.S. \$65.00 CDN \$78.00
January / Photography

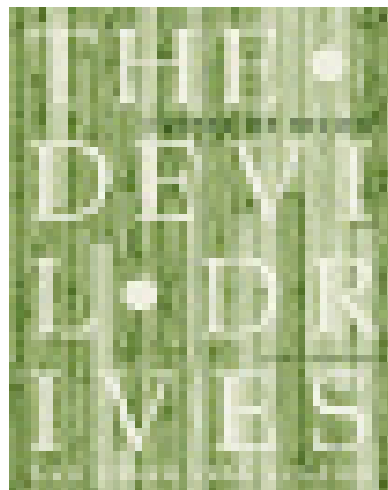


David Spero: Churches
 Edited by Michael Mack.

The churches in this book reflect the diverse range of denominations and sects that form the Charismatic Evangelical movement today. Materially and architecturally, the buildings reflect a Spiritualist church movement reacting against secular Material Rationalism and consumerism. They feature none of the monumental architecture or symbols of status and power of the historically dominant denominations like Roman Catholicism. The buildings were never designed to be churches, and this random collection of architectural structures is the result of numerous acts of faith. Often temporary, semi-permanent or unconsecrated, they are sometimes anonymous and almost invisible. They are usually located where we would least expect to find them: in industrial estates, shopping malls, houses, garages, cinemas, above commercial properties and even pubs. Spero's work acknowledges that the divine may exist in the most unlikely places, and testifies to our enduring need to seek out a state of grace.

David Spero, born 1963, lives in London. He has exhibited widely and his work has been included in recent shows at Tate Britain and the Photographers' Gallery, London. *Churches* is his first book.

David Spero: Churches
 ISBN 3-86521-308-1 / 978-3-86521-308-2
 Clothbound, 6 x 11.5 in. / 144 pgs / 65 color.
 U.S. \$45.00 CDN \$54.00
 January / Photography



Jasper de Beijer: The Devil Drives and Other True Stories

Essay by Willem Kramer.

This first overview of the work of the promising young Dutch artist Jasper de Beijer finds him driven by a fascination with historic source materials. The colonial past, in which confrontations between worlds and cultures were pivotal, emerges in his 2004 photo series, *Outpost*, which recreates period photographs of the Dutch presence in Indonesia. *The Devil Drives* (2005) riffs on the experiences of a nineteenth-century explorer, and *Cahutchu* (2005) on a real tropical gold-rush-style town that grew from nothing to a city at the start of the twentieth century, driven by the massive international demand for rubber. The city of Cahutchu disappeared almost as quickly, swallowed back up by the jungle, but De Beijer has studied photographs, drawings, etchings and engravings documenting the clearing of the jungle and the building of grand estates, and created a tribute in a series of computer-generated scale models. De Beijer brings, very literally, a new dimension to his subjects, incorporating them physically, and then taking their picture once more.

Jasper de Beijer: The Devil Drives and Other True Stories
 ISBN 90-5662-512-8 / 978-90-5662-512-2
 Paperback, 6.75 x 9.5 in. / 112 pgs / 80 color and 20 b&w.
 U.S. \$35.00 CDN \$42.00
 August / Photography/Art



Alessandro Rizzi: Vision from Another World
 Essays by Alai Andrea and Tobias Jones.
 Introduction by Otteri Maria Pace.

From the West to the East, through the biggest capitals of the world, Alessandro Rizzi's color reportage observes individuals dwarfed both by immense architecture and by the immensity of their cities themselves, regarding his individual subjects as keys to the meaning of the modernity that surrounds them. Rizzi, who was born in Italy in 1973, has traveled extensively between Mexico, Romania, Turkey, Lebanon and the former Soviet Union. In 1999 he began a project on social changes in the Balkans 10 years after the fall of the Berlin Wall. More recently he has worked in China and between Israel and the West Bank. In 2002, a 3M prize named him the best Italian photographer under 30.

Alessandro Rizzi: Vision from Another World
 ISBN 88-89431-42-3 / 978-88-89431-42-9
 Paperback, 12.5 x 9.5 in. / 96 pgs
 Illustrated throughout.
 U.S. \$40.00 CDN \$48.00
 September / Photography

Exhibition Schedule
 Reggio Emilia: Civici Musei, November 2006



Mario Giacomelli: Cose Mai Viste
 Edited by Enzo Cucchi.

The title *Cose Mai Viste* translates literally as "things never seen," and applies here in two senses. The most direct describes works never before shown, never exhibited or published. The broader describes views that no one but Giacomelli has ever seen, moments when only he was there. Now that he is gone, only his prints remain to describe them—or transform them. As a self-taught artist who became a star of postwar Italian photography, Mario Giacomelli (1913-2000) made his name with images of the country around him, particularly the series, *There Are No Hands to Caress My Face*, which showed young seminarians playing in the snow, in brilliant graphic contrast to their black cassocks. His single frame, "The Boy from Scanno," also made its way into exceptionally wide circulation in John Szarkowski's classic *Looking at Photographs*. The 230 images collected here, which range from the 1960s to the 90s, are at once familiar—like the monk playing soccer on the cover—and all new—he's playing on the grass.

Mario Giacomelli: Cose Mai Viste
 ISBN 88-88359-19-2 / 978-88-88359-19-9
 Hardcover, 6 x 8.5 in. / 432 pgs / 230 color.
 U.S. \$60.00 CDN \$72.00
 August / Photography

Back in Print!



Rose is a Rose is a Rose
 Gender Performance in Photography
 Edited by Jennifer Blessing.

Essays by Nancy Spector, Judith Halberstam, Carole-Anne Tyler and Sarah Wilson.

The Guggenheim's classic study of photo-based artworks that question gender identity is back in print at last. This important volume, whose title combines Gertrude Stein's famous motto, "Rose is a rose is a rose is a rose," with the name of Marcel Duchamp's feminine alter ego, Rose Sélavy, features portraits, self-portraits and photomontages in which the gender of the subject is highlighted through performance for the camera or through technical manipulation of the image. In many of the works, photography's strong aura of realism and objectivity promotes a fantasy of total gender transformation. In other pieces, the photographic representation articulates an incongruity between the posing body and its assumed costume. Features work by Cecil Beaton, Brassäi, Claude Cahun, Marcel Duchamp, Hannah Höch, Man Ray, Janine Antoni, Matthew Barney, Nan Goldin, Lyle Ashton Harris, Robert Mapplethorpe, Annette Messager, Yasumasa Morimura, Catherine Opie, Lucas Samaras, Cindy Sherman, Inez van Lamsweerde and Andy Warhol.

Rose is a Rose is a Rose
 ISBN 0-89207-347-0 / 978-0-89207-347-4
 Hardcover, 10.75 x 13.25 in. / 224 pgs / 156 color.
 U.S. \$59.99 CDN \$72.00
 July / Photography



Duane Michals: Foto Follies
 How Photography Lost Its Virginity on the Way to the Bank

Of this satirical look at contemporary photography, Duane Michals has said, "The more serious you are, the sillier you have to be. I have a great capacity for foolishness. It's essential." Whether parodying Wolfgang Tillmans or Andreas Serrano, Sherrie Levine (*A Duane Michals Photograph of a Sherrie Levine Photograph of a Walker Evans Photograph*), or Cindy Sherman (*Who is Sydney Sherman?*), Michals uses his ferocious wit and keen eye to create images at once humorous and penetrating. As the *New York Times* described *Gursky's Gherkin*, the work "explores as never before the sense of picklehood, or what it means to be a pickle." The *Times* also testified that: "this high-humored sendup of arty photography" should be required viewing for all art-world heavies, particularly critics, curators and collectors." Michals takes aim at pretensions that are often perceived as deliberately obscuring contemporary art, and in doing so he exemplifies his mastery of both the visual world and the written word, while providing the elemental pleasure of a good laugh.

Duane Michals: Foto Follies
 ISBN 3-86521-275-1 / 978-3-86521-275-7
 Paperback, 6.15 x 9.5 in. / 96 pgs
 illustrated throughout.
 U.S. \$24.00 CDN \$29.00
 January / Photography



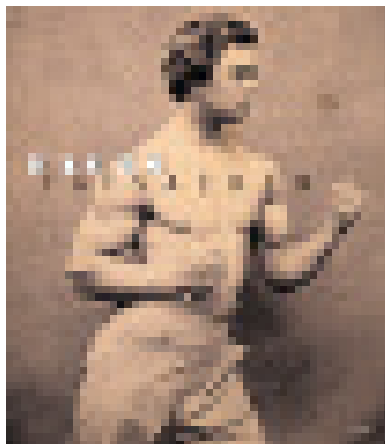


Points of View
Photographic Masterpieces and Their Histories
 Edited by Rudolf Kicken, Annette Kicken
 and Simone Förster.

Essays by Anna Auer, Adam Boxer, Peter Bunnell,
 Ute Eskildsen, Monika Faber, Fritz L. Gruber,
 Manfred Heiting, Hans P. Kraus, Phyllis Lambert
 and John Szarkowski.

The triumphal march of photography into the halls of art has proceeded unhindered since the early 1970s: no other medium has risen in the public's esteem in quite the same way. The story of its success cannot be separated from the people who have worked toward its recognition, and who continue to do so. They include the artists themselves, curators, collectors, gallery owners, dealers, publicists, and art lovers. This extraordinary compendium brings together more than 100 masterpieces from the history of photography, each presented with commentary from one of the more than 10 of those key figures in the development and reception of the medium, including, among others, John Szarkowski. *Points of View* covers artists from Richard Avedon to Yva, from Diane Arbus to Umbo, and from Bernd and Hilla Becher to Edward Weston, alongside more than 100 personal statements from those whose expertise and passion have made the medium a permanent fixture in the art world.

Points of View
 ISBN 3-86521-214-X / 978-3-86521-214-6
 Hardcover, 8.25 x 11.75 in. / 320 pgs / 140 color.
 U.S. \$55.00 CDN \$66.00
 January / Photography



Facts
Photography of the 19th and 20th
Centuries from the Museum Ludwig in
Cologne, Agfa Collection
 Edited by Bodo von Dewitz.

The Museum Ludwig in Cologne can lay claim to the earliest Berlin daguerreotypes—albums that once belonged to Alexander von Humboldt, and photographs by Maxime Du Camp of Egypt, by Auguste Salzmann of Jerusalem and August F. Oppenheim of Greece. Its inventory also includes more than 300 portraits of artists, writers and politicians shot by Hugo Erfurth in Dresden and Cologne, and 200 caricatures and illustrations on the behavior of people in front of and behind the camera, as well as numerous documents and autographs from figures ranging from Daguerre to Talbot, from Hermann Biow to Lazlo Moholy-Nagy. Over the past 20 years, parts of this collection have traveled, and been published in connection with their appearances elsewhere. Now, for the first time *Facts* provides an overview of the entire extraordinary collection.

Facts
 ISBN 3-86521-295-6 / 978-3-86521-295-5
 Paperback, 9.5 x 11 in. / 360 pgs / 360 color.
 U.S. \$50.00 CDN \$60.00
 August / Photography



100 Years of Film Stills
Everybody's a Dreamer
 Edited by Michael Juul Holm.
 Essays by Madeleine Schlawitz,
 Mette Kia Krabbe Meyer, Michael Juul Holm
 and Mette Marcus.
 Foreword by Poul Erik Tøjner.

Film stills seek to capture not only the frozen moment the shutter speed allows, but the whole mood and meaning of a movie's narrative. Successful ones often come to represent the essence of the movie in the media and in viewers' memories. We encounter them in cinema foyers and in newspaper and magazine ads and reviews, but also in contemporary art, of which Cindy Sherman's is the best known. *Film Stills* is no riff on a classic but the real thing, a collection of the most successful, memorable, and peculiar film stills of the past century. It offers uncommon insight into a genre that is both central to our shared imaginary worlds and often overlooked.

100 Years of Film Stills
 ISBN 87-91607-31-0 / 978-87-91607-31-8
 Hardcover, 8.5 x 10 in. / 96 pgs / 50 color
 and 100 b&w.
 U.S. \$35.00 CDN \$42.00
 November / Film



Frame #1: Yearbook of the DGPh
(German Photographic Society)
 Essays by Bodo von Dewitz, Claudia Herstatt, Jan
 Ketz, Daniel Kothenschulte, Herbert Molderings
 and Christoph Ribbat.

The newly conceived *Yearbook of the DGPh* (that is, of the German Photographic Society) dedicates its first edition to collecting. Well-known authors discuss the topic from institutional and personal viewpoints, exploring its key strategies and its psychological aspects. Reviews of the year's most important publications and exhibitions, along with 30 tritones, complete the package, which is directed not just to specialists but to all those interested in photography. This first *Yearbook* is dedicated to the longtime Honorary President of the DGPh, the photography collector and mentor Professor L. Fritz Gruber, who died last year. *Frame #1* honors his collection and his essential nature.

Frame #1: Yearbook of the DGPh (German
Photographic Society)
 ISBN 3-86521-284-0 / 978-3-86521-284-9
 Paperback, 6.75 x 9.5 in. / 200 pgs / 30 tritones.
 U.S. \$30.00 CDN \$36.00
 November / Photography



Magnum Photos: M3
 Introduction by Diane Dufour
 and Nicolas Guiraud.

What does a photograph document? What does it mean? *M* is a biannual journal exploring the role of the medium beyond purely illustrative, commercial or journalistic purposes, which it questions and troubles by addressing the issue of documentary value. Each issue, guided by a concept, (the most recent covered *Repetitions*), juxtaposes iconic historic images with the recent work of active Magnum photographers, unveiling the scope and the diversity of the approaches being practiced by the world's best photographers. *M3* focuses on the issue of risk, and features an introduction by Diane Dufour and Nicolas Guiraud.

Magnum Photos: M3
 ISBN 3-86521-286-7 / 978-3-86521-286-3
 Paperback, 7.75 x 11.5 in. / 144 pgs
 Illustrated throughout.
 U.S. \$25.00 CDN \$30.00
 January / Photography



Black, Brown, White
Photography from South Africa
 Essays by Gerald Matt, Thomas Miefgang
 and Jyoti Mistri.

More than 10 years after the end of Apartheid, South Africa is still ravaged by political, medical and, as ever, racial struggle. Violence and crime rates remain extremely high, and critics say that the democratic process hasn't helped the disadvantaged or redistributed wealth, it has only installed a new elite. The contemporary photographers Omar Badsha, David Goldblatt, Bob Gosani, Pieter Hugo, Ranjith Kally, Thando Mama, Santu Mofokeng, Jo Ractliffe, Jürgen Schadeberg, Bernie Searle and Andrew Tshabangu have undertaken to document the new South Africa—the changing and the tenaciously unchanging—in pictures. From David Goldblatt's famous *Commuter* series on black workers forced to travel from the townships to Johannesburg to Omar Badsha's *Imperial Ghetto*, a study of the everyday life of inhabitants of Indian descent in the harbor city of Durban, they seek, and find, home truths.

Black, Brown, White
 ISBN 3-938821-33-7 / 978-3-938821-33-6
 Hardcover, 7.25 x 8.5 in. / 240 pgs / 120 color.
 U.S. \$45.00 CDN \$54.00
 August / Photography



Eugen Wiskovsky
Essay by Vladimir Birgus.

An important study of the leading Czech avant-garde photographer Eugen Wiskovsky (1888-1964). Wiskovsky's early New Objectivist works, from the late 1920s and early 30s, sought artistic effect in nonaesthetic objects: his inventive lighting and cropping allowed their elementary lines to stand out, to lose their worldly associations and take on potential metaphorical meanings. In his dynamic diagonal compositions, Wiskovsky was among the most radical practitioners of Czech Constructivism.

Eugen Wiskovsky
ISBN 80-7215-266-1 / 978-80-7215-266-7
Paperback, 6.5 x 7 in. / 144 pgs / 76 duotones.
U.S. \$20.00 CDN \$24.00
August / Photography

Verlag Für Moderne Kunst Nürnberg

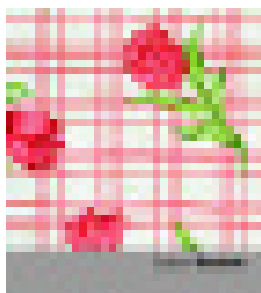


Albrecht Tübke: Portraits
Essays by Roy Exley, Jeannette Stoschek and Val Williams.

Nothing has been set up or posed in Tübke's documentary portraits, but here a straightening of the shoulders, there an expectant pause, are now frozen for the duration—and behind each, another world. These large-scale reproductions are from the series "Citizens, Pulica and Twins."

Albrecht Tübke: Portraits
ISBN 3-938821-32-9 / 978-3-938821-32-9
Hardcover, 9.5 x 10.75 in. / 96 pgs / 52 color.
U.S. \$40.00 CDN \$48.00
August / Photography

DISTRIBUTED ART PUBLISHERS, INC.



Dusan Simanek
Essay by Anna Farova.

Despite Dusan Simanek's distinctive, deliberate and sophisticated aesthetic, and despite occasional solo shows, his art photography has rarely been presented as such. Perhaps that's because he's better known for (and busier with) journalism, advertising, fashion and portraiture—work that attracts considerable attention of its own. This collection of the color and black-and-white fine art photography he has made over the past three decades seeks to reverse that dynamic.

Dusan Simanek
ISBN 80-7215-274-2 / 978-80-7215-274-2
Paperback, 6.5 x 7 in. / 144 pgs / 76 color.
U.S. \$20.00 CDN \$24.00
August / Photography

Kerber/Edition Young Art



Thomas Wrede: Strange Paradise
Edited by Rainer Danne.

These four series by the young German photographer—*Small Worlds*, *Wrapped Landscapes*, *Real Landscapes* and *Seascapes*, use multi-layered images to create new worlds. They draw dynamic relationships between artistic creation in the form of models and documentation of the North Sea, limning the border between ideal and reality, yearning and being.

Thomas Wrede: Strange Paradise
ISBN 3-938025-56-5 / 978-3-938025-56-7
Hardcover, 9.25 x 11.75 in. / 120 pgs / 76 color.
U.S. \$48.00 CDN \$58.00
August / Photography



Miroslav Tichy
Essays by Roman Buxbaum, Pavel Vancat and Harald Szeeman.

After studying at the Academy of Arts in Prague, and working—at some risk—as an abstract painter in Communist Czechoslovakia, Miroslav Tichy turned to a life of isolation in his home town of Kyjov, Moravia. In the 1960s, he began to take photographs of local women at the town pool using cameras he made by hand out of scrap and peering through the fence, which imposed its lines on every image. This collection is among the most touching contributions ever made to Western art's gallery of bathers.

Miroslav Tichy
ISBN 80-7215-277-7 / 978-80-7215-277-3
Paperback, 6.5 x 7 in. / 160 pgs / 78 color.
U.S. \$25.00 CDN \$30.00
August / Photography

Charta



Giampiero Duronio & Mauro Mattia: The Clouds

Essays by Stefano Evangelista, Giampiero Duronio and Mauro Mattia.
Following *Diary of a Gaze*, Giampiero Duronio and Mauro Mattia turn to a more elusive subject, clouds. They photograph them gathering, expanding, combining, fraying, growing longer and folding in on themselves—emptying and disappearing.

Giampiero Duronio & Mauro Mattia: The Clouds
ISBN 88-8158-594-4 / 978-88-8158-594-6
Paperback, 9.5 x 6.5 in. / 54 pgs / 12 duotones.
U.S. \$19.95 CDN \$24.00
November / Photography



Dirk-Jan Visser: Brave New Kosovo
Essay by Agnes Verweij.

Photographer Dirk-Jan Visser and journalist Agnes Verweij traveled back and forth from the Netherlands to Kosovo multiple times from 2004-2005. This book presents interviews and portraits with important political figures as well as average citizens from this war-torn country.

Dirk-Jan Visser: Brave New Kosovo
ISBN 90-8546-052-2 / 978-90-8546-052-7
Hardcover, 9.5 x 6.25 in. / 120 pgs / 77 b&w.
U.S. \$30.00 CDN \$36.00
August / Photography

Verlag Für Moderne Kunst Nürnberg



Danica Dakic: Role-taking, Role-making
Essays by Yvana Enzler, Birgit Joos and Ruth Noack.

Danica Dakic's *Role-taking, Role-making* takes on the Academic tradition of "gypsy" subjects, by posing modern gypsies in video, film and photography, and all the while examines the interfaces between documentation and staging.

Danica Dakic: Role-taking, Role-making
ISBN 3-938821-26-4 / 978-3-938821-26-8
Hardcover, 10.25 x 8 in. / 48 pgs / 33 color.
U.S. \$28.00 CDN \$34.00
August / Photography

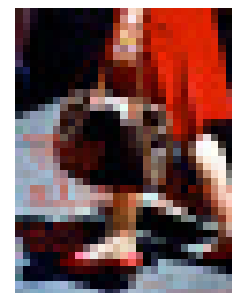


Yael Bartana: Videos & Photographs
Essays by Galit Eilat and Charles Esche.

Yael Bartana (1970, Israel) makes work largely about her conflicted homeland. She has an exceptionally sensitive eye for public ritual and ceremony, both organized and spontaneous. Her videos document such moments, often slowing them down or editing them in ways that focus on the intimate actions that define a person's public persona and private uncertainties.

Yael Bartana: Videos & Photographs
ISBN 90-8690-003-8 / 978-90-8690-003-9
Paperback, 6.5 x 8 in. / 56 pgs / 85 color.
U.S. \$20.00 CDN \$24.00
August / Photography

Kerber/Edition Young Art



Photography from Leipzig In Public

Edited by Matthias Kleindienst and Sabine Belz.
Essays by Florian Ebner and Arno Gisinger.
These photos of parking-lot hoodlums, bleak industrial landscapes and women carrying Louis Vuitton purses by 15 young artists from the Leipzig School of Fine Arts question narrative and perception in the documentary photography paradigm.

Photography from Leipzig
ISBN 3-938025-33-6 / 978-3-938025-33-8
Hdcvr, 8 x 10.25 in. / 156 pgs / 108 color and 20 b&w.
U.S. \$35.00 CDN \$42.00
August / Photography



Gert Jochems: RUS
Essay By Bernard DeWulf.

Between 2001 and 2005, Belgian photographer Gert Jochems made seven extended trips to the outskirts of Russia, especially Siberia. In his unpolished, expressive photographs, he offers a highly subjective impression of the barren, dead-end landscape, where people struggle to survive under extreme circumstances.

Gert Jochems: RUS
ISBN 90-8546-072-7 / 978-90-8546-072-5
Hardcover, 10.25 x 8 in. / 140 pgs / 54 color and 51 b&w.
U.S. \$35.00 CDN \$42.00
August / Photography

Veenman Publishers



Coralie Vogelaar: The Photoshop
Essay by Hans Aarsman.

At first glance, *The Photoshop* seems to be a book of journalistic stock photography. However, when one gets to the 'making of' photos at the back of the book, it becomes clear that all of the photographs are precise reconstructions of media images.

Coralie Vogelaar: The Photoshop
ISBN 90-8690-001-1 / 978-90-8690-001-5
Pbk, 8.5 x 11 in. / 64 pgs / 16 color and 60 b&w.
U.S. \$25.00 CDN \$30.00
August / Photography





Pipilotti Rist
Friedrich Christian Flick Collection

Essay by **Änne Söll**.

Pipilotti Rist continually reinvents the art of installation. With her multimedia audio and video installations, the Swiss-born artist creates and innovatively transforms big and small spaces, activates machines and produces serial video stills filled with her very individual and vivid imagery. Her everyday themes and images reflect fundamental, vital issues: love and loss, birth and death, family and solitude, gender and individuality, dream and reality. The artist directly involves the observers of her art and experiments with the communicative and performative abilities of the human body. Supplemented with short interviews on each of the pieces highlighted, Änne Söll's introduction offers the first systematic overview of the works of Pipilotti Rist. Beautifully designed and unusually engaging text.

Pipilotti Rist was born in Switzerland in 1962. She has been exhibiting her work since the mid-80s and has had solo exhibitions at many museums in North America, including the Museum of Contemporary Art, Chicago; SITE Santa Fe; Wadsworth Atheneum, Hartford, Connecticut; and the Museum of Fine Arts, Montreal. Her work is represented in all important collections of contemporary art. A recent project that garnered international renown was a public video installation in New York City's Times Square during spring 2000. She is represented in New York by Luhring Augustine Gallery.

Pipilotti Rist
 ISBN 3-8321-7578-4 / 978-3-8321-7578-8
 Hardcover, 9.5 x 11.5 in. / 184 pgs / 146 color.
 U.S. \$50.00 CDN \$60.00
 August / Art

Martin Kippenberger
Friedrich Christian Flick Collection
 Essay by **Manfred Hermes**.

Foreword by **Friedrich Christian Flick**.

Beginning in the late 70s, Martin Kippenberger conceived his work as a point of intersection between artistic contexts and circulating ideas. With his characteristic blend of refinement and extreme crudity, he left very few of the problems and methods of twentieth-century art untouched. Via a postmodernist disposition, one combining humor, direct reference, communicativeness and body politics, Kippenberger seized upon the central artistic questions of the late twentieth century like virtually no other artist of his generation, and translated them into complex structures of communications. This is a beautiful and excitingly designed monograph containing reproductions of paintings, works on paper, sculpture, photographs and installation work, as well as a very strong reading of Kippenberger's work by Manfred Hermes. All of the work reproduced here is in the collection of Friedrich Christian Flick, one of the best in-depth assemblages of contemporary art in the world.

Martin Kippenberger was born in Dortmund, Germany, in 1953, to a mine director and a dermatologist. He showed artistic talent, and independence, at an early age, boycotting art classes in elementary school after a teacher gave him only the second highest grade. Since then his work has been exhibited at museums and galleries worldwide, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Centre Georges Pompidou, Paris; and the San Francisco Museum of Modern Art. Until his death in 1997, he lived and worked in Austria.

Martin Kippenberger
 ISBN 3-8321-7579-2 / 978-3-8321-7579-5
 Hardcover, 9.5 x 11.5 in. / 184 pgs / 210 color and 16 b&w.
 U.S. \$50.00 CDN \$60.00
 August / Art



Ann Hamilton: An Inventory of Objects

Essay by **Joan Simon**.

Ann Hamilton: An Inventory of Objects is a major new publication of the work of one of today's most important and influential artists. Illustrated with more than 150 color plates, the volume details each of Hamilton's objects made since 1984. These include photographs, sculpture, video, audio and language pieces (both unique and editioned works), as well as multiples and prints. Many of the objects relate to the large-scale installations for which Hamilton is internationally known; others are occasioned by processes and materials discovered in her temporal works; and many are independent of her site responsive projects. All share their maker's distinct language of duration and the sensory gesture embodied. The book, designed by the Swedish designer Hans Cogne in conversation with Ann Hamilton, is a beautiful 'object' in its own right and evokes many of the conceptual qualities of Hamilton's art. Joan Simon contributes a significant new essay setting Hamilton's objects in critical context, as well as texts for each object. The complete inventory of Hamilton's objects made over the past 20-plus years is reproduced in this essential publication, which also contains an extensive biography, bibliography and index.

Joan Simon is curator-at-large for the Whitney Museum of American Art, New York. She is a writer, curator, editor and arts administrator based in Paris, and has worked independently for museums, foundations and publishers in the United States and in Europe. Among her books and catalogues are works on Ann Hamilton and Susan Rothenberg, as well as the recent *William Wegman: Funny/Strange*.

Ann Hamilton: An Inventory of Objects
 ISBN 0-9743648-5-1 / 978-0-9743648-5-8
 Hardcover, 7 x 10.5 in. / 264 pgs / 150 color and 80 b&w.
 U.S. \$60.00 CDN \$72.00
 November / Art

Exhibition Schedule
 New York: Sean Kelly Gallery, Summer 2006



Laurie Anderson: Night Life

"For the last year I've been on the road with a solo performance. Every night another theater, another hotel room. Gradually my dreams became wild, vivid, more and more relentless. Headless singing squirrels, vast empty spaces, bizarre clatterings and invasions. My own dark and private theater was slowly taking over. I began to draw these dreams literally out of self-defense. I kept the computer drawing tablet next to the bed and tried to capture them in their most raw state. After many months of drawing my dreams I was drawn into the odd language and logic of the images. Often I drew my own head in the foreground. What did that mean? Who's watching who? Often the dreams were alternate versions of the day's events. Sometimes they were heavily charged atmospheres, sensations, emotions. Depictions of bewilderment, ecstasy, weightlessness, abandonment, freedom." *Night Life* is Laurie Anderson's diary of a year of dreams. Its pages re-create each night's mental show as a work of art, employing Anderson's skill in theater, lyrics and narrative to investigate the workings of her mind in the languages of dreams, drawings and text.

Laurie Anderson's work in performance, film, music, installation, writing, photography and sculpture has influenced a generation. Over the past 30 years, she has published six books, produced videos, films, radio pieces and scored dance and film. Recently, she worked with the team that created the 2004 Olympic Games in Athens, and was the first-ever artist-in-residence at NASA. Her film *Hidden Inside Mountains* is currently appearing in festivals.

Laurie Anderson: Night Life
 ISBN 3-86521-174-7 / 978-3-86521-174-3
 Clothbound, 6.25 x 9.25 in. / 96 pgs / Illustrated throughout.
 U.S. \$35.00 CDN \$42.00
 November / Art





Louise Bourgeois: La Famille

Essay by Thomas Kellein.

Text by Louise Bourgeois.

The fear of being born into the world an unwanted girl; the fear of becoming a pawn in the lives of her parents; the fear of failing as a wife, mother, and artist: over the course of her 70 years as an artist, Louise Bourgeois, born in 1911 in Paris, has always placed the psychology of family at the center of her work. Bourgeois left her homeland in 1938, without a degree, to live in New York with her husband, Robert Goldwater, a curator at The Museum of Modern Art. In 1940, the couple adopted their first son, and in 1941 Bourgeois gave birth to two more boys. Her artistic oeuvre deals almost exclusively with the fear of not being able to live up to the roles she was born into and took on. Most of her early works consisted of paintings on the theme of family, many of which have rarely, if ever, been reproduced. When she first began sculpting, she portrayed children and family members as stakes fatefully stuck in the ground, "Personnages," with windows and openings, who occasionally carried small packages, but who seemed mute and paralyzed. Her later work grew more sexualized, and after the death of her husband, she pursued the paternal element intensely. This thematic gathering of 20 paintings, more than 60 drawings, 35 sculptures, and 5 embroideries made between 1935 and 2005, is also, by virtue of the centrality of family to her oeuvre, an overarching retrospective, a focused view of her career.

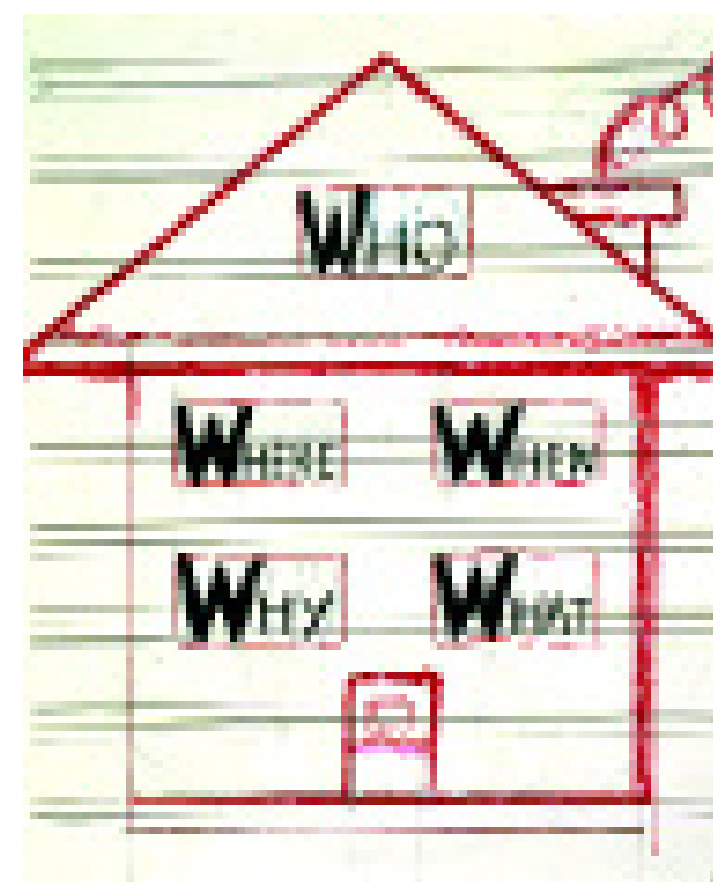
Louise Bourgeois: La Famille

ISBN 3-86560-075-1 / 978-3-86560-075-2

Hardcover, 7 x 9.5 in. / 242 pgs / 150 color and 20 b&w.

U.S. \$45.00 CDN \$54.00

August / Art



Louise Bourgeois: Aller-Retour

Essays by Gerald Matt, Phillip Larrat-Smith and Peter Weiermeier.

Over the past intensely productive decade, Louise Bourgeois' drawings have been dominated by diary-like work in which text and sign often mix. This extensive compendium of that work and its antecedents shares a series design with her recent book of sculpture, and the dialogue between media is lively in both titles, which also share a determination to put Bourgeois's current work in the context of her oeuvre, not just her work in other media but her work of other eras. Long denied due recognition, Bourgeois became an avant-garde superstar late in life, and is today, at 94, considered "a great figure of the postmodern" (Peter Weiermair). Since the 1980s, her work has followed the prevalent notion of art that rejects universal style and formal understanding in favor of a personal approach. Her central concern lies in establishing an intense, open discussion on the dialectics of thoughts and feelings, on the internal conflict wrought by external relationships. Here, some 150 works are grouped thematically around motifs such as "rivers," "spiders" and "proverbs/aperçus." A separate retrospective section of older works allows the rest of the book to shift towards the present, which is full of dark and dervish-like activity. Of her prominence, Bourgeois has said "My luck was that I became famous so late that fame could not destroy me." On the contrary, readers will agree that fame—or is it time?—has invigorated and animated Bourgeois to an exceptional degree.

Born in 1911 in Paris, **Louise Bourgeois** was raised in a household that famously included her father's mistress, who was also Louise's nanny. She studied philosophy and mathematics before turning to art in 1934, and over the next few years studied at various art academies and in the atelier of Fernand Léger, among others. She moved to New York in 1938 with her new husband, American art historian Robert Goldwater. Her first U.S. showing was in a print exhibit at the Brooklyn Museum, and over the next 50 years, she exhibited consistently in solo and group shows. In 1982, Bourgeois was the subject of the first retrospective ever given to a woman artist at The Museum of Modern Art, New York, and her work has remained in the spotlight ever since. Bourgeois, who is now in her early 90s, lives and works in New York in the house on 20th street that she and her then young family moved into in 1962. Despite her age, she still holds weekly sessions there where young artists can present and discuss their work.

Louise Bourgeois: Aller-Retour

ISBN 3-938821-19-1 / 978-3-938821-19-0

Hardcover, 9.5 x 8.75 in. / 216 pgs / 164 color.

U.S. \$50.00 CDN \$60.00

August / Art



Peter Greenaway: The Children of Uranium

A Project by Saskia Boddeke and Peter Greenaway.

Music by Andrea Liberovici.

The hundredth anniversary of Einstein's discovery of the theory of relativity, the fiftieth anniversary of Einstein's death and the sixtieth anniversary of the dropping of the Hiroshima bomb inspired filmmaker Peter Greenaway and theater director Saskia Boddeke to create a multimedia spectacle that deals with the discovery, development, fears and tyranny of nuclear power.

For *The Children of Uranium*, Greenaway has created an installation based on the 92 elements of the periodic table, a scenography with original music by Andrea Liberovici, for a series of performances dedicated to Isaac Newton, founder of modern science; Joseph Smith, founder of the Mormon religion, who was looking for gold and instead found uranium; Madame Curie, victim of the powers of radiation; Einstein, who discovered relativity; Oppenheimer, who developed the atomic bomb; Khrushchev, corroder of Stalin's myth and enemy of Kennedy; Gorbachev, the Communist leader who defused the bomb; and George W. Bush. The book is more than a simple collection of texts and photos. Based on the imagery and the structure of the performance, it is another component of the project as a whole. Designed and conceptualized by Greenaway, it includes biographies of the major characters, the complete libretto and photographs and drawings associated with the performance.

Peter Greenaway was born in Wales. He trained as a painter, and began working in the British film industry as an editor in 1965. He started making his own films in 1966, and has continued to produce paintings, novels, exhibitions and theater and opera work. His films include *The Draughtsman's Contract*, *The Cook*, *the Thief*, *His Wife and Her Lover* and *A Life in Suitcases*.

Peter Greenaway: The Children of Uranium

ISBN 88-8158-609-6 / 978-88-8158-609-7

Paperback, 9 x 11.5 in. / 120 pgs / 42 color and 22 b&w.

U.S. \$39.95 CDN \$48.00

August / Art

Marianne Boesky Gallery, New York/de Pury & Luxembourg, Zurich

John Waters: Unwatchable

Essay by Brenda Richardson.

In a powerful new body of photographs, sculpture and installation, John Waters continues his investigations of film history and contemporary politics. Primarily known as the filmmaker behind such cult classics as *Pink Flamingos*, *Polyester* and *Pecker*, Waters has been making "fine" art since the early 1990s. In it, he tackles both cinematic themes and political events by building narratives, frame by frame, from early commercial films. In this publication, Waters shares the method by which he constructs each work as if he were making a personal guidebook, so that his snapshots, color photographs and hand-written notes indicating composition are recreated as if in their original plastic organizational sleeves. Neither the art world, celebrity miscreants, politicians or Waters himself are spared in these incisive new works. An essay by Brenda Richardson examines Waters's history, as well as each work, in brief and brilliant detail.

John Waters: Unwatchable

ISBN 0-9779503-0-1 / 978-0-9779503-0-0

Paperback, 9.75 x 13 in. / 96 pgs / 68 color.

U.S. \$30.00 CDN \$36.00

July / Art

Exhibition Schedule

New York: Marianne Boesky Gallery, 4/21/06-5/20/06

Zurich: de Pury & Luxembourg, 4/8/06-5/20/06



Richard Prince: Jokes and Cartoons

Edited by Beatrix Ruf.

In conveying the seriousness with which he sees and uses his lighthearted material, Richard Prince has said, "Jokes and cartoons are part of any mainstream magazine. Especially magazines like the *New Yorker* or *Playboy*. They're right up there with the editorial and advertisements and table of contents and letters to the editors. They're part of the layout, part of the 'sights' and 'gags.' Sometimes they're political, sometimes they just make fun of everyday life. Once in awhile they drive people to protest and storm foreign embassies and kill people. Prince has always recycled found materials from American popular culture, most often images from advertisements and magazine photography. He re-photographs, silkscreens, overpaints, frames, enlarges, or composes collages, playing with the material's somehow empty meaning. Citation, deflection, appropriation: every treatment is explored and played with. Among these works, as among the pages of the magazines, jokes and cartoons occupy an important place. This book, conceived by the artist, assembles for the first time the raw material of the creation of his "Joke Paintings"—not just the well-known works, but never-before-seen examples from his personal collection, his unpublished manuscripts, and the original cartoons and jokes themselves.

Richard Prince was born in 1949 in the Panama Canal Zone. He has had more than 50 solo exhibitions since 1980, at venues including the Barbara Gladstone Gallery, New York; Sadie Coles HQ, London; Parco, Tokyo; Regan Projects, Los Angeles; the Whitney Museum of American Art, New York; and the San Francisco Museum of Modern Art.

Richard Prince: Jokes and Cartoons

ISBN 3-905701-83-9 / 978-3-905701-83-8

Paperback, 8.5 x 11 in. / 216 pgs / 107 color.

U.S. \$35.00 CDN \$42.00

August / Art



Steidl/Moderna Museet, Stockholm

Paul McCarthy: Head Shop. Shop Head

Works, 1966-2006

Edited by Magnus af Petersens.

Essays by Iwona Blazwick and Thomas McEvelley.

Although Paul McCarthy was born in 1945, has been working for nearly 40 years, and is counted among the most influential figures of his generation, he didn't become known to the general public until the early 1990s. Because of this, and because he has frequently collaborated with younger artists like Mike Kelley and Jason Rhoades, many people think mistakenly that McCarthy belongs to a younger generation. Perhaps this is also because his portfolio includes works like the 1993 *Spaghetti Man*, a mannequin-like child figure with a penis so long it coils in front of him, who likes to stand around galleries in nothing but a t-shirt and a furry bunny facemask. Works like these—uneasy, funny, wise—undertake a critical processing of Western culture, its traumas and taboos, and the institutions that shape its denizens. Hollywood, Disney and the family are a few of McCarthy's direct sources of inspiration. *Head Shop. Shop Head.* features seven large installations, 15 large sculptures, two inflatable ones, drawings, photos and film, all of which are featured at the important retrospective mounted by Sweden's Moderna Museet in the summer of 2006.

Paul McCarthy, born in Salt Lake City in 1945, lives and works in Altadena, California. He has worked in a wide range of media, but is best known for his performance-based videos and video installations, along with his sculpture. He is represented in New York by Luhring Augustine gallery.

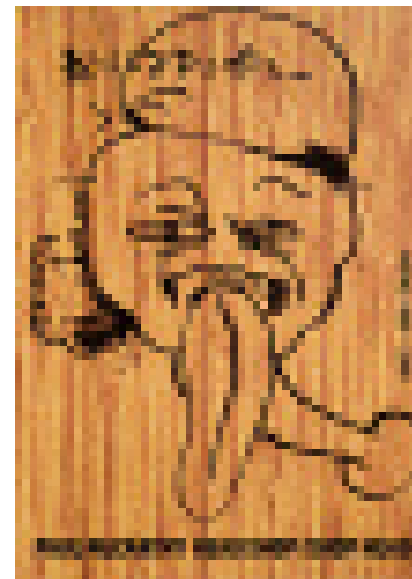
Paul McCarthy: Head Shop. Shop Head

ISBN 3-86521-300-6 / 978-3-86521-300-6

Paperback, 6.75 x 9.25 in. / 528 pgs / Illustrated throughout.

U.S. \$55.00 CDN \$66.00

September / Art





Matthew Barney: Drawing Restraint Vol.2

Essay by Itsuko Hasegawa.

Introductions by Shin'ichi Nakazawa and Luc Steels.

This newest installment in the *Drawing Restraint* series again offers a clear PVC cover designed by the artist, Matthew Barney, printed in special ink. It includes 120 color images from Barney's film work, as well as the studies that went into them. Three enlightening texts round out this compact publication: Luc Steels is a scientist specializing in artificial intelligence; Shinichi Nakazawa is a theologian and folklorist; and Yuko Hasegawa weighs in with a curatorial perspective.

Matthew Barney was born in San Francisco in 1967. Upon entering the contemporary art scene in the early 90s, Barney achieved almost instant success and notoriety. Since then, he has exhibited all over the world, with solo exhibitions at the San Francisco Museum of Modern Art; the Fondation Cartier, Paris; the Museum Boijmans-Van Beuningen, Rotterdam; and the Kunsthalle Wien. He lives and works in New York, where the Guggenheim Museum recently mounted a retrospective exhibition of his work.

Matthew Barney: Drawing Restraint Vol.2
ISBN 4-90072-814-4 / 978-4-90072-814-1
Paperback, 6.75 x 9.5 in. / 163 pgs / 145 color.
U.S. \$75.00 CDN \$90.00
August / Art



Christian Boltanski
Time

Edited by Ralf Beil.

Essay by Aleida Assmann.

Christian Boltanski is one of the most important European contemporary artists working today, masterful at staging rooms and situations. His work in photography and installation, among other media, evokes primary concerns of human existence like lifespan, identity, body, death and legacy: how will we be remembered? *Christian Boltanski* documents the artist's first comprehensive solo show in Germany after more than 10 years, which connects existing pieces with new creations in a unique installation transcending time and architecture. This monograph fathoms and examines the singular echo space of Christian Boltanski's art in philosophical, literary and art-historical essays by such well-known authors as Aleida Assmann and Ralf Beil, and is rounded off by an interview with the artist.

Christian Boltanski was born in Paris in 1944 and is among the foremost living French artists. His numerous solo exhibitions include shows at the Museum of Fine Arts, Boston; the Kemper Museum of Contemporary Art & Design, in Kansas City, Missouri; and the Contemporary Art Museum in Houston. He has shown four times at the *Venice Biennale*. He is represented in New York by the Marian Goodman Gallery.

Christian Boltanski
ISBN 3-7757-1825-7 / 978-3-7757-1825-7
Hardcover, 8.75 x 11.25 in. / 160 pgs / 125 color.
U.S. \$55.00 CDN \$66.00
January / Art



Ugo Rondinone: Zero Built a Nest in My Navel

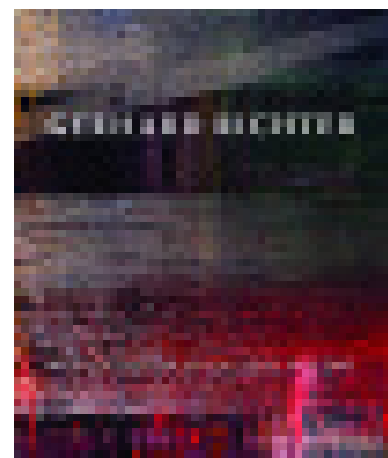
Edited by Andrea Tarsia.

Essays by Iwona Blazwick, Alison Gingeras, David Thorp and Gilda Williams.

Using photography, video, painting, drawing, sculpture, sound and text by turns, this Swiss-born, New York-based artist, a virtuoso of forms and techniques, develops surprising sensorial environments. He especially likes to destabilize the viewer's perceptions, to unsettle their certainties. Rearranging content and formal elements in a personal poetic with elements taken directly from the outside world, he draws us into a synesthetic experience.

This monograph, released on the occasion of his first solo exhibition in a major British cultural institution, recreates this work in all its richness, documenting certain pieces and most of his solo exhibitions over the last 20 years. Rondinone is represented in New York by Matthew Marks Gallery and in London by Sadie Coles HQ.

Ugo Rondinone: Zero Built a Nest in My Navel
ISBN 3-905701-52-9 / 978-3-905701-52-4
Hardcover, 9.75 x 12.25 in. / 320 pgs / 600 color.
U.S. \$55.00 CDN \$66.00
August / Art



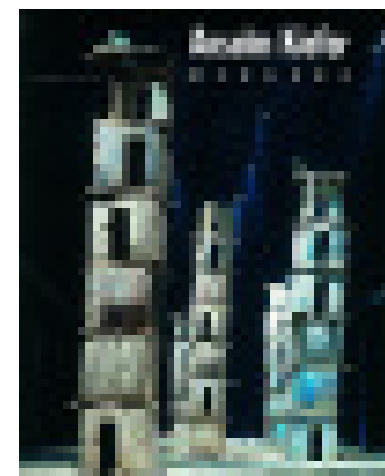
Gerhard Richter: Paintings 2003-2005

Essays by Benjamin H.D. Buchloh and Dieter Schwarz.

Published on the occasion of the artist's recent one-person exhibition at New York's Marian Goodman Gallery, this up-to-the-minute volume presents new, large-scale works by Gerhard Richter, most of which have never before been published. Four 2005 drawings are reproduced at 1:1 scale, along with more than 30 color reproductions of recent abstract paintings, a few double-page bleeds of patterned abstraction, one landscape and several studio views. Includes a substantial essay and an interview by the scholar Benjamin Buchloh, as well as a closing essay by Dieter Schwarz.

Gerhard Richter was born in 1932 in Dresden, Germany. Since the early 60s he has emerged as one of the essential painters of the postwar period, pioneering photorealism with paintings made from found photographs (amateur snapshots, advertisements, and book and magazine illustrations) and then from his own photographs. His work has also profoundly engaged with and influenced such genres as Pop Art and abstract art, and was recently the subject of an acclaimed retrospective that opened at The Museum of Modern Art, New York, and traveled around the United States.

Gerhard Richter: Paintings 2003-2005
ISBN 0-944219-05-5 / 978-0-944219-05-8
Clothbound, 8.5 x 10 in. / 136 pgs / 40 color.
U.S. \$40.00 CDN \$48.00 SDNR 40%
August / Art



Anselm Kiefer: Merkaba

Essays by Lia Rumma, Marco Belpoliti, Roberto Andreotti, Fredrico De Melis and Fabrizio Tramontano.

In the chaos of Milan's swiftly-converting industrial quarter, one massive space has been set aside for contemporary art. *Merkaba* documents Hangar Bicocca's first installation, the seven title towers, from the prototype stage to installation by cranes and pulleys to the spotlight. Each precarious-looking spire of cement and lead boxes has a name of its own as well. "Falling Stars," "Sternenlager," "Die Sefiroth," "Tzim-Tzum," "Shevirat Ha-Kelim," "Tiqqun" and "The Seven Heavenly Palaces." Their towering silhouettes, some as many as 50 feet high, are as mystical as their titles suggest, but they also seem to make reference to all that is changing and staying the same in the city where they stand, home both to early sacred and secular towers and contemporary skyscrapers. Kiefer, known best for his reckonings with German history, proves that he can work the same alchemy elsewhere.

Anselm Kiefer: Merkaba
ISBN 88-8158-555-3 / 978-88-8158-555-7
Paperback, 9 x 11 in. / 136 pgs / 58 color, 64 b&w.
U.S. \$45.00 CDN \$54.00
September / Art

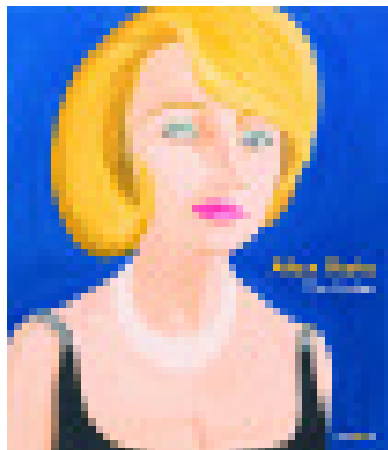


Franz West: Early Work

Essay by Eva Badura-Triska.

Franz West is widely considered to be one of Europe's most important contemporary artists, and he has reached that position without ever having needed to limit himself to a single medium or mode of expression. Like other artists who came of age in the midst of Conceptualism and Minimalism, his work has ranged widely, and blurred the boundaries between art and life. The works showcased here, including autonomous sculpture and interactive pieces, were all made between 1972 and 1988, starting with the furniture with which he expanded our understanding of sculpture—a chair with a seat made of chains still stirs visceral reactions—and the photo-filled and always photogenic collages with which he seemed to join Pop. *Early Work* exemplifies the richness of West's early production, and Eva Badura-Triska's insightful essay traces through it the development of the theories and practices that continue to shape his work today.

Franz West: Early Work
ISBN 0-9708884-6-5 / 978-0-9708884-6-4
Hardcover, 9.25 x 11.25 in. / 156 pgs / 93 color and 12 b&w.
U.S. \$65.00 CDN \$78.00
July / Art



Alex Katz: The Sixties

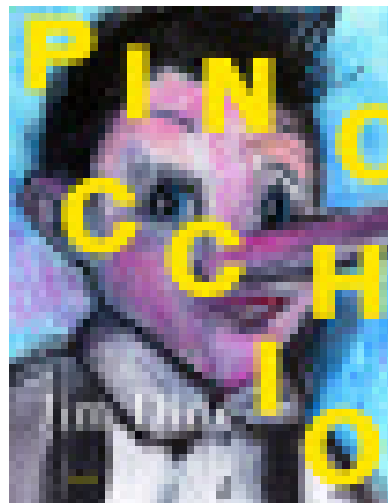
Essay by Barry Schwabsky.

Alex Katz: The Sixties offers readers a selection of works by the pioneering painter who redefined portraiture and landscape in the 1960s. Bridging Pop and Minimalist sensibilities, these prints, paintings and other works are quintessential examples of style as content: Katz intimates the familiar rather than describe it, and prods the viewer's perception past preconceived ideas. Katz's work catalyzes an immediate response, both pictorially and emotionally, to the human condition. His work is included in collections at The Museum of Modern Art, the Hirschhorn, The Art Institute of Chicago, the Saatchi Collection and the Metropolitan Museum of Art in Tokyo.

Alex Katz was born in Brooklyn in 1927. Since 1954, he has been exhibiting his paintings at galleries and museums throughout the world, including a major retrospective organized by the Whitney Museum of American Art and many other museum shows in the United States. He has received a Guggenheim fellowship and an NEA grant and is a member of the American Academy of Arts and Letters. His work is included in virtually every major public collection in the United States.

Alex Katz: The Sixties
ISBN 88-8158-593-6 / 978-88-8158-593-9
Paperback, 9.5 x 11 in. / 96 pgs / 36 color.
U.S. \$34.95 CDN \$42.00
July / Art

Exhibition Schedule
New York: Pace Wildenstein Gallery,
4/27/06-6/17/06

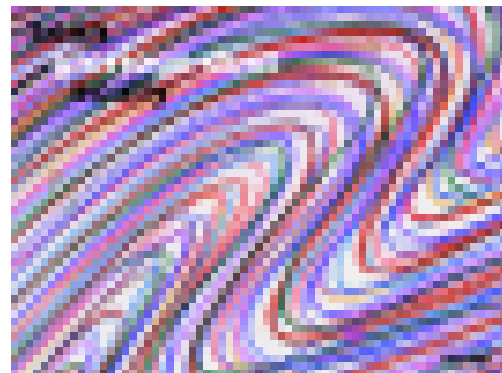


Jim Dine: Pinocchio

"Thanks to Carlo Collodi, the real creator of Pinocchio, I have for many years been able to live thru the wooden boy. His ability to hold the metaphor in limitless ways has made my drawings, paintings and sculpture of him richer by far. His poor burned feet, his misguided judgment, his vanity about his large nose, his temporary donkey ears all add up to the real sum of his parts. In the end it is his great heart that holds me. I have carried him on my back like landscape since I was six years old. Sixty-four years is a long time to get to know someone, yet his depth and secrets are endless. This book is for the Boy." Pinocchio has long been a significant motif in Jim Dine's work, and this book is his illustrated version of Collodi's original, dark story. Set far from a traditional fairy-tale world, containing as it does the hard realities of the need for food, shelter and other basic measures of daily life, its allegory, satire and wit are the perfect subject for Dine's graphic drawings.

Jim Dine was born in Cincinnati, Ohio in 1935. He studied art at the Cincinnati Art Academy, the Boston Museum School and Ohio University during the 1950s, and made his entrance into the art world with his *Happenings* of the late 1950s and early 1960s in New York. He has since had many exhibitions of his paintings, drawings, photographs and sculptures that reinterpret common objects, including at venues like the Whitney Museum of American Art, the Walker Art Center, the Guggenheim Museum and the Contemporary Arts Center in Cincinnati.

Jim Dine: Pinocchio
ISBN 3-86521-264-6 / 978-3-86521-264-1
Clthbnd, 9.5 x 12 in. / 176 pgs / Illust. throughout.
U.S. \$50.00 CDN \$60.00
November / Art

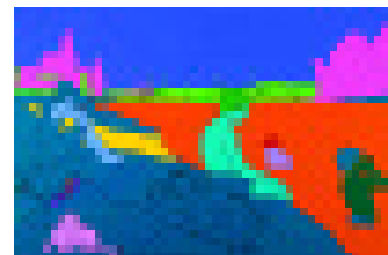


Sean Scully: Glorious Dust

Essay by Arthur C. Danto.

Sean Scully uses pastels to create abstract works in emotive response to color. This beautifully produced two-volume set, which accompanies the traveling exhibition, *Wall of Light*, which starts at the Phillips Collection in Washington, DC then travels to The Modern in Fort Worth, Texas, the Cincinnati Museum of Art in Cincinnati, Ohio and ends at The Metropolitan Museum of Art in New York, brings together 100 of those subtle and ecstatic celebrations, along with four written pieces about them by Arthur Danto, who has been tracking Scully's work for a dozen years. Danto is Johnsonian Professor of Philosophy at Columbia, and has since 1984 also been the art critic for the *Nation*. His contributions here range from catalogue texts for some of Scully's most significant exhibitions to a *Nation* piece, and are brought together here for the first time, allowing readers to trace the history and development of a major artist in the writings of one of America's leading art critics. Among Danto's insights are that "Scully's historical importance lies in the way he has brought the greatest achievements of Abstract Expressionist painting into the contemporary moment." He also comes bearing secrets from the artist: "Pastel involves rubbing friable chalk over toothed paper, which in its nature confers a certain sparkling luminosity to the forms, and it is responsive to differences in pressure. The principle of pastel, Scully once told me, is that of putting on makeup." *Glorious Dust* is made up of two books boxed together in a slipcover, 224 pages of color plates and 64 pages of text.

Sean Scully: Glorious Dust
ISBN 3-86521-081-3 / 978-3-86521-081-4
Slipcased, 7.75 x 6 in. / 288 pgs / 100 color.
U.S. \$50.00 CDN \$60.00
November / Art



Michael Craig-Martin: Signs of Life

Edited by Eckhard Schneider.

Essays by Liam Gillick, Eckhard Schneider, and Edgar Schmitz.

The series "Signs of Life" concentrates on the idea of a universally comprehensive picture language made up of mundane objects like the paintbrushes, flashlights and folding chairs Craig-Martin has made into a screensaver (which is available from MoMA.org) and objects from the art world, of which he says, "To draw Piero [della Francesca] is the same thing to me as drawing a shoe." Or, as he demonstrates, as drawing a Seurat. Canvases and wall-filling paintings conjoin here into a total art work with a strong personality. Michael Craig-Martin, whom the BBC has called "the father of Britart" has taught at Goldsmith's College, London, since 1974. His work has been shown in the UK at the Hayward Gallery, the Whitechapel Gallery, and the Tate Modern, and in the U.S. at Gagosian Gallery and The Museum of Modern Art. Born in Dublin in 1941, **Michael Craig-Martin** studied at Yale University School of Art and Architecture in the early 1960s, but has spent most of his working life in Great Britain. His first one-person exhibition was in 1969 at the Rowan Gallery, London, and he has since shown in numerous solo and group exhibitions both in Britain and internationally, including the definitive exhibition of British conceptual art, *The New Art*, at the Hayward Gallery in 1972. From 1974 to 1988, he taught at Goldsmiths College, London, where he returned in 1993 as Millard Professor of Fine Art. In 1989 a major retrospective of his work was held at the Whitechapel Art Gallery, London. He has done installations for the *Projects* exhibition series at The Museum of Modern Art, New York (1991) and at the Centre Pompidou in Paris (1994). Craig-Martin is represented by Waddington Galleries in London.

Michael Craig-Martin: Signs of Life
ISBN 3-86560-085-9 / 978-3-86560-085-1
Hardcover, 9.5 x 11.75 in. / 128 pgs / 50 color.
U.S. \$65.00 CDN \$78.00

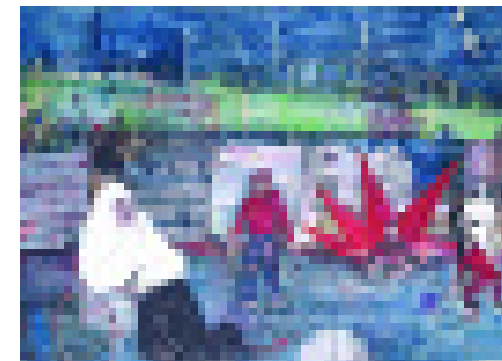


Baselitz, Painter

Edited by Helle Crenzien, Detlev Gretenkort and Michael Juul Holm.

Ever since 1963, when East Berlin's renowned art academy, Hochschule der Künste, expelled Georg Baselitz for what's been translated as "sociopolitical immaturity," and the police confiscated work from his first solo show, he's officially been an art-world bad boy. More than 40 years into his career he's still turning his subjects literally upside down, and he is considered one of Europe's most influential painters. This collection of more than 100 works spanning from Baselitz's earliest years to the present day offers an unparalleled overview of his oeuvre, as well as insight into the subtle changes that have come to his work as he has matured: In recent years the distinctive visual universe that grew out of the artist's study of art, myth, and literature has expanded to make room for the personal, for memories of an upbringing in the German and Slavic cultural borderland, for everyday life and his family, and for revisiting works by himself and others.

Baselitz, Painter
ISBN 87-91607-20-5 / 978-87-91607-20-2
Hardcover, 8.5 x 10.5 in. / 96 pgs / 85 color.
U.S. \$33.00 CDN \$40.00
August / Art



Daniel Richter

Edited and with interview by Philipp Kaiser.

Daniel Richter's earliest paintings depict a colorful, hallucinatory cosmos somewhere between graffiti and objectless abstraction. A few years ago, already a star on the German scene, he opted to shift his focus and devote himself entirely to figuration and historical painting. By taking up and advocating for once-maligned and neglected genres, Richter politicized his paintings—not on the world stage but on the art-world stage—and connected to the art of the 1980s. Richter's most recent works combine set pieces from art history, mass media and pop culture to create his own worlds and narratives. *Daniel Richter*, conceived and designed in collaboration with the artist, presents selected works from the past five years, up to his latest.

Daniel Richter was born in 1962 in Luthenburg, Germany. He has had recent solo exhibitions at David Zwirner gallery in New York and at The Power Plant, Toronto. He lives and works in Berlin and Hamburg.

Daniel Richter
ISBN 3-7757-1801-X / 978-3-7757-1801-1
Paperback, 9.5 x 8 in. / 240 pgs / 200 color.
U.S. \$50.00 CDN \$60.00
September / Art



Lothar Baumgarten: Air

One of the art world's leading figures for more than three decades, the German installation artist Lothar Baumgarten is known for his subtle cultural critique. His often site-specific installations reflect his interest in ethnographic layers and historical circumstances. For example, in 1978 he lived for a year with an Indian tribe in Venezuela, and during a long spell of illness—he caught two different but equally dispiriting forms of malaria—he taught himself the printed history of the area in its every detail. In *Air*, Baumgarten assembles a series of impressive black-and-white photographs of Venetian chimneys, which have distinguished the Venice skyline since the Middle Ages.

Lothar Baumgarten was born in 1944 in Rheinsberg, Germany. His work has been exhibited extensively in Europe at the Witte de With, Rotterdam; the Centre Georges Pompidou, Paris; and at Documenta 5, 7 and 9; and in North America at The Museum of Modern Art, New York. He lives in Düsseldorf and New York.

Lothar Baumgarten: Air
ISBN 3-933807-46-8 / 978-3-933807-46-5
Slipcased, 6 x 8 in. / 152 pgs / 1 color and 148 tritones.
U.S. \$40.00 CDN \$48.00
August / Art



Bernar Venet: Performances 1961-2005

Essays by Enrico Pedrini, Roselee Goldberg and Damien Sausset.

If it is not surprising how many mediums Bernar Venet has worked in, from sculpture to painting to photography to sound to furniture, it is surprising how many he has used in performance. From the first moments of "Performance dans les détritrus" in 1961 through sound compositions corresponding to and implicating his visual work, to a ballet for which he wrote the music, created the choreography and designed both the set and costumes, Venet has been omnivorous, recording mathematical poems on vinyl, the engines of the Concorde on CD and finally the sounds of the creation of his own sculpture. In 2004, Venet had three simultaneous solo shows in New York City, two at the Robert Miller and Jim Kempner galleries and a third along the Park Avenue Mall, where his large-scale Indeterminate Line pieces were installed. In 2005 he was named Chevalier de la Légion d'Honneur, France's highest decoration.

Bernar Venet: Performances 1961-2005
ISBN 88-8158-599-5 / 978-88-8158-599-1
Paperback, 9.5 x 11 in. / 256 pgs / 42 color and 55 b&w.
U.S. \$59.95 CDN \$72.00
October / Art



Ruth Vollmer: 1961-1978

Thinking the Line

Edited by Nadja Rottner and Peter Weibel.
Essays by Rhea Anastas, Mel Bochner, Ann Reynolds, Nadja Rottner, Kirsten Swenson and Anna Vallye.
Texts by Rolf-Gunter Dienst, Susan Carol Larsen, Lucy Lippard, Sol LeWitt, Thomas Nozkowski, and Richard Tuttle.

Some of the most significant artistic developments of the 1960s were spearheaded by a single, remarkably small group of colleagues in New York, including Sol LeWitt, Robert Smithson, Mel Bochner, Eva Hesse, Richard Tuttle, and a less familiar figure named Ruth Vollmer (1903-1982). Vollmer was a German-born émigré who devoted her work to the cross-fertilization of science, mathematics, and the visual arts. Drawing from sources as diverse as Plato's philosophy of mathematics and Bernhard Riemann's non-Euclidean notion of space, she experimented freely with the many permutations of the sphere, from the circle, spiral, and pseudosphere to the ephemeral soap bubble. Vollmer's mathematical formalism contributed substantially to the development of a new language of abstraction. *Thinking the Line*, the first book to offer a compact overview of the artist's oeuvre, includes a selection of sculptures and drawings from the 1960s and 70s alongside essays by art historians, other artists, and Vollmer herself. Contributors include Lucy Lippard, Mel Bochner, Sol LeWitt, Thomas Nozkowski and Richard Tuttle.

Ruth Vollmer: 1961-1978
ISBN 3-7757-1786-2 / 978-3-7757-1786-1
Paperback, 8.5 x 11 in. / 224 pgs / 46 color and 97 b&w.
U.S. \$50.00 CDN \$60.00
August / Art



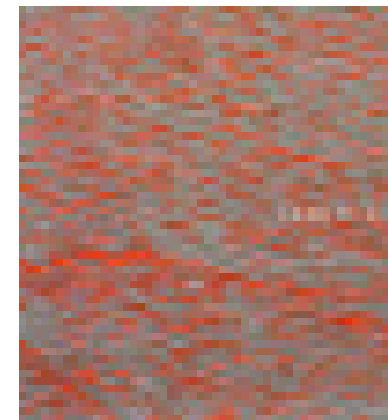
Gego: 1957-1988

Thinking the Line

Edited by Nadja Rottner and Peter Weibel.
Essays by Bruno Bosteels, Kaira Marie Cabañas, Hannah Feldman, Julieta González and Juan Carlos Ledezma.
Texts by Lourdes Blanco, Maria Luz Cárdenas, Hanni Ossott, Maria Fernanda Palacios, Luis Pérez Oramas and Marta Traba.

Venezuelan sculptor Gertrud Luise Goldschmidt (1912-1994), who worked under the pseudonym Gego, was one of the most important representatives of Latin American Geometric Abstractionism. Born in Germany, Goldschmidt became an architect and later immigrated to Caracas in 1939, where she radically altered the nature of modernist sculpture, countering the deductive logic of 1960s abstraction with a fluid conceptualism, reconfiguring "content-less" art into an open-ended process of "thinking the line." The most comprehensive examination of Gego's art published in English to date, this monograph contains deep analyses by scholars from a range of disciplines as well as previously untranslated historical texts, offering new perspectives on Gego's critical relationships to Venezuelan urbanism and kineticism, the New York avant-garde, and the European modernist traditions of Bauhaus and Russian Constructivism. Includes an illustrated chronology and an extensive plate section featuring three decades of sculpture and drawings.

Gego: 1957-1988
ISBN 3-7757-1787-0 / 978-3-7757-1787-8
Paperback, 8.5 x 11 in. / 240 pgs / 62 color and 111 b&w.
U.S. \$50.00 CDN \$60.00
August / Art



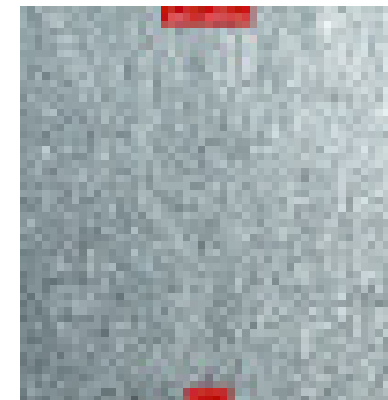
LeWitt x 2

Structure and Line and Selections from the LeWitt Collection

Introduction by Stephen Fleischman.
Essays by Dean Swanson and Martin Friedman.
LeWitt x 2 offers a unique perspective on the work of renowned Minimalist and Conceptualist Sol LeWitt, documenting the arc of his career alongside his personal collection of contemporary art. LeWitt is one of the most influential artists of the twentieth centuries. His geometric sculptures, groundbreaking wall drawings and striking works on paper have defined and pushed the limits of art-making for over 40 years. During that time, LeWitt and his wife Carol have further contributed to the art world by compiling and safeguarding a collection of contemporary art, just as they encourage the next generation of artists. *LeWitt x 2* presents a selection of work from the LeWitt collection, featuring Carl Andre, Siah Armajani, Dan Flavin, Hans Haacke, Eva Hesse, Jenny Holzer, Donald Judd, Mario Merz, Shirin Neshat, Adrian Piper and Robert Ryman. This remarkable body of work demonstrates the dynamic dialogue between LeWitt and his esteemed contemporaries.

LeWitt x 2
ISBN 0-913883-33-6 / 978-0-913883-33-4
Hardcover, 9 x 12 in. / 84 pgs / 40 color and 20 b&w.
U.S. \$35.00 CDN \$42.00
October / Art

Exhibition Schedule
Madison Museum of Contemporary Art, 10/28/06-1/12/07
Miami Art Museum, 2/9/07-6/3/07
Greensboro: Weatherspoon Art Museum, 8/18/07-10/27-07



Sol LeWitt: Wall Drawings

Essay by Giovanni Maria Accame.
Essay by Ester Coen.

Sol LeWitt, who once worked as a draftsman for I. M. Pei, has said of his own directions for drawings executed by collaborators that, "The contribution brought by the draftsman may not be predicted by the artist, even when the artist is also the draftsman." This separation of the plan, the written score for a work, from its execution and the finished piece lies at the center of the work for which LeWitt is best known, whose execution he entrusts to strangers. *Wall Drawings* tracks the creation of one recent work, beginning with the plan, so spare that it looks as though it might have arrived at the gallery by fax, and continuing through to a schematic drawing on the wall, then figures on stepladders drawing intently, their faces clear but their pencils blurred. Close-ups of their scribbles and images of the completed work are followed by a picture of the triumphant cast, a curtain call.

Sol LeWitt: Wall Drawings
ISBN 88-89431-59-8 / 978-88-89431-59-7
Paperback, 11 x 11 in. / 102 pgs / 24 color and 40 b&w.
U.S. \$28.00 CDN \$34.00
August / Art



Tony Smith: In Large Scale The Complete Sculptures 1960-1980

Essay by Tony Smith.

Between 1960 and 1980, the year of his death, sculptor Tony Smith produced 47 large-scale outdoor works that were both revolutionary and vastly influential. This publication is the first to bring together all of Smith's monumental outdoor works in a single volume, chronologically exploring the developments that were taking place within them over the course of these pivotal years. Fabricated in steel and painted black, Smith's sculpture evolved from early Minimal works to monumental pieces of great geometric intricacy. An architect who worked under Frank Lloyd Wright and a painter who was a close friend to Jackson Pollock and Barnett Newman, Smith was always concerned with the potential of purified form and color. His sculpture, which he began to make later in life, solidifies these investigations, many of his first distilled forms becoming components of his later larger works. Along with the 47 tritones reproduced here, this volume includes excerpts of key interviews with the artist, highlighting his passionate approach.

Tony Smith: In Large Scale

ISBN 3-86521-313-8 / 978-3-86521-3
Paperback, 10 x 13 in. / 80 pgs / 1 color
and 47 tritones.
U.S. \$30.00 CDN \$36.00
August / Art

Exhibition Schedule

New York: Matthew Marks Gallery, 5/6/06-6/17/06



Charles Ray: A Four Dimensional Being Writes Poetry On A Field Of Sculpture

When asked to organize an exhibition on a theme of his choice, the Los Angeles artist Charles Ray chose that of moral and amoral space, which he took from sculptor Alberto Giacometti's description of one of his own works. *A four dimensional being writes poetry on a field with sculptures* is the title Ray gave to both the exhibition, which took place at Matthew Marks Gallery in New York, and this small, beautifully-produced volume, which accompanies it. Key artworks include Giacometti's 1948 "Standing Woman"; an untitled stack piece by Donald Judd; an ancient Greek kouros from roughly 600 B.C.; a sculpted piece of island marble from Attica; Mark di Suvero's 1960 "Hankchampion;" Jeff Wall's 1990 "A ventriloquist at a birthday party in October 1947;" and a series of 1969 sculptures entitled "The Fall of Man" by the American folk artist Edgar Tolson.

Charles Ray: A Four Dimensional Being Writes Poetry On A Field Of Sculpture

ISBN 3-86521-314-6 / 978-3-86521-3
Hardcover, 5.75 x 8.5 in. / 24 pgs / 1 color
and 24 tritones.
U.S. \$20.00 CDN \$24.00
December / Art

Exhibition Schedule

New York: Matthew Marks Gallery, 4/27/06-9/11/06



Ken Price: Sculpture and Drawings

Essay by Vija Celmins.

For over 40 years Ken Price has been heavily invested in the creation and innovation of form and color in ceramic sculpture. His adventurous work has pushed the boundaries of structure and glazing, creating remarkably lively shapes and color patterns and cementing his reputation as one of the most influential artists working in the medium today. This volume highlights Price's newest work as well as a retrospective sampling from the artist's long career in sculpture and drawing. Price's recent sensuously shaped fetish-like objects are meticulously painted and sanded to create rich, patterned skins with jewel-like surfaces. His brilliantly-colored drawings depict an often fantastic realm of rushing lava, raging seas and roaming creatures. A very important facet of Price's oeuvre, the drawings highlight themes that run throughout his work, and show Price to be a fine and original draftsman. In addition to the 60 color reproductions included here, fellow Los Angeles artist Vija Celmins contributes an interview with Price, further investigating his motivations and processes, contextualized in the California art community he helped to create.

Ken Price: Sculpture and Drawings

ISBN 3-86521-315-4 / 978-3-86521-3
Hardcover, 9.25 x 11 in. / 112 pgs / 1 color.
U.S. \$45.00 CDN \$54.00
November / Art

Exhibition Schedule

New York: Matthew Marks Gallery, 9/06-10/06



Ellsworth Kelly

Essays by Herbert Muschamp
and Roberta Bernstein.

This exploration of the most recent paintings and sculptures of one of the world's most important living artists includes more than 30 works made over the past three years, and focuses on Kelly's ongoing rigorous investigations of color and form. The chromatics of the paintings reproduced here are balanced by Kelly's strictly calculated compositions, in which the literal shapes of his canvases, often joined and overlapped, enter a dialogue with the colors that allows them to advance and recede. Also pictured are 10 of the artist's most recent monumental sculptures, including a 50-foot tall stainless steel totem installed at the edge of a lake, where its remarkable form is mirrored in the water's surface, as well as a series of enormous wall panels that were commissioned for the United States Embassy in Beijing. Essays by Roberta Bernstein and Herbert Muschamp.

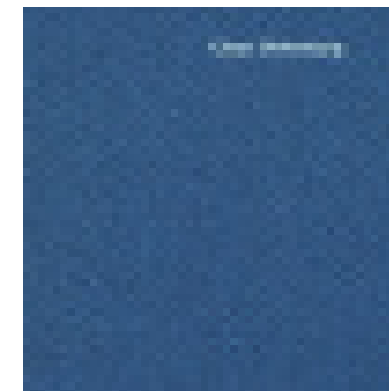
Ellsworth Kelly was born in Newburgh, New York, in 1923. His work has been the subject of numerous major retrospectives worldwide, and is presently included in all of the most important public collections of contemporary art. Kelly currently lives and works in upstate New York.

Ellsworth Kelly

ISBN 3-86521-227-1 / 978-3-86521-2
Clothbound, 9.5 x 13 in. / 112 pgs / 30 color.
U.S. \$45.00 CDN \$54.00
November / Art

Exhibition Schedule

New York: Matthew Marks Gallery, 11/06-12/06



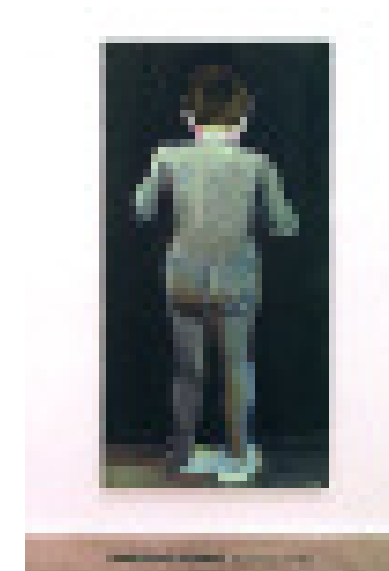
Claes Oldenburg: Early Work

Essay by Julia E. Robinson.

Much of the seminal 1960s sculpture documented in this catalogue is from Claes Oldenburg's personal collection and had never been shown until it was gathered on the occasion of the artist's first major historical New York exhibition since his Guggenheim retrospective of 1995. Included are a large selection of objects from *The Store*; early soft sculptures from *The Home*; and works related to the *Airflow* project. Scholars and new initiates alike will enjoy Oldenburg's earliest riffs on street life (yard-long gym shoes), household objects (plump fabric light switches and toilets) and automobile culture, explored and transformed through innovative manipulations of scale and material into mysterious, formally-inventive works that address human experience in modern life. An insightful essay by Julia E. Robinson points to relationships with the work of Daumier, Dubuffet, and Manet. Born into a diplomatic family in 1929 in Stockholm, Sweden, **Claes Oldenburg** lived in the United States and Norway before settling in Chicago in 1936, and becoming a citizen in 1953. He studied Literature and Art History at Yale University and Studio Art at the Art Institute of Chicago. In 1956, he moved to New York and met several artists making early Performance work, including George Brecht, Allan Kaprow, George Segal and Robert Whitman. Oldenburg soon became a prominent figure in Happenings and Performance art during the late 1950s and early 1960s. Over the past three decades, his work has been the subject of many solo exhibitions, including at The Museum of Modern Art, New York; the National Gallery of Art, Washington, D.C.; and the Solomon R. Guggenheim Museum, New York. Oldenburg lives in New York.

Claes Oldenburg: Early Work

ISBN 0-9773568-0-9 / 978-0-9773568-0-5
Clthbnd, 11 x 11 in. / 118 pgs / 67 color and 11 b&w.
U.S. \$65.00 CDN \$78.00
July / Art



Marlene Dumas: Selected Works

Essay by Marlene van Niekerk.

A blue-black topless woman stakes her claim on the Upper East Side. A stripper displays her behind next to six brides posing in a row. A dead man with a bound jaw asks the viewer to confront three blindfolded prisoners and three mysteriously somber children. The paintings and drawings collected here demonstrate Marlene Dumas's enduring fascination with image-making as a force for objectification, and simultaneously express her desire to pry the act of figurative painting loose from that history. Her lushly painted work recalls the immediacy of Expressionism in its gestures, the critical distance of Conceptual Art in its idea-driven intensity, and the pleasures of eroticism in both its subjects and its lavishly-applied paint. The complexity of Dumas's conceptual preoccupations is belied by her formal mastery—both command the viewer's attention, and the chemistry between them makes her one of our most important living figurative painters.

Marlene Dumas: Selected Works

ISBN 0-9708884-8-1 / 978-0-9708884-8-8
Hardcover, 7 x 10 in. / 94 pgs / 35 color.
U.S. \$35.00 CDN \$42.00
July / Art



Tom Sachs

**Edited and with essay by Germano Celant.
Preface by Miuccia Prada and Patrizio Bertelli.**

This comprehensive survey of the work of the young and influential American sculptor Tom Sachs is the first of its kind, and long overdue. Sachs appropriates elements from American popular culture, including fast food, skateboarding and hip-hop music, and mixes them with overt references to luxury fashion labels, as well as icons of Modernist art and design. Even as Sachs's work maintains an overt antagonism toward consumerism and globalization, it reveals an inherent idealism, championing transparency of production and homespun craftsmanship. Produced on the occasion of the artist's solo exhibition at the Fondazione Prada, Milan, this book illustrates the prolific and innovative nature of Sachs's career, highlighting his fascination with weapons, conformity, cultural imperialism and craft.

Tom Sachs (born in 1966) grew up in suburban Connecticut. After college he spent two years at the Architectural Association in London, then went to work for architect Frank Gehry, building the prototype for Gehry's bent-wood chairs for Knoll. In 1992, he moved to New York, where he became notorious for his Barneys nativity scene featuring Hello Kitty as the baby Jesus. Since then, his work has been making waves in solo shows at top galleries and museums throughout the world.

Tom Sachs

ISBN 88-87029-37-7 / 978-88-87029-37-6
Hardcover, 9.5 x 12.25 in. / 196 pgs / 400 color.
U.S. \$145.00 CDN \$174.00
June / Art

Exhibition Schedule

Milan: Fondazione Prada, 4/6/06-6/15/06

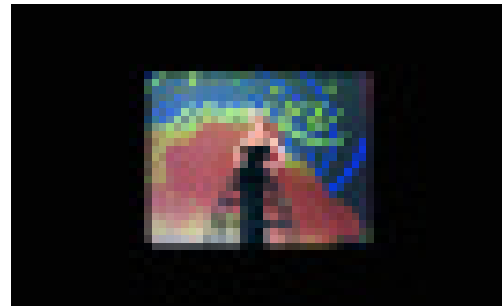


Andreas Slominski

This collection of Andreas Slominski's recent work includes Christmas ornaments and all kinds of constructions, including traps, made in a host of materials and techniques. They range from large, aggressive-looking boxes for fighting dogs to toys, like *Van for Mice*, that let the underdog off the hook. Once arranged on the floor of an exhibition space, these snares create a bit of a minefield, an environment where visitors tread with care. Some experiential pieces share the traps' lighthearted focus on practical matters and working professions: the hiring of frogmen to rescue keys thrown from a bridge, of a skyscraper painter to work on a high window, and of seamstresses to take apart and put back together viewers' pants—after which they sew in a label marking them as part of a limited edition. With a preface by Miuccia Prada and Patrizio Bertelli.

Andreas Slominski

ISBN 88-87029-34-2 / 978-88-87029-34-5
Paperback, 6 x 9.5 in. / 224 pgs / 208 color.
U.S. \$85.00 CDN \$102.00
June / Art



Francesco Vezzoli

**Edited by Germano Celant.
Essays by Patrizio Bertelli.**

Francesco Vezzoli's *Trilogia della Morte (Trilogy of Death)* explores video and embroidery, an unconventional combination unified by both passion and effectiveness. *The 120 Seats of Sodom*, inspired by the Italian director and poet Pier Paolo Pasolini's *The 120 Days of Sodom*, aligns 120 black Charles Rennie Mackintosh chairs with embroidered seats before a tapestry showing erotic scenes from other Pasolini films. *Non-Love Meetings*, conceived as a reinvention of Pasolini's documentary *Love Meetings*, in which the director traveled through Italy interviewing people about love and sex, is set in a television studio and evokes *Blind Date* as much as its titular reference. Like *Love Meetings*, it seeks to create a psychological territory in which the public speaks openly about sex and love; like reality TV, it stars a showgirl, as well as actresses from the film world, MTV and soap operas, all of whom are courted by unlikely suitors. A fetching and thought-provoking mix of both formal and colloquial entertainment.

Francesco Vezzoli

ISBN 88-87029-32-6 / 978-88-87029-32-1
Leather bound, 9.5 x 6 in. / 342 pgs / 330 color.
U.S. \$85.00 CDN \$102.00
June / Art



Marc Quinn

Essays by Sue-an van der Zijpp and Rod Mengham.

The British artist Marc Quinn, born in 1964, came to the attention of the international art scene in 1991 with *Self*, a cast of his own head realized in eight pints of his own frozen blood, exhibited in a specially designed refrigeration unit. Since 1999, he has been creating sculptures in classic white marble of subjects who lack one or more limbs; the best-known is his 2005 Trafalgar Square installation, *Alison Lapper Pregnant*. In addressing the purely physical aspects of life, Quinn confronts the viewer with the gaping chasm between the physical and the mental, beauty and ugliness, the eternal and the mortal. His work has been presented and acquired by leading galleries and museums around the world, and was recently the subject of an exhibition at Mary Boone Gallery in New York. This overview of recent developments also includes a history of his career and documentation of all major works.

Marc Quinn

ISBN 90-5662-511-X / 978-90-5662-511-5
Paperback, 8.75 x 9.5 in. / 144 pgs / 75 color.
U.S. \$36.00 CDN \$43.00
August / Art



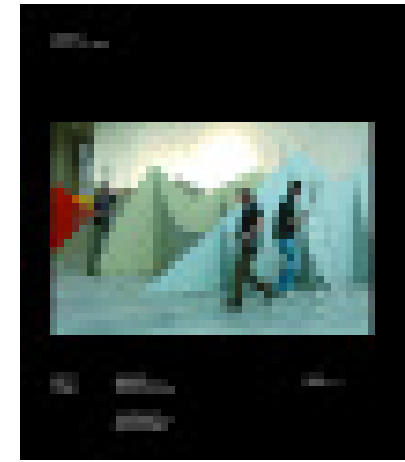
Matt Mullican: Model Architecture

**Edited by Stella Rollig.
Essay by Stephan Schmidt-Wulffen.
Conversation with Allan McCollum.**

Matt Mullican is a multimedia artist in the broadest sense, ranging from these fragile models to bulky sculptures, from reliefs to drawings, collages, light boxes, computer animations, glass works, video and performances. The system of pictograms for which he first gained renown have served him well in addressing systematization and subjectivity, and in laying out the cosmology that preoccupies him most. His models, miniature houses, amphitheatres, and abstracted structures in paper, glass, textiles, ceramics, wood and video, help to place him and the idea of home in that same cosmology. They aren't plans for any larger realization; they are just ideas of spaces and environments, conveying relationships between concepts. *Model Architecture* offers an overview of their diverse forms and formats, and, in an interview between Allan McCollum and the artist, a sense of their crucial place in Mullican's oeuvre. **Matt Mullican** was born in 1951 in Santa Monica, California, and he currently lives and works in New York City. He studied at the California Institute of the Arts, and presented his first solo show at the age of 22. His work has been exhibited in the U.S. at the Museum of Modern Art, the New Museum, Artists' Space, and the Kitchen in New York, the Institute for Contemporary Art in Boston, the Hirshhorn Museum in Washington, D.C., and abroad in Belgium, Canada, Germany, Ireland, Italy, Switzerland and the United Kingdom.

Matt Mullican: Model Architecture

ISBN 3-7757-1780-3 / 978-3-7757-1780-9
Hardcover, 9.75 x 12 in. / 96 pgs / 40 color and 20 b&w.
U.S. \$35.00 CDN \$42.00
October / Art



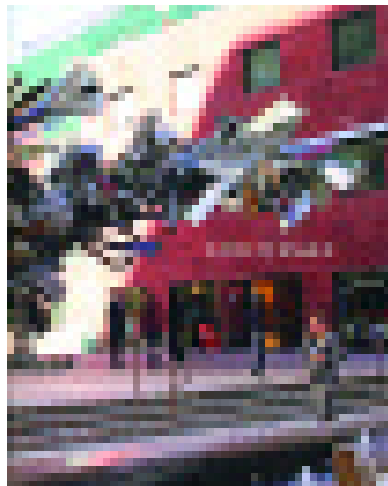
Liam Gillick: Factories in the Snow

Essay by Lilian Haberer.

This new monograph, the first in 10 years to bring together a truly substantial body of Gillick's work, takes as its focus the artist's projects of the last five years, proposing a new reading of his oeuvre. It draws attention to the rigor of the thinking developed in both his sculptural work and his writings, as well as to his sharp visual sense of the structural and formal properties of his materials. Gillick appeared on the scene at the beginning of the 1990s, right in the middle of the YBA phenomenon, and has since had wide exposure in exhibitions like Documenta, Manifesta, and the Venice Biennale, and in being nominated for the 2002 Turner prize. Liam Gillick was born in Aylesbury, Great Britain, in 1964 and studied at Hertfordshire College of Art, and Goldsmiths College, London. Often combining text and installation, Gillick's work frequently investigates economics and aesthetics in modern society. He lives and works in London and New York, where he is represented by Casey Kaplan Gallery.

Liam Gillick: Factories in the Snow

ISBN 3-905701-64-2 / 978-3-905701-64-7
Paperback, 9.5 x 11.25 in. / 160 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
November / Art

**Eric Wesley****Essay by Cornelia Butler.**

West coast artist Eric Wesley was born in 1973 in Los Angeles. His work, which can take the form of sculpture, painting, drawing, architectural model or public artwork proposal, often uses decrepit materials and conveys a humorous take on the world and his own identity within it. For the 2004 Whitney Biennial, he created scale sets for a faux reality show; his 2000 kinetic sculpture "Kicking Ass" was a mechanized donkey that kicked holes in the gallery wall behind it. This small monograph is the first publication dedicated solely to the artist's work, and is published on the occasion of his 2006 exhibition as part of the MOCA Focus series.

Eric Wesley

ISBN 0-914357-97-2 / 978-0-914357-97-1
Paperback, 8 x 10 in. / 60 pgs / 40 color.
U.S. \$24.95 CDN \$30.00
July / Art

Exhibition Schedule

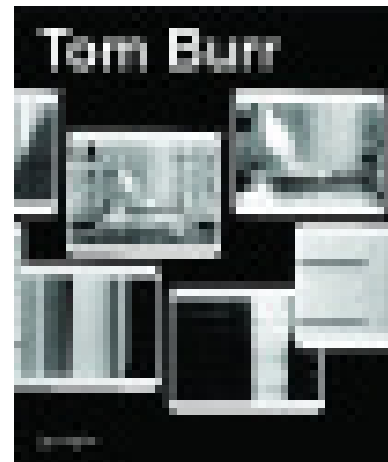
Los Angeles, The Museum of Contemporary Art,
3/23/06-6/25/06

**Anselm Reyle: Ars Nova****Edited by Beatrix Ruf.****Essays by Bruce Hainley and Dominic Eichle.**

This luxurious four-color album, with two additional fluorescent colors, has been made to the young German artist's specs. While Reyle is primarily a painter, it is light in particular with which his paintings are concerned, both the light hitting pigment on canvas, and, particularly, electric light, pale and acid, from the lamps and neon signs of the modern landscape. His found objects, almost readymades, function, therefore, like indices to his pictorial work. The phosphorescence of the paint, or that the paint gives to the objects, can be understood as a puzzle about a problematic medium, one whose solution here induces a new confidence and surprising expectations and wakes up the gaze. Reyle is represented in New York by Gavin Brown.

Anselm Reyle: Ars Nova

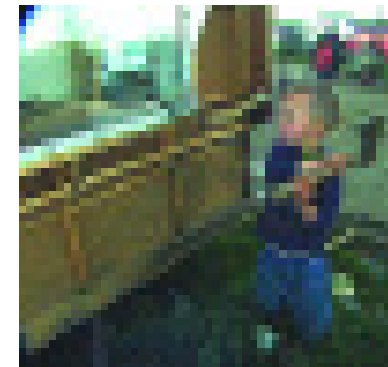
ISBN 3-905701-68-5 / 978-3-905701-68-5
Paperback, 8.25 x 11.5 in. / 256 pgs / 200 color.
U.S. \$70.00 CDN \$84.00
August / Art

**Tom Burr: Extrospective Works 1994-2006****Edited by Florence Derieux.****Texts by Stuart Comer, George Baker, Cerith Wyn Evans.**

Tom Burr (born in 1963, in New Haven, Connecticut) is an American artist whose work—photographs, drawings, sculptures and installations—revisits the formal vocabulary of the avant-gardes of the 1960s, in particular Minimalism and post-Minimalism, and mixes together pop iconography, homosexual culture, underground aesthetics, musical, cinematographic and literary influences, as well as contemporary architecture and design. These works articulate the problematics linked to architecture and public space, and questions of sociology, psychology, and gender politics. The conceptual investigation led by the artist essentially questions the way in which identity, especially sexual identity, is constructed or is, on the contrary, constrained by society and its physical spaces. The artist uses the appropriationist strategy of the 1980s, as it permits past works to be revisited in order to reveal different significations. Thus the artist reconfigures a history no longer fixed in time and space, but on the contrary perfectly open, illuminating and transforming the present.

Tom Burr: Extrospective

ISBN 3-905701-82-0 / 978-3-905701-82-1
Paperback, 9.5 x 11.25 in. / 160 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
September / Art

**Joost Conijn: Iron and Video****Essays by Jan Braet and Joost Conijn.**

Like many artists, Joost Conijn makes stuff. But then he turns the key in the ignition of a piece and drives it across the continent, or flies it through the African desert. In 2002, he toured Eastern Europe and the Ukraine in a DIY car *Hout Auto*, built from wood and fueled with logs that he gathered along the way. He passed through Albania and Romania and even penetrated, under alternative power, the area around Chernobyl. In 2000, his airplane, also homemade, took to the air above the Moroccan desert following a long struggle with the elements. He also works in film, and his recent *Siddieqa, Firdaus, Abdallah, Soelayman, Moestafa, Hawwa en Dzoel-kif* (2004), about seven children from a Dutch family with Islamic religious convictions, recently prompted a great deal of discussion. *Iron and Video* is many books in one: an instruction manual, a travelogue, a coffee-table trophy, a tale of adventure, a manifesto, and altogether a fascinating read.

Joost Conijn: Iron and Video

ISBN 90-78088-04-4 / 978-90-78088-04-2
Hardcover, 12 x 8.75 in. / 176 pgs / 150 color.
U.S. \$45.00 CDN \$54.00
November / Art

**Roman Signer: Travel Photos**

Since the early 1970s, Roman Signer has been making art that refuses to be described in conventional terms. His objects and installations look like science experiments, and his photographs and films seem only to document their results: in compliance with carefully planned and strictly executed and documented procedures, Signer sets off explosions and collisions, sending his materials flying through space. Videos like *Boot with Rocket* capture the original setup, soon to self-destruct. Signer's work gives cause and effect a humorous twist, as it does the scientific method, taking on the self-evidence of scientific logic as an artistic challenge. But in the midst of all this, Signer has also been making a much quieter and more conventional body of work, not unlike the one most readers keep in a shoebox on a shelf in their closets: his "Reisefotos," or travel photographs, track the great experiments of 20 years on and off the road, found works that, like Signer's own, called out to be documented. Whether his subject is a host's arrangement of objects or an event he's reluctantly participating in, it takes on an illustrative or narrative element, and sometimes a touch of irony. *TravelPhotos* presents a previously unknown but completely characteristic side of Signer's work.

Roman Signer was born in Switzerland in 1938. He has worked as an architectural draughtsman, freelance artist and teacher. His work has appeared at Documenta and the Venice Biennale, and in shows in the United States and Europe. Signer lives and makes his "action sculptures" in St. Gallen, Switzerland.

Roman Signer: Travel Photos

ISBN 3-86521-282-4 / 978-3-86521-282-5
Hardcover, 9.5 x 11.75 in. / 240 pgs
Illustrated throughout.
U.S. \$45.00 CDN \$54.00
November / Photography

**Rirkrit Tiravanija: Soccer Half-time Cookery Book****Essays by Raimar Stange and Florian Waldvogel.**

For the World Cup, Rirkrit Tiravanija, the Thai artist known for works that incorporate the provision of ingredients and the cooking of meals for or by viewers, has created a cookbook for halftime. He presents 16 recipes, one for each match in the preliminary rounds, to be prepared and eaten midway through the contest. Cheerful lists and instructions are supplemented by photographs of friends watching football on TV, and Tiravanija incorporates the World Cup motto, "time to make friends"—which is dear to his own heart and central to his sociable, intercultural artistic practice—as the book's mission statement. Rirkrit Tiravanija is the winner of the 2004 Hugo Boss prize and recently had a retrospective at the Serpentine Gallery in London. He is represented in New York by Gavin Brown.

Rirkrit Tiravanija: Soccer Half-time Cookery Book

ISBN 3-938821-40-X / 978-3-938821-40-4
Paperback, 5 x 9 in. / 64 pgs / 20 color.
U.S. \$35.00 CDN \$42.00
August / Art



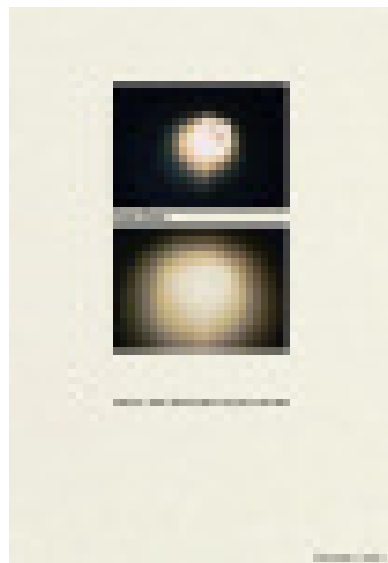
Karen Kilimnik

Essays by Dominic Molon and Caoimhin McGiolla Leith.

In the 1980s, critics compared Karen Kilimnik's narrative and jumbled installations to the previous decade's "scatter art;" they have since become cult favorites of a new generation of artists and curators. Her drawings and paintings from the early 1990s targeted then-current discussions on art and glamour, and the emergence of women artists whose sensibility was not that of feminist theory. A portrait of Hugh Grant, post-arrest, was likened to Degas, Warhol, and Jim Shaw's *Thrift Store Paintings*. More recently she's taken up fairy tale themes, with dashing barons, tinkling chandeliers, wolves and sleighs—a magical world in which history, myth and reality coexist. The diversity of Kilimnik's work, which has continued to evolve, can veil the internal coherence of a practice in which the most recent pieces attest to continuous links through all previous media and subject matter. This comprehensive monograph offers a complete panorama of Kilimnik's career production, and allows readers to see beyond the distinctions between her paintings, drawings and installations. **Karen Kilimnik** was born in Philadelphia in 1962. Her works are on display in major European and American museums, including The Museum of Modern Art, New York, and the Whitney Museum of American Art, New York. She works and resides in Philadelphia.

Karen Kilimnik
ISBN 3-905701-23-5 / 978-3-905701-23-4
Paperback, 9.5 x 11.25 in. / 160 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
September / Art

Exhibition Schedule
Philadelphia: Institute of Contemporary Art,
Fall 2007



Tacita Dean: Analogue Drawings 1991-2006

Interview by Theodora Vischer.

Over the past 15 years Tacita Dean has created a body of work in film, photography and drawing that's impressive in its idiosyncratic handling of those media and striking in its contrary beauty. In combination with the drawings collected here, and with photographs and stories, her slow-moving projections—which border on the meditative—present a panorama in which fleeting moments and awareness of the flow of filmic time evoke eerily specific atmospheres, and her films provide the creative impulse for remarkable work in other media. *Analogue*, the first methodical study and graphic presentation of her drawings, gathers not just those on paper but also on blackboards and alabaster and in photographs, and considers them in light of her roots as a painter. Dean discusses them, and their connections to her film work, in an interview.

Tacita Dean was born in Canterbury, England in 1965. She studied at Falmouth School of Art and the Slade School of Fine Art in London, and has since been nominated for the Turner Prize and appeared at the Venice Biennale. Her work has recently been exhibited at the Museu d'Art Contemporani de Barcelona, the Tate Britain and the Musée d'Art Moderne de la ville de Paris. She lives and works in Berlin.

Tacita Dean: Analogue
ISBN 3-86521-289-1 / 978-3-86521-289-4
Paperback, 8 x 10 in. / 160 pgs / Illust. throughout.
U.S. \$30.00 CDN \$36.00
August / Art



Maria Roosen: My Friends, Mis Amigos, Mes Amis, I Miei Amici, Meine Freunde, Mijn Vrienden

Fiction by Hanne Hagenaaers.

Dutch artist Maria Roosen loves magic. Not so much witchcraft as the small everyday wonders—like the way a drop of oil in a puddle of water suddenly reflects the world in 1000 colors. Glass is one of Roosen's primary materials, and she is best known for her little glass carrots; her glass eyes; her glass penises dangling from a cord, somehow both sweet and sorrowful at once, and calling to mind the work of Eva Hesse or Louise Bourgeois. Roosen also makes big white papier-mâché spheres that she gives to her friends, asking them to make alter-ego faces on them and to wear them over their heads, or to share them with others at public events. In this sturdy accordion-folded book we are introduced to Maria's friends—in their masks—via a series of photographic portraits, while Hanne Hagenaaers tells us about their adventures.

Maria Roosen: My Friends, Mis Amigos, Mes Amis, I Miei Amici, Meine Freunde, Mijn Vrienden
ISBN 90-78088-07-9 / 978-90-78088-07-3
Paperback, 5 x 6.5 in. / 32 pgs / 32 color.
U.S. \$15.00 CDN \$18.00
August / Art

Exhibition Schedule
Schiedam: Stedelijk Museum Schiedam: 4/8/06-
Summer 2006



Will Cotton: Paintings 1999-2004

Essay by Ann Hindry.

Will Cotton once described himself as landscape painter, but for more than five years now his fantasy scenes have been enriched by soft, scantily clad and nude women enjoying the singularly imagined scenery. They lounge around biscuit balconies, chocolate waterfalls, whipped-cream geysers, toffee rocks and flan islands, safe inside the lollipop hedges of a rich fantasyland. Cotton, who used to begin each painting by making a maquette of a candy scene with real products and photographing it, has, rather than opt to work from multiple images or from life, enlarged that initial photography process dramatically, creating large-scale stage sweets and bringing out gigantic portions of real ones, and posing models among them. The succulence of Cotton's subject matter is a perfect match for each piece's eventual lustrous finish, which is as deliberately academic as it is smooth and rich.

Will Cotton was born in 1965 in Melrose, Massachusetts. He received his BFA from Cooper Union, New York, spent a semester at the École Regionale des Beaux-Arts in France and studied for a year at the New York Academy of Art. His paintings have been included in numerous group shows throughout the United States and Europe, and have been the subject of solo shows at the Mary Boone, Silverstein and I-20 Galleries in New York, among many others. Cotton lives and works in New York City.

Will Cotton: Paintings 1999-2004
ISBN 2-9523914-0-8 / 978-2-9523914-0-5
Hardcover, 11.75 x 9.5 in. / 64 pgs / 38 color.
U.S. \$29.95 CDN \$36.00
August / Art



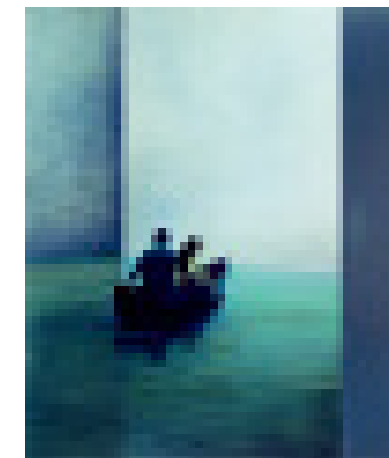
Lars Elling: Paintings

Essay by David Shapiro.

Paintings follows Lars Elling, the young Norwegian artist, through the first 15 years of his career. Many credit his success both in Norway and in New York to the seriousness—the absence of irony—with which he approaches a well established art form, but the reproductions here make the case that it is also due to the poetic and inviting nature of his paintings. This is art that commits itself to communicating with viewers on a common ground. In an interview here, Elling is uncommonly articulate in explaining both his technique and his way of thinking about his work. With an essay by the noted poet and art critic David Shapiro, who has taught at Columbia, Princeton and Bard, and written texts for monographs on Jasper Johns, Jim Dine and Mondrian.

Lars Elling was born in 1966 in Oslo, Norway, where he is considered one of his country's finest contemporary painters. He is represented in New York City by Briggs Robinson Gallery.

Lars Elling: Paintings
ISBN 82-7547-232-6 / 978-82-7547-232-6
Clothbound, 9.75 x 10 in. / 200 pgs / 100 color.
U.S. \$60.00 CDN \$72.00
August / Art

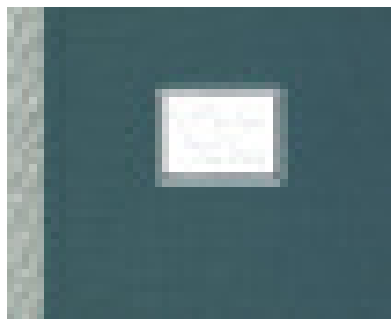


Tim Eitel

Interview by Christoph Peters.

The young Leipzig School painter Tim Eitel is best known for his depictions of people contemplating artworks in public spaces. Of his new work, Eitel says, "I wanted to focus more directly on life and my surroundings, not just on the microcosm of the art context. I wanted to let more of the outside world into my paintings, and more atmosphere, too." Thus, people and spaces seem to submerge into a disquieting twilight; a peacefully reclining figure becomes a fragile symbol; and a couple rows a paddleboat out into nothingness. Eitel continues, "It's not possible for me to keep it all separate: the conscious and unconscious memories of every image I've seen in my life. Paintings from art history, but also photographs and snippets from film and TV. That's what our world view is made up of." Eitel captures everyday gestures and situations, then uses them to investigate the relationship between man, nature, and public space in his paintings.

Tim Eitel
ISBN 3-935567-28-6 / 978-3-935567-28-2
Hardcover, 6.75 x 8.25 in. / 128 pgs / 24 color and 40 b&w.
U.S. \$35.00 CDN \$42.00 SDNR 40%
October / Art



Carroll Dunham: Line That Never Ends
Drawings 1984-2004

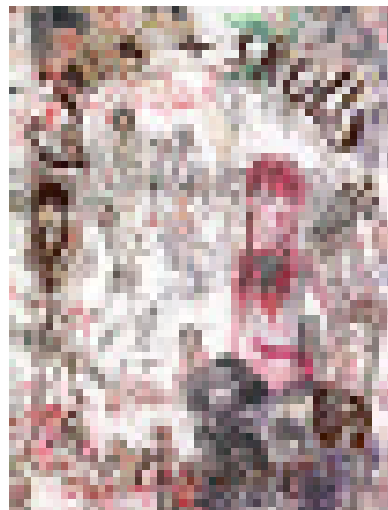
Essay by Klaus Kertess.

Introduction by Juerg Judin.

Exploration and radical change have distinguished New York painter Carroll Dunham's drawings and works on canvas since the beginning of his career. *Drawings 1984-2004* documents 20 years of controlled yet delirious lines wrapping around biomorphic landscapes and curling into eruptive blobs and gobs, vividly colored planets and eyeless demons in taut interiors. Klaus Kertess's essay rightly places Dunham among "the explorers of line, Pollock, de Kooning, Twombly and Marden." Limited edition of 150 copies.

Painter **Carroll Dunham** was born in 1949 in New Haven, Connecticut. One of New York's most influential contemporary painters, Dunham has had recent solo exhibitions at the Gladstone and Nolan/Eckman galleries, New York; Daniel Weinberg Gallery, Los Angeles; and White Cube, London. His 2002 mid-career retrospective at the New Museum of Contemporary Art in New York was one of the most highly regarded shows of that year. Dunham writes regularly for *Artforum*.

Carroll Dunham: Line That Never Ends
 ISBN 3-906801-05-5 / 978-3-906801-05-6
 Hardcover, 12 x 9.75 in. / 61 pgs / 86 color and 9 b&w.
 U.S. \$70.00 CDN \$84.00
 July / Art



Brad Kahlhamer: Girls & Skulls

Edited by Emily Schlesinger.

Essay by Prairie Girls.

Animals, ghosts, skulls, the gritty streets of New York, rifles, Native American landscapes and rugged charismatic urban women are just some examples of what can be found in Brad Kahlhamer's paintings. With *Girls & Skulls*, this Tucson-born, New York-based artist plays on his favorite themes—death and sex. His *Urban Prairie Girls* portraits are inspired by the way Native American girls in New York continue to embody both the spirit of their ancestors and a certain tough independence. All 36 portraits collected here are paired with interviews of the models. His 200 skull drawings are reminiscent of catacombs, and are based on a stack of skulls the artist found in a church in Milan. *Girls and Skulls* is Brad Kahlhamer's third solo Deitch Projects exhibition. His large drawings were recently featured in a show organized by the Scottsdale Museum.

Brad Kahlhamer: Girls & Skulls
 ISBN 0-9753243-7-3 / 978-0-9753243-7-0
 Paperback, 8 x 10.5 in. / 84 pgs / 40 color.
 U.S. \$35.00 CDN \$42.00
 July / Art

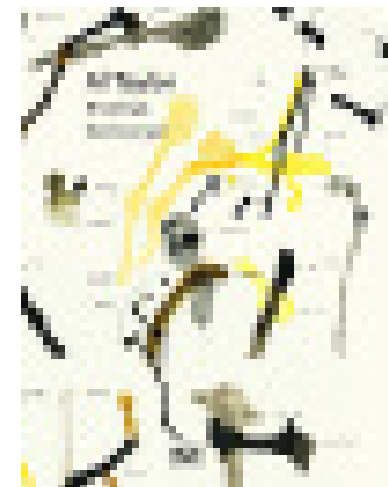


Steve DiBenedetto: Recent Paintings and Drawings

Essay by Klaus Kertess.

The single studio photograph that closes this volume shows a framed print of an octopus clinging to a human figure and, nearby, a model helicopter. Both subjects figure regularly in DiBenedetto's close encounters of the painted kind—over the course of 20 years the Bronx native and Guggenheim Fellow has created a cosmology of enigmatic motifs including ferris wheels, helicopters, octopi, dilapidated TV sets and haloed figures glowing with energy. He assembles them in eerie, industrial wastelands and cavernous, menacing reliquaries, creating an imminently self-destructing and at the same time wildly regenerating world where the eye ricochets from point to point, slithers from one embellishment to another. DiBenedetto's furiously worked oil paintings, composed in a dense palette of decaying, mucky tones, sometimes take him several years. *Recent Drawings and Paintings* illustrates his most recent works on paper and on canvas, which align him with the Surrealism of Roberto Matta and Max Ernst and the mysticism of William Blake, and with contemporaries like Carroll Dunham, Terry Winters and Gerhard Richter.

Steve DiBenedetto: Recent Paintings and Drawings
 ISBN 0-9771714-9-3 / 978-0-9771714-9-1
 Hardcover, 12.5 x 9.5 in. / 46 pgs / 22 color.
 U.S. \$40.00 CDN \$48.00
 July / Art

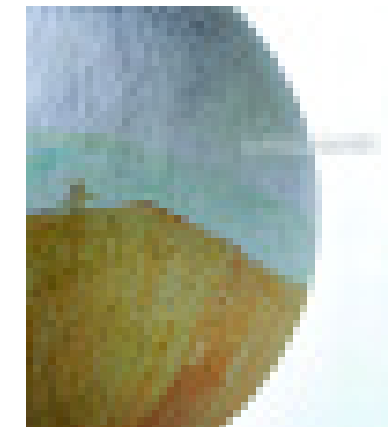


Al Taylor: Drawings

Essay by Michael Semff.

The playful ease and subtle humor of Al Taylor's drawings made him an artist's artist par excellence. When he died of lung cancer at age 51 in 1999, he left a large body of work—of the constructions he thought of as three dimensional drawings, made of broomsticks and wires and tin cans and linoleum and other clean-lined debris, with which he "drew" in the air; and then piles upon piles of drawings themselves, of which Charles Yoder has written that they are "softly nuanced, surely handled and ever changing." The illustrations here offer highlights from both his estate and private collections, including The Museum of Modern Art, as well as a few sculptural works.

Al Taylor: Drawings
 ISBN 3-7757-1809-5 / 978-3-7757-1809-7
 Hardcover, 8.5 x 10.75 in. / 192 pgs / 116 color, 21 b&w and 20 duotones.
 U.S. \$50.00 CDN \$60.00
 August / Art



Russell Crotty

Essay by David Frankel.

Russell Crotty's vast body of work expresses his fascination for astronomy and nature through the medium of drawing. Through his rigorous study of the stars and direct observations through the telescope, Crotty offers a romantic and poetic view of the universe while blurring the line between scientific research and artistic license. His idiosyncratic renderings in ballpoint pen began on flat paper and evolved into compilations of drawings in oversized books and on paper-coated spheres. He continues to push the boundaries of drawing by exploring new formats, including his most recent large-scale field charts. His work is shown around the world and is collected by many museums including The Museum of Modern Art and the Centre Pompidou. This monograph features installation shots, page layouts from Crotty's artist books, gatefolds and details.

Russell Crotty
 ISBN 0-9706394-9-X / 978-0-9706394-9-3
 Hardcover, 10 x 11 in. / 64 pgs with 4 gatefolds / 108 color.
 U.S. \$40.00 CDN \$48.00
 August / Art



Mark Bradford

Essay by Steven Nelson.

Painter Mark Bradford, whose work was included in the 2006 Whitney Biennial, creates large-scale collages that fuse the art historical traditions of Minimal Abstraction and Arte Povera with an interest in pop culture, urbanism, aesthetics and geography, creating richly layered works which recall the visual energy and experience of life in the city. Bradford's recent collage work expands his use of materials to include those found in the streets around his Los Angeles studio—such as billboard remnants, flyers and posters—reflecting his interest in the intersection of commerce and culture. Born in Los Angeles in 1961, Bradford's work is in the collection of the Tate Gallery, London, the Walker Art Center, Minneapolis, and the Brooklyn Museum, New York. He was included in the seminal *Freestyle* show at New York's Studio Museum in 2001, and he is represented by Sikkema Jenkins & Co., NYC. Text by Steven Nelson, Assistant Professor of African and African American art history at UCLA.

Mark Bradford
 ISBN 0-9766840-1-2 / 978-0-9766840-1-5
 Hardcover, 12 x 14 in. / 68 pgs / 45 color.
 U.S. \$45.00 CDN \$54.00
 October / Art

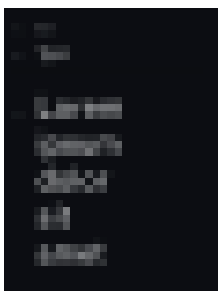


Wilhelm Sasnal: Paintings & Films

Is Wilhelm Sasnal (1972, Poland) the best painter to emerge in the twenty-first century? This small volume presents highlights from his early career along with several extraordinary new canvases and a series of 16mm films and video work from the artist's recent travels in the U.S. and Brazil.

Wilhelm Sasnal: Paintings & Films
ISBN 90-8690-004-6 / 978-90-8690-004-6
Paperback, 6.5 x 8 in. / 56 pgs / 32 color.
U.S. \$20.00 CDN \$24.00
August / Art

JRP/Ringier



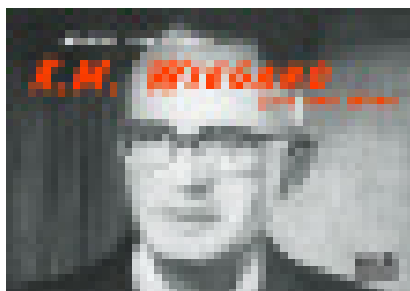
Marc Camille Chaimowicz

Edited by Heike Munder.

Chaimowicz, a Frenchman in London, was one of the first performance and installation artists. Unlike his early contemporaries' noisy declarations, his pieces have always been poetic meditations on impermanence. This reference monograph looks back over more than 30 years of work.

Marc Camille Chaimowicz
ISBN 3-905701-67-7 / 978-3-905701-67-8
Hardcover, 6.5 x 9.25 in. / 160 pgs / 100 color.
U.S. \$35.00 CDN \$42.00
September / Art

Hatje Cantz Publishers



Marcel van Eeden: K.M. Wiegand

Life and Work

Essay by Massimiliano Gioni.
The Dutch artist Marcel van Eeden has done a drawing a day for more than a decade, since 1993. Each one interprets photographs or text from before he was born in 1965, source material he gathers through a network of vintage book dealers, archives and libraries. His thousands of small-format works show people and places at once anachronistic and ready to spring to life at any moment.

Marcel van Eeden: K.M. Wiegand
ISBN 3-7757-1772-2 / 978-3-7757-1772-4
Hardcover, 6.75 x 9.5 in. / 160 pgs / 140 duotones.
U.S. \$35.00 CDN \$42.00
August / Art

Witte de With/Museum Moderner Kunst,
Vienna



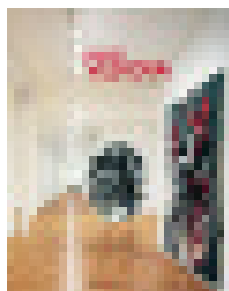
Mathias Poledna: Western Recording

Essays by T. Holert, A. Alberro, and N. M. Alter.
Introduction by N. Schafhausen and M. Michalka.

Austrian-born, Los Angeles-based conceptualist Mathias Poledna deconstructs and reconstructs recent pop, political and media history. The film *Western Recording* (2003) takes as its starting point the recording of a vocal track on the 1969 song *City Life* by the singer-composer Harry Nilsson.

Mathias Poledna: Western Recording
ISBN 90-73362-67-9 / 978-90-73362-67-3
Paperback, 7 x 9 in. / 156 pgs / 15 color and 30 b&w.
U.S. \$30.00 CDN \$36.00
August / Art

Charta



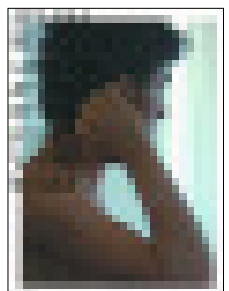
Emilio Vedova

Essays by Carlo Bertelli and Emilio Vedova.

Emilio Vedova, born in Venice in 1919, has always fused political critique and artistic engagement. From his early days as a participant in the Resistance of the 1940s and a signer of the manifesto *Oltre Guernica*, Vedova has never stopped working, protesting and challenging himself. Best known for painting—for which he was awarded the Venice Biennale's Grand Prize in 1960—he has also designed costumes and light sets for the opera and made large-scale glass engravings and light collages.

Emilio Vedova
ISBN 88-8158-583-9 / 978-88-8158-583-0
Pbk, 8.5 x 10.75 in. / 144 pgs / 87 color and 38 b&w.
U.S. \$45.00 CDN \$54.00
October / Art

Valiz



Julika Rudelius: Looking at the Other

Five Video Works

Edited by Julika Rudelius and Thomas Buxó.

Essay by Sven Lütticken.
The videos whose explicit stills and transcripts are bound here explore private experience within the public sphere. This rising Amsterdam-based artist will exhibit her work at the Brooklyn Museum in 2007.

Julika Rudelius: Looking at the Other
ISBN 90-78088-05-2 / 978-90-78088-05-9
Pbk, 9 x 11 in. / 104 pgs / 45 color and 10 b&w.
U.S. \$35.00 CDN \$42.00
August / Art

Visual Aids



Robert Blanchon

Edited by Tania Duvergne and Amy Sadao.

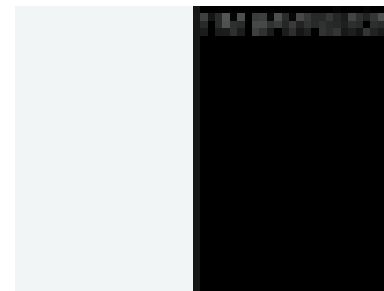
Essay by Sasha Archibald.

Foreword by Amy Sadao.

Photo-based conceptual artist Robert Blanchon left behind an extensive and varied body of work before his untimely death at the age of 34. This publication is the first comprehensive monograph to document his oeuvre and its place within the context of New York City in the 1990s. Like his contemporaries Felix Gonzalez-Torres, Robert Gober, and Zoe Leonard, Blanchon grappled with the legacies of Minimalism and Modernism, the relation between politics and art, and his identification as a gay, HIV-positive artist who nonetheless eschewed identity politics as the basis of an art practice. Blanchon's decade-long exhibition history is marked by a witty, insightful treatment of loss, memory and morality executed primarily through photography but also extending to video, mail art and performance.

Robert Blanchon
ISBN: 0-9678425-2-2 / 978-0-9678425-2-3
Paperback, 6.5 x 9.5 in. / 176 pgs / 295 color.
U.S. \$25.00 / CDN \$30.00
October / Art

Steidl/Mark Moore Gallery



Tim Bavington

Essay by Dave Hickey.

Working within the strict format of the vertical stripe, Tim Bavington explores methods of designing his paintings, from intuition and chance to architectural systems and bar-coding. In recent years his interest has turned to music: he transposes samples—riffs, guitar solos and entire songs—into stripes by combining the 12-tone musical scale with a 12-hue color palette. Notes are assigned colors, and the length each note is held determines stripe widths. He then uses a spray gun to apply paint so that lines blend, bleed and fuse into a continuous field. *Tim Bavington* surveys the development of his stripe work over eight years, with particular attention to the musical period that opened in 2002.

Tim Bavington was born in Norwich, England, in 1966. He moved to the United States in 1984 and attended Art Center College of Design, in Pasadena, California. After moving to Las Vegas in 1993 he received an M.F.A. degree from the University of Nevada, where he studied with art critic and curator Dave Hickey. Bavington's paintings are included in a number of important collections such as the Museum of Contemporary Art in San Diego, The Albright-Knox Art Gallery in Buffalo, and the Museum of Modern Art in New York.

Tim Bavington
ISBN 3-86521-285-9 / 978-3-86521-285-6
Paperback, 11 x 8.25 in. / 128 pgs / 50 color.
U.S. \$40.00 CDN \$42.00
August / Art

Exhibition Schedule
Santa Monica: Mark Moore Gallery, May 2006

JRP/Ringier

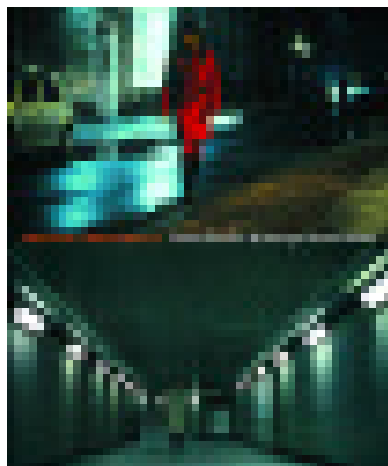


Mathieu Mercier

Essays by Jennifer Allen and Michel Gauthier.

Mathieu Mercier employs common household and industrial materials to create his sculptural, photographic, and wall-based works, which explore the relationship between those contemporary mass-produced consumer objects and their aesthetic origins in early twentieth century art and design. One series of sculptures, titled "Drum and Bass," recreates classic Mondrian compositions out of black DIY shelving and primary-colored household objects—plastic bins, extension cables, and stationary folders. In *Plastic Anchors Wall* Mercier again traces the use of primary colors from early Modernist art to their function as color-coding for differently sized screw anchors. This dialogue between utopian art and design icons and contemporary mass-produced objects highlights the evolution of the meaning of "modernity," from social project, in utopian movements such as De Stijl and Russian Constructivism, to capital gain.

Mathieu Mercier
ISBN 3-905701-71-5 / 978-3-905701-71-5
Hardcover, 7.5 x 9.5 in. / 136 pgs / 60 color and 70 b&w.
U.S. \$29.00 CDN \$35.00
September / Art



**Janet Cardiff & George Bures Miller:
Louisiana Contemporary**

Edited by Michael Juul Holm and Mette Marcus.

Janet Cardiff and George Bures Miller have gained international recognition for their audio and video "Walks," in which visitors follow the artist's directions through a site while listening to a CD walkman. As the walk progresses through real time and space, the participant will hear voices, music, footsteps and other sounds that create a fictional soundtrack to the journey. Cardiff's work challenges cinematic conventions, and collapses the distinctions between reality, sensation and imagination. This audio CD and 32-page booklet accompany the Cardiff and Bures Miller exhibition mounted by Denmark's Louisiana Museum, for which the artists created "Louisiana Walk," and at which Cardiff and Miller's seminal "Berlin Files" from 2003 was shown.

Janet Cardiff & George Bures Miller: Louisiana Contemporary
ISBN 87-91607-32-9 / 978-87-91607-32-5
Slipcased, 5.5 x 5 in. / 32 pgs / 16 color / Audio CD.
U.S. \$35.00 CDN \$42.00
September / Art



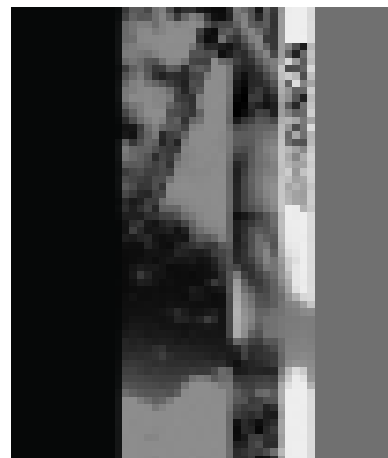
**Janet Cardiff & George Bures Miller:
Pandemonium**

Edited by Julie Courtney.
Essay by Richard Torchia.
Foreword by Sara Jane Elk.
Afterword by Sean Kelley.

Using existing elements in prison cells at the massive Eastern State Penitentiary in Philadelphia, sound artists Janet Cardiff and George Bures Miller produced a percussive site-specific work that was rhythmic and musical at some points and at other times pure sound, as if made by the multitude of ghosts inhabiting the cells. Eastern State Penitentiary was the world's first true "penitentiary," designed to inspire profound regret—or penitence—in the hearts of criminals. Its influential design featured cell blocks extending like the spokes of a wheel so that each inmate lived in solitary confinement in a vaulted skylit cell. The artists chose Cell Block Seven, an enormous, cathedral-like, two-story wing completed in 1836 for their piece. It had never before been open to the public. *Pandemonium* documents this haunting and ephemeral work with color and black-and-white photographs and an audio CD, enclosed.

Janet Cardiff & George Bures Miller: Pandemonium
ISBN 0-9649221-2-6 / 978-0-9649221-2-9
Hardcover, 5.75 x 8.75 in. / 47 pgs / 31 color, 2 b&w and 1 duotone / Audio CD.
U.S. \$25.00 CDN \$30.00
July / Art

Exhibition Schedule
Philadelphia: Eastern State Penitentiary 5/05-11/06



John Duncan

Essays by Daniela Cascella, Mike Kelley, Paul McCarthy, Takuya Sakaguchi, Cosey Fanni Tutti, Giuliani Stefani, Tom Recchion, Carl Michael von Hausswolff and Brandon LaBelle.

This first monograph on the influential underground conceptual and sound artist features essays by Mike Kelley, Paul McCarthy, Cosey Fanni Tutti and others. It spans from Duncan's early days making performance-based work in Los Angeles in the late 1970s to his years in Japan and Amsterdam, where he focused on experimental sound, film and radio work, and continues to the mature multimedia installations and performances he is currently making in Italy. Investigative and probing, Duncan's work has always been at the forefront of experimental culture, encompassing noise music and extreme physical experience, often rendered in surprisingly beautiful ways. Duncan's art has the ability to enthrall and terrify, and this book documents all of his most important projects, creating a critical and intimate portrait of the artist and his uncompromising work.

John Duncan
ISBN 0-9772594-2-0 / 978-0-9772594-2-7
Paperback, 9 x 10 in. / 110 pgs / 35 color and 10 b&w.
U.S. \$20.00 CDN \$24.00
August / Art



Larry Krone: Artist/Entertainer

Edited by Ivy Cooper.
Essays by Shannon Fitzgerald and Carin Kuoni.
This first comprehensive publication on the New York performance artist Larry Krone is also an artist's edition, a box whose contents include a CD sound track to his latest show and a pattern for making your own stage costume, the eponymous *Underpants of Many Colors*. The suitcase-style packaging bears Krone's unique graphic look, and, inside, additional components including a pocket for reproductions of performance programs, a reproduction suitable for framing and a 56-page booklet. *Artist/Entertainer* surveys 10 years of handmade art objects alongside Krone's keenly crafted performance pieces, where improvisation, country music, poetry, costume and family meet amid lowbrow stage sets. *Underpants of Many Colors*, documented here in music, costume and description, is a lively exploration into themes of love and loss, kitsch and domesticity, and finally, obsession. Krone's work has been seen at the Whitney museum of American Art and the New Museum of Contemporary Art.

Larry Krone: Artist/Entertainer
ISBN 0-9777528-0-1 / 978-0-9777528-0-5
Boxed, 10 x 7 in. / 56 pgs / 80 color / Audio CD.
U.S. \$75.00 CDN \$90.00
November / Art

Exhibition Schedule
St. Louis: Contemporary Art Museum,
9/15/06-12/31/06

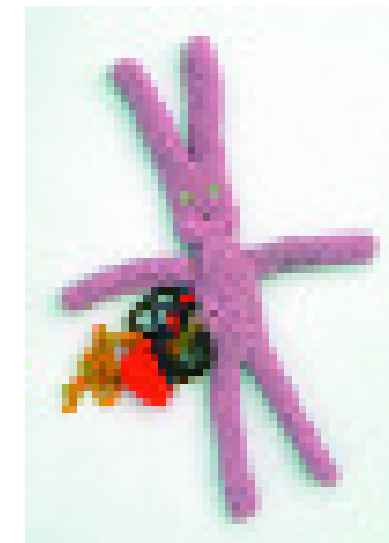


Robert Kusmirowski

Edited by Yilmaz Dziewior.
Essays by Jens Asthoff, Sebastian Cichocki, René de Guzman, Joanna Mytkowska and Janneke de Vries.

At first glance, this young Polish artist's sculptures and installations seem to be readymades, but on closer inspection they are three-dimensional trompe l'oeil objects of paper, wood, cardboard, and Styrofoam, replicas of everything from communist-era artists' studios to full-sized train cars, with a specialty in any documents those scenes might require, from newsprint to government paperwork. Kusmirowski works not only in prints, objects and spaces, but also in complex actions—in 2003 he rode a 1920s bicycle from Paris to Leipzig, documented the tour in photographs, antiqued the prints, and then exhibited an unusable reproduction of the bicycle with the photographs and his own drawings, yellowed in order to simulate newspaper articles on the various stages of the tour. He explains the roots of this work in communist Poland: "There was nothing in kiosks, and also we lacked money—one had to 'organize' toys for oneself." In 2003, he was named Poland's top emerging artist, and he is represented by Andrew Kreps Gallery in New York. This book documents all of Kusmirowski's exhibitions through 2005.

Robert Kusmirowski
ISBN 3-7757-1758-7 / 978-3-7757-1758-8
Clothbound, 6.75 x 9.5 in. / 252 pgs / 49 color and 13 b&w.
U.S. \$40.00 CDN \$48.00 SDNR 40%
August / Art

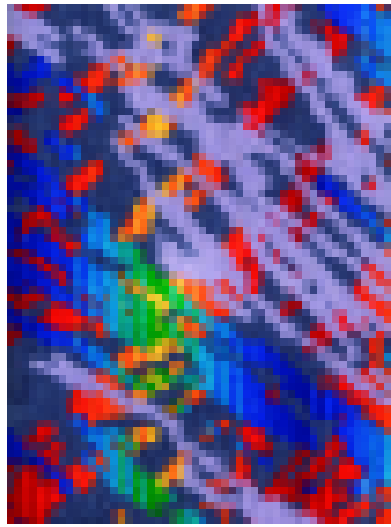


Gelitin: Chinese Synthese Leberkäse
Edited and Foreword by Eckhard Schneider.
Essay by Iara Boubnova.

The "Good Bad Boys" of international art met as kids at camp and have been playing and working together ever since. They're best known for dramatic performances and installations—in 2005 alone their relentlessly physical work included *Hase*, a gigantic pink stuffed rabbit installed on a hill above Turin and scheduled to stay there for 20 years; *Sweatwat*, a chaotic spa-themed open-house, and *The Tantamounter*, an ersatz copy machine that turned out, in half an hour or less, handmade replicas of whatever object was dropped down its hatch. Their first large-scale museum exhibit, documented here, offered unprecedented opportunities to spread out and take over a traditional venue. Their installations included a public restroom and a movie theater, and their opening was a two-day performance event that combined film, happening, performance art and rock-and-roll show. With large-format photographs and insightful text.

Gelitin: Chinese Synthese Leberkäse
ISBN 3-86560-081-6 / 978-3-86560-081-3
Hardcover, 8.75 x 10 in. / 64 pgs / 50 color.
U.S. \$27.00 CDN \$32.00
August / Art

Exhibition Schedule
Bregenz: Kunsthau Bregenz, 4/13/06-5/28/06



Oliver Payne & Nick Relph

Edited by Rochelle Steiner.

Essays by Matthias Connor, Matthew Higgs, Sarah McCrory, Tim Nash, Scott Portnoy and Ian Svenonius.

Bells and whistles beware, there's a new noisemaker in town: Oliver Payne and Nick Relph's new book—which is jacketed in the durable, stain-resistant patterned fabric of London Underground seat upholstery—rings like a cell phone when it is opened. In this fuzzy tome, published on the occasion of the artists' exhibition at the Serpentine Gallery, Longon, Payne and Relph offer the first print transcripts of their 2004 films *Driftwood*, *Gentlemen* and *Comma*, *Pregnant Pause*, as well as their notes on 2005's *Sonic the Warhol*, which they call their most successful work because "The last album is always the best album." Their own writing is intermixed with pieces from a whole crowd of authors addressing topics that have inspired them and their work, including Matthias Connor on Scottish glam-rock; Tim Nash on riding the bus in London; and Ian Svenonius on the political history of drinking. An unconventional interview conducted by coordinating questions for the artists from 20 different individuals also appears, along with essays by Scott Portnoy and Rochelle Steiner, the Chief Curator at the Serpentine Gallery.

Oliver Payne & Nick Relph
ISBN 3-905701-45-6 / 978-3-905701-45-6
Other, 6 x 8.5 in. / 196 pgs / 120 color.
U.S. \$38.00 CDN \$46.00
August / Art



Gianni Motti

Edited by Heike Munder.

Gianni Motti has celebrated his own funeral, masqueraded as a professional soccer player, spoken in the name of the people of Indonesia at the UN Human Rights Convention, claimed responsibility for earthquakes, and repeatedly referred to himself as a kind of terrorist infiltrating various systems to implode them from within. The events he subverts with such surgical precision can be political, cultural or social. Their audiences and their expectations are not to be pandered to, as Motti styles himself not so much as a participant in the culture of spectacle—a court jester—but as an activist who unveils its workings. Which is why his events are most often experienced in photographs made by onlookers or the press. This book brings together for the first time a large selection of images and documentation, an overview of Motti's actions and the art therein.

Gianni Motti
ISBN 3-905701-10-3 / 978-3-905701-10-4
Paperback, 8.25 x 11.25 in. / 264 pgs / 200 b&w.
U.S. \$35.00 CDN \$42.00
October / Art

Exhibition Schedule
New York: Metro Pictures, 4/1/06-4/29/06.



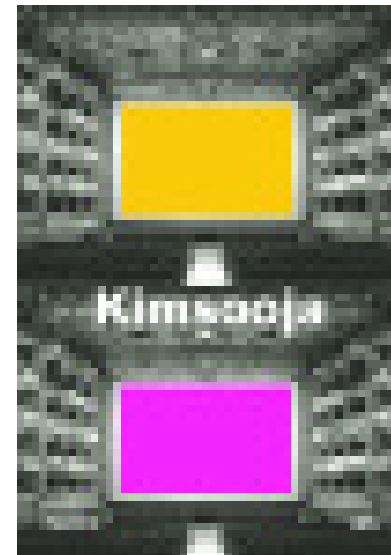
Eva Weinmayr & Gustav Metzger:

Water Found on Mars

Edited by Florian Matzner.

Eva Weinmayr works with leftovers, fragments of information. For years she has been collecting *Evening Standard* "teaser bills"—the abbreviated and exaggerated handwritten posters that hawk London's daily papers—and recreating them as art. Her title piece, "Water Found on Mars," is in good company with "Sex Claims Rock Arnie," "Cigarettes Beer Wine Up," "Asteroid on Earth Collision Course," and "Hollywood Stars Split." Weinmayr's media, including prints and enamel, are largely traditional, while her concerns with news and the forms in which people receive it couldn't be more topical. In a fragmentary and associative text, fellow artist Gustav Metzger reflects on her work and documents the ongoing dialogue between their very different artistic positions, both of which focus on social processes. This beautifully designed book succeeds in capturing the dialogue between their work and the exhilarating tension underlying it.

Eva Weinmayr & Gustav Metzger:
Water Found on Mars
ISBN 3-7757-1742-0 / 978-3-7757-1742-7
Hardcover, 8.5 x 11.25 in. / 92 pgs / 44 color.
U.S. \$30.00 CDN \$36.00 SDNR 40%
August / Art



Kimsooja: To Breathe/Respire

Edited by Francesca Pasini.

Essays by Angela Vettese, Francesca Pasini, Eleanor Heartney, David Morgan, Nicolas Bourriaud, Harald Szeemann, Gerald Matt, Jonathan Goodman, Bernhard Fibicher and Keiji Nakamura.

The Korean artist Kimsooja is best known for her Bottari sculptures, made from colorful matrimonial bed covers, and for her video installations. The site-specific video *To Breathe/Respire*, shown at the Teatro La Fenice in Venice immediately preceding productions of "Die Walküre" and "I Quattro Rusteghi," presents a spectrum of colors pulsing and gaining momentum until they reach the frenetic rhythm of the artist's breathing. *Kimsooja* includes a wide selection of work and of critical essays published over the past 10 years by such writers as Nicolas Bourriaud, Bernhard Fibicher, Gerald Matt, David Morgan, Keiji Nakamura and Harald Szeemann, as well as new contributions by Eleanor Heartney, Francesca Pasini and Angela Vettese. It is at once a monograph and a critical anthology.

Kimsooja: To Breathe/Respire
ISBN 88-8158-588-X / 978-88-8158-588-5
Paperback, 6.75 x 9.5 in. / 152 pgs / 31 color
and 23 b&w.
U.S. \$34.95 CDN \$42.00
October / Art



Wang Peng

Essays by Carol Lu, Pi Li, Yinghua Lu and Adele Tan.

For his 1993 *Wall*, Wang Peng built a solid brick barrier at a gallery entrance. This, the one and only piece of work in the show, put him in the midst of China's tense cultural and political atmosphere, and the gallerist, under pressure, asked him to remove it a day later. Wang Peng, who was born in the 1960s, migrated to the States in the mid-90s, but returned to China again in 2000. His performance-based happenings have included locking his audience in an exhibition space without warning and taking up residence in a pavilion by the moat of the Forbidden City in Beijing. His photographs have featured images of Marx, Engels, Lenin and Chairman Mao as well as Tiananmen Square. Here, in response to the figurative tyranny of the scientific method, he's fragmented male and female nudes, inserting slivers of each into test tubes lit from behind, and lined them up on the walls of the exhibition space, preserved and showcased as samples in a lab.

Wang Peng
ISBN 988-98680-8-3 / 978-988-98680-8-6
Clothbound, 8.75 x 11.25 in. / 47 pgs / 40 color.
U.S. \$30.00 CDN \$36.00
August / Art



Sheng Qi: Confidential

Essays by Huang Du and Julie M. Segraves.

No informed conversation about the development of Chinese performance art can bypass Sheng Qi, whose work remains unusual, brave and adventurous. By 1986 he had already thrown himself into a pioneering practice, working in symbolic locations including Peking University (1986), the Yuanmingyuan (1987) and on the Great Wall (1988). Those seminal events were important contributions to a young field, and looking back at their documentation, readers will feel Sheng Qi's passion for art and for the intense cultural transgression his works represented in their time. More recently, he has begun with portraits of children in a rigorous academic painting style, and through their "destruction" and "revision," constructed a painting language that explores the aesthetics of violence and criticism, and their commonalities.

Sheng Qi: Confidential
ISBN 988-98680-0-8 / 978-988-98680-0-0
Hardcover, 13.25 x 9.75 in. / 92 pgs / 50 color.
U.S. \$25.00 CDN \$30.00
August / Art



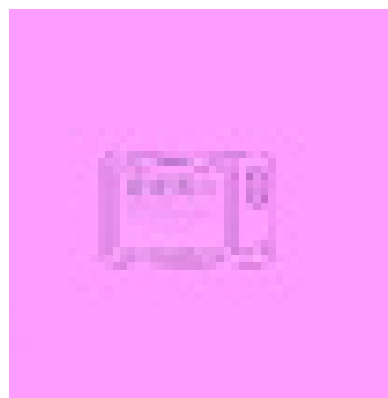
Feng Zhengjie

Essays by Eleonora Battiston and Zhu Qi-Pi Li.
Introduction by Lu Peng.

Interviews by Li Xianting and Chiba Sheigo.

Feng Zhengjie, whose work appears on the cover of 2005's *China: The New Contemporary Painting*, represents international trends toward borrowing and riffing on bygone styles—and the return to painterly technique—as much as he does his country's blooming contemporary art scene. His sources include posters of Shanghai in the 1930s and contemporary wedding photography, and the bright, streamlined style with which he addresses their conventions has the look of polished fashion imagery, an airbrushed 1980s feeling that's gotten increasingly eerie in recent years as his subjects' irises and pupils have shrunk to little dots on largely white eyes, giving them a glassy, doll-like look. Eleonora Battiston writes, "Their eyes change and follow the artist's transformations . . . year by year, with different thoughts, looking towards and within his country's history and culture."

Feng Zhengjie
ISBN 88-89431-36-9 / 978-88-89431-36-8
Paperback, 9.5 x 11 in. / 224 pgs / 180 color.
U.S. \$45.00 CDN \$54.00
August / Art



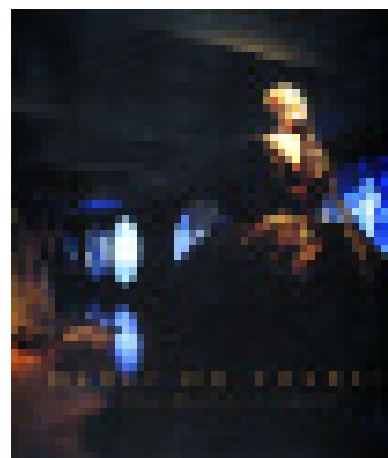
Chen Qingqing: Enchanted Paradise

Edited by Zhang Sen.

Essay by Zhu Qi.

The late 1990s witnessed the rise of Chinese feminist art and Chen Qingqing as one of its leading lights. Born in Beijing in 1953, she studied traditional Chinese medicine and English and German literature, and then developed a powerful individual style embodying a linguistic system of spiritual intuition—a language made to address heavy themes with delicacy and lightness. Her subjects and methods are not limited to the motifs of love, life, and soft materials, but include 9/11, clones, Tiananmen, and spare mechanical parts. And the extensive scope of her oeuvre transcends national borders as well as gender boundaries: Chen Qingqing has performed in Vienna and Bangkok as well as Beijing and Shanghai, and shown in Korea, Japan, and the Netherlands.

Chen Qingqing: Enchanted Paradise
ISBN 988-98680-6-7 / 978-988-98680-6-2
Hardcover, 9.5 x 10 in. / 232 pgs / 200 color.
U.S. \$60.00 CDN \$72.00
August / Art



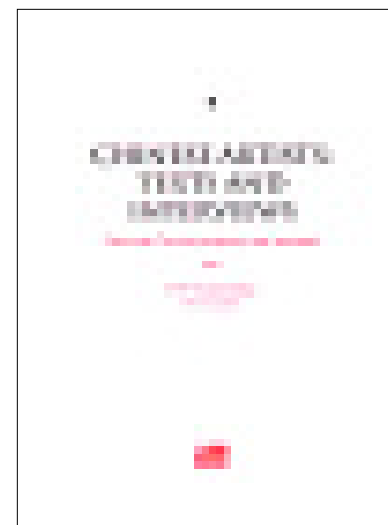
Wang Gongxin & Lin Tianmiao: Here? Or There?

Edited by He Hao.

Essays by Britta Erickson and Pi Li.

Here? Or There? is the lucky culmination of many factors, a happy illustration of structural changes in the development of contemporary art in China after 2000. Wang Gongxin and Lin Tianmiao's cooperation evolved from a common interest in the body and in landscape: Lin Tianmiao's complex patchworks of body parts and other apparatus turned out to be a perfect match for Wang Gongxin's video work, which brings the bodies and apparatus alive, makes them appear on the street, in a wasteland, and in the changing, disappearing urban landscape. Here (or Here or There) the body and landscape share a context and virtuosic representation.

Wang Gongxin & Lin Tianmiao: Here? Or There?
ISBN 988-98680-7-5 / 978-988-98680-7-9
Hardcover, 8.75 x 11.5 in. / 143 pgs / 100 color.
U.S. \$75.00 CDN \$90.00
August / Art



Chinese Artists: Texts and Interviews Chinese Contemporary Art Awards 2004

Edited by Gu Zhengqing.

Essays by Uli Gigg, Harald Szeemann,
Alanna Heiss, Hou Hanru.

The Contemporary Chinese Art Awards (CCAA) are intended both to enhance public awareness of what Chinese artists contribute to contemporary culture and to encourage the development of the country's most promising talent. This compendium includes work by and interviews with awardees such as Xu Zhen, who took the overall CCAA Prize for Excellence, Gu Dexin, the CCAA Achievement Prize winner, and Song Tao, winner of the Young Artist Prize. Those three portfolios alone offer a compelling cross-section of their milieu, bodies of work both young and extensive, in a wide variety of media. Along with five compatriots, including Yang Fudong, they demonstrate unequivocally the vitality of their growing contemporary art scene. With essays by Harald Szeemann and Alanna Heiss among others.

Chinese Artists: Texts and Interviews
ISBN 988-98680-9-1 / 978-988-98680-9-3
Paperback, 8.5 x 11.25 in. / 181 pgs / 100 color.
U.S. \$28.00 CDN \$34.00
August / Art



Bunker Museum of Contemporary Art, Kinmen Island

A Permanent Sanctuary for Art in a
Demilitarized Zone

Edited by Cai Guo-Qiang.

Essays by Bridget Goodbody
and Cai Guo-Qiang, et.al.

For much of the twentieth century, Kinmen was a key beachhead in Cold War campaigns to "Reclaim the Mainland" or "Liberate Taiwan." Although those tensions persist in other arenas, the island has slowly been relieved of its military value, and now it finds itself home to 2,000 vestigial arsenals, bunkers and military facilities. The local government has called on the examples of the Venice Biennale's naval base and of culturally fertile borderlands everywhere in announcing plans to transform as many as a third of the bunkers into exhibition spaces and another third into permanent, site-specific installations. This first round includes artists from both sides of the Taiwan Strait. Subsequent ones will pull artists from throughout Asia and then the world. Visual art leads, with strong components of architecture, film, theater, music, performance and, of course, community planning of exceptional scope and ambition.

**Bunker Museum of Contemporary Art,
Kinmen Island**
ISBN 88-8158-598-7 / 978-88-8158-598-4
Paperback, 9 x 11 in. / 168 pgs / 145 color.
U.S. \$45.00 CDN \$54.00
September / Art



Naughty Kids

The Chinese New Generation Born After 1970

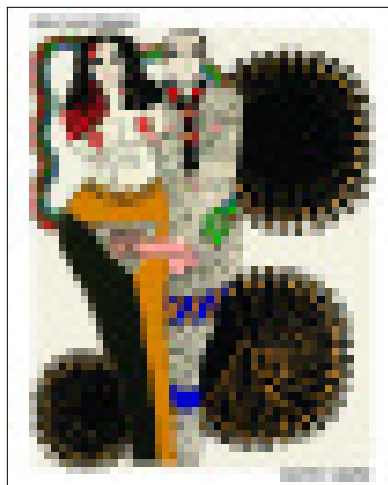
Edited by Fang Fang and Lee Ambrozy.

Essay by Karen Smith.

Between them, the stars of *Naughty Kids* have shown at nearly every museum and gallery in China, national and private. While almost all have received traditional training, they work in media ranging from digital photography to flash animation, along with oils and sculptural materials. And as they and their home contemporary art scene evolve, the "kids" have been adopting some curious themes, with cartoon elements appearing everywhere from enormous, almost 3-D canvases to pithy notebook doodles. *Naughty Kids* presents more than 30 rising Chinese artists, a generation increasingly seen as the country's most promising creative force, at one with her battles over freedom of expression and her push into the international arena. This single unique concept album looks into each artist's heart—and their locker—with pop culture oriented surveys that reveal how much closer this "consumer generation" is to Western consciousness than anyone would have guessed.

Naughty Kids
ISBN 988-98680-4-0 / 978-988-98680-4-8
Hardcover, 11.25 x 11.25 in. / 320 pgs / 118 color.
U.S. \$45.00 CDN \$54.00
August / Art





Dorothy Iannone: Seek The Extremes!
Essays by Barbara Vinken and Sabine Folie.

Since the 1960s Dorothy Iannone has been making oversized figurative paintings populated with a psychedelic, utopian mix of characters, objects and ornamental themes. Her work, much of it created for, with or about her one-time lover, Dieter Roth, developed in the context of the experimental 60s, and years later, her unbowed expressiveness and vitality continue to inspire a new generation, including the curators of the 2006 Whitney Biennial. In this monograph Kunsthalle Wien contrasts her work with that of Lee Lozano, whose work will be shown along with Iannone's at the museum this season. Iannone and Lozano are very different, but Iannone's broad-minded messages of love and Lozano's caustic, hard-core eruptions both use uncompromising styles that combine graphics and comics-like gesture with texts. Both artists also began their careers far ahead of their time and appear today to have been precursors of many contemporary trends.

Dorothy Iannone: Seek The Extremes!
ISBN 3-938821-48-5 / 978-3-938821-48-0
Hardcover, 8 x 10 in. / 80 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
October / Art

Exhibition Schedule
Vienna: Kunsthalle Wien, 7/7/06-10/22/06



Lee Lozano: Seek The Extremes!
Essays by Hans-Jürgen Hafner and Sabine Folie.

Lee Lozano (1930-1999) was an advocate of radical art, perhaps best known for her "boycott" of women: after the early 1970s she claimed she never spoke to a woman again. Near the same time, Lozano declared her retirement from the art world. Her drawings and paintings are overwhelming, urgent and transgressive, and later they became monochromatic. Her acidic raptures were far ahead of their time, but have come to prominence since: in 2004 P.S. 1 hosted an important and widely reviewed posthumous exhibition. In this monograph, Kunsthalle Wien contrasts Lozano's work with that of Dorothy Iannone. While Iannone and Lozano are markedly different, Lozano's more hard-charging work shares with Iannone's an uncompromising attitude and determined political engagement, along with many visual characteristics. Their radicalism, humor, and sometimes bitchy attitudes complement one another revealingly.

Lee Lozano: Seek The Extremes!
ISBN 3-938821-49-3 / 978-3-938821-49-7
Hardcover, 8 x 10 in. / 80 pgs / 70 color.
U.S. \$35.00 CDN \$42.00
October / Art

Exhibition Schedule
Vienna: Kunsthalle Wien, 7/7/06-10/22/06



Ray Smith: Works
Essays by Omar Pascual, Kevin Power,
Richard Vine, and Remo Guidieri.

Surrealist and Animist influences from Ray Smith's Latin heritage are as present as his deep study of modern art in these engaging, poetic paintings. Of the mingling of species on his canvases, he has said that his animals are "entities of the human figure... beasts, but directly related to a blueprint of our own existence." *Works* looks back on the artist's lineage, both national and artistic, and appropriates Picasso's dark Catalonian menagerie, revising it to address the current Mexican political situation and to forge a direct link between the two Hispanic traditions. Smith's work is in the collections of The Metropolitan Museum of Art, the Whitney Museum of American Art and The Menil Collection. He was born near the Texas/Mexico border to a Mexican mother and an American father, and he currently splits his time between the two countries.

Ray Smith: Works
ISBN 84-343-1092-9 / 978-84-343-1092-6
Clothbound, 11.75 x 9.75 in. / 320 pgs / 274 color.
U.S. \$75.00 CDN \$90.00
November / Art



Shahzad: History
Edited by Shirana Shahbazi
and Emily Cone-Miller.

"Welcome to History," reads one of the endless opening pages of this dense paperback. The Shahzad collective (Shirana Shahbazi, Manuel Krebs, Tirdad Zolghadr) once again tackles geopolitical aesthetics via idiosyncratic linkages of metonymy and allegory, textual poetics and iconic images, blunt content and overbearing design. In the words of the collective: "These days, it seems that even in those prosperous, provincial environs we call the West, history is becoming a more complex affair than the Eurocentric teleology of 'how we ended up the joyous pinnacle of civilization, happy as pigs in shit.'... And yet, throughout this apparent free-for-all, History as we know it persists." The upshot of all that theorizing is a densely and decoratively set compendium of material from Pliny the Elder, Michael Jackson and Christopher Columbus, among other luminaries, set under headings including, "The Death of the Historian," "The Great Wall of China," "Mystery" and "Ali G."

Shahzad: History
ISBN 3-905701-50-2 / 978-3-905701-50-0
Paperback, 4.75 x 6.75 in. / 320 pgs / 40 color
and 40 b&w.
U.S. \$22.00 CDN \$26.00
August / Art



Neen
Edited by Miltos Manetas.

As the *Neen Manifesto* has it, "Neen stands for Neenstars: a still-undefined generation of visual artists. Some of them belong to the contemporary art world; others are software creators, web designers, and video game directors or animators." In the spring of 2000, at the Gagosian Gallery in New York, Greek artist Miltos Manetas held a press conference to announce the birth of the term "Neen," which he had hired a California branding company to invent. Manetas, whose work includes oil paintings of computer hardware and videos of clips from games, sought to unify the burgeoning number of artists in and around digital media. If they've been understandably skittish about this unification, or if, as *The New York Times* bluntly observed, "it's unlikely that any sort of new coinage cooked up as a conceptual exercise will take hold," that just makes Manetas a more prominent example of Neen-ness himself.

Neen
ISBN 88-8158-601-0 / 978-88-8158-601-1
Paperback, 7.75 x 9.25 in. / 168 pgs / 186 color.
U.S. \$39.95 CDN \$48.00
September / Art

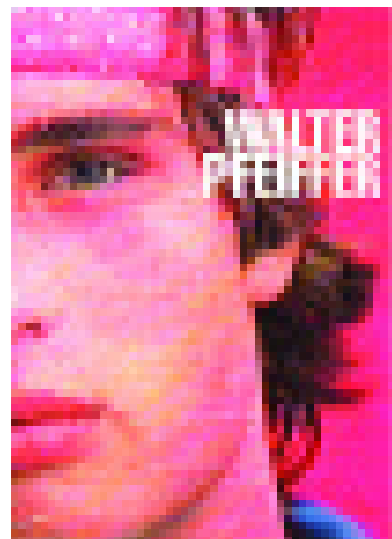
Exhibition Schedule
Milan: Galleria Pack, 3/7/06-4/27/06



**Art & Language
Homes for Homes II**
Edited by Heike Munder.
Essays by Mel Ramsden, Charles Harrison and
Michael Baldwin.

Art & Language is the name of a group of English artists who have spent their careers, some 40 years, working collectively, and are best known as forerunners to the current revival of collective work. *Art & Language* is also the title of their eponymous magazine, founded in 1968. Both the group and the publication center on critical analysis of the relationships between art, society, and politics. In varied media, from painting to rock, these co-founders of conceptual art remain, even today, attentive observers of the after-effects of what they themselves call the "depressing collapse of modernism." *Homes from Homes II* is built around the major installation of the same title (2000-2001). Each element is described, annotated, and put in the context of aesthetic, theoretical, and political problematics through extended captions and essays by the artists, who question the notions of conservation, of institutional politics, and the relation between art and its institutions.

Art & Language
ISBN 3-905701-56-1 / 978-3-905701-56-2
Hardcover, 6.5 x 9.25 in. / 260 pgs / 80 color.
U.S. \$35.00 CDN \$42.00
August / Art



Walter Pfeiffer: Films

Edited by Nicolas Trembley.

Walter Pfeiffer began practicing photography in the 1970s with no technical ambition, but with the will to provide a new visual vocabulary for beauty, eroticism and freedom of spirit. His sometimes homoerotic work gained its initial recognition through an underground network of admirers, and today it has achieved cult status. (In a 2003 *Artforum* review, Bob Nickas wrote: "Imagine an optical device designed to project—and then to trace—a virtual image of desire onto the plane surface of everyday life. That would be Walter Pfeiffer's libidinal camera lucida. Since the late 60s... Pfeiffer has sought (and caught) images of youth and beauty as if on an endless quest, the avocation of entwined hedonism and reportage its own reward. And ours.") Over the time that Pfeiffer spent exploring the sexualization of the everyday in his work, he also directed several videos showing his friends hanging out in his Zurich studio. For the very first time, these rare and funny scenes, *Music for Millions*, 1977, *Kawasaki Cut*, 1985, and *The Plaza* 1985–2001, have here been compiled on DVD. Their release provides the occasion to reassess Pfeiffer's pioneering positions both in contemporary art and in the culture at large.

Walter Pfeiffer, photographer, painter, and director, lives and works in Zurich.

Walter Pfeiffer: Films
ISBN 3-905701-81-2 / 978-3-905701-81-4
DVD.

U.S. \$45.00 CDN \$54.00
August / Art



Ecart Films Archives: John Armleder & All, Vol.1-DVD

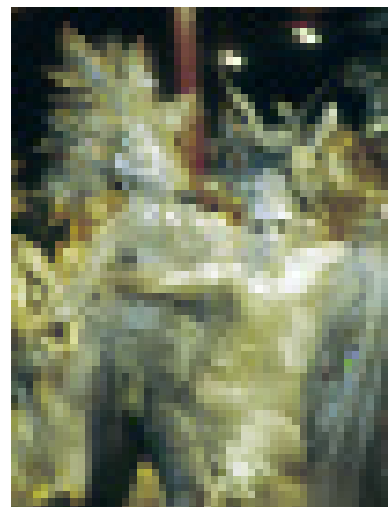
Edited by Lionel Bovier.

The Ecart group, founded by John Armleder, Patrick Lucchini and Claude Rychner, goes as far back as their childhood friendships, but it was the 1969 opening of the Ecart gallery in Geneva—which many considered the most important alternative space in Europe during the 1970s—that made it official. Ecart members eventually produced a dozen or so Super-8 films, some directed by Endre Tót and Günther Ruch, which are compiled for the first time on this DVD. Titles include *One Day Movie Hall*, *Fluxtheatre*, *Pieds, Why not Stop? (Part One)*, *Trace*, and *The Crissier-Walk*, (*Ecart Meets Adelina & Egon von Fürstenberg*). They are emblematic of the group's singular collective economy, and also attest to the era's increasingly intersecting media (performance, film, installation), to aesthetic and conceptual freedom, and to the hybrid nature of artistic movements, from conceptual art to action, from individual poetics to the sharing of signatures, that characterized the 1970s.

Born in Geneva in 1948, **John Armleder** is a Swiss draughtsman, performance artist, painter and sculptor. He entered art through the Fluxus scene of the 1960s and 1970s, starting out by creating performances, installations and collective activities. In 1969, he co-founded the Groupe Ecart in Geneva, from which stemmed the Galerie Ecart and its associated performance group and publications.

Ecart Films Archives: John Armleder & All, Vol.1-DVD
ISBN 3-905701-80-4 / 978-3-905701-80-7
DVD.

U.S. \$45.00 CDN \$54.00
August / Art



Masman-Minshall: Trinidad Carnival Artist

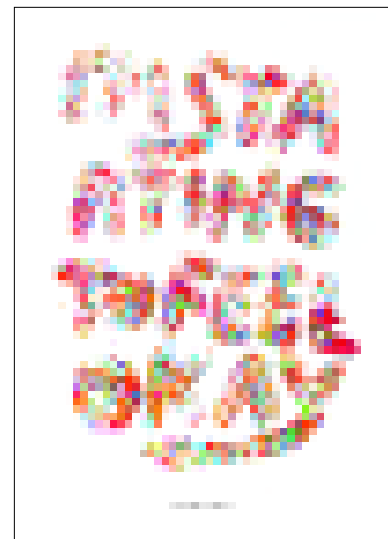
Edited and introduction by Patricia Ganase.
Texts by Luis Camnitzer.

Peter Minshall was born in Guyana and raised in Trinidad, where the traditional carnival, pre-Lent festivals of street dancing and masquerade, or mas', captured his imagination. He left to study theater in England, only to become, in the early 1970s, one of the first designers to create mas' for London's now-legendary Notting Hill Carnival. A run of well-received theater design work in England and the United States brought him back around to the value and potency of Carnival's creative expression, and, gradually, he made it his principal medium. Minshall is now the head of the Callaloo company, which creates mas' productions in Trinidad, from human-sized costumes to ten-foot-tall creatures. Elements of that Trinidadian work have also made appearances at carnivals in Miami, San Francisco, Paris, Tokyo and Kingston, Jamaica, and his designs for the opening ceremonies of more than one Olympics have been seen by millions. Minshall has been a fellow of the Guggenheim Foundation and has won an Emmy for costume design; *Masman-Minshall: Trinidad Carnival Artist* brings readers inside his costumes and masks.

Masman-Minshall: Trinidad Carnival Artist
ISBN 3-7757-1785-4 / 978-3-7757-1785-4
Hardcover, 9.75 x 11.25 in. / 224 pgs / 130 color and 20 b&w.

U.S. \$55.00 CDN \$66.00
September / Art

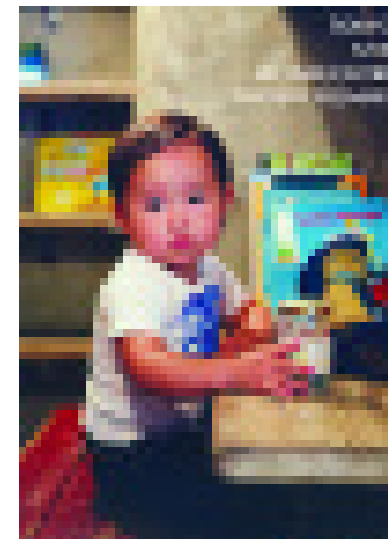
Exhibition Schedule
Rotterdam: Kunsthal Rotterdam, 6/10/06-8/20/06



Stefan Marx: I'm Starting to Feel Okay

This 32-page artist's book by the young Hamburg-based artist and designer, Stefan Marx, features loose, sometimes dark and always savvy line drawings of things like a sunny-side-up egg, a woman's ear with a big hoop earring and a muscular bird above the caption "Strong men or losers like me." There are bright gouachey graphic works like a set of complementary two-toned human skulls and a Raymond Pettibon-esque hanging globe/disco ball/wrecking ball that bring to mind the limited edition T-shirts Marx designs for his "Lousy Livin' Company." Marx has created T-shirts and board graphics for Hessenmob and Cleptomanix Skateboards and has contributed artwork to skate and street culture exhibitions worldwide.

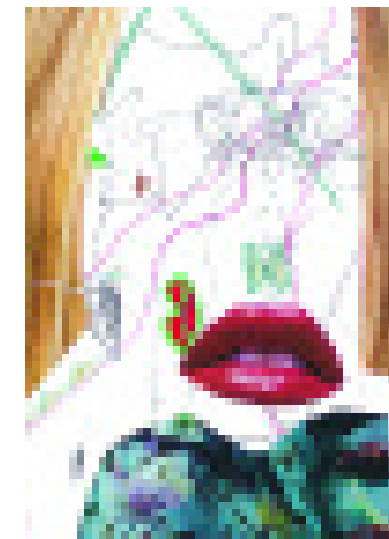
Stefan Marx: I'm Starting to Feel Okay
ISBN 3-905714-08-6 / 978-3-905714-08-1
Pbk, 6.5 x 9 in. / 32 pgs / 16 color and 16 b&w.
U.S. \$20.00 CDN \$24.00
August / Art



Takashi Homma: Tokyo and My Daughter

This short and sweet—and astonishingly beautiful—book of photographs by the Tokyo-born and based Takashi Homma features 32 color images, primarily of the artist's daughter, although there are also some cityscapes and interiors that round out the story with perfect pitch. Homma offers an extremely well calibrated selection of images of his daughter from her first months to about age six: we see her sitting in her high chair; at a picnic; peeking through the car window; and taking some pictures of her own. Luminous, loving and relaxed, these portraits welcome the reader into the artist's inner world without giving anything away. *Tokyo and My Daughter*, featuring one of the best family dog pictures ever, is published in the same series as Nieves' *Kim Gordon: Chronicles Vol.1*, *Mike Mills: Humans*, and *Yukari Miyagi: Rabbit & Turtle*. Homma has published his work in many international magazines and exhibited worldwide.

Takashi Homma: Tokyo and My Daughter
ISBN 3-905714-10-8 / 978-3-905714-10-4
Paperback, 6.5 x 9 in. / 32 pgs / 32 color.
U.S. \$20.00 CDN \$24.00
August / Photography



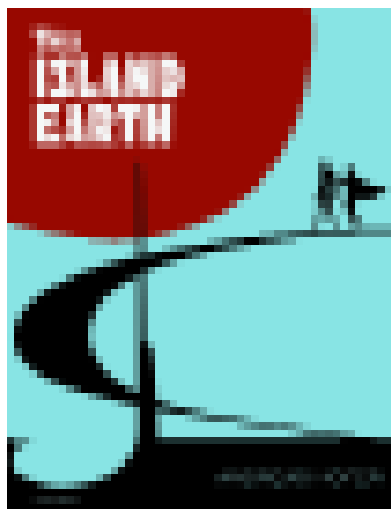
Kim Gordon: Chronicles Vol. 2

In *Chronicles Vol. 2*, Kim Gordon brings together some of her most personal drawings from recent years—drawings that she made for her daughter, Coko, for her nieces, for her partner Thurston Moore, and friends. This second book of Gordon's work from Nieves goes beyond the photographic glimpses of Gordon the musician, which were pictured in *Chronicles Vol. 1*, providing the reader access to her most intimate world. This volume features drawings, collages and paintings, most of which have never before been published.

Kim Gordon was born in 1953 in Los Angeles, California. After graduating from the Otis College of Art and Design in L.A. she moved to New York, and worked for several Soho art galleries in the early 1980s. At Jo Bear's request she compiled an exhibition for his new White Columns gallery in 1982. Mike Kelley and Tony Oursler were participants. Dan Graham invited her to join a performance of an all female rock band, which marked the start of her first band, CJM. Together with Thurston Moore, Lee Renaldo, and Richard Edson, she formed Sonic Youth in 1981, a band that she has been a member of ever since. Gordon has toured extensively with Sonic Youth, and has performed in major venues and festivals in North America, Europe, Japan, and Australia. She has directed videos for The Breeders, co-produced Hole's album, *Pretty on the Inside*, and, in 1994, started the clothing line, X-girl. The artist-musician has lived and worked in New York since 1980.

Kim Gordon: Chronicles Vol. 2
ISBN 3-905714-13-2 / 978-3-905714-13-5
Paperback, 6.5 x 9 in. / 32 pgs / 32 color.
U.S. \$20.00 CDN \$24.00
September / Art





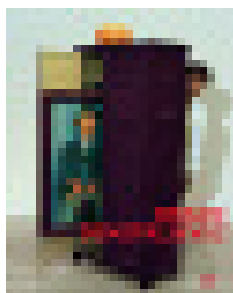
Andreas Hofer: This Island Earth
Essays by Caoimhín Mac Giolla Léith and J.G. Ballard.

The disturbing and challenging imagery in this Berlin-based artist's work is pulled from history, art history and popular culture. He makes it his own in a variety of media, including painting, sculpture, drawing, collage and installation. Subjects include the symbols of the Third Reich, comic book heroes and science fiction scenes, a complex and diverse system of signs, removed from the popular lexicon and distorted to present provocative and subversive parallels. He is particularly inspired by the 1930s, the decade that witnessed Germany's transition from the Weimar Republic to National Socialism, from democracy to totalitarianism, but was also marked by the development of film as a powerful new tool of mass communication. He confronts the visual language of Facism with signs of Modernism, with comic strips and film, in order to interrogate its charismatic power and superficiality. *This Island Earth* includes color reproductions of numerous new works, including a 36-foot-long painting, as well as smaller paintings, drawings, collage works, sculptures and banners.

Andreas Hofer was born in Munich in 1963 and lives and works in Berlin. He studied at the Academy for Visual Arts in Munich and then at Chelsea College of Art & Design in London. He has exhibited widely throughout Europe. In 2005, the first solo museum exhibition of his work was held in Munich.

Andreas Hofer: This Island Earth
ISBN 3-86521-318-9 / 978-3-86521-318-1
Clothbound, 8.75 x 11.25 in. / 124 pgs / 200 color.
U.S. \$45.00 CDN \$54.00
August / Art

Exhibition Schedule
London: Hauser & Wirth, 3/31/06-5/6/06



Braco Dimitrijević
Essays by Dan Cameron, Achille Bonito Oliva, Jean Hubert Martin, Cornelia Lauf, Irina Karasik, Olesya Turkina and Nena Dimitrijević.

Sarajevo-born Braco Dimitrijević has forged a strongly personal artistic path through the kinetic, op, conceptual and performance art movements. He gained international attention in the 1970s for his supersized portraits of unknown subjects hung in large public spaces, and ever since his work has been focused on questions of "post-history," a set of ideas he formulated in 1976. This comprehensive monograph looks at his arresting theory in action.

Braco Dimitrijević
ISBN 88-8158-590-1 / 978-88-8158-590-8
Hdcvr, 9.5 x 12 in. / 400 pgs / 204 color, 241 b&w.
U.S. \$85.00 CDN \$102.00
November / Art



Christoph Ruckhäberle: Die Flasche Bakbuk

Essay by Hans-Werner Schmidt.

These bright, blocky portraits—and what look like slumber party scenes—represent four key years, 2002-2005, in the rise of this young painter from the Leipzig school. Hans-Werner Schmidt, the Director of the Museum of Fine Arts there, contributes text.

Christoph Ruckhäberle: Die Flasche Bakbuk
ISBN 3-938025-29-8 / 978-3-938025-29-1
Clothbound, 11.75 x 9 in. / 128 pgs / 92 color.
U.S. \$55.00 CDN \$66.00
August / Art



Günther Uecker: Twenty Chapters

Edited by Alexander Tolnay.

Essays by W. Herzogenrath, D. Honisch, B. Schmitz, S. von Wiese and K. Yamamoto.

With a radical change from painted panels to nailed objects in the 1950s, Günther Uecker found the medium for his artistic intentions. It quickly became his trademark and made him one of the most significant artists of the era. His sense of the "vulnerability of people through people" eventually led him, in the 1980s, to create visual works and installations that touched upon ever darker and deeper existential questions.

Günther Uecker: Twenty Chapters
ISBN 3-7757-1744-7 / 978-3-7757-1744-1
Hdcvr, 10 x 11.25 in. / 200 pgs / 93 color, 106 b&w.
U.S. \$55.00 CDN \$66.00
August / Art



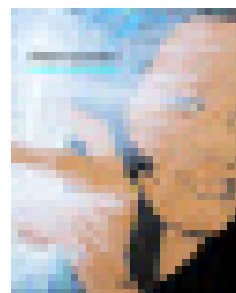
Markus Selg: Chronik

Edited by Guido W. Baudach.

Essays by Zdenek Felix and Thomas Groetz.

This young German-born artist creates overwhelmingly effective color images of improbable landscapes populated with warriors, and assembles them into timeless narratives of battle, decline, fall and resurrection—scenes that seem to come right out of Max Ernst, or a video game.

Markus Selg: Chronik
ISBN 3-7757-1783-8 / 978-3-7757-1783-0
Clthbnd, 9 x 11 in. / 168 pgs / 125 color and 24 b&w.
U.S. \$50.00 CDN \$60.00 SDNR 40%
August / Art



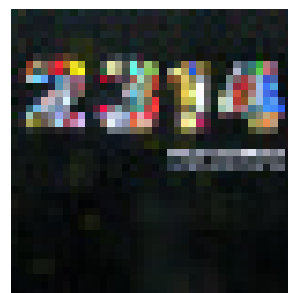
Robert Lucander: Cocktail International

Edited by Oliver Zybok.

Essays by Beate Ermacora, Harald Falckenberg, and Oliver Zybok.

Finnish artist Robert Lucander, who investigates the interplay between painting and photography, selects his source snapshots and portraits from magazines, cheap novels, books and album covers. His figures are traced and shaded in pencil on wood, where he uses the grain to suggest depth. They are then framed in richly contrasting solid, unshaded enamel.

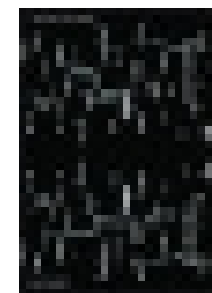
Robert Lucander: Cocktail International
ISBN 3-7757-1756-0 / 978-3-7757-1756-4
Hardcover, 9.5 x 12 in. / 104 pgs / 101 color.
U.S. \$40.00 CDN \$48.00
August / Art



Philip Akkerman: 2314 Self-Portraits, 1981-2005

"I paint myself, and so I paint the whole of mankind." So says this Dutch artist, who has painted nothing but self-portraits since 1981. This 720-page volume includes all 2314 of the artist's works to date.

Philip Akkerman: 2314 Self-Portraits, 1981-2005
ISBN 90-8690-002-X / 978-90-8690-002-2
Hardcover, 9 x 9.5 in. / 720 pgs / 2414 color.
U.S. \$90.00 CDN \$108.00
August / Art



Gilles Barbier

Essays by J.Y. Jouannais, J. de Loisy, C. Kihm, B. Cometti and E. Mangion.

Gilles Barbier works in installations, drawings, photographs, objects and sculptures—including figures that have been compared to Duane Hanson's—creating complex and wryly funny settings that combine his own study of science, linguistics, psychology and philosophy with familiar cultural spheres.

Gilles Barbier
ISBN 3-905701-19-7 / 978-3-905701-19-7
Hardcover, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
September / Art



Adrian Paci

Essays by S. Arrhenius, A. Smith Stewart, P. Morsiani, G. Di Pietrantonio, M. Robecchi, E. Muka, M. Gioni, M. Hlavajova, D. Eichler and A. Vettese.

In 1999, Adrian Paci was among the first artists to represent Albania at the Venice Biennale. This book documents his creative path, from that first exposure to his recent solo exhibition at New York's P.S.1. Includes video work, drawings and photographs.

Adrian Paci
ISBN 88-8158-592-8 / 978-88-8158-592-2
Pbk, 8 x 10 in. / 144 pgs / 89 color and 61 b&w.
U.S. \$39.95 CDN \$48.00
September / Art



Richard Jackson

Edited by Angela Kotinkaduwa, Jennifer Liese and Samantha Tsao.

Essays by Bozidar Brazda, Julien Bismuth, Carissa Rodriguez and Paul McCarthy.

Los Angeles-based cult artist Richard Jackson consistently uses his mistrust of conventional painting as a gateway to works that straddle the divide between the explicitly civilized and the wildly primordial. Born in 1939, Jackson emerged alongside the Minimal and Conceptual artists of the 1970s with whom he became associated, yet remained distant in terms of approach. Influenced by Abstract Expressionism and action painting, Jackson has built his career over three decades, exploring the limits of painterly practice. This wryly designed monograph fuses Jackson's two passions: art-making and hunting. Using the format of a hunting magazine, it showcases images from recent solo exhibitions at Haswell Ediger & Co., Nyehaus, Hauser & Wirth and Galerie Georges-Phillippe & Nathalie Vallois, and includes essays by Paul McCarthy, Bozidar Brazda, Julian Bismuth and Carissa Rodriguez.

Richard Jackson
ISBN 1-891027-20-4 / 978-1-891027-20-8
Paperback, 9 x 11 in. / 41 pgs / 29 color and 12 b&w.
U.S. \$20.00 CDN \$24.00
July / Art



Jan De Cock: Denkmal

Essays by Wouter Davidts, Tim Martin, Kirstie Skinner and Jon Wood.

Belgian wunderkind Jan De Cock's latest publication is a slowly unfolding, thought-provoking masterwork that reads much like his renowned sculptural installations—which the artist sees as monuments to Modernism, hence the title *Denkmal*. Winner of the Plantin-Moretus prize, it uses structural challenges to the book format to offer an entirely new reading experience. Its large format, variety of papers, special cover treatment and 632 pages conspire to reveal a dense web of images and ideas that cross-reference not only De Cock's own increasingly admired oeuvre but also the entire structure of history into which it is read. Capitalizing on the sequential nature of the book, which the artist likens to film, De Cock guides the reader through this volume much in the way a viewer would experience his sculpture. He presents to the world his Trojan Horse: a book that will certainly be picked up for its cover, but will also draw you into its world of mysteries.

Jan De Cock: Denkmal
ISBN 90-808424-2-7 / 978-90-808424-2-7
Slipcased, 9.75 x 12 in. / 632 pgs / 632 color and 60 b&w.
U.S. \$125.00 CDN \$150.00
October / Art



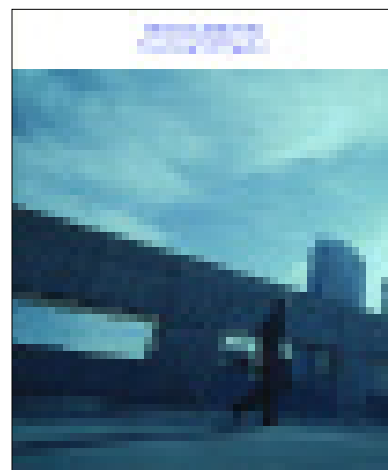
Daria Martin

Edited by Beatrix Ruf.

Essay by Catherine Wood.

Since studying at Yale University, where she explored the relationship between cinema, art, literature, and music, and then UCLA, where she received her MFA, Daria Martin, an American artist based in London, has begun to make films. Borrowing from a universe of everyday popular references (sport, games, shows, etc.), she combines elements from avant-garde dance and cinema with a formidable formal elegance. She evades the trap of being seduced by the forms, movements, and abstract themes that she uses, instead relying on Jacques Rancière's insistence that political work reveal a "distribution of sensitivity in the social sphere." Martin has exhibited at Hotel, London and Andrea Rosen Gallery, New York.

Daria Martin
ISBN 3-905701-54-5 / 978-3-905701-54-8
Hardcover, 8 x 10 in. / 96 pgs / 140 color.
U.S. \$29.00 CDN \$35.00
September / Art



Christian Jankowski: Everything Fell Together

Edited by Ellen R. Feldman and Emily Speers Mears.

Essays by Jeff Fleming, Jordan Kantor, Norman Klein and Bruce Wagner.
Introduction by Susan Talbott.
Interview by Bill Arning.

This survey of Christian Jankowski's career in film, video, photography and installation is the first to track his progress from 1992 to 2005. Over that time, Jankowski has come to the fore with a circular method of creation in which the very process of making a video, film or installation becomes the content of the work. His interest in studying the relationships and boundaries between fiction and documentary, art and commerce, art and the public and art and popular culture has brought him into collaboration with children, magicians, customs officials, artists, therapists, psychics and television preachers, giving them what seems to be creative responsibility, but quietly retaining the framing and, of course, the last word. Jankowski's subtly funny and decidedly engaging critique of the nature of contemporary art production makes him one of the most thought-provoking image makers working today. The exhibition upon which this book is based was highlighted by *Artforum* as one of the top shows not to miss, worldwide.

Christian Jankowski: Everything Fell Together
ISBN 1-879003-42-2 / 978-1-879003-42-2
Paperback, 8.5 x 10.5 in. / 200 pgs / 301 color and 26 b&w.
U.S. \$45.00 CDN \$54.00 SDNR 40%
August / Art

Painting In Tongues

Essay by Michael Darling.

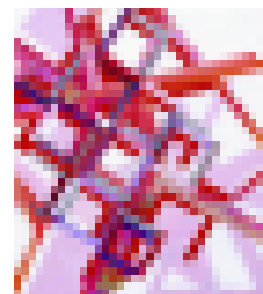
This is an in-depth examination of the work of seven international emerging artists who have embraced a novel and challenging approach to painting. By employing a varied mix of painterly styles, modes, sources and materials, as well as working against a single recognizable "hand," the featured artists have each crafted a complex and rich practice that offers innumerable avenues for exploration and growth. The artists Kai Althoff, Gillian Carnegie, Mark Grotjahn, Lucy McKenzie, Rodney McMillian, Ivan Morley and Anselm Reyle are guided by a variety of individual motivations and conceptual frameworks rather than the outward appearances of their canvases. The book includes an essay by MOCA Assistant Curator Michael Darling.

Painting In Tongues
ISBN 0-914357-94-8 / 978-0-914357-94-0
Hardcover, 7.5 x 10 in. / 112 pgs / 100 color.
U.S. \$28.00 CDN \$34.00
November / Art

Exhibition Schedule

Los Angeles: The Museum of Art, Los Angeles, 1/29/06-4/17/06

The Museum of Contemporary Art,
Los Angeles



Lecia Dole-Recio

Essay by Brooke Hodge.

The Museum of Contemporary Art, Los Angeles features young, emerging Los Angeles based artists in its MOCA Focus series. From August until October of 2006, the museum will feature the work of Dole-Recio, who is represented by Richard Telles Gallery. This is her first museum exhibition and the first monograph on her work.

Lecia Dole-Recio
ISBN 0-914357-98-0 / 978-0-914357-98-8
Paperback, 8 x 7 in. / 48 pgs / 30 color.
U.S. \$24.95 CDN \$30.00
August / Art

Exhibition Schedule

Los Angeles, The Museum of Contemporary Art, Los Angeles, 8/3/06-10/23/06.

The Museum of Contemporary Art,
Los Angeles



Jennifer Bornstein

Essay by Ann Goldstein.

The etchings that fill this small monograph echo sketches on looseleaf. "Marvin with His Skateboard" shows its title subject, defiant, in a "Smiths" T-shirt with its lettering crossed out and "Ramones" written in. Other young models do homework or play guitar. A few pages on we find "Margaret Mead in Authentic Samoan Dress," and then later "Buster Keaton on Crutches."

Bornstein has had recent solo exhibitions at the Museum of Contemporary Art, Los Angeles; Blum & Poe, Santa Monica; and Leo Konig, Inc., New York.

Jennifer Bornstein

ISBN 0-914357-93-X / 978-0-914357-93-3
Pbk, 9 x 11 in. / 64 pgs / 10 color and 40 duotones.
U.S. \$24.95 CDN \$30.00
July / Art

The Museum of Contemporary Art,
Los Angeles



Karl Haendel

Essay by Gloria Sutton.

Interview by Gabriel Ritter.

This young Los Angeles artist makes precise pencil drawings of appropriated source materials, whether *New Yorker* cartoons, advertisements, news stories, photojournalistic pictures or fine artworks. He has copied everything from Uncle Sam posters to Dick Cheney's head to Robert Longo.

Karl Haendel
ISBN 0-914357-95-6 / 978-0-914357-95-7
Paperback, 6.5 x 8.5 in. / 96 pgs / 90 duotones.
U.S. \$24.95 CDN \$30.00
July / Art





Valentin Carron

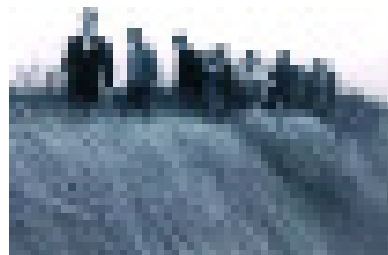
Edited by Fabrice Stroun.

Essays by Katya Garcia-Anton and Mai-Thu Perret.

This first monograph for a promising Swiss artist arrives during the year of his first New York and London solo shows. Carron's sculptures have been said to mark a renewal of appropriationist discourse. Neither authentic nor kitsch, readymade nor craft, these objects enjoy ambiguity (fake wood, bronze and concrete) and an iconography of power and authority (in traditional forms like public sculptures and commemorative monuments). Along with a group of new Swiss artists speeding through the early stages of critical recognition, including Andro Wekua, Vidya Gastaldon and Mai-Thu Perret, Carron's rise marks the emergence of a new Swiss scene.

Valentin Carron

ISBN 3-905701-53-7 / 978-3-905701-53-1
Hardcover, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$29.00 CDN \$35.00
September / Art



Christian Philipp Müller

Edited by Philipp Kaiser.

Essays by Sabeth Buchmann and Miwon Kwon.

The Swiss artist Christian Philipp Müller, who has been based in New York and Cologne for more than a decade, may be best known for a series of performances timed to his appearance in the 1993 Venice Biennale: *Green Border* saw him cross over and back from Austria to adjacent territories repeatedly, each time illegally. Müller, who has also performed as a Dutch royal at ceremonious social occasions and costumed himself as a museum guard, given out mock-historical pamphlets and offered tours of student exhibitions, remains interested in all the questions raised by this sort work—in context or site-specificity, in historical or cultural codes, in research and investigations of all sorts, and not least in surprising and entertaining the viewer. *Christian Philipp Müller* offers a concise survey of his oeuvre.

Christian Philipp Müller

ISBN 3-7757-1800-1 / 978-3-7757-1800-4
Hardcover, 8 x 10 in. / 200 pgs / 150 color.
U.S. \$50.00 CDN \$60.00
January / Art

Exhibition Schedule

Basel: Kunstmuseum Basel, 10/23/06-1/7/07



Sristi

Edited by Olivier Berggruen.

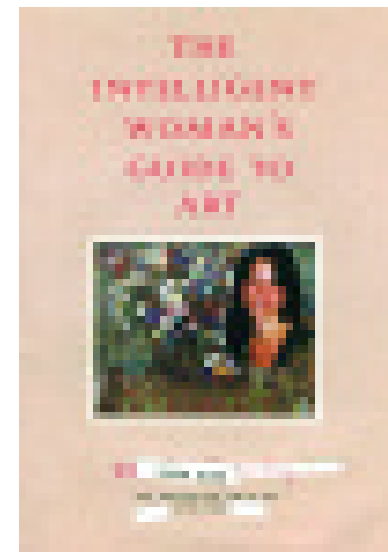
Essays by Jeffrey Deitch and Karole Armitage.

Foreword by Sting and Trudie Styler.

"The first time I saw Sharmila practicing yoga, I was amazed. Her ability to control her body with awe-inspiring precision was mysterious. Her quiet and powerful concentration makes her slowly evolving, rock solid shapes appear like sculpture. By uniting the rich heritage of dance, martial arts and yoga in an unforeseen way, Sharmila is guiding performance into new territory."—Karole Armitage. In Indian worship, yantra—a pure geometric diagram—is a tool to stimulate inner visualizations, meditations and experiences. One of the predominant elementary diagrams is the triangle, representing the three-fold process of creation (sristi), preservation (sthithi) and dissolution (samhara). This book is an offering to the creative principle of sristi, and follows the practice of the young New York-based inspirational force, Sharmila, who has merged the many forms of Indian culture beginning with Ashtanga yoga, including elements of the martial art, Kerala, and the classical dance, Bharata Natyam.

Sristi

ISBN 1-904563-50-3 / 978-1-904563-50-1
Hardcover, 12 x 9 in. / 108 pgs / 64 color and 11 b&w.
U.S. \$24.95 CDN \$30.00
October / Spiritual/New Age



Robin Kahn: The Intelligent Woman's Guide to Art

The Intelligent Woman's Guide to Art is a new book built on the pages of an old one, a smart, witty take on art history collaged over the text and images of a 1950s introduction to fine art for "club women." Conceptual artist Robin Kahn has bound that palimpsest as a board-book for beginners looking for a fresh and informed entry into contemporary art through the work of a woman artist and curator, and her work reflects changes in both the art world and its audience. A section on recommendations that once directed readers to Mondrian, Jacques-Louis David, and Degas, now suggests they check out, among others listed by category, "Mannerist: Lorna Simpson"; "Screamer: Yoko Ono" and "Dildo Strapper: Lynda Benglis." *The Intelligent Woman's Guide to Art* is a comic alternative to art history, an art-historically minded piece of art, and a beautifully crafted, colored, and reproduced work in itself.

Robin Kahn: The Intelligent Woman's Guide to Art

ISBN 1-933045-37-X / 978-1-933045-37-5
Hardcover, 5 x 7 in. / 34 pgs / 26 color.
U.S. \$16.95 CDN \$20.00
August / Art



Allison Smith: The Muster What are You Fighting For?

Edited by Anne Wehr and Allison Smith.

Essays by Tom Eccles and James Trainor.

Introduction by Susan K. Freedman.

Allison Smith uses American history and traditional crafts as a starting point from which to imagine and create new narratives for the twenty-first century. *The Muster* documents an open-air public event staged by the Public Art Fund on May 14, 2005, during which Smith appointed herself Mustering Officer and asked the public, "What are you fighting for?" More than 70 volunteers answered her call to arms, creating a temporary "militia" in which each enlistee designed his or her own uniform and created a campsite expressing his or her stated cause, from the political to the whimsical, addressing art history, technology, craft, gender politics, gay rights, democracy, and sociology, just to name a few. *The Muster* is designed with an eye toward utilitarian government-issue printed materials, just as the exhibition brochures and announcements were modeled on Civil War-era broadsheets, circus posters, and soldier's diaries. Smith was born in Manassas, Virginia, in 1972. She is represented in New York by Bellwether Gallery.

Allison Smith: The Muster

ISBN 0-9608488-4-3 / 978-0-9608488-4-3
Paperback, 5 x 6.5 in. / 128 pgs / 75 color and 75 b&w.
U.S. \$15.95 CDN \$19.00
August / Art



Mastering the Melon: Projects by Alix Lambert

Edited by Ariana Speyer.

Essay by Amy Kellner.

Introduction by Tim Griffin.

In his introduction, *Artforum* editor-in-chief Tim Griffin calls Alix Lambert a walking tribute to Frank O'Hara's adage, "Grace to be born and live variously as possible." And Lambert does live variously, infiltrating subcultures from tattoo artists to boxers to pilots and NASA staff. Works like her well-known photo and document-based "Wedding Series," in which she married and divorced three men and one woman in the space of six months, and like the multi-media debacle that was Platipussy—a fake all-girl band complete with a video, album, t-shirts and tragedy—show viewers how the artist adapts subcultural signs to discern and evaluate the identity markers that define us. For "Male Pattern Baldness" she shaved her head down the middle. This first book to document Lambert's extensive projects is an image-filled compendium covering the decade-and-a-half from 1991 to 2005 with humor, incisive cultural commentary and formal accomplishment. Texts include Griffin's introduction and a discussion of Platipussy by *Vice* editor Amy Kellner.

Mastering the Melon: Projects by Alix Lambert

ISBN 1-933045-40-X / 978-1-933045-40-5
Hardcover, 8.5 x 9.5 in. / 128 pgs
200 color and 50 b&w.
U.S. \$30.00 CDN \$36.00
September / Art

Exhibition Schedule

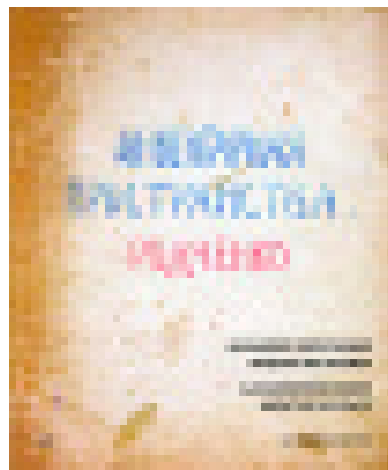
Asheville: Asheville Museum of Art, 7/2006



Gerhard Richter: Works on Paper
 Essay by Hubertus Butin.

This intimate volume documents, in 34 color reproductions, the works on paper that were shown at San Francisco's de Young Museum recently. Includes several images of source materials, as well as enlightening photographs of the artist and his assistants at work. Also features installation shots of an exhibition in Dusseldorf that included massive undulating grid-like wall works related to the works on paper featured here. **Gerhard Richter** was born in 1932 in Dresden, Germany. Since the early 60s he has emerged as one of the essential painters of the postwar period, pioneering photorealism with paintings made from found photographs (amateur snapshots, advertisements, and book and magazine illustrations) and then from his own photographs. His work has also profoundly engaged with and influenced such genres as Pop and abstract art, and was recently the subject of an acclaimed retrospective that opened at The Museum of Modern Art, New York, and traveled around the United States.

Gerhard Richter: Works on Paper
 ISBN 3-00-017217-3 / 978-3-00-017217-5
 Hardcover, 6.75 x 9.5 in. / 64 pgs / 34 color.
 U.S. \$40.00 CDN \$48.00 SDNR 40%
 August / Art



Alexander Rodchenko: Inventory of Space
 Edited by Peter Noever.

Essays by Alexander Lavrentiev
 and Ramin Schor.

This publication, printed on two special papers, focuses on Alexander Rodchenko's Spatial Constructions, most of which were created around 1920. It begins with facsimile images of Rodchenko's sketchpads, two spreads to a page, continues with the artist's groundbreaking wooden sculptural models, and then delves into a series of drawings, paintings and commercial and graphic works. Also features architectural drawings and a cover that folds out to create a poster of a sculptural Spatial Construction in the "Surfaces Reflecting Light" series. Born in 1891 in St. Petersburg, Russia, **Alexander Rodchenko** is one of the most important avant-garde figures in art history. He got his start as one of the most visionary members of Russia's Constructivist movement, which took on progressive ideas and a bold new utopian-geometric aesthetic after the Russian Revolution of 1917. In 1921, Rodchenko moved away from painting and sculpture to create graphic art in the service of the revolutionary ideals of the time. Over the course of his life, his genius intersected with every artistic medium, from painting and sculpture to photography, furniture design, and the graphic design of books, posters, magazines and even advertising. He died in Moscow in 1956.

Alexander Rodchenko: Inventory of Space
 ISBN 3-85160-074-6 / 978-3-85160-074-2
 Paperback, 8.5 x 11 in. / 87 pgs
 Illustrated throughout.
 U.S. \$30.00 CDN \$36.00 SDNR 40%
 August / Art



Jochen Lempert: Coevolution
 Edited by Eva Schmidt.

Zoologist Jochen Lempert has consecrated himself to animal photography. Relating to his scientific fieldwork in humorous and poetic ways, his serial black-and-white photographs attempt to give order to nature. This monograph features studies of swans in swimming formation; profile portraits of duck-like birds with charismatic beaks; images of a monkey wedged under a rock and a deer crossing the street. Lempert's photographs of baby strollers lined with all variety of sheepskins are dry and funny; his studies of waves have an understated power.

Jochen Lempert: Coevolution
 ISBN 3-86560-026-3 / 978-3-86560-026-4
 Paperback, 8.5 x 11 in. / 160 pgs / 150 b&w.
 U.S. \$35.00 CDN \$42.00 SDNR 40%
 August / Photography



Most Wanted: The Olbricht Collection
 Edited by Axel Heil and Wolfgang Schoppmann.
 Essay by Jean-Christophe Ammann.

The important German collector Thomas Olbricht presents a personal selection of his most recent acquisitions, including Maurizio Cattelan, Jake & Dinos Chapman, Larry Clark, Thomas Demand, Marlene Dumas, Carroll Dunham, Marcel Dzama, Isaac Julien, Richard Phillips, Alexis Rockman, Gregor Schneider, Taryn Simon, Hiroshi Sugito, Nicola Tyson and Barry X-Ball. As Olbricht writes in the epilogue, "Collecting art, for me, is an elixir of life Seemingly anything goes and nothing is sure. This productive restlessness makes collecting a great adventure—that's one thing this picture book is meant to tell; another thing is that, for me, the variety of positions I'm continuously concerning myself with combines to become a cosmos full of life." Contains an illustrated appendix and an introduction by Jean-Christophe Ammann.

Most Wanted: The Olbricht Collection
 ISBN 3-86560-027-1 / 978-3-86560-027-1
 Clothbound, 9.25 x 11.75 in. / 294 pgs / 294 color
 and 86 b&w.
 U.S. \$85.00 CDN \$102.00 SDNR 40%
 August / Art



Chris Ofili: The Blue Rider
 Essays by Louis Antwi, Bazon Brock,
 Carolina Grau and Greg Tate.
 Introduction by Christoph Zuchlag.

In this oversized darkly serious artist's book, Chris Ofili riffs on Wassily Kandinsky's famous *Blue Rider* text, collaborating with the spoken-word artist Louis Antwi, who contributes a poem, and including essays by Carolina Grau, Greg Tate and Bazon Brock. Featuring photographs of sculptures and paintings of African Adams and Eves about to be bitten on the ass by coiled serpents, scenes of passionate love, monkeys, invented superheroes, star-crossed lovers and pimps, Ofili presents a dark, snake-infested Eden.

Chris Ofili (born 1968) is an English painter noted for works referencing aspects of his African background. He is one of the best-known Young British Artists, a Turner Prize winner, and the source of one of the New York art world's biggest scandals. It was Ofili's painting, a depiction of a black African Virgin Mary surrounded by images from blaxploitation movies and close-ups of female genitalia cut from pornographic magazines, that caused then-Mayor Rudolph Giuliani to close the infamous *Sensation* exhibition at The Brooklyn Museum in 1999.

Chris Ofili: The Blue Rider
 ISBN 3-931355-30-6 / 978-3-931355-30-2
 Hardcover, 9.75 x 13 in. / 114 pgs / 55 color.
 U.S. \$65.00 CDN \$78.00 SDNR 40%
 August / Art



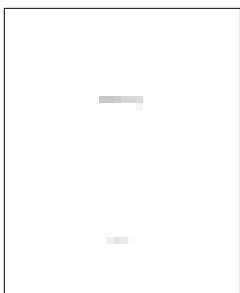
Richard Long: Dartmoor
 An Eight Day Walk

This thick spiral-bound artist's book presents documentation of an eight-day walk taken by the renowned English earth artist. Each thick, almost cardboard-y page is cut into three sections, so that the reader can see the horizon, the middle-ground or the foreground of mixed-and-matched pages, or from a single photographed moment, at once. Includes views of mist-enshrouded rock piles, running streams, just-blooming wildflowers, waving heather grasses and all variations of cloud.

Richard Long was born in 1945 in Bristol, England, where he still lives and works. Since the late 60s he has been exhibiting his work throughout the world. Among the U.S. venues where he has had solo shows are the Guggenheim Museum, the Philadelphia Museum of Art, and the Contemporary Arts Museum, Houston.

Richard Long: Dartmoor
 ISBN 3-86560-044-1 / 978-3-86560-044-8
 Spiralbound, 7 x 9.5 in. / 78 pgs / 78 color.
 U.S. \$65.00 CDN \$78.00 SDNR 40%
 August / Art

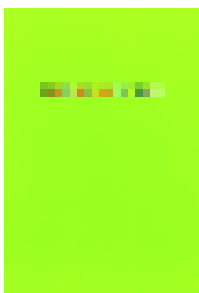




**Walid Raad: The Atlas Group
Volume 2: My Neck Is Thinner Than a Hair**

The Atlas Group's ongoing investigation of the uses of 3641 car bombs in the Lebanese Wars from 1975-1991. Features 104 photographs of the evidence, taken by journalists, and reproduced front and back. The photographs were discovered by Raad in the archives of the An-Nahar Research Center and the Arab Documentatin Center.

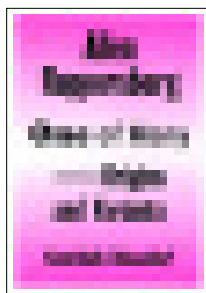
Walid Raad: The Atlas Group
ISBN 3-88375-978-3 / 978-3-88375-9
Pbk, 9.25 x 11.25 in. / 224 pgs / Illust. throughout.
U.S. \$45.00 CDN \$45.00 SDNR 40%
August / Art



Katharina Fritsch

At 12 x 17 inches, this giant monograph with an excellent bright green cover is a pleasure to hold and behold. It features Fritsche's most recent graphic and sculptural work, silhouetted on the page and in installation shots at Matthew Marks Gallery, New York. As essayist Bice Curiger writes, "It's almost mental Rococco."

Katharina Fritsch
ISBN 3-86560-043-3 / 978-3-86560-043-1
Hardcover, 12 x 16.75 in. / 44 pgs / 24 color, 8 b&w.
U.S. \$65.00 CDN \$78.00 SDNR 40%
August / Art



Allen Ruppersberg: One of Many
Essay by Alfred M. Fischer.

Introduction by Kasper König.

This comprehensive book on one of Fluxus's most influential and entertaining artists features Ruppersberg's "Event Objects" of the 1960s and 1970s. His lists, scripts, books, signs and posters compress big ideas into mischievously tangible objects that make the viewer a part of the piece.

Allen Ruppersberg: One of Many
ISBN 3-86560-029-8 / 978-3-86560-029-5
Paperback, 8 x 11 in. / 215 pgs / 200 color.
U.S. \$50.00 CDN \$60.00 SDNR 40%
August / Art

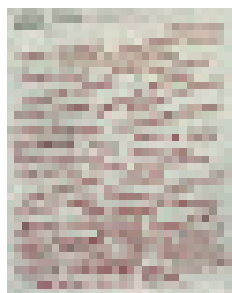


Mike Nelson: Between a Formula and a Code

Essays by Peter Eeley, Richard Grayson, Ralph Rugoff and Rob Tufnell.

Mike Nelson creates large-scale architectural installations, playing with horticulture and science, found objects, abandoned spaces and weird vibes.

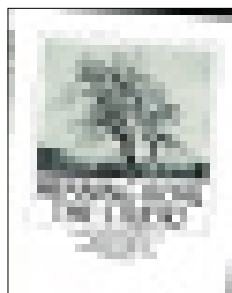
Mike Nelson: Between a Formula and a Code
ISBN 3-86560-039-5 / 978-3-86560-039-4
Clothbound, 9 x 8.75 in. / 72 pgs
49 color and 2 b&w.
U.S. \$35.00 CDN \$42.00 SDNR 40%
August / Art



Georg Kargl, Fine Arts Since 1998
Essay by Georg Kargl.

Georg Kargl founded the respected Galerie Metropol in Vienna in 1978, and in 1998 he opened Kargl Fine Arts, now called BOX. This history of Kargl's visionary take on contemporary art over the years includes John Baldessari, Dan Flavin, Christopher Williams, Collier Schorr, Raymond Pettibon and John Waters to name just a few.

Georg Kargl, Fine Arts Since 1998
ISBN 3-86560-063-8 / 978-3-86560-063-9
Paperback, 9.25 x 11.75 in. / 328 pgs / 285 color, 11 b&w.
U.S. \$35.00 CDN \$42.00 SDNR 40%
August / Art



Henning Bohl: The Studio
Essay by Thomas Bayrle.

Bohl's poetic images captivate through their lightness, bright colors and distinct forms. His installations, paintings, drawings and murals are influenced by figures like Anni Albers and Erika Mann, who have inspired his fascination for Modern architecture, Cubism and the exploration of the arts and crafts.

Henning Bohl: The Studio
ISBN 3-86560-012-3 / 978-3-86560-012-7
Pbk, 8.5 x 10.75 in. / 56 pgs / 25 color and 5 b&w.
U.S. \$20.00 CDN \$24.00 SDNR 40%
August / Art

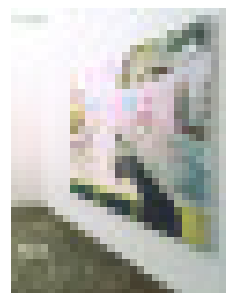


**Edwin Schäfer: (I Am) His Spirit's
Phantom's Phantom**

Essay by Andreas Baur.

Schäfer's title, from Melville's *Mardi*, describes a sailor who can no longer be sure of his identity, who finds himself between real and spirit. It mirrors the artist's dizzying work, wall drawings from an immense store of ornamental, structural, textural and figurative sources, overlapping in pictorial frenzy.

Edwin Schäfer: (I Am) His Spirit's Phantom's Phantom
ISBN 3-938821-13-2 / 978-3-938821-13-8
Hardcover, 6.5 x 8.25 in. / 96 pgs / 22 color.
U.S. \$36.00 CDN \$43.00
August / Art



Tom Fabritius: Bilder 2002-2005
Essay by Rainer Metzger.

These soft-edged, pastel-shaded watercolors of domestic scenes and sporting landscapes, still lives and portraits, are moments rescued from the flood of images emanating from television. Fabritius watches TV with a camera, and then works from the snapshots: channel-surfing immortalized.

Tom Fabritius: Bilder 2002-2005
ISBN 3-938025-32-8 / 978-3-938025-32-1
Hardcover, 8.25 x 10.5 in. / 72 pgs / 62 color.
U.S. \$30.00 CDN \$36.00
August / Art



Bibbidi, Bobbidi, Boo!
Edited by David Hunt.

When Cinderella's fairy godmother transforms her, the magic words are "bibbidi, bobbidi, boo!" Much to the chagrin of jealous stepmothers and mean trolls everywhere, not to mention the vagaries of the market, good has prevailed, and these seven young artists from New York have just arrived at the ball. Bibbidi, bobbidi, boo!

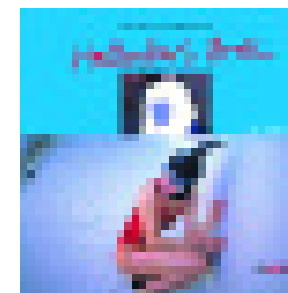
Bibbidi, Bobbidi, Boo!
ISBN 3-938821-35-3 / 978-3-938821-35-0
Hardcover, 8.5 x 11.25 in. / 100 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
August / Art



Pier Luigi Meneghello
Essay by Francesca Pasini.

These photographic meditations on the Turin-Milan high-speed railway consider the tableaux glimpsed from the route as theatrical backdrops, bridges linking the interior and exterior worlds.

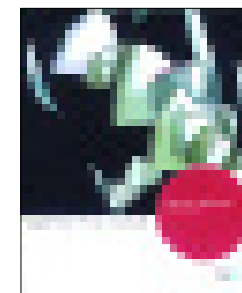
Pier Luigi Meneghello
ISBN 88-8158-578-2 / 978-88-8158-578-6
Hdcvr, 10.75 x 8.5 in. / 64 pgs / 34 color and 33 b&w.
U.S. \$35.00 CDN \$42.00
November / Art



Letizia Carriello: Hallenbad Book
Edited by Lea Vergine.

In the artist's words, "*Hallenbad Book* is a mystical diary, a mental Matryoshka doll in which different levels of livability and light are penetrated. . . a continuous refuge from the danger of losing one's life."

Letizia Carriello: Hallenbad Book
ISBN 88-8158-584-7 / 978-88-8158-584-7
Hardcover, 8.5 x 8.5 in. / 136 pgs / 64 color.
U.S. \$50.00 CDN \$60.00
November / Art

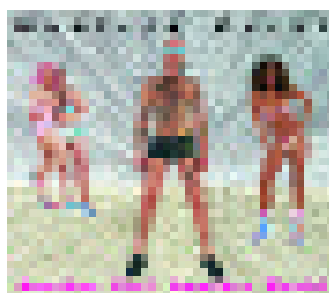


**Enrico Lombardi & Edoardo Albinati:
Voices in the Dark**

Interviews by Lorenzo Pavolini and Alessandro Riva.
Fiction by Edoardo Albinati.

Art and literature intersect in images from artist Enrico Lombardi and words from the new Italian literary light Edoardo Albinati, who collaborate to describe the magical and surreal atmosphere of a nighttime encounter on the outskirts of a city.

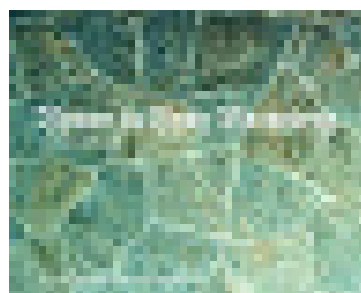
Enrico Lombardi & Edoardo Albinati: Voices in the Dark
ISBN 88-8158-582-0 / 978-88-8158-582-3
Paperback, 6 x 7 in. / 104 pgs / 35 color.
U.S. \$29.95 CDN \$36.00
November / Art



Manfred Peckl: Another Girl, Another World

This second major book from Austrian artist Manfred Peckl collects his Atlas works, which use cut-up or shredded map materials in landscapes and portraits of women: sirens who tempt the viewer with charts of the artist's topsy-turvy world.

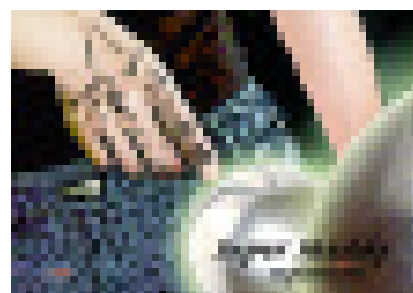
Manfred Peckl: Another Girl, Another World
ISBN 3-938821-34-5 / 978-3-938821-34-3
Hardcover, 12 x 9.75 in. / 19 pgs / 31 color.
U.S. \$35.00 CDN \$42.00
August / Art



Beate Geissler & Oliver Sann: Return to Veste Rosenberg

The Cologne team Geissler & Sann here invents an electronic game and converts it into photographs and video sequences. The action takes place at the Rosenberg Fort in Kronach, and it involves dangerous enemies, enigmatic figures, a fairy, magicians and eternal happiness.

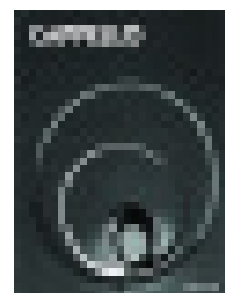
Beate Geissler & Oliver Sann: Return to Veste Rosenberg
ISBN 3-938821-17-5 / 978-3-938821-17-6
Hardcover, 10.5 x 8.5 in. / 120 pgs / 53 color.
U.S. \$36.00 CDN \$43.00
August / Art



Maddalena Ambrosio: Super Maddy Explorations

The extraterrestrial adventures of Ambrosio's superhero character, Super Maddy, continue in a world of clones, accompanied by her new friend Super Memo, who has the mysterious mission of protecting humankind's thoughts before he destroys them.

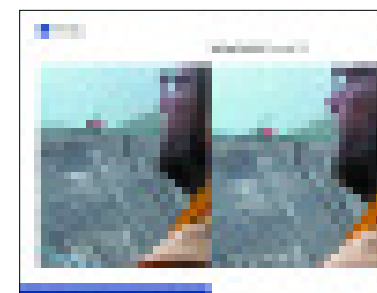
Maddalena Ambrosio: Super Maddy Explorations
Essays by Achille Bonito Oliva and Maddalena Ambrosio.
ISBN 88-8158-597-9 / 978-88-8158-597-7
Hardcover, 11.75 x 8.5 in. / 24 pgs / 10 color.
U.S. \$35.00 CDN \$42.00
November / Art



Carmelo Cappello

At the tenth anniversary of Carmelo Cappello's passing (1912-1996), this celebration of his limpid, luminous abstract sculpture finds it ensconced in the collections of major international museums, and on view in public spaces all over Europe.

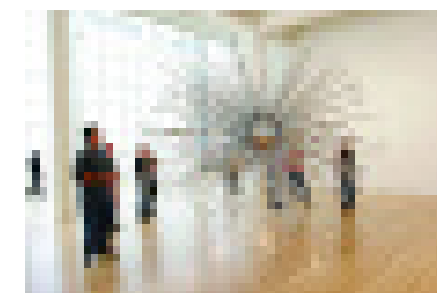
Carmelo Cappello
Essay by Flaminio Gualdoni.
ISBN 88-8158-600-2 / 978-88-8158-600-4
Paperback, 8.5 x 10.75 in. / 88 pgs / 6 color, 38 b&w and 15 duotones.
U.S. \$34.95 CDN \$42.00
November / Art



Gottfried Bechtold: Signatur 02

In his steel sculpture "Signatur 02," Gottfried Bechtold signs the top of the scenic, alpine Silvretta Dam with a flourish. This book explores the work's topography via photo essay and its genealogy through a portfolio by the artist. Each book signed by the artist.

Gottfried Bechtold: Signatur 02
Edited by Eckhard Schneider.
Essay by Thomas Zaunschirm.
ISBN 3-902289-00-7 / 978-3-902289-00-1
Hardcover, 7.75 x 10 in. / 96 pgs / 80 color and 20 b&w.
U.S. \$35.00 CDN \$42.00
August / Art

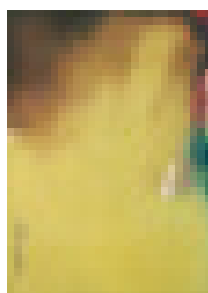


Josiah McElheny: Notes for a Sculpture and a Film

Conceptual artist Josiah McElheny's work in glass explores the relationship between art, history and narrative. This overview chronicles his most ambitious project to date and documents his first film.

Josiah McElheny: Notes for a Sculpture and a Film
Edited by Helen Molesworth. Essays by David Weinberg, Molesworth and Josiah McElheny with Scott Rothkopf. Foreword by Sherri Geldin.
ISBN 1-881390-40-3 / 978-1-881390-40-4
Paperback, 11 x 8 in. / 40 pgs / 34 color and 19 b&w.
U.S. \$11.95 CDN \$14.00
July / Art

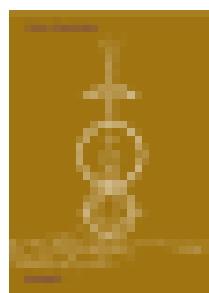
Exhibition Schedule
New York: Andrea Rosen Gallery, 5/6/06-6/3/06
Chicago: Donald Young Gallery, 9/8/06-Fall 2006



Gerhard Merz

Fiction by Gertrude Stein.
Since the late 60s, Gerhard Merz has been developing a concept of painting that is strongly influenced by Formalism and architectural Modernism—a concept he refers to as "archi-painting." Here Merz employs the notion of emptiness to evolve into experiential reflection, as his allusive paintings and architecture are augmented by fragments of text.

Gerhard Merz
ISBN 3-937572-43-0 / 978-3-937572-43-7
Paperback, 8.25 x 11.75 in. / 56 pgs / 6 color.
U.S. \$40.00 CDN \$48.00
August / Art



Vidya Gastaldon

Edited by Madeleine Schuppli.
Essays by Fabrice Stroun and Karl Holmqvist.
Geneva resident Gastaldon's hippie/psychedelic/New Age aesthetic and Minimalist references are those of a child raised in the 1970s and 1980s. Her new series of drawings, her films, and her sculptures in wool and other "craft" materials, center on notions of pleasure and experience.

Vidya Gastaldon
ISBN 3-905701-69-3 / 978-3-905701-69-2
Hardcover, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$29.00 CDN \$35.00
August / Art



Albert Ràfols-Casamada: Vision and Sign

Essay by J.F. Yvars.
Catalan painter Albert Ràfols-Casamada shares a strong spirit, a refined sensibility and a formal asceticism with lyrical abstractionists Helen Frankenthaler and Richard Diebenkorn. *Vision and Sign* is his most complete monograph to date and an essential reference.

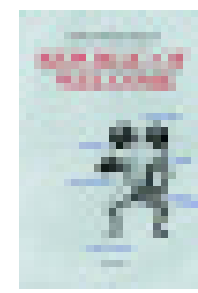
Albert Ràfols-Casamada: Vision and Sign
ISBN 84-343-1085-6 / 978-84-343-1085-8
Hardcover, 8.5 x 11 in. / 328 pgs / 216 color.
U.S. \$80.00 CDN \$96.00
August / Art



Karla Kowalski: Monsters and Other Truths

Picture Stories
Edited by Werner Durth.
This first glimpse of Kowalski's creative work outside her distinctive, lauded filigree architecture is full of fantastic creatures of fable, drawn and modeled in clay. They posit a different kind of design, a poetic corrective to most architectural literature.

Karla Kowalski: Monsters and Other Truths
Picture Stories
ISBN 3-936314-62-4 / 978-3-936314-62-5
Hardcover, 9.5 x 12.75 in. / 208 pgs / 160 color, 75 b&w.
U.S. \$65.00 CDN \$78.00
August / Art



Arnold Mario Dall'o: Republic of Welcome

Essays by Valerio Dehò and Letizia Ragaglia.
Republic of Welcome is a bright, chaotic, charismatic archive of Dall'o's drawings, installations (in Italian hotels and other venues) and decorated, wax-glazed plates and tart pans, whose subjects range from explicit eroticism to architectural elements.

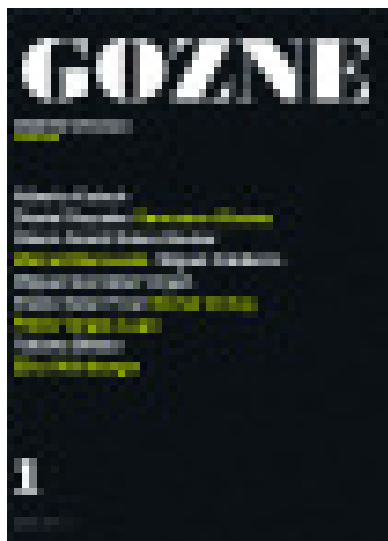
Arnold Mario Dall'o: Republic of Welcome
ISBN 88-89431-37-7 / 978-88-89431-37-5
Clothbound, 8 x 11 in. / 128 pgs / 90 color.
U.S. \$29.00 CDN \$35.00
August / Art



Iñigo Manglano-Ovalle: The Krefeld Suite

Essays by Stuart Krimko and Jonathan Miller.
Manglano-Ovalle has domesticated icebergs, inviting them into two Mies van der Rohe villas in Krefeld, Germany. The houses appear decorated in matched sets of color photographs of those floating, melting monuments, and identical sculptures based on them. For good measure, the furniture is covered with white cloth: icebergs in the rooms.

Iñigo Manglano-Ovalle: The Krefeld Suite
Essays by Stuart Krimko and Jonathan Miller.
ISBN 3-938025-46-8 / 978-3-938025-46-8
Pbck, 9.25 x 10.75 in. / 96 pgs / 29 color and 14 b&w.
U.S. \$35.00 CDN \$42.00
August / Art



GOZNE

Edited by Gabriel Orozco.

Essays by Miguel González Virgen, Glen Gould and Michel Onfray.

The first issue of Mexican artist Gabriel Orozco's artist's book/magazine, *GOZNE* includes astonishingly detailed photographs of insects by Pablo Vargas Lugo, city plans by Tatiana Bilbao and super-duper-close-up shots of black and blood-filled eyes by Miguel Calderon. *GOZNE* eschews the static energy of a strict artist's book, and instead functions as a vivid periodic compendium of collaborations, discussions and representations presented as distinct portfolios by the artists, architects, writers, fashion designers and theorists who are invited to contribute and collaborate with the artist each issue. Instead of simply highlighting a contributor's work, it peeks through their archives, elucidates their thoughts and discloses their working materials.

GOZNE

ISBN 84-7506-743-3 / 978-84-7506-743-8

Paperback, 8.75 x 12 in. / 160 pgs / 120 color.

U.S. \$12.00 CDN \$14.00

August / Art/Journals



North Drive Press: NDP#3

Edited by Matt Keegan and Sara Greenberger Rafferty.

When the first issue of this exceptional new limited edition magazine appeared, *Tokion* said, "It's a magazine but it comes in a box. No, not a magazine in a box, but a bunch of stuff in a box that's a magazine. Which turns out to have some distinct advantages over old-fashion printed-and-bound publications, such as the happy inclusion of posters, matches, original photos, stickers, cards, CDs, 7"s, booklets and even a sew-on patch." *The New York Times* said, "The multiples are a delight, the interviews a gold mine." This third annual limited edition of 500 includes original artwork or interviews by over two-dozen artists, curators, and writers including Erwin Wurm, Anne Collier, James Welling, John Miller, Leslie Hewitt, Daniel Lefcourt, Lia Giangitano and Lauren Cornell.

North Drive Press: NDP#3

ISBN 1-933045-41-8 / 978-1-933045-41-2

Boxed, 12 x 9 in. / Illustrated throughout.

U.S. \$40.00 CDN \$48.00 SDNR 30%

August / Art



Prints and Books: Artist Collaborations with Printmaker Ruth Linggen

Essays by Nancy Princenthal and Vincent Katz.

Introduction by Sue Gosin.

As a shop worker for the legendary New York printmakers Joe Wilfer and Walter Hamady, Ruth Linggen learned both her trade and the pleasure of collaborating with living artists. In the years since, she herself has become somewhat of a legend, collaborating with nearly 50 of the world's greatest artists—on prints (some for Pace editions, some on her own) and very special limited edition artist's books. Published on the occasion of her 2005 Whitman College retrospective, this volume includes her print collaborations with Jim Dine, Robert Ryman, Mary Heilmann, Kiki Smith, Chuck Close and Claes Oldenberg; and her book projects with Bob Holman and Chuck Close, Robert Creeley and Jim Dine, Jessica Stockholder and Jeremy Sigler, Donald Traever, Al Held and John Chamberlain, to name a few. Linggen's work can be found in the collection of The Metropolitan Museum of Art, The Getty and the Brooklyn Museum, as well as more than 20 libraries, from the New York Public to Harvard University.

Prints and Books: Artist Collaborations with Printmaker Ruth Linggen

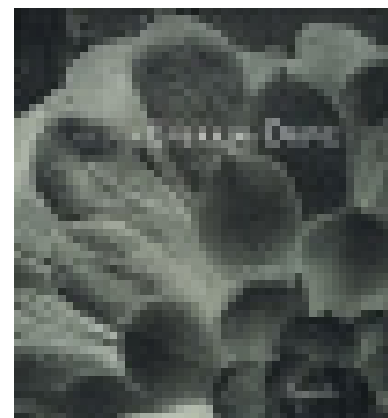
ISBN 1-880269-19-8 / 978-1-880269-19-0

Paperback, 7 x 10.5 in. / 72 pgs

Illustrated throughout.

U.S. \$30.00 CDN \$36.00

Available / Art



Jim Dine: Entrada Drive-Special Edition

Of this exquisite limited edition book of his photographs, artist Jim Dine says, "The winter in L.A. that year was kind of a 'grey July.' Diana and I lived at 234 Entrada Drive in January and February of 2001. These photographs are a memoir of what our eyes saw in our garden and when we walked to the Pacific Ocean. We also climbed into the Santa Monica Mountains on our bicycles, crossing Sunset Boulevard just where it goes into Pacific Palisades. We did this every day, winding our way through more L.A. suburbia till we reached the fire trail into the mountains (where wilder animals than us live). We hardly ever saw a neighbor to make up stories about. Our landlady was called Denise de Graf. She was ever-vigilant about our comings and goings. I also think we lived just to the north of the late Christopher Isherwood's house but maybe I dreamt that. That winter all we thought about was our work and getting back to Paris." This first edition comes with a stone lithograph in a handmade slipcase. All 100 copies are signed and numbered by the artist.

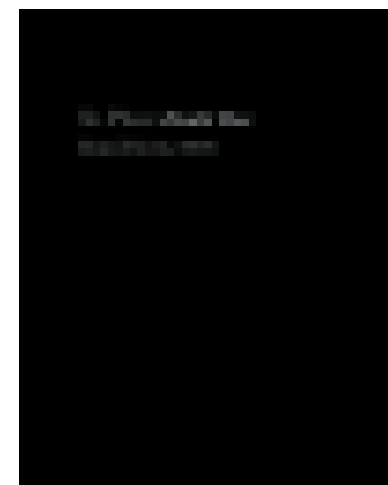
Jim Dine: Entrada Drive-Special Edition

ISBN 3-86521-251-4 / 978-3-86521-251-1

Slipcased, 11.5 x 12.5 in. / 96 pgs / 44 tritones.

U.S. \$590.00 CDN \$700.00 SDNR 20%

August / Photography



Roni Horn: Doubt Box Book IX of To Place

Roni Horn's *To Place* is an ongoing series of small editions, each book a unique look at the relationship between identity and location. They take as their starting point Iceland and Horn's evolving experiences there, illustrated in watercolors, photographs, typographic drawings, and text. *Doubt Box* is the ninth book in the set, printed in a limited edition of 1,000 copies, and it comes in the form of a collection of 28 loose two-sided images printed on cards, which makes for 56 color reproductions. One face of each shows the glacial river Skaftá, proverbially both changing and constant. The other shows any of a collection of possibilities—a boy, an iceberg, birds. Each card offers a hybrid, a composite, while altogether they suggest the universality of duality, and particularly the dual nature of identity.

Roni Horn was born in New York, where she continues to live and work. Recent solo exhibitions of her work include the Whitney Museum of American Art, New York; Musée d'Art Moderne de la Ville de Paris; and Centre Pompidou, Paris. Her recent publications, *Dictionary of Water*, *This is Me*, *This is You*, *Cabinet of*, *If on a Winter's Night...*, *Her, Her, Her, & Her*, *Wonderwater (Alice Offshore)*, *Index Cixous (Cix Pax)*, and *Rings of Lispector (Agua Viva)* have all been published by Steidl. She is represented in New York by Matthew Marks.

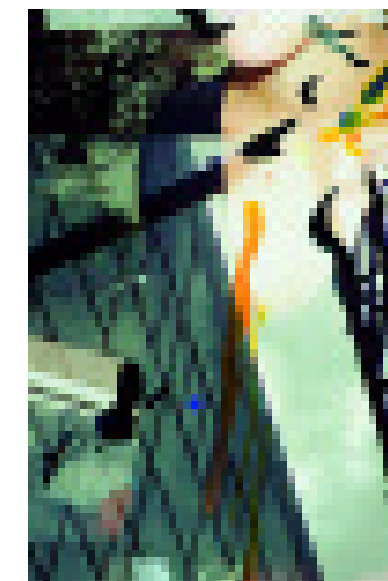
Roni Horn: Doubt Box

ISBN 3-86521-276-X / 978-3-86521-276-4

Slipcased, 8 x 10 in. / 30 pgs / 56 color.

U.S. \$100.00 CDN \$120.00 SDNR 20%

November / Art



Martin Mosebach & Rebecca Horn: Das Lamm

Martin Mosebach writes his books by hand. Between 1995 and 1997, he produced 172 pages of extremely tightly squeezed text in very tiny lettering for a novel provisionally entitled *Das Lamm* (The Lamb). This translated into a book of 575 pages, which was eventually published as *Eine lange Nacht* (A Long Night). When Rebecca Horn encountered the original manuscript, she saw each page as a picture in itself, a drawn record of Mosebach's stream of thought and artistic vision. Soon after, she set in motion her collaboration with the writer via this *objet trouvé* by staging *The Long Night* on location in Frankfurt and photographing it for later over-painting. This artists' book includes facsimiles of Mosebach's original pages and prints of Horn's photo-paintings, which are inserted loose into the book like bookmarks or notes. Limited edition of 350 copies, signed and numbered.

Martin Mosebach & Rebecca Horn: Das Lamm

ISBN 3-935567-30-8 / 978-3-935567-30-5

Paperback, 8.75 x 12.5 in. / 200 pgs / 24 color.

U.S. \$320.00 CDN \$380.00 SDNR 40%

August / Art



Art Basel Miami Beach 2006

Switzerland's Art Basel is widely considered to be the world's most important art fair, and its sister event, Art Basel Miami Beach, is fast on its heels. This winter, Art Basel Miami Beach's exclusive roster of fewer than 200 leading galleries from North America, Latin America, Europe, South Africa, and Asia will exhibit twentieth and twenty-first century work by over 2000 artists. This catalogue covers the fair's stars and ingenues, those established and up-and-coming artists and dealers who will make their mark in the next few years, with more than 500 color illustrations. It is an indispensable guide to the arts and to the international art market at the beginning of the twenty-first century, an essential reference book for all art professionals and collectors. With a special concentration on the art of North, Middle, and South America.

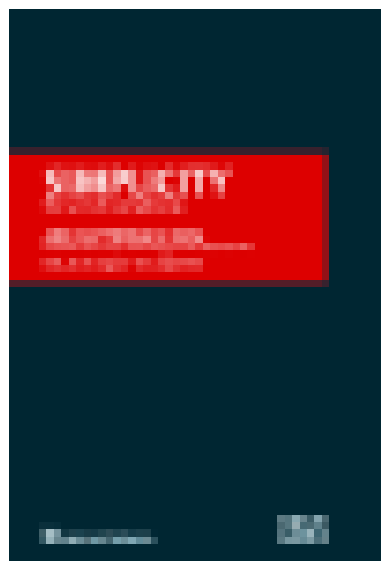
Art Basel Miami Beach 2006

ISBN 3-7757-1812-5 / 978-3-7757-1812-7
Paperback, 8.5 x 11.75 in. / 652 pgs / 510 color and 16 b&w.

U.S. \$50.00 CDN \$60.00
November / Art/Annuaals

Exhibition Schedule

Miami: Art Basel Miami Beach, 12/7/06-12/10/06



Ars Electronica 2006

Simplicity: The Art of Complexity

Edited by Christine Schöpf and Gerfried Stocker.

Simplicity is the wishful pipe dream of a society overwhelmed by technological revolutions and endless streams of information. Simplicity is the ideology of both technophobic naysayers to progress and a new generation of information designers. Has there ever been a concept laid claim to by so many different quarters? And, as an expression of the central challenge of these times, what call could be more urgent? Which options and features could we possibly do without? And which would we dispense with gladly? In this volume artists, software designers and scientists conceive and construct new strategic and tactical approaches to managing complexity, streamlining information, creating simplicity—a spectrum of ideas bound by resistance and adaptation, and a spectrum of work featuring creatively designed alternatives, poetically useless machines and innovative new developments.

Ars Electronica 2006

ISBN 3-7757-1834-6 / 978-3-7757-1834-9

Paperback, 6.5 x 9.5 in. / 416 pgs / 200 color and 30 b&w.

U.S. \$40.00 CDN \$48.00
November / Art/Annuaals

Exhibition Schedule

Linz: Festival Ars Electronica, 8/31/06-9/5/06



CyberArts 2006

International Compendium Prix Ars Electronica

Edited by Hannes Leopoldseeder, Christine Schöpf and Gerfried Stocker.

Since 1987, the year of its inception, the Prix Ars Electronica—the largest cyberarts prize in the world, financially and otherwise—has served as a barometer for trends in the digital arts. It documents shifts in societal and artistic approaches, perspectives and aesthetics. And contemporary media arts are undergoing fundamental changes, not just in technology, but in spirit and scope, expanding and transcending traditional boundaries. Social context has become just as pivotal in information media as elsewhere in the contemporary art world. Digital spaces are altering the processes of perception, open-source programming languages generating new creative potential, visual storytelling presenting dream worlds and nightmarish visions, and digital images and sounds turning into material which can be remixed as desired by any end user. Once again the book, DVD and CD presentations in 2006's *Cyber Arts: International Compendium Prix Ars Electronica*, distill the essence of today's culturally-oriented media discourse.

CyberArts 2006

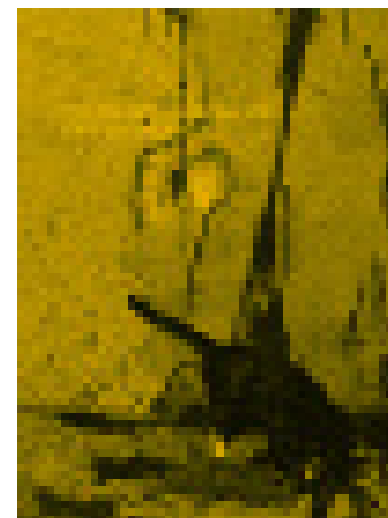
ISBN 3-7757-1835-4 / 978-3-7757-1835-6

Paperback, 6.75 x 9.5 in. / 300 pgs / 340 color and 10 b&w.

U.S. \$60.00 CDN \$72.00
November / Art/Annuaals

Exhibition Schedule

Linz: Festival Ars Electronica, 8/31/06-9/5/06



Of Mice and Men

4th Berlin Biennial for Contemporary Art

Edited by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick.

This coy, enigmatic object, which falls somewhere between an illustrated anthology of short stories and a scrapbook of a visit to the 2006 Berlin Biennial, presents the works of more than 60 artists in a montage of historical photos, newspaper clippings and reference materials, mixed in with photos of the art itself, including both studio and installation views. *The Book*, despite its classical design and hardcover binding, is not just a textual complement to the exhibition, not just so much a documentation, but an exhibition in the book form, an artists' book that makes truly unusual use of texts and images. The 4th Berlin Biennial for Contemporary Art is curated by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick.

Of Mice and Men

ISBN 3-7757-1765-X / 978-3-7757-1765-6

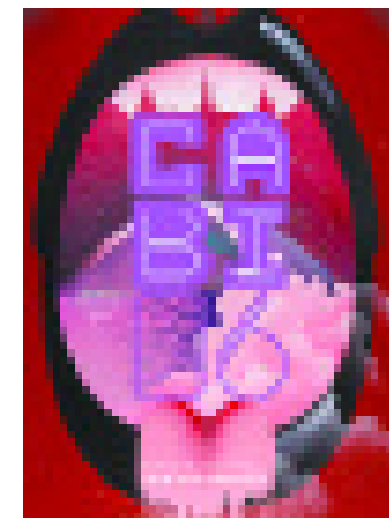
Hardcover, 8 x 11 in. / 344 pgs / 250 color.

U.S. \$40.00 CDN \$48.00

August / Art

Exhibition Schedule

Berlin: 4th Berlin Biennial for Contemporary Art, 4/25/06-6/28/06



2006 California Biennial

Essays by Elizabeth Armstrong, Kristin Chambers, Aimee Chang, Rita Gonzalez, Glen Helfand, Michael Ned Holte, Karen Moss and Jan Tumlrir.

Foreword by Dennis Szakacs.

From the publishers of the hit exhibition catalogue *Girls Night Out* comes the Orange County Museum of Art's companion to the 2006 *California Biennial*, celebrating 31 of the most exciting emerging artists based in California today. *The California Biennial* is the only exhibition dedicated to new work made by the most innovative young artists in the state, one of the most important art centers in the world today. Artists include Scoli Acosta, Andy Alexander, Christopher Ballantyne, Walead Beshty, Bull.Miletic, Jane Callister, Binh Danh, Sergio De La Torre & Vicky Funari, Shannon Ebner, Ala Ebtakar, Brian Fahlstrom, Kianga Ford, Pearl C. Hsiung, Marie Jager, Shana Lutker, Christian Maychack, Martin McMurray, Joel Morrison, My Barbarian, Kate Pocrass, Arturo Ernesto Romo, Sterling Ruby, Leslie Shows, The Speculative Archive, Lordy Rodriguez, Tim Sullivan, Hank Willis Thomas, Nicolau Vergueiro, Goody-B Wiseman, Mario Ybarra Jr., and Amir Zaki.

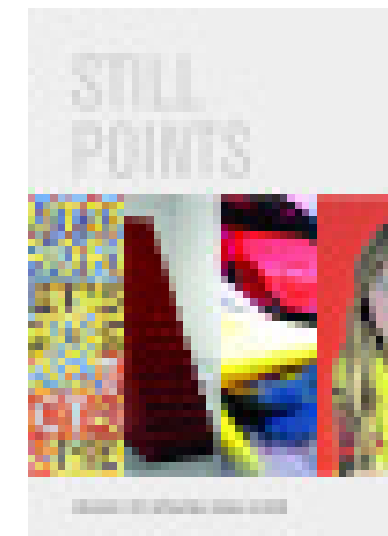
2006 California Biennial

ISBN 0-917493-42-7 / 978-0-917493-42-3

Paperback, 8 x 10.5 in. / 168 pgs / 150 color.

U.S. \$24.95 CDN \$30.00

November / Art



Still Points of the Turning World

Site Santa Fe's Sixth International Biennial

Introduction by Laura Heon.

Essay by Klaus Ottmann.

Intensity, experimentation, and visceral presence are the hallmarks of the 13 significant installations documented in this slipcased two-volume set, which presents the works in SITE Santa Fe's Sixth International Biennial, curated by Klaus Ottmann. *Still Points of the Turning World* concentrates and amplifies their effect by steering away from the mega-biennial model and towards intimate encounters with individual pieces, away from the filter of a curatorial theme and towards independence for each oeuvre represented. The artists are Miroslaw Balka, Jennifer Bartlett, Patty Chang, Stephen Dean, Peter Doig, Robert Grosvenor, Cristina Iglesias, Wolfgang Laib, Jonathan Meese, Wangechi Mutu, Carsten Nicolai, Catherine Opie, and Thorns Ltd, (made up of Snorre Ruch, Finn Olav Holthe and Jon Wesseltoft), and they cover the full spectrum of contemporary art media, photography, installation, painting, performance art, soundscapes, sculpture and video. The majority of the pieces here have been made in the last two years, and four were commissioned expressly for the Biennial.

Still Points of the Turning World

ISBN 0-9764492-3-4 / 978-0-9764492-3-2

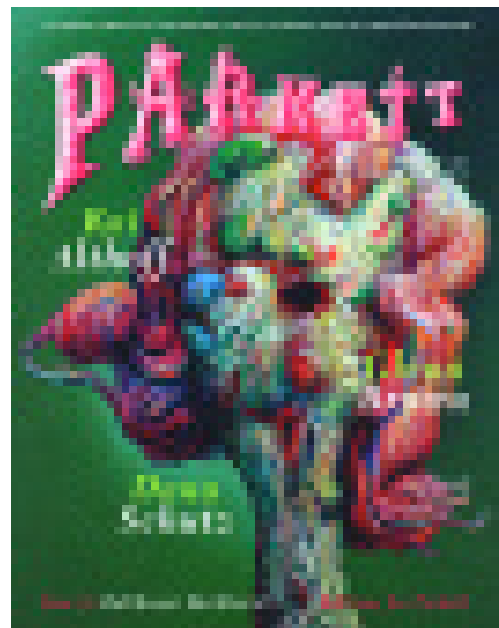
Slipcased, 7.5 x 11 in. / 272 pgs / 100 color and 13 b&w.

U.S. \$50.00 CDN \$60.00

November / Art

Exhibition Schedule

Santa Fe: SITE Santa Fe, 7/9/06-1/7/07



Parkett #75: Kai Althoff, Glenn Brown, Dana Schutz

For 20 years *Parkett* has presented unparalleled collaborations with key international contemporary artists, pairing their work with discussions by esteemed writers and critics. Issue #75 spotlights Kai Althoff, Glenn Brown, and Dana Schutz. Althoff's portfolio includes both erotically charged paintings of men in uniform and innocent "coming-of-age" colored pencil illustrations, sensuous work—at once homoerotic, punk, and spiritual—that radiates a somber luminosity. Glenn Brown employs a sorcerer's bag of techniques to produce retro-Rococo paintings and sculptures, maximally intricate, hyper-composed, and rendered with the intense detail of a tripped-out sci-fi animator. Dana Schutz's painterly virtuosity and devotion to the medium also look back in time, but her brilliant, confessional exposition is very much of the now. Be the subject a dissected corpse, a dazed hippie chick, or her own boyfriend on the beach, Schutz's painted world is decadently radiant and ecstatic, and also frighteningly ghoulish. Texts by Jordan Kantor, Viet Loers, Oliver Koerner von Gustorf, Jennifer Higgie, Trevor Smith, Jörg Heiser, Michael Lobel, Daniel Baumann, Rachel Kent, Duncan Fallowell, Angelika Affentranger-Kichrath, Gian Maraniello and Rudolf Schmitz. Plus a photographic insert by Balthasar Burkhard, and spine by Carsten Nicolai.

Parkett #75: Kai Althoff, Glenn Brown, Dana Schutz
 ISBN 3-907582-35-7 / 978-3-907582-35-1
 Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
 U.S. \$32.00 / CDN \$38.00
 Available / Art/Journals

Parkett #76: Yang Fudong, Lucy McKenzie, Julie Mehretu
 ISBN 3-907582-36-5 / 978-3-907582-36-7
 Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
 U.S. \$32.00 / CDN \$38.00
 May / Art/Journals

Parkett #77: Trisha Donnelly, Carsten Holler, Rudolf Stingel
 ISBN 3-907582-37-3 / 978-3-907582-37-4
 U.S. \$32.00 / CDN \$38.00
 Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
 September / Art/Journals



Conjunctions: 47, Twenty-fifth Anniversary Issue

Edited by Bradford Morrow.
 Essay by Joyce Carol Oates.

In its first issue, published a quarter of a century ago, *Conjunctions* established itself immediately as a major journal of international literary arts, with contributors including Paul Bowles, Tennessee Williams, Octavio Paz, Denise Levertov and Lawrence Ferlinghetti. Over the ensuing years, it has remained at the forefront, publishing writing by then-unknowns William T. Vollmann, David Foster Wallace, Rick Moody, Mary Caponegro and Jonathan Safran Foer. This special *Twenty-fifth Anniversary Issue* continues the work at which *Conjunctions* is unparalleled: discovering tomorrow's literary giants while keeping readers abreast of new work by the most important, edgy and distinguished voices of the day. This issue showcases new fiction, poetry and essays by such luminaries as Jonathan Lethem, Jim Crace, William H. Gass, Robert Coover, John Ashbery, Ann Lauterbach, Thalia Field, John Barth, Rikki Ducornet, Joyce Carol Oates, C. D. Wright, Peter Straub, Shelley Jackson, Richard Powers, David Shields, Lydia Davis, Rick Moody, Marjorie Welish and Jorie Graham, along with a number of surprise guest writers. As the first issue of *Conjunctions* defined the fiction and poetry that came to dominate the last 25 years, so this issue will become an indispensable handbook for our literary future.

Conjunctions: 47, Twenty-fifth Anniversary Issue
 ISBN 0-941964-63-9 / 978-0-941964-
 Paperback, 6 x 9 in. / 400 pgs / Illust. throughout
 U.S. \$15.00 / CDN \$18.00
 December / Literature/Journals

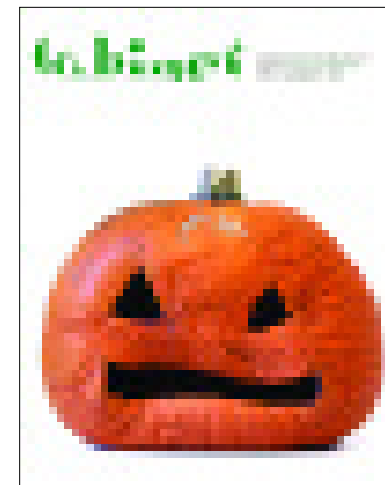


Esopus 6
 Edited by Tod Lippy.

This issue of *Esopus* is devoted to the creative process, and contributors were invited to offer up "evidence" of their working methods. Includes Frank Rich's notes for a *New York Times* op-ed column; production designer Thérèse Deprez's scrapbook from Spike Lee's *Summer of Sam* and 22 drafts of a poem by Suji Kwock Kim. Artist Sylvia Plimack Mangold provides a glimpse of the painstaking process of creating an etching and aquatint; and underground comedian Demetri Martin hands over pages from his joke journal. Artist Xylor Jane created a "Calendar Clock" removable poster. Mathematician John Conway supplies his unique template—and the materials—for assembling a favorite polyhedra. Colter Jacobsen chose eight photographs from over 80 submitted by *Esopus* subscribers, then used them as inspiration for a series of "memory drawings." Also included: Christopher Isherwood's work journals for the celebrated 1964 novel, *A Single Man*, and a portfolio of drawings by a Jewish banker who survived the Nazi occupation of Ukraine by posing as a traveling artist. For the CD, *Help Wanted*, *Esopus* asked 10 musicians to scour job listings and write a song inspired by one of them. Contributors include Devendra Banhart, Grizzly Bear and Marissa Nadler.

Esopus 6
 ISBN 0-9761641-3-2 / 978-0-9761641-3-5
 Paperback, 9 x 11.5 in. / 168 pgs / Illust. throughout.
 U.S. \$15.00 / CDN \$18.00
 Available / Nonfiction and Criticism/Journals

Esopus 7
 ISBN 0-9761641-4-0 / 978-0-9761641-4-2
 Pbk, 9 x 11.5 in. / 116 pgs / Illustrated throughout.
 U.S. \$10.00 / CDN \$12.00
 November / Nonfiction and Criticism/Journals



Cabinet 23: Fruits and Vegetables

Edited by Sina Najafi.
 Essays by Steven Featherstone, Frances Richard, Daniel Handler, Jonathan Beller, Lytle Shaw and Peter Sloterdijk.
 Conversation with Harold McGee.

From the Biblical fruit that brought about the moral downfall of mankind to "terminator" seed strains engineered to ensure that farmers have to buy new seed stocks every year, from banana republics to the annual tomato-throwing festivals in Spain, the story of fruits and vegetables opens an idiosyncratic window on human development and interaction. *Cabinet 23* includes Steve Featherstone on a doomsday global seed repository on a remote Arctic island; a conversation with legendary kitchen scientist Harold McGee on the cooking of fruits and vegetables; Frances Richard on the national standards for serving size and nutrition; and essays on gleaning, tropical fruit and cultural identity bee vision, and the history of throwing fruit and vegetables at bad actors. Includes projects from Ellen Birrell, Sabrina Gschwandtner and the Los Angeles-based Fallen Fruit collective, along with Daniel Handler on the color violet; Jonathan Beller on the history of attention; Lytle Shaw on the 1920s screenwriting how-to book *Plotto*; Peter Sloterdijk's proposal for Inflatable Parliaments; and a supplement by the London-based artists' collective ImplicaspHERE focusing on the Nose.

Cabinet 23: Fruits and Vegetables
 ISBN 1-932698-19-1 / 978-1-932698-19-0
 Paperback, 7.75 x 9.75 in. / 112 pgs / 80 color, 20 b&w.
 U.S. \$10.00 / CDN \$12.00
 November / Nonfiction and Criticism/Journals



Cabinet 22: Insecurity

Edited by Sina Najafi.
 Essays by Brian Dillon, Gaby Wood, Eyal Weizman, Jeffrey Kastner, Celeste Olalquiaga and Jenny Tobias.
 Conversations with Olivier Razac.

The idea that our time is obsessed with the modes and methods of security is by now a commonplace, yet behind this familiar syndrome lies a less-examined array of social and psychological phenomena—not just related to the nature of the threat faced (whether real or simply perceived) but also to the fundamental notions of stability and integrity these perils are understood to jeopardize. The *Insecurity* issue of *Cabinet* features Brian Dillon on hypochondria; Gaby Wood on phantom limbs; Eyal Weizman on the relationship between postmodern architectural theory and contemporary strategies of urban warfare; and Jeffrey Kastner on eighteenth-century master locksmith Joseph Bramah. It includes a conversation with Olivier Razac (on the history of barbed wire) as well as an artists' portfolio of real and imaginary "security blankets." Celeste Olalquiaga's examination of the sewers of Paris, Jenny Tobias's take on stock photography and an interview with accent coach Sam Schwa.

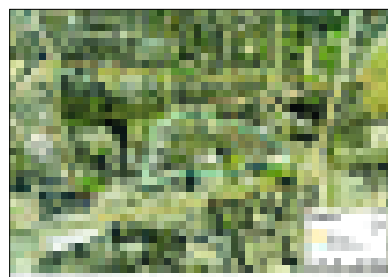
Cabinet 22: Insecurity
 ISBN 1-932698-18-3 / 978-1-932698-18-3
 Paperback, 7.75 x 9.75 in. / 112 pgs / 80 color, 20 b&w.
 U.S. \$10.00 / CDN \$12.00
 August / Nonfiction and Criticism/Journals



SOM Journal 4
 Edited by Diane Ghirardo.

Since 1936, Skidmore, Owings & Merrill has set the standard for corporate design, producing some of the most iconic buildings of the last century and shaping cities throughout the world. *SOM*, a small-format volume, amply illustrated and (of course) beautifully designed, places the firm's production in the context of critical discussion among some of the profession's leading thinkers: artists, engineers, architectural critics and architects themselves. This most recent issue is edited by Diane Ghirardo, influential scholar of social spaces and professor of architectural history and theory, the author of four books and many essays including *Surveillance and Spectacle in Ferrara Fascista*, *Architecture of Deceit*, *Eisenman's Bogus Avant-Garde* and *The Case for Letting Malibu Burn*.

SOM Journal 4
 ISBN 3-7757-1803-6 / 978-3-7757-1803-5
 Paperback, 6.75 x 9.5 in. / 192 pgs / 100 color, 50 b&w and 100 duotones.
 U.S. \$20.00 CDN \$24.00
 September / Architecture/Journals

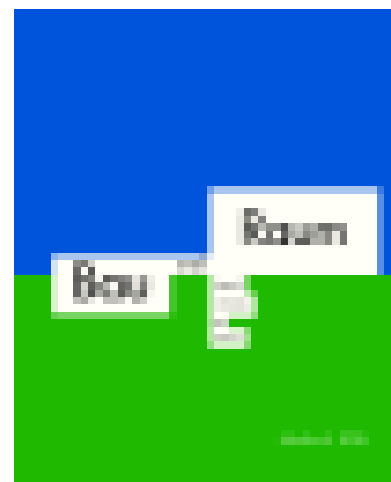


European 8: Europena Urbanity and Strategic Projects

Essays by Hans Ibelings and Olof Koekebakker.

European is a biennial competition for architects and architecture students under the age of 40 that looks for innovative housing designs for real, specific sites across Europe. Guidelines encourage participants to address social and economic changes occurring around their sites, and, for this eighth European, that's 74 properties across the continent. This year's theme of "European Urbanity and Strategic Projects," drew, for the six sites in the Netherlands alone, nearly 160 designs. *European 8* offers a complete overview of the winning plans for the Dutch sites, including models, plans, sketches and interviews with the designers. The project section is complemented by descriptions of the six sites, an essay about the central theme, and a critique of the entries from a European perspective. An additional CD-ROM contains all other entries along with the prizewinning designs.

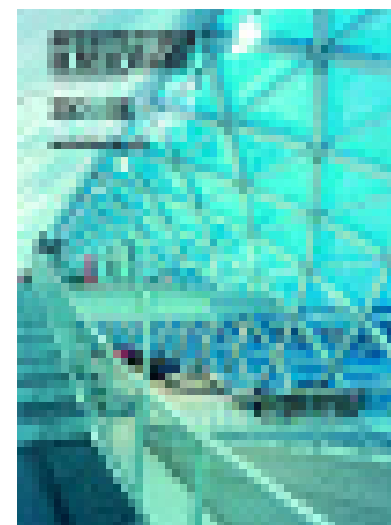
European 8: Europena Urbanity and Strategic Projects
 ISBN 90-5662-499-7 / 978-90-5662-499-6
 Paperback, 9.5 x 11 in. / 144 pgs / 65 color and 95 b&w.
 U.S. \$33.00 CDN \$40.00
 September / Architecture/Journals



Buildings and Regions: Annual 2006

This eighth annual emissary for German architecture and urban planning—both domestic and overseas—includes recent work like the Berlin-area government guest houses Villa Borsig and Chateau Meseberg, as well as the old American Embassy in Bonn, which will soon become the home of the German Federal Institute for Food and Agriculture. Some of the international projects in this issue include the German Embassy in Tokyo and the Goethe-Institut in Kiev. In addition, several competitions are published: one is for the Arts and Crafts Museum in Berlin; another is for the area commonly referred to as the "Topografie des Terrors," a site best known for the Third Reich buildings that once dominated it.

Buildings and Regions: Annual 2006
 ISBN 3-8030-0663-5 / 978-3-8030-0663-9
 Paperback, 9 x 11 in. / 160 pgs / 300 color.
 U.S. \$39.95 CDN \$48.00 SDNR 40%
 January / Architecture/Annals



Architecture in the Netherlands: Yearbook 2005-2006

Essays by Daan Bakker, Allard Jolles, Michelle Provoost and Cor Wagenaar.

This year's *Architecture in the Netherlands* has a new editorial team, and their desks have been christened with hundreds of entries. Daan Bakker, Allard Jolles, Michelle Provoost and Cor Wagenaar chose more than 90 projects for site visits. Seven days and 2,500 kilometers later, about 30 remained. That selection, featuring projects by de Architekten Cie., Citythoughts Architecten, Jo Coenen, diederendirrix, GroupA, HVDN Architecten, 3x Nielsen, KCAP, ONL Architecten, Mecanoo, Satijnplus Architecten, Zeinstra Van der Pol and many others, raises satisfying questions. Are the sliding doors of politics and the market opening up new possibilities? What have new self-build developments actually yielded? Can the housing consumer truly exercise influence on the form and layout of a house? Who or what sets the architectural climate?

Architecture in the Netherlands: Yearbook 2005-2006
 ISBN 90-5662-488-1 / 978-90-5662-488-0
 Pbk, 9.5 x 12.75 in. / 184 pgs / 200 color, 150 b&w.
 U.S. \$60.00 CDN \$72.00
 August / Architecture/Annals



OASE #69: Positions
 Shared Territories in Historiography and Practice

Edited by Tom Avermaete, Johan Lagae, Andrew Leach and Marc Schoonderbeek.

Essays by Zeynep «elik, Wim Cuyvers, Monique Eleb, Arni Haraldson, Wessel de Jonge, Jan Kolen, Réjean Legault, John Macarthur, Dirk Sijmons, Naomi Stead and Jean-Philippe Vassal.

OASE, an independent, international journal of architecture, urban design and landscape design devotes each issue to a contemporary theme, treated with unusual depth and scope. This sixty-ninth, titled *Positions: Shared Territories in Historiography and Practice* assesses the state of play in the fields of architectural history and architectural practice. In recent years, both have been characterized by significant shifts, new perspectives and methodologies that not only brought internal changes, but also called into question the boundaries and relationships between the two disciplines. This issue of *OASE* investigates the impact of those changes in a series of dialogues between historians, architects, designers and photographers, exploring themes such as the everyday, the landscape, heritage and visual culture.

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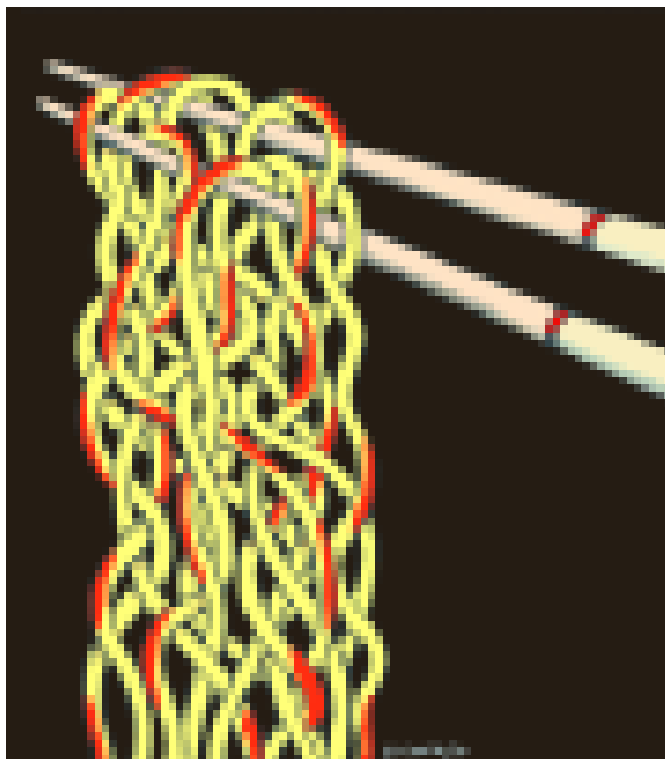


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 Essays by Madeleine Maaskant, Klaske Havik and Christoph Grafe.

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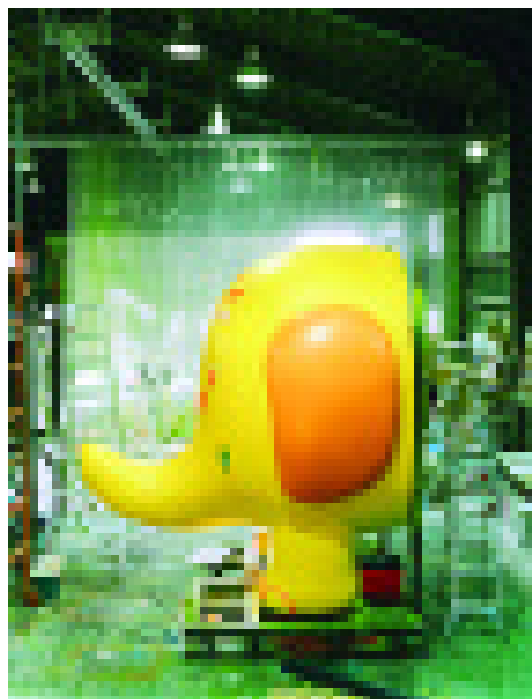
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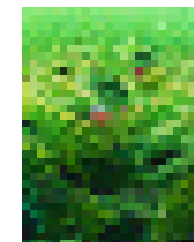
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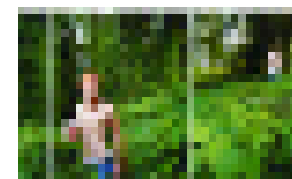
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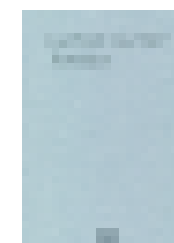
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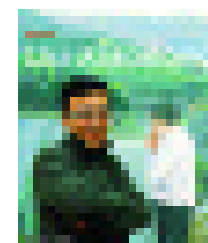
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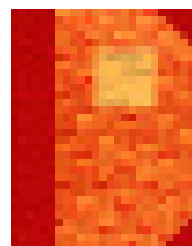


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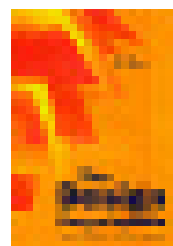




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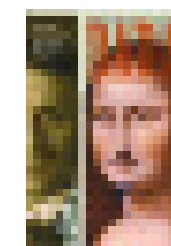
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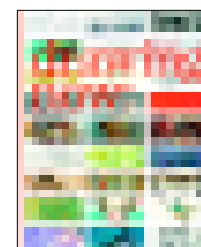
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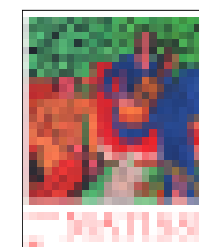
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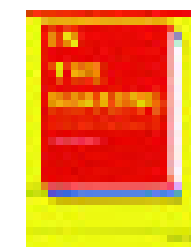
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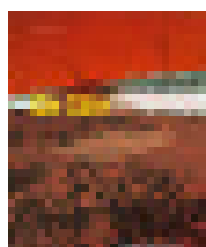
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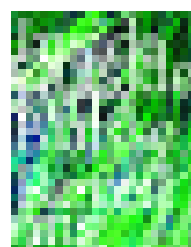
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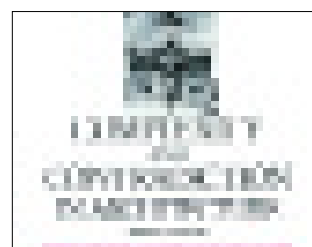
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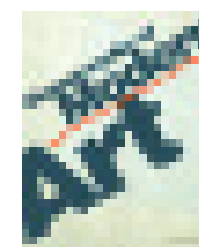
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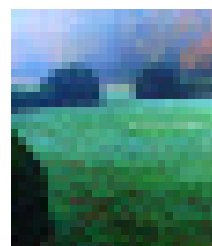
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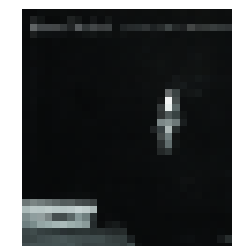
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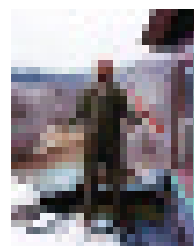


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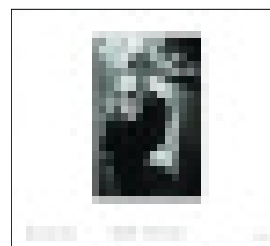




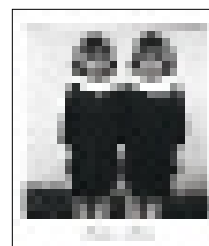
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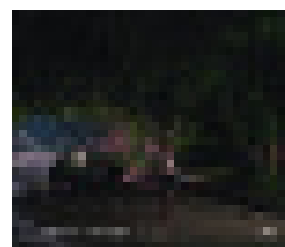
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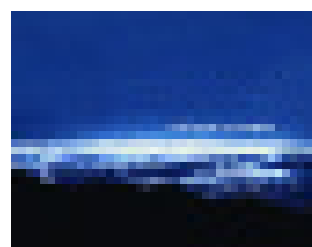
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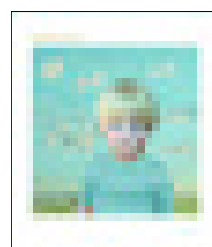
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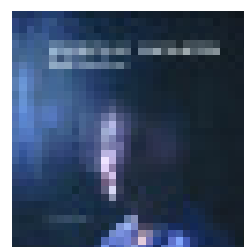
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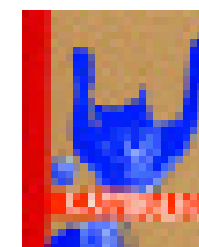
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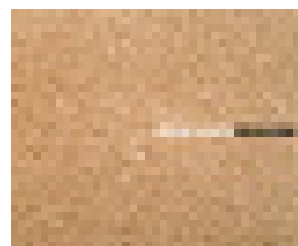
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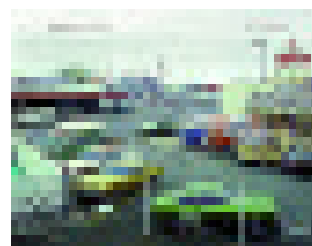
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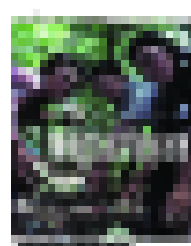
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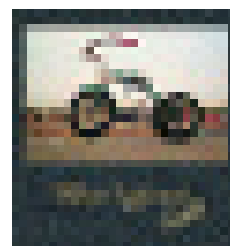
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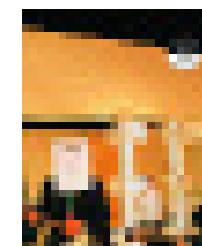
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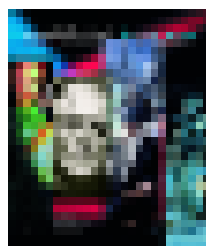


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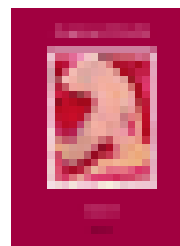




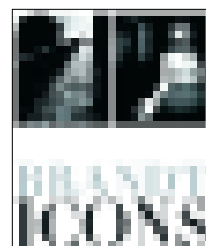
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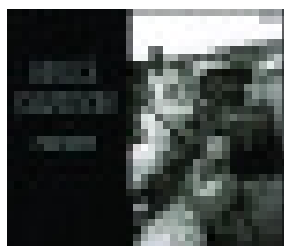
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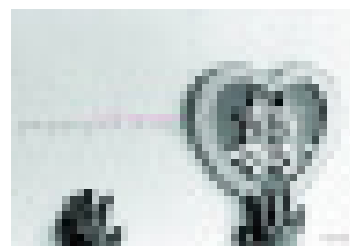
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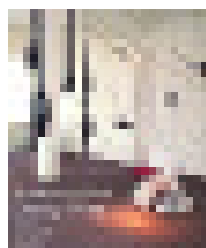
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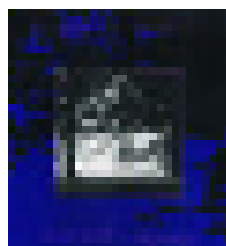
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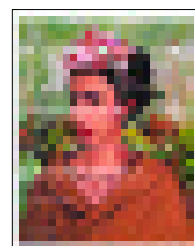
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Fax: 510-528-0254
E: lisesolomon@earthlink.net

Dory Dutton

Valley Village CA
Tel: 818-762-7170
Fax: 818-508-5608
E: ddutton@mindspring.com

Bob Harrison

Seattle WA
Tel: 206-542-1545
Fax: 206-546-5716
E: bharrison451@earthlink.net

David Waag

Fort Collins CO
Tel: 970-484-5372
Fax: 970-484-3482
dwaag@earthlink.net

MIDWEST**Stu Abraham**

Minneapolis MN
Tel: 952-927-7920
Fax: 952-927-8089
E: stu@abrahamassociatesinc.com

Sean Sullivan

Chicago IL
Tel: 773-745-1510
Fax: 773-745-1511
E: seanabr@aol.com

Roy Schonfeld

South Euclid OH
Tel: 216-291-3538
Fax: 216-691-0548
E: rmsabr@aol.com

Adrian Krafft

Chicago IL
Tel: 773-745-8854
Fax: 773-745-1511
E: akabr@aol.com

Steven Horwitz

St. Paul MN
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Fax: 651-647-1717
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Paul Clemence

Miami FL
Tel: 305-672-8531
Fax: 305-672-8212
E: paulclemence@zipmail.com

Mark Luther

Powder Springs GA
Tel: 404-513-6547
Fax: 770-222-9039
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