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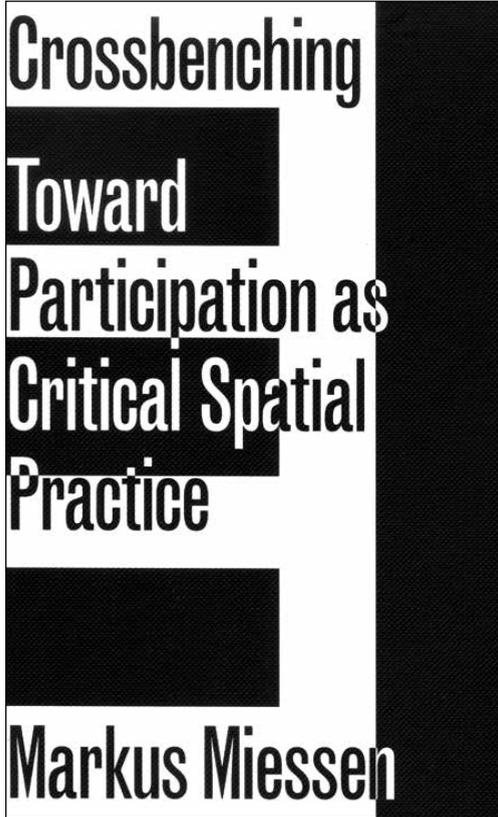
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CROSSBENCHING
Toward Participation as Critical Spatial Practice
 Markus Miessen

Following the publication of architect/theorist Markus Miessen's hugely successful *The Nightmare of Participation*, on the politics of participatory practices in architecture, spatial practices and art, and the initiation of the popular pocket series *Critical Spatial Practice*, comes his timely new book engaging the ethics and politics of practice, *Crossbenching*. Following over a decade of theoretical research, the small softcover publication focuses on Miessen's own architecture "platform," Studio Miessen, in which he reapproaches the question of authorship in the context of a studio practice. Proposing a more discursive approach, he acknowledges the need for "an independent actor with a conscience" to navigate the conflicts, negotiation and maneuvers among the multiplicity of agents, both human (architects, clients, financiers and builders) and nonhuman (silicon, plastic, concrete and so on), that is architecture. Instead of using project-teams or working within the typical structure of an architecture office, however, Miessen assembled working groups incorporating "outsiders" on the theory that architecture and space-making is a collective set of interrelations crystalizing a form of *civitas*. Using the analogy of the crossbencher—the independent politician in the über-conservative British House of Lords—he proposes a reframing of architecture practice as one which operates on the basis of alternative and self-governing political parameters, hoping to open up a fresh debate on ways of acting politically. Preface by Austrian philosopher and political theorist Armen Avanessian, introduction by Swiss journalist and author Hannes Grassegger and Miessen, and postscript by Canadian artist, writer and designer Patricia Reed. Miessen is currently Distinguished Professor in Practice at the University of Southern California, Los Angeles.

October 2016, Softcover
 4 ½ x 7 ½ in. 112 pp
 ISBN: 978-3-95679-220-5
 Retail price: \$19.00

STERNBERG PRESS, BERLIN



July 2016, Vol. 12
Exhibition Catalog
Softcover, 4 x 5 ¾ in.
200 pp, Full b&w and color
ISBN: 978-3-95905-017-3
Retail price: \$19.95

ARCHITECTURE AFTER SPECULATION Bauhaus Lab 2013

Regina Bittner, Sabine Müller & Katja Szymczak (Eds.)

The 12th volume in the ongoing pocket-sized Bauhaus Dessau Foundation series, *Architecture After Speculation* focuses on Spain's speculative landscapes as another test zone for global urbanization. Spain's empty apartments, idle infrastructures and massive landscape consumption are yet another manifestation of the worldwide speculative building boom that started in the 1990s. The huge vacancy rate, the absence of users and low levels of demand testify to the dubiousness of a form of architectural production that is based purely on the speculative value of the built objects. Color photographs, interviews with Spanish urban activists, essays, maps and charts, and a variety of case studies make this compact volume a compelling addition to the urban studies library. The International Bauhaus Lab focuses on speculation-driven models of urbanization, and in collaboration with design-based researchers, teachers and activists, develops critical positions, counter-models, and projects that engage with its implications.

SPECTOR BOOKS, LEIPZIG
BAUHAUS DESSAU FOUNDATION, GERMANY



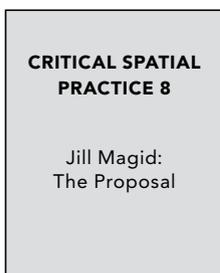
July 2016, Softcover
7 ½ x 10 in., 86 pp, 22 b&w
ISBN: 978-94-90322-518-8
Retail price: \$36.00

CRITICAL AND CLINICAL CARTOGRAPHIES International Conference Proceedings

Andrej Radman & Stavros Kousoulas (Eds.)

What is the relation between the living organism of the human body and the machine technologies applied in the medical field? Mapping the shifting thresholds between organic and inorganic, the innate and the acquired, is the focus of this slender but rich publication from the trans-disciplinary Critical and Clinical Cartographies Conference at TU Delft. Organized around the themes of embodiment, technology, care and design, the conference participants rethink medical and design pedagogies in the context of the affective and the digital to explore relations between the body and machine technologies used in medical treatment and architectural design. Essays dissecting the influences of technology, cybernetic theories, digital and social media, ecological theories of architecture, capitalism and human behavior make for a fascinating discussion in the context of the fields of medicine and architecture. Contributors include architectural theorist Andrej Radman, architects Stavros Kousoulas, Robert Alexander Gorny, Dulmini Perera, Arthur Waisblat, media and cultural theorists Katharina D. Martin and Halbe Hessel Kuipers.

JAP SAM BOOKS, THE NETHERLANDS
DELFT UNIVERSITY OF TECHNOLOGY, THE NETHERLANDS



October 2016, Vol. 8
Softcover, 4 x 6 in.
180 pp, Extensive color
ISBN: 978-3-95679-188-8
Retail price: \$22.00

CRITICAL SPATIAL PRACTICE 8 Jill Magid: The Proposal

Nikolaus Hirsch, Carin Kuoni, Hesse McGraw & Markus Miessen (Eds.)

The eighth volume in the ongoing CSP series edited by Hirsch and Miessen, *The Proposal* focuses on American artist Jill Magid's The Barragán Archives. Magid's multiyear project examining the career of Pritzker Prize-winning architect Luis Barragán (1902–1988) questions the forms of power, public access and copyright used to construct artistic legacy. After his death, Barragán's archive was split in two. His personal archive went to his home in Mexico, now a UNESCO World Heritage Site, while his professional archive was purchased in 1995 by Vitra chairman Rolf Fehlbaum and housed at the corporation's headquarters, where it became inaccessible to the public. As Magid attempts to bring together Barragán's professional and personal archives and probes the architect's official and private selves, she engages the intersections of the psychological and the judicial, national identity and repatriation, international property rights and copyright law, authorship and ownership, the human body and the body of work. Eight additional essays round out Magid's discussion.

STERNBERG PRESS, BERLIN

SERIES TITLE

FOOTPRINT
Delft Architecture Theory Journal

Footprint is an academic journal dedicated to research in the fields of architecture and urbanism published biannually by TU Delft. The journal encourages the study of shifting ideologies and philosophies in the context of architecture and the urban environment as a way of reflecting on culture and society. By promoting the development—or revision—of conceptual frameworks and methods of inquiry, *Footprint* aims to provide a platform for new knowledge, conceptual methodologies and original ideas in architecture. Delft University of Technology, Delft, Netherlands is the oldest and largest technological university in Holland and considered one of the cutting-edge research universities in Europe.

JAP SAM BOOKS, THE NETHERLANDS
DELFT UNIVERSITY OF TECHNOLOGY, THE NETHERLANDS



October 2016, Vol. 10 / no. 1
Softcover, 7 ½ x 10 ¼ in.
141 pp, 40 b&w
ISBN: 978-94-90322-64-9
Retail price: \$36.00

FOOTPRINT 18
**Constellation of Awakening:
Benjamin and Architecture**
Patrick Healy & Andrej Radman (Eds.)

Focusing on German cultural and architectural theorist Walter Benjamin’s “constellation of awakening,” TU Delft’s *Footprint 18* investigates Benjamin’s conceptualization of “dialectical images,” his use of montage, his refusal of notions of both progress and decline, and his effort to demonstrate how images belong not only to a particular time but attain legibility only at a particular time. Famously, according to Benjamin, image is what comes together in a flash to form a new “constellation.” In his Arcades Project, he engaged architecture directly, especially the work of Bötticher, positing an architectural unconscious and the role of the optical as crucial for understanding commodification. Contributions by theorists Patrick Healy, Andrej Radman, Stefan Koller, Lutz Robbers, and Frances Hsu, architects Jolien Paeleman and Rodrigo Rieiro Díaz, and Stephen Michael Witherford Fulbright Research Fellow Ross Lipton, writer and media consultant Sarah K. Stanley and cultural theorist Stéphane Symons.



July 2016, Vol. 9 / no. 2
Softcover, 7 ½ x 10 ¼ in.
184 pp, 62 b&w
ISBN: 978-94-90322-61-8
Retail price: \$36.00

FOOTPRINT 17
**The “Bread & Butter” of Architecture:
Investigating Everyday Practices**
Nelson Mota & Ricardo Agarez (Eds.)

The focus on star architects in contemporary Western architecture has marginalized the role of everyday practitioners and others who play vital roles in the field of architecture today. *Footprint 17* addresses the architectural production of those in inconspicuous offices and unexciting departments who contribute their insights and experience to the making of architecture, the formulation of architectural history, and the politics of architectural design and theory. *Footprint 17* explores the intellectual frameworks, didactic practices, research methods and analytical instruments that develop the disciplinary focus beyond the work of the “prime mover,” and the relevance of salaried architects and institutional agencies in shaping the spatial and social practices of the everyday. Essays by Ricardo Agarez, Nelson Mota (editors), Nick Beech, Amir Djalali, Andri Gerber, Ellen Rowley, Tim Gough, Elizabeth Keslacy; visual essay by João Paulo Martins, Sofia Diniz and reviews by Karen Lisa Burns, Justine Clark, Jullie Willis, Tahl Kaminer and Javier Arpa.



October 2016, Softcover
7 x 10 in., 240 pp
100 b&w and 48 color
ISBN: 978-3-95905-091-3
Retail price: \$32.00

**HOUSEKEEPING IN THE MODERN AGE
Edition Bauhaus 49**

Regina Bittner & Elke Krasny (Eds.)

“How are we to live in a way that is healthy and economical?” Ernst Jahn’s 1928 film of the same name provided one answer in the kitchen of the Gropius House completely equipped with the latest domestic appliances. The Dessau Masters’ Houses, designed by Walter Gropius and now UNESCO World Heritage sites, were both showcases for new technologies and platforms for the reinvestigation of modern living and housekeeping. In *Housekeeping*, the newest exhibition and catalog in the series from the Bauhaus Dessau Foundation, the project takes another look at the original research in light of the 21st century. Numerous contributions, conversations, ideas and projects rethink how we live in a time of global warming, limited resources and rising costs. The expansive catalog features over 100 historical photos along with numerous contributors including Regina Bittner, Rosie Cox, Adam Drazin, Katherine Gibson, Rania Ghosn, Hilde Heynen, Maliha Safri, Stefani Bardin, Katja Szymczak and more. English version.

SPECTOR BOOKS, LEIPZIG
BAUHAUS DESSAU FOUNDATION, GERMANY



October 2016, Exhibition catalog
English & Albanian
12” vinyl LP w/ insert
12 ¼ x 12 ¼ in., 24pp
ISBN: 978-3-95679-239-7
Retail price: \$25.00

I HAVE LEFT YOU THE MOUNTAIN

Simon Battisti, Leah Whitman-Salkin & Åbäke (Eds.)

The Albanian Pavilion at the 2016 Venice Architecture Biennale takes up the timely topic of migration by creating a space for collective listening. The accompanying LP and exhibition pamphlet presents 10 new texts on the architecture of displacement by contemporary Albanian writers and thinkers, set to music and sung by some of the last remaining groups of Albanian iso-polyphonic singers, an art form now protected by UNESCO. A living art form, ancient Albanian tone singing has been a core part of processing departure, longing and return for generations in a country where half of their citizenry has been forced to migrate over the past century. By projecting the Albanian case onto the international stage, the project initiates a conversation about the urbanism of displacement with the express intention of transmitting that dialogue and its speculations back into Albania. Contributions by Etel Adnan, Mourid Barghouti, Michel Butor, Claire Fontaine, Yona Friedman, Anri Sala, Michael Taussig, Yanis Varoufakis, Ornela Vorpsi and Finn Williams.

STERNBERG PRESS, BERLIN



July 2016, English & Croatian
Softcover, 6 x 8 in., 224 pp
89 b&w and 11 color
ISBN: 978-94-91677-54-0
Retail price: \$25.00

**MOTEL TROGIR
it is not future that always comes after**

Nataša Bodrožić & Saša Šimpraga (Eds.)

Opening a long-closed window into the 1960s Communist Eastern Bloc, Motel Trogir explores the history and planning culture that produced a modernist utopian architecture in Yugoslavia. Conceived and built in 1965 by renowned architect Ivan Vitić during a period of increased transit tourism, the motel stands by a highway on the Dalmatian coast. A fine example of 20th-century modernism, the motel is in a derelict state today due to unresolved property issues, and stands as a reminder of the former political economy. In 2013, to help rescue the buildings from development, Loose Associations, an association for contemporary artistic practices, argued for protection of the motel as a valuable architectural work. In this modest publication, ample historical images and informative texts tell the story of 1960s socialist Yugoslavia, its tourist architecture and planning as reflected in Vitić’s Adriatic motels, and the turbulent decades that have followed as the architectural culture is caught between the socialist agenda and market forces.

ONOMATOPEE, THE NETHERLANDS
SLOBDONE VEZE / LOOSE ASSOCIATIONS, CROATIA



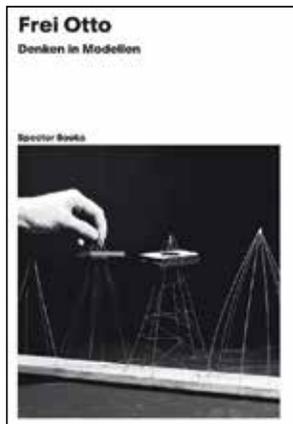
October 2016, 2 Softcovers
6 ½ x 6 ¾ in., 320 pp, 320 b&w
4 ½ x 7 in., 120 pp, text only
ISBN 978-3-944669-64-9
Retail price: \$40.00

ON TEMPELHOFFER FELD

Benjamin Deboosere & Wouter de Raeve (Eds.)

When Berlin-Tempelhof, one of Germany's oldest commercial airports and the largest open space in Berlin, was closed in 2008, it began to be used as a park by local Berliners. In 2010, plans to develop the site were frozen after massive public protests. The two-volume project documenting this story, spearheaded by the Belgian duo of landscape architect Wouter De Raeve and photographer Benjamin Deboosere, sheds light on the struggle to redefine urban space in the 21st century. In over 300 full-bleed black-and-white photographs by Deboosere, the first book documents the park in use. From rollerblading and jogging to picnics and nature walks, locals enjoy the raw, open fields in endless ways. The second book is a compilation of essays and writings investigating the complexities of redefining urban space today by eight contributors including noted architectural theorist Markus Miessen and Markus Bader, co-founder of the alternative architectural collaborative *raumlabor*.

SPECTOR BOOKS, LEIPZIG



October 2016, Softcover
9 ½ x 13 in., 250 pp, 250 b&w
ISBN: 978-3-95905-089-0
Retail price: \$58.00

FREI OTTO Model Concepts

Georg Vrachliotis (Ed.)

Experimental architect and engineer Frei Otto's (1925–2015) innovative tent structures were modeled first and foremost on nature. Illustrated with over 250 black-and-white images and drawings from his archive, this oversized first monograph on his work accompanying the extensive exhibition at ZKM (2016) features for the first time a large number of his experimental models and drawings. In the 1950s, Frei Otto's tent structures left their mark on the horticultural shows of the new Bonn Republic; together with Behnisch & Partner he created the roof landscape for the Munich Olympic Games in 1972. Otto's interdisciplinary mode of thinking harnessed architecture, technology, art, science, society and nature to civil engineering. Known for his lightweight tensile and membrane-based structures incorporating massive tent constructions like those by Russian engineer Vladimir Shukhov and architect Antonio Gaudí, Otto perfected the construction of tents for both temporary and alternative housing. His interest in alternative materials for shelter originated with his internship as a POW after the war.

SPECTOR BOOKS, LEIPZIG
KARLSRUHE INSTITUTE OF TECHNOLOGY, GERMANY



October 2016, Hardcover
11 x 8 ½ in., 144 pp
50 b&w and 50 color
ISBN: 978-0-9859958-6-7
Retail price: \$45.00

TRANSITIONAL MOMENTS Marcel Breuer, W. C. Vaughan & Co. and the Bauhaus In America

Robert Wiesenberger

Architect Marcel Breuer's "House in the Museum Garden," now considered one of the most influential architecture exhibitions of the 20th century, was commissioned by the Museum of Modern Art and built in their garden in 1949. Exhibited to record attendance, the house featured the updated Bauhaus prescriptions for modern living—an airy, informal combination living room / dining room and a pass-through kitchen—and was intended to inspire the future of American housing. The project featured custom hardware produced by W. C. Vaughan in collaboration with Breuer, which included everything from mahogany door knobs to cabinet hinges. Vaughan also supplied hardware for Breuer's iconic Frank House, the Geller House, Breuer's own houses in Massachusetts and Connecticut plus houses by Walter Gropius, Philip Johnson and other modernist masters. An essay by historian Robert Wiesenberger, historical black-and-white and color photographs by Ezra Stoller plus shop drawings by Vaughan of the hardware complete this deeply engaging and important architectural publication.

AUGUST EDITIONS, NEW YORK



GIACOMETTI – NAUMAN

Max Hollein & Esther Schlicht (Eds.)

Alberto Giacometti (1901–1966) and Bruce Nauman (b. 1941) both lived during times of cultural crisis and turmoil—Giacometti experiencing the crippling effects of two world wars and Nauman, the birth of the Cold War, surveillance and the rise of technology. The surprising and hitherto overlooked connections between the works of these two artists from two different generations are the subject of both the current Schirn Kunsthalle exhibition and its accompanying catalog. Both Nauman’s and Giacometti’s oeuvres revolve primarily around the image of man and the human condition. With reduced means of representation, each artist explores fundamental existential questions: the emptiness, the relationship between figure and space, and the fragmented body. Illustrated with over 200 color plates, this critical hardcover publication features essays by critic, curator and painter Robert Storr, art historian Thierry Dufrène, cultural historian and sound art curator Gaby Hartel and exhibition curator Esther Schlicht, all of whom expand our perception of the significant commonalities in the work of these outstanding representatives of 20th- and 21st-century art. Giacometti emerges as a pioneer of key developments in art after 1960, regaining his original radicalism, while Nauman continues his outstanding importance as a sculptor, photographer, video and performance artist of behavioral and psychological encoding. Seen together they achieve an alternative historical significance.

October 2016, Exhibition catalog
 English & German, Hardcover
 9 ½ x 11 ¾ in., 192 pp, 200 color
 ISBN: 978-3-86442-180-8
 Retail price: \$60.00

SNOECK, GERMANY
 SCHIRN KUNSTHALLE FRANKFURT, GERMANY

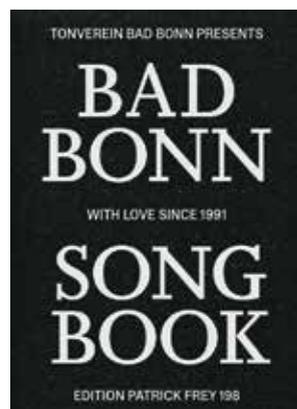


October 2016, English & German
 2 Softcover pamphlets in dust jacket
 8 x 11 ¾ in., 120 pp, 20 color
 ISBN: 978-3-95905-069-2
 Retail price: \$40.00

SAÂDANE AFIF
Ici. / Là-bas.

Conceptual French artist Saâdane Afif (b. 1970), noted within the international art scene, adapts the art of commission as a key strategy in producing, mediating and expanding art. When Afif was awarded the prestigious Günther- Peill Prize, he traveled to the town Düren, in North Rhine-Westphalia, using its location to reflect on the idea of “Here” (*Ici*) and “There” (*Là-bas*). He brought the town’s train station lights, loudspeakers and platform announcements into the museum’s setting, invited poets and friends to write songs on the themes of “Here” and “There,” and created posters for “Ici” and “Là-bas” as markers for his two-part multimedia installation. *Ici.* was shown in the Leopold-Hoesch-Museum and the Papiermuseum Düren and *Là-bas.* at the 8th Berlin Biennale and Kunsthaus Glarus, Switzerland. The two-pamphlet artist book project, contained in its own dust jacket, includes installation views, 15 lyrics by different poets and essays on Afif’s work by Juan A. Gaitán, Rein Wolfson, and Diedrich Diederichsen, renowned writers exploring the crossroads of art, politics and pop culture.

SPECTOR BOOKS, LEIPZIG
 GÜNTHER-PEILL-STIFTUNG, GERMANY
 LEOPOLD-HOESCH-MUSEUM, GERMANY



July 2016, English, French & German
 Softcover, 8 ¼ x 11 ¾ in.
 528 pp, Extensive b&w and color
 ISBN: 978-3-905929-98-0
 Retail price: \$70.00

BAD BONN SONG BOOK

Patrick Boschung, Daniel Fontana, Adeline Mollard & Katharina Reidy (Eds.)

Another great pop culture document from Patrick Frey! For two and a half years, artists performing at the Bad Bonn, a popular music venue in Fribourg, Switzerland, were asked to put their songs on paper. The result is an eccentric encyclopedic diary created by the artists themselves, documenting the music they played at the fair during those years. The bands represent an array of music styles from metal, anti-folk and country to electronica, indie and hip-hop. The alphabetically organized facsimile reproductions of their hand-written lyrics, scores and doodles opens a window into the psyches of musicians and songwriters. Celebrating Bad Bonn’s 25th anniversary, this oversized, somewhat floppy soft-cover publication rests comfortably in the lap to allow a thorough perusal of a facet of musicians’ creativity not visible on stage or in recordings. *Songbook* is an unusual publication and source book, with broad appeal not only to the music world but the worlds of art, design and popular culture.

EDITION PATRICK FREY, ZÜRICH

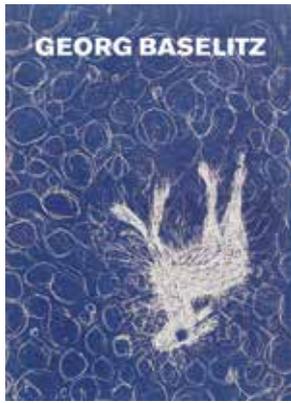


July 2016, English & Chinese
 Softcover w/ insert, 8 ¼ x 11 in.
 192 pp, 15 b&w and 114 color
 ISBN: 978-94-91677-53-3
 Retail price: \$35.00

PEDRO BAKKER
Innocent

If behind every door there lies a story, Dutch artist Pedro Bakker’s (b. 1952) second artist book with Onomatopée—part drawing, part writing—opens many doors. *Innocent* is a hybrid of autobiography and cultural-political quest in which the artist illustrates the various tensions among love, power and powerlessness. Product of an eight-month residency in China sponsored by the Dutch embassy and the Mondriaan Fund, Bakker’s colorful images narrate a blend of personal and fictional stories. Writings are sometimes paired with images, and sometimes inserted to separate groups of drawings creating chapters. Through his figurative reflections on human relationships, political relations and his own life, the artist interrogates our involvement in questions of guilt and innocence, all the while allowing the line demarcating the two to remain tremulous. In image and word, the book layout captures the diverse voices and rhythms populating Bakker’s vision.

ONOMATOPEE, THE NETHERLANDS

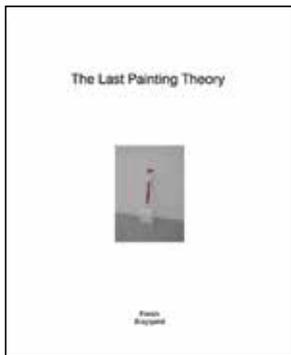


October 2016, English & German
 Hardcover, 9 ½ x 13 ¼ in.
 360 pp, 280 color
 ISBN: 978-3-86442-185-3
 Retail price: \$175.00

GEORG BASELITZ Catalogue Raisonné of the Graphic Work 1983–1989

The second catalogue raisonné on iconic German neo-expressionist painter Georg Baselitz's graphic work, *Baselitz: 1983–1989* complements the out-of-print two-volume set released in 1983 featuring the artist's woodcuts, linocuts and etchings from 1963 to 1982. Oversized for easy viewing, this long-awaited and elegantly designed publication comprises over 280 graphic works, extensively illustrated in color and completing the raisonné of the artist's graphic output. Baselitz (b. 1938) explained his keen interest in printmaking: "it is the simplest fixed way to realize an artistic idea . . . made for people with little money, for common people." His recent exhibitions at the Pinakothek, Munich, and the Royal Academy of Arts, London, follow exhibitions and retrospectives of the artist's paintings and prints throughout Europe and the US, including the Guggenheim, NY, and the Hirshhorn, Washington, DC. Thirty years in the making, this pivotal publication is a must-have for museums, art libraries, schools and collectors.

SNOECK, GERMANY



October 2016, English & Dutch
 Softcover, 8 ¾ x 10 ½ in.
 288 pp, 750 color
 ISBN: 978-94-90322-63-2
 Retail price: \$40.00

FRANK BRAGIGAND The Last Painting Theory

Museum director Katia Baudin once described Dutch artist Frank Bragigand as the "last true modernist." Over the past 10 years, as part of his "Restoring Daily Life" project, Bragigand has been over-painting building elements, discarded objects and mass-produced products he finds in the streets of New York, Amsterdam and Marrakech, transforming them and re-contextualizing them as art. His rich use of color and his sculptural sense are beautifully illustrated in over 700 photographs in this handsome survey monograph presenting over 30 years of the artist's work. Addressing questions of production and worth, Bragigand's work critiques mass consumption while at the same time questioning the value attributed to artwork. His objects and installations appear in design, industry, architecture, museums, public spaces and art institutions. *The Last Painting Theory* includes essays by Katia Baudin, artist Kie Ellens, critic/curator Jean-Marc Huitorel, writer Daphne Pappers, museum director Emmanuel Ropers and critical theorist Bart Verschaffel.

JAP SAM BOOKS, THE NETHERLANDS

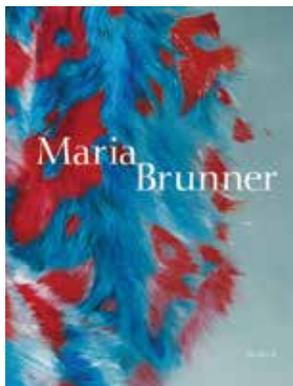


July 2016, Exhibition catalog
 English & German, Hardcover
 7 ½ x 6 ¾ in., 192 pp
 25 b&w and 110 color
 ISBN: 978-3-86442-172-3
 Retail price: \$45.00

GETA BRĂTESCU Hubertus Gassner & Brigitte Kölle (Eds.)

Romanian artist Geta Brătescu (b. 1926), whose career began in the 1960s, continues to be a pivotal figure in postwar Romanian art. To celebrate her 90th birthday, the new hard-bound exhibition catalog from Hamburg Kunsthalle, compact and elegantly designed, is the first comprehensive survey of her work outside Romania. Brătescu's long and rich career working in photography, performance, drawing, collage, illustration and film is extensively illustrated and documented. A comprehensive interview by exhibition co-curator Brigitte Kölle and an essay by Romanian art historian/curator Magda Radu, among other contributors, and a complete biography offer an introduction to her innovative and varied oeuvre and the life that shaped it. The line functions in all of Brătescu's work, as a mode of definition, measurement and movement, from the classical draftsmanship of *Hands* (1974–76) to the body performing in space in *The Studio* (1978). Her work has been featured most recently at Tate Liverpool and the Contemporary Art Museum, St. Louis.

SNOECK, GERMANY
 HAMBURGER KUNSTHALLE, GERMANY



January 2017, English & German
 Hardcover, 8 ½ x 10 ½ in.
 130 pp, 80 color
 ISBN: 978-3-86442-177-8
 Retail price: \$60.00

MARIA BRUNNER

Berlin-based Austrian painter Maria Brunner (b. 1962) devoted an entire year to painting the regal amaryllis, the flowering plant from the winter-rainfall region of South Africa, whose trumpet-shaped winter blooms mark the coming of spring. For the first time these meditative paintings are included in Brunner's new monograph featuring 90 color plates and covering the past three years of work. In addition to the amaryllis series, large-format canvases depicting floating drapery (2015) and small folded glassine ink drawings (2016) are included. Brunner's work has transitioned over the years from her early surface-driven technique to hyperrealism to her current play with realism afloat an atmospheric ground. Characterized by profound doubts about whether things are as they seem, and overpowering in painted detail, this latest cycle of oils departs from her previous work in its focus on single subjects located within chiaroscuro backgrounds, producing a sense of magical realism.

SNOECK, GERMANY
 GALERIE GISELA CAPITAIN, GERMANY



July 2016, Exhibition catalog
 English & Japanese, Softcover
 7 x 10 in., 224 pp, 156 color
 ISBN: 978-4-904257-34-0
 Retail price: \$49.95

ROBERT COUTELAS I seek the small golden hand

Yoko Mori, Kayo Matsuoka & Machi Ishima (Eds.)

It is hard not to be moved by the raw, poignant images crafted by "outsider" artist Robert Coutelas (Paris, 1930–1985). Though trained as a stonemason and painter, Coutelas quickly rejected the art world of the 1960s, electing to live and work in poverty. He painted in gouache and oils on discarded pieces of cardboard and created ceramic works from clay collected in the city and fired in his potbelly stove. This detailed monograph presents over 160 images plus three insightful essays capturing the man's artistic process and yearning for the life of the medieval craftsman and *art populaire* of the streets of Paris. His whimsical, humorous and sometimes melancholy works flow from literal to mythical in paintings such as *My Ancestors*, suggesting medieval religious paintings and his *cartes*, a kind of tarot deck of signs and mystical references. Only after his death was Coutelas discovered, first among academics, then within the inner art worlds of Paris and Japan and last the US, where his work is found in museums such as the Metropolitan Museum of Art, NY.

NOHARA, JAPAN



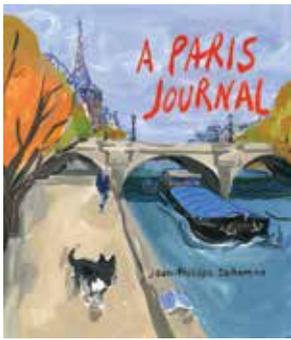
October 2016, Exhibition catalog
 English & German, Softcover
 8 x 9 ½ in., 124 pp, 80 color
 ISBN: 978-3-86442-136-5
 Retail price: \$45.00

MARTIN CREED

Beate Ermacora & Matthia Löke (Eds.)

Maverick London-based Scottish artist Martin Creed (b. 1968) has spent the past twenty years subverting the fine lines between art and life, art and silliness, and art and provocation. Melding Conceptual Art smarts and Minimalist literal-mindedness in his videos, paintings and sculptures, Creed undermines the preciousness, skill and aloofness of art. This new monograph is not large but it is extensive enough to document the six site-specific installations currently at the Kunsthalle Vogelmann, including essays by Anouchka Grose and Matthia Löbke, and an interview with the artist by Beate Ermacora. Awarded the Turner Prize in 2001 for a piece consisting of regularly switching a light on and off in a room, Martin Creed's playful but rigorous work challenges the viewer to engage with art, space and the world in general. When asked why he made art, Creed answered, "To make myself feel better." His current turn at the Park Avenue Armory, NY (2016)—a kind of extended happening—must be making him feel very good indeed.

SNOECK, GERMANY
 GALERIE IM TAXISPALAIS INNSBRUCK, AUSTRIA
 KUNSTVEREIN HEILBRONN, GERMANY

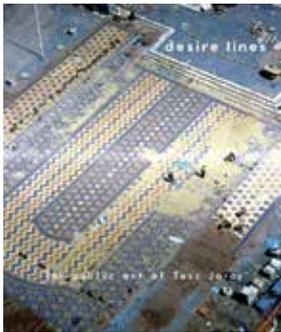


November 2016, Hardcover
 9 ½ x 11 in., 112 pp, 60 color
 ISBN: 978-0-9859958-7-4
 Retail price: \$50.00

JEAN-PHILIPPE DELHOMME
A Paris Journal: An Extra/Ordinary Year

Jean-Philippe Delhomme, famed Paris-based illustrator, painter and cultural writer, knows his way around a paintbrush and has been jazzing up the likes of *GQ*, *Wallpaper* and *W* magazine with characterful depictions of faces, charming figures and lively street scenes for some time now. In 2015, he was asked by German newspaper *Die Zeit* to contribute a weekly column on Paris for their Sunday magazine. The project has now become Delhomme's newest book, *A Paris Journal*. This slender publication features over 60 color plates chronicling Delhomme's sensitive and humorous drawings of everyday life in Paris. From the celebrated swans in the Seine to the absurdities of the fashion-obsessed, the lighthearted illustrations offer salve to the two terrorist attacks that defined Paris in 2015. Delhomme has published several volumes of illustrated work, written a children's book, *Visit to Another Planet*, plus two illustrated novels, and produces animated television commercials. August Editions' past publication was Delhomme's *The Happy Hipster* (2013).

AUGUST EDITIONS, NEW YORK

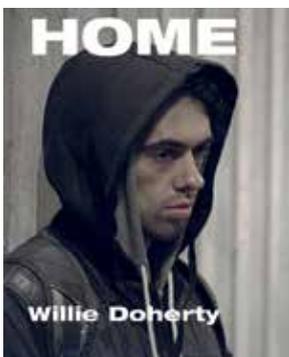


October 2016, Softcover
 7 x 9 ½ in., 96 pp, 67 color
 ISBN: 978-1-909932-25-8
 Retail price: \$25.00

DESIRE LINES
The Public Art of Tess Jaray

For over thirty years British painter and printmaker Tess Jaray's (b. 1937) abstract painting has been complemented by a series of large public art projects in which she extended her investigation of space and perspective. Working primarily in brick, stone and metal, Jaray plays with the dynamics of form, pattern and color to transform architectural surroundings into sequences of interlocking geometric shapes that balance movement and stillness. Ten of the artist's important public commissions, including her design for London's Victoria Station, Centenary Square in Birmingham, and the forecourt for the new British Embassy in Moscow, are presented in over 60 images in this slender catalog from Ridinghouse, her second following an earlier survey. An essay by London-based art critic/historian Charles Darwent situating Jaray's public projects within the tradition of 20th-century public art accompanies an interview with the artist by Doro Globus and historic statements by British art historian Richard Cork and architect Glyn Emrys, among others.

RIDINGHOUSE, LONDON



October 2016, Exhibition catalog
 English & German, Softcover
 8 ½ x 10 ½ in., 120 pp, 80 color
 ISBN: 978-3-86442-178-5
 Retail price: \$46.00

WILLIE DOHERTY
Home
 Andreas Baur (Ed.)

Irish contemporary artist Willie Doherty's (b. 1959) latest video installation, *Home*, revolves around the timely issue of refugees and immigration. Questioning the context of migration and social affiliation, Doherty, who witnessed Bloody Sunday in his hometown of Derry, Northern Ireland, explores the multiple meanings carried by a single image in his noir-ish video narratives that often incorporate appropriated images from the media. The large still images, installation shots plus outtakes from the two featured videos, *The Amnesiac* (2014) and *Buried* (2009), presented in this slim exhibition catalog from Villa Merkel, Esslingen, challenge the viewer to distinguish authenticity from fiction and the nature of actual threat from generalized fear in relation to immigration—potent subjects in our troubled times. dOCUMENTA participant in 2012 and representative for Ireland at the Venice Biennale (2007), Doherty's often claustrophobic installations have been shown from Tate Modern to MoMA, PS1 to the Carnegie International and throughout Europe.

SNOECK, GERMANY
 VILLA MERKEL STÄDTISCHE GALERIEN, GERMANY



July 2016, Exhibition catalog
English & German, Softcover
8 x 10 ¼ in., 170 pp
4 b&w and 70 color
ISBN: 978-3-95905-031-9
Retail price: \$38.00

MARKUS DRAPER *Inge Goes to Work on Foot*

The mixed-media work of Berlin-based East German artist Markus Draper is a rich exploration of the unfolding of personal and social memory in architecture, history and place. Draper mines the visual metaphors of late-period GDR in his own family history in cast-metal models of prefab high-rises and sensuous oil paintings of interiors and diary entries. Draper's father was a prominent city planner in Görlitz in the 1980s and his diaries, translated into paintings by the artist, titled *Inge Goes to Work on Foot*, describe the feeling of complete stagnation that dominated the last decade of the GDR. During that period, former members of the Baader-Meinhof Gang, or the Red Army Faction (RAF), went to ground in the tower-block developments on the fringes of the city Draper models. This compelling and well-designed exhibition catalog includes essays by Clemens Klöckner, an interview with former RAF member Ralf B. Friedrich and a discussion between Jennifer Allen and the artist.

SPECTOR BOOKS, LEIPZIG
KULTURHISTORISCHES MUSEUM, GÖRLITZ, GERMANY



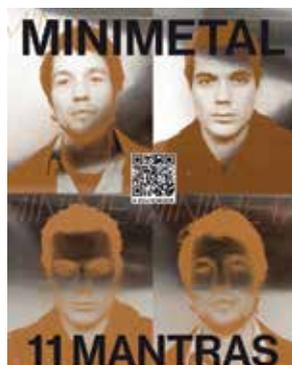
July 2016, Exhibition catalog
English & German, Softcover
9 x 13 ¼ in., 272 pages
70 b&w and 77 color
ISBN 978-3-95679-213-7
Retail price: \$42.00

OLAFUR ELIASSON *Baroque Baroque*

Francesca Habsburg, Agnes Husslein-Arco & Daniela Zyman (Eds.)

Sumptuously illustrated and amply explicated, *Baroque Baroque* captures in this impressive oversized catalog the vision and ambition of Icelandic-Danish artist Eliasson's installations of works from two collections (TBA 21 and Vergez) in the extraordinary baroque setting of Vienna's Winter Palace. Full-bleed color photographs and thoughtful essays by the exhibition curators and writers/theorists present Eliasson's artistic encounter with the baroque setting, focusing on how space, perception and cognition reflect the realms of politics, technology and the Anthropocene. A force in the contemporary international art community since the 1990s, Eliasson's large-scale installations and sculptures rooted in the American Light Space and Earthworks movements use light, water and air temperature to enhance and engage viewer experience. His work can be seen in major museum collections worldwide, including a monumental installation in the Turbine Hall at Tate Modern, London. Writings by Mario Codognao, Irmgard Emmelhainz and Paul Feigelfeld, Mirjam Schaub, Georg Lechner and Daniela Zyman.

STERNBERG PRESS, BERLIN
TBA 21, VIENNA



October 2016, Softcover
8 ½ x 11 in., 260 pp
307 b&w and color
ISBN: 978-3-906803-09-8
Retail price: \$55.00

NIK EMCH & LAURENT GOEI *Minimetal 11 Mantras*

When Swiss graphic designers/painters/musicians Nik Emch (b. 1967) and Laurent Goei (b. 1964) teamed up to form the punk group Minimetal, they created a new hybrid art form combining music and performance art into "soundsculptures," which influenced a wave of young contemporary artists in Europe and the US in the 1990s. Their pieces were a veritable torrent of guitar sounds, drums, vocals and images, carrying their audience off into hypnotic states. This combination artist book / interactive soundtrack is equally avant-garde. *Minimetal 11 Mantras* is a substantial publication with over 260 color images documenting the group's performance history, chronology and lyrics from the duo's original 11 songs plus an additional 13 hours of Minimetal's music and videos, made accessible through live QR codes embedded throughout the book. Founded in Zürich in 1994 by Emch and Goei, the duo has been bringing their punk underground performances and immersive soundsculptures into art galleries ever since.

EDITION PATRICK FREY, ZÜRICH



October 2016, Exhibition catalog
Softcover, 6 ½ x 9 ¼ in.
344 pp, 154 color
ISBN: 978-3-95679-166-6
Retail price: \$40.00

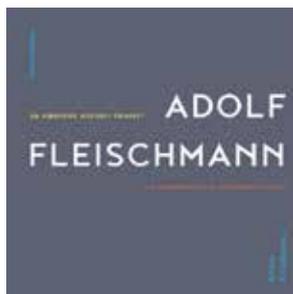
LARA FAVARETTO

Ageing Process

Lara Favaretto (Ed.)

Ageing Process, Italian contemporary artist Lara Favaretto's (b. 1973) first monograph, is an unusual journey through an artist's career. Designed as a handbook, the publication links ten essays by ten authors—artists, curators and architectural historians—to Favaretto's installations and videos from the 1990s to the present. Themes such as On Ugliness, The Unreadymade, Debt and Materiality, Funny Bone and Distracted—are presented along with color photographs and detailed information on the artist's work. Favaretto asked each author to imagine their subjects projected into the future and then edited the essays to create a unified discourse with themes complementary but not directly connected to her own practice. The underlying dialogue and contextualization encourage the viewer to engage different facets of Favaretto's work, as does the handsomely designed, chunky craftpaper-covered catalog. Featured contributors include Markus Miessen, Jalal Toufic and others. Favaretto's work has been exhibited in venues as varied as the Venice Biennale, MoMA PS1 and the Carnegie International.

STERNBERG PRESS, BERLIN
MOUSSE PUBLISHING, ITALY



July 2016, Exhibition catalog
English & German, Hardcover
8 ½ x 8 ½ in., 224 pp, 150 color
ISBN: 978-3-86442-167-9
Retail price: \$69.95

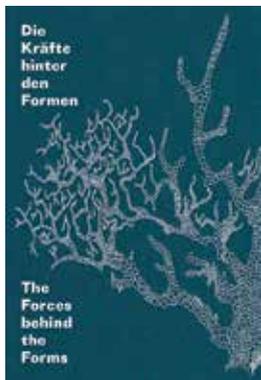
ADOLF FLEISCHMANN

An American Abstract Painter?

Renate Wiehager (Ed.)

German-born artist Adolf Fleischmann (1892–1968) was a celebrated abstract painter in the US from the 1950s through the 1960s. He emigrated to the US in 1952 after struggling to survive as an artist through two world wars. In celebration of his rich career, over 100 paintings spanning a 30-year period are beautifully illustrated for the first time in the retrospective catalog and exhibition at Daimler, Berlin (2016), which pairs his New York period (1952–65) with the European works he produced throughout the 1940s. A definitive essay by curator Renate Wiehager contextualizing his work in the American abstract painting scene is followed by several contemporaneous articles discussing the reception of Fleischmann's work in the US and Europe in the 1950s and 1960s. Rounding out the chronology and bibliography are extensive installation shots from the expansive retrospective. His work resides in collections including the Fogg Art Museum at Harvard, MoMA NY, The Whitney, Grey Art Gallery, NYU, and throughout Europe.

SNOECK, GERMANY
DAIMLER CONTEMPORARY, BERLIN



July 2016, Exhibition catalog
English & German, Hardcover
7 ¾ x 11 in., 224 pp
36 b&w and 83 color
ISBN: 978-3-86442-171-6
Retail price: \$59.95

THE FORCES BEHIND THE FORMS

Geology, Matter, Process in Contemporary Art

Beate Ermacora, Martin Hentschel & Helen Hirsch (Eds.)

The Forces Behind the Forms, titled after a phrase coined by artist Per Kirkeby, who also coined the term "Anthropocene," takes up the widely conducted debate over how much our environment is influenced by human activity. Comprehensive and fully illustrated, this substantial hardcover catalog documents a variety of compelling projects and installations by 12 artists—Olafur Eliasson, Per Kirkeby, Roger Hiorns and Giuseppe Penone, among others—engaging the geo-aesthetics of matter and transformative processes in both nature and art in installations, images and objects. Each section devoted to an artist and project is supported by extensive color and black-and-white images and accompanied by explanatory texts. Complementing the artist sections and broadening the discourse are six essays by art historians, scientists and curators who discuss the artistic use of geological history as a space for thought in relation to politics and science, and the consequences of our relationship to nature, matter and, ultimately, to ourselves.

SNOECK, GERMANY
GALERIE IM TAXISPALAIS INNSBRUCK, AUSTRIA
KUNSTMUSEEN THUN, GERMANY



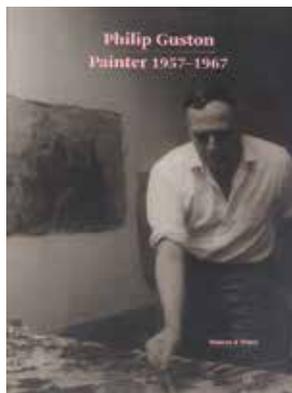
October 2016, Exhibition catalog
English & German, Hardcover
8 ½ x 11 in., 160 pp, 100 color
ISBN: 978-3-86442-184-6
Retail price: \$60.00

GOOD SPACE
Political, Aesthetic and Urban Spaces

Andreas Baur (Ed.)

Good Space is a fascinating blend of images and ideas envisioning a redefinition of the public realm by three communities: architectural theorists, contemporary artists and cultural theorists. The exhibition and its accompanying catalog present models, videos and designs imagining new urban experiences on society's fringes, the architecture of informational structures, surveillance and invisibility in the digital realm, and the impact of evolutionary processes of plants on urban ecology. Noted contributors, including contemporary artists Martin Creed, Hito Steyerl and Ryan Trecartin plus many others, delve into alternative thinking regarding changing spatial and cultural norms as the digital age redefines our physical relationship to our planet. The art community's surprising and subversive contemporary strategies exhibited at the Villa Merkel are integrated with historical and parallel displays of the alternative architecture collective magazine *BAU*, founded by Peter Cook and his seminal architecture/design group Archigram in the 1960s and '70s, to create this challenging publication.

SNOECK, GERMANY
VILLA MERKEL STÄDTISCHE GALERIE, GERMANY



Available, Exhibition catalog
Hardcover, 9 ¼ x 11 in.
128 pp, 11 b&w and 91 color
ISBN: 978-3-9524461-2-6
Retail price: \$45.00

PHILIP GUSTON
Painter 1957-1967

Paul Schimmel

Paintings and drawings from Philip Guston's abstract expressionist period, beginning in the late 1950s and spanning nearly a decade until the artist's return to figuration in the late 1960s, are fully documented in this handsomely designed hardcover monograph. Featured are 90 black-and-white and color illustrations, an expanded chronology on the artist that is rich with archival material, historic installation views, conversations with Guston and selected texts by the artist himself from the exhibition's time period. The book concludes with a section of 50 of Guston's "pure" drawings completed in the late 1960s. Comprehensively and thoughtfully curated by noted scholar/curator Paul Schimmel, whose catalog essay provides an historical overview of this pivotal time in the American postwar abstract expressionist art movement, as well as the artists, curators and dealers who made it vibrant. Not since Guston's 1966 solo exhibition at the NY Jewish Museum has such an extensive overview of this early work been critically investigated.

HAUSER & WIRTH, NEW YORK



October 2016, Exhibition catalog
Softcover, 4 x 6 ¼ in.
70 pp, 6 b&w and 4 color
ISBN: 978-3-95679-241-0
Retail price: \$14.00

LAWRENCE ABU HAMDAN
[inaudible] A Politics of Listening in 4 Acts

Fabian Schöneich (Ed.)

In both art and research, Beirut- and London-based artist Lawrence Abu Hamdan (b. 1985) explores the perception of language and sound. His latest project, *A Politics of Listening*, is an intervention into and reorganization of the forms listening takes. His latest artist book provides a glimpse into an elaborate and productive career that began with Hamdan's interest in DIY music and includes audiovisual installations, performances, graphic works, photography, Islamic sermons, cassette tape compositions, essays and lectures. The slender publication, accompanying two recent shows, features transcriptions of sermons, monologues, testimonies and interviews made over the last five years engaging questions of national identity, human rights and the administration of justice. Hamdan's audio-aesthetic practice includes sonic forensics for legal investigations and advocacy. Hamdan is a current fellow at Vera List Center for Art and Politics, the New School, NY, and his work is collected by MoMA, NY, Van Abbemuseum, Eindhoven, Barjeel Art Foundation, UAE, among others. Essays by Omar Kholeif and Fabian Schöneich.

STERNBERG PRESS, BERLIN
KUNSTHALLE ST. GALLEN, SWITZERLAND
PORTIKUS, FRANKFURT



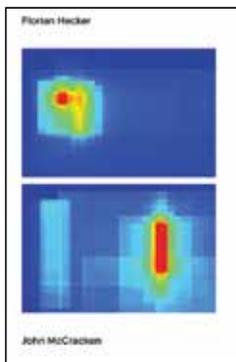
August 2016, Exhibition catalog
Softcover, 8 ½ x 11 in.
240 pp, 10 b&w and 338 color
ISBN: 978-0-9971493-0-2
Retail price: \$39.95

IRVING HARPER Paper Sculptures

Richard Wright & Paul Makovsky

American industrial designer Irving Harper (1916–2015) has been lauded as one of the most prolific designers of the modernist style. Harper lived in Rye, New York, in a 19th-century farmhouse filled with modernist furnishings and over 300 paper sculptures. Working in his attic, Harper created extensive groups of his paper sculptures with a dizzying array of visual motifs. His mastery of the delicate material gave way to the execution of a seemingly limitless stream of objects: ranging from tribal and oceanic art to cubism and his beloved tree in the garden. These extraordinary, idiosyncratic and diverse sculptures have been restored, cataloged and beautifully photographed in their entirety for the first time. *Irving Harper: Paper Sculptures* is a thoughtfully designed publication devoted to presenting a little known chapter in the creative life of one of modern design’s most important protagonists. Includes 348 images—almost all in full color!

WRIGHT, CHICAGO & NY



October 2016, Exhibition catalog
English & German, Softcover
5 ½ x 8 ¼ in., 44 pp, 6 color
ISBN: 978-3-956792-15-1
Retail price: \$14.00

FLORIAN HECKER & JOHN MCCRACKEN

Sandro Droschl (Ed.)

Two artists, two generations, two mediums: German artist and sound artist/computer composer Florian Hecker (b. 1975) and American Light Space artist John McCracken (1934–2011) together probe the experimental capacity of the white cube gallery space. Fiberglass-coated, monochrome “planks” by McCracken spanning the floor and the walls of the building evoke a juncture between painting and sculpture, while Hecker’s computer-generated sound pieces, piped into the rooms by suspended speakers, dramatize both space and time. Shifting boundaries and intersections of sculpture and sound interact with one another within the space of geometric, architectural, temporal and subjective formations. At the same time, the viewer/listener becomes more sensitized to the conditions, qualities, and degrees of intensity between the physical and the ephemeral. The small illustrated exhibition catalog includes installation shots, curatorial introduction by Christian Egger and comprehensive essay by curator João Ribas. The cover by Florian Hecker uses an “objectness measure algorithm.”

STERNBERG PRESS, BERLIN
KÜNSTLERHAUS, HALLE FÜR KUNST & MEDIEN GRAZ, AUSTRIA



October 2016, Softcover
7 x 8 ½ in., 192 pp
98 b&w and 32 color
ISBN: 978-3-95679-247-2
Retail price: \$22.00

HOW TO FRAME On the Threshold of Performing and Visual Arts Foreign Affairs Festival 2012–2016

Barbara Gronau, Matthias von Hartz & Carolin Hochleichter (Eds.)

Uncertainty, the present, diversity, theater production and classical dance—these are the themes around which the international performing arts festival Foreign Affairs has drawn artists and audiences over the past four years. Investigating theory and art, global and local realities, Foreign Affairs invites an array of international performing artists to question prevailing political and economic structures on a chosen topic. Believing that our world can be changed, Foreign Affairs takes a distanced look at our own society. *How to Frame* is both manual and query. It is a collection of ideas, knowledge and experience from all five festivals, including the most recent on the topic of uncertainty, in cooperation with William Kentrige. As artistic director, Kentrige worked with participating artists to develop projects for stage, urban spaces and night exhibitions at the Haus der Berliner Festspiele. With contributions from artists Carolin Hochleichter, Ragnar Kjartansson and Catherine Wood among others.

STERNBERG PRESS, BERLIN
BERLINER FESTSPIELE, BERLIN
UNIVERSITÄT DER KÜNSTE, BERLIN



July 2016, Exhibition catalog
 English & Chinese, Softcover
 10 x 13 in., 210 pp, 125 color
 ISBN: 978-3-95679-218-2
 Retail price: \$52.00

HUGO BOSS ASIA ART Award for Emerging Asian Artists 2015

The Hugo Boss Asia Art Award is at the forefront of emerging artists in Asia, discovering and supporting new talent. An exquisite catalog chronicling the second edition of the award is presented in an over-the-top, lush, oversized publication. Projects by the six nominated artists, all born in early 1980s—Huang Po-Chih (Taiwan), Moe Satt (Myanmar), Vandy Rattana (Cambodia), Maria Taniguchi (Philippines), Yang Xinguang and Guan Xiao (Mainland China)—are presented in full-bleed color illustrations luxuriously printed on thick cover stock that portray the artists' installations and processes along with accompanying essays offering insights into each artist's practices and reflecting on the rapid changes and key challenges within these regions. The projects range from Rattana's poetic photo series and videos on American bombing sites around Cambodia and their effect on the landscape and its inhabitants to Hugo Boss award winner Maria Tanaguchi's brick wall paintings conveying the abject violence of frontiers and borders.

STERNBERG PRESS, BERLIN
 ROCKBUND ART MUSEUM, SHANGHAI



July 2016, Exhibition catalog
 English & German, Softcover
 7 ¾ x 10 ¼ in., 192 pp
 32 b&w and 53 color
 ISBN: 978-3-95679-171-0
 Retail price: \$30.00

INDIVIDUAL STORIES Collecting as Portrait and Methodology

Luca Lo Pinto, Nicolaus Schafhausen & Anne-Claire Schmitz (Eds.)

Individual Stories is a refreshing and playful illustrated account of the collections belonging to 20 international contemporary artists featured in the Kunsthal Wien 2015 exhibition. Beginning with a visual collage by photo-based artist Marie Angeletti blending the artists' objects, views of the exhibition, museum visitors and the community, this well-edited and -designed catalog portrays the rich relationship of artists to their personal collections. Color and black-and-white photographs accompanying essays and interviews with each featured artist provide a snapshot of the collection as both personal portrait and artistic method. Some of the collections have been incorporated into artworks, like John Stezaker's; others remain separate, like Thomas Bayrle's; and in the case of Hans Peter Feldman's, the act of collecting is the work of art. Contributing essays by Pinto, Schafhausen and Schmitz complement this fascinating glimpse into how artists collect and how the actual objects and areas of intrigue and interest inspire and influence their art.

STERNBERG PRESS, BERLIN
 KUNSTHALLE WIEN, AUSTRIA

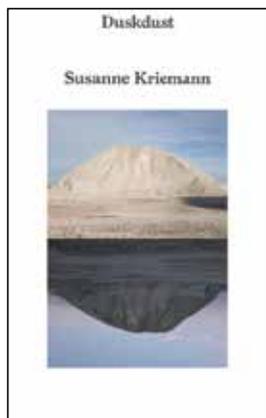


October 2016
 2-volume set, Softcover
 Vol.1: 8 ¼ x 10 ½ in., 400 pp, 2000 color
 Vol.2: 10 ¼ x 13 ¾ in., 70 pp, 130 color
 ISBN: 978-3-95905-106-4
 Retail price: \$82.00

JULIN IRLINGER Byproducts / Matters

The increasing digitization of museums across the globe is dramatically changing our perception of, and engagement with, these institutions. Formerly only accessible in person and by appointment, these museums and their collections are now available 24/7. German artist Julian Irlinger (b. 1986) addresses this shift with his new artist books *Byproducts / Matters*. The books are composed of screenshots from more than 100 virtual museums tours made with Google Cultural Institute's Art Project. In order to contrast the economy produced by Google's indifferent flood of images, Irlinger's screenshots have been divided into categories according to criteria highlighting the motif of the incidental becoming image. The title is inspired by Derrid's term "parergon" (supplement or byproduct), which suggests the atmospheres of banality surrounding artworks. *Byproducts / Matters*, a unique artist book project, features over 2,000 images plus essays by Canadian writer and curator Tess Edmonton and Berlin-based designer and editor Clemens Jahn.

SPECTOR BOOKS, LEIPZIG



October 2016, Hardcover
7 ¾ x 12 in., 86 pp
Full b&w and color
ISBN: 978-3-95679-236-6
Retail price: \$24.00

SUSANNE KRIEMANN

Duskdust

Susanne Kriemann & Livia Páldi (Eds.)

A literal mountain of industrial debris is the subject of Berlin-based photographic artist Susanne Kriemann's second artist book from Sternberg. Now a nature preserve and site of an eco-hotel, the former limestone mining site is located on the north-eastern edge of the Swedish island Gotland. Over the course of this compact but lushly illustrated book, Kriemann's portraits of the massive pile of cement tailings at different times of day and under different weather conditions kaleidoscope into multiple images that become almost cinematic. The images are followed by insightful and poetic writings by writers Kirsty Bell, Maria Barnas and media theorist Jussi Parikka and conclude with historic photographs of the industrial site. In her expansive projects, Kriemann investigates issues of historiography, archival knowledge and the connections between art, literature and archaeology. As Bell writes, "Waste and ruin, work time and nonwork time, ash and debris, notes, thoughts, experiences. How does material organize itself? From sculpture to mountain; tunnel to camera; sun to furnace; dusk to dust—this project thrives on analogy."

STERNBERG PRESS, BERLIN
BATLIC ART CENTER, SWEDEN



October 2016, English & German
Softcover, 4 ½ x 7 in.
216 pp, 80 b&w
ISBN: 978-3-95905-099-9
Retail price: \$40.00

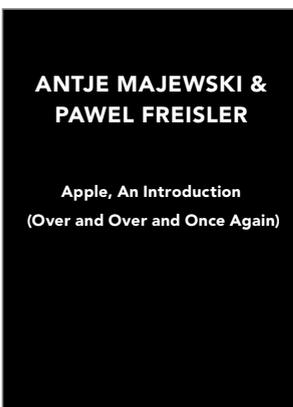
SUSANNE KREIMANN

P(ech) B(lende)

Library for Radioactive Afterlife

As an artist "working in photography, on photography and with photography," Berlin-based Susanne Kriemann "is especially attuned to the politics of image production in the so-called age of the post-medium condition." *P(ech) B(lende)*, tying in from her solo exhibition at the Ernst Schering Foundation, is an assemblage of archival materials, photo documents, literature and found objects related to *Pechblende*, the German word for a type of uraninite. The book focuses on both the literal and the political invisibility of this highly radioactive component of the USSR's nuclear arsenal. Kriemann, who studied under Joseph Kosuth and Joan Jonas, worked with scientists at natural history museums in the US and Berlin to produce the book's stunning "autoradiographs"—a unique type of photograph made by directly exposing light-sensitive paper to radioactive mineral specimens. Included are seven texts addressing the history of scientific and photographic processes, narrated through the interconnected sites of laboratory, archive and museum. Kreimann has exhibited at MCA, Chicago; Fotomuseum Winterthur; and more.

SPECTOR BOOKS, LEIPZIG



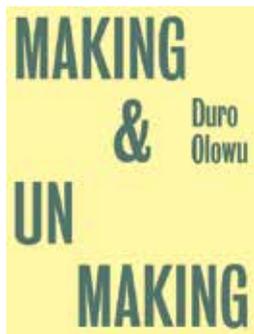
October 2016, Exhibition catalog
Softcover, 9 x 12 in.
264 pp, 116 color
ISBN: 978-3-95679-190-1
Retail price: \$37.00

ANTJE MAJEWSKI & PAWEŁ FREISLER

Apple, An Introduction (Over and Over and Once Again)

Developed by German artist Antje Majewski (b. 1968) and Polish conceptual artist Pawel Freisler (b. 1942) over the course of their five-year correspondence, *Apple* is an artistic, scientific, cultural and historical project. The well-illustrated catalog, published in conjunction with exhibitions at Museum Abteiberg and Muzeum Sztuki (2015), ties together collaborative, associative projects, films, sculptures, installations, conversations and a community tree planting by Majewski, Freisler and other international artists including Jimmie Durham, Agnieszka Polska and Piotr Zyciński. The remarkable range of Freisler's collection of carved, dried apples and Majewski's paintings of different apple varieties highlight the idea of diversity and the complex relationship between global food economy and technological progress in science and a capitalist world economy. Texts by Susanne Titz, Joanna Sokołowska, Fundacja Transformacja, Anders Ettinger, Katherine Gibson and Ethan Miller paint a broad picture of biodiversity and sustainability within cultural and art-historical contexts.

STERNBERG PRESS, BERLIN
MUSEUM ABTEIBERG, GERMANY
MUZEUM SZTUKI, POLAND



October 2016, Exhibition catalog
Softcover, 6 ½ x 9 ¼ in.
112 pp, 91 color
ISBN: 978-1-909932-27-2
Retail price: \$32.00

MAKING & UNMAKING

Duro Olowu

From Bauhaus jewelry and West African textiles to contemporary portraiture and sculpture, this unique exhibition and accompanying full color catalog curated by celebrated fashion designer/curator Duro Olowu (b. 1965) explores the rituals of making that underpin an artist's work. Olowu selected material by over 70 artists, including rarely seen works by Anni Albers, Alighiero Boetti, Wangechi Mutu, Alice Neel, Chris Ofili and Irving Penn as well as newer paintings by Lynette Yiadom-Boakye from the 1920s to the present. By setting up unexpected dialogues between historic and contemporary artists working in a myriad of media—textile, painting, sculpture, photography and collage—Olowu reveals a shared preoccupation with themes of gender, race, beauty, sexuality and the body. The volume includes an in-depth conversation between Olowu and Glenn Ligon, and texts by Jennifer Higgie and Shanay Jhaveri, which together highlight the intricate layers of history and place that influence the making of art.

RIDINGHOUSE, LONDON
CAMDEN ARTS CENTRE, UK

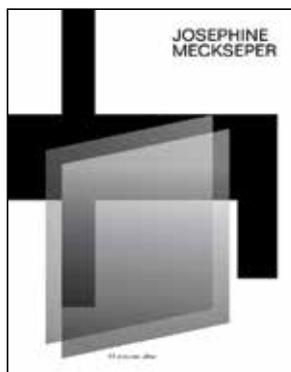


October 2016, Hardcover
8 ¼ x 12 ½ in., 250 pp
220 b&w and color
ISBN: 978-3-905929-99-7
Retail price: \$60.00

FABIAN MARTI Bilder 2005–2016

LA- and Zürich-based Swiss artist Fabian Marti's visual narratives of photograms and collages create both a tactile and mystical experience in this excellent artist monograph. *Bilder* is a trip through visual realms: the milky white of mountain crystal, the raw dun of rock caves, the sandy beige of Greek ruins. Combining digital and analog—photograms and appropriated photographs—Marti collapses past and present in monochromatic images that evoke ancient symbolism. The installations featured in the Kunstmuseum Luzern exhibition combine sculpture, drawing, video and large photograms. One series even explores the origins of LSD, from the deadly fungus that infected rye fields and decimated thousands in the Middle Ages to its refinement into the most important mind-altering drug of the 20th century. Accompanying essay by Irish philosopher Paul J. Ennis explores Marti's fascination with the mystical and hallucinogens and the influence of constructivism on the artist's photograms and collages.

EDITION PATRICK FREY, ZÜRICH
KUNSTMUSEUM LUZERN, SWITZERLAND



October 2016, Exhibition catalog
Softcover, 8 ¾ x 12 in.
96 pp, 70 b&w and 23 color
ISBN: 978-3-95679-228-1
Retail price: \$32.00

JOSEPHINE MECKSEPER 10 minutes after

For the last 20 years, New York-based German contemporary artist Josephine Meckseper's practice has interrogated consumerism, politics and art history through juxtapositions of images and objects. Drawn from the visual and material cultures of protest and political activism, advertising, cinema and early 20th-century display architecture, Meckseper's works are visually confrontational yet subtle, relying on strategies of infiltration. In her new work, *10 minutes after*, Meckseper (b. 1964) deploys the readymade object as a form of "analog recording device" in which found materials—shelves, wall vitrines, display racks—become repositories of social, cultural, political and economic significance. The oversized softbound publication, designed by ZAK Group, presents Meckseper's recent exhibition at Timothy Taylor, *A gallery of "psychoimages"*, as both a document and artist's book. Two insightful essays are included by independent curator/writer Piper Marshall and writer/editor Domenick Ammirati. Her work is extensively collected throughout Europe and the US including the Whitney, MoMA, and Metropolitan Museum of Art in NY; Museum of Contemporary Art, Chicago; and more.

STERNBERG PRESS, BERLIN
TIMOTHY TAYLOR, LONDON



October 2016, Exhibition catalog
 English & German, Softcover
 6 ½ x 8 in., 192 pp, 100 color
 ISBN: 978-3-86442-179-2
 Retail price: \$45.00

OLAF METZEL – HANS VON MARÉES
One Approach

Joachim Kaak (Ed.)

Contemporary German sculptor Olaf Metzel (b. 1952) engages the work of the controversial 19th-century artist Hans von Marées (1837–1887) from a contemporary perspective in *Olaf Metzel – Hans von Marées*. Some consider von Marées a foundational figure in German modernism; others consider him a failed artist. The double exhibition and accompanying catalog present Metzel’s provocative sculptures next to von Marées’s figurative and mythological Roman-style paintings. Installation shots and details of both artists’ works in this compact publication confidently allow political worlds to collide: Metzel’s large aluminum work *Lampedusa* (2015), built of newspaper articles on the refugee issue, are juxtaposed with the poetic and divine gardens of von Marées’s historical painting. Olaf Metzel brings the oeuvre of his colleague up-to-date while at the same time proving the never-ending excitement of artistic provocation. A series of essays by curators, academics, art historians and Metzel himself on the current status of the debate complete the publication.

SNOECK, GERMANY
 NEUE PINAKOTHEK, MUNICH



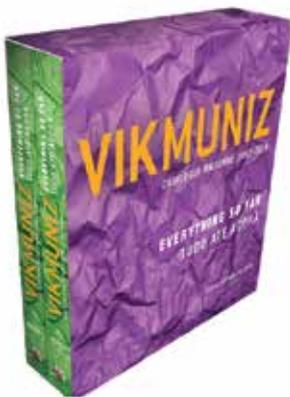
October 2016, Exhibition catalog
 English & German, Hardcover
 6 ½ x 8 in., 128 pp, 70 color
 ISBN: 978-3-86442-186-0
 Retail price: \$39.95

MOHAU MODISAKENG
Selected Works

Karin Pernegger (Ed.)

Stunning performances, large-format photographs, videos and sculptures by young South African artist Mohau Modisakeng (b. 1986) address the culture and politics of post-colonial and post-apartheid Africa by contrasting its history of violence with its present moment through depictions of the body. Modisakeng grew up in Soweto near Johannesburg under the shadow of repeated rioting in the townships. His powerful images, somewhat reminiscent of Joseph Beuys’s and Matthew Barney’s very personal performances, freeze this contrast into timeless language. Without making violence a primary focus, Modisakeng converts injustice into a poetic vocabulary conveying African history to the observer without placing blame. This first-time monograph and European solo exhibition feature 70 large-scale color photographs along with the noted video work *Inzlo (Mourning)*, featured at the 56th Venice Biennale. As Modisakeng observes, “Although we might recognize history as our past, the body is indifferent to social changes, so it remembers.”

SNOECK, GERMANY
 KUNSTRAUM INNSBRUCK, AUSTRIA



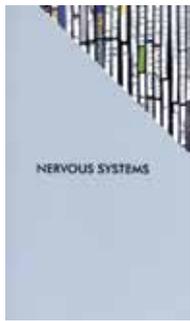
Available, English & Portuguese
 Hardcover, 2 volumes in slipcase
 11 x 13 in., 902 pp, 1900 color
 ISBN: 978-85-89063-57-9
 Retail price: \$250.00

VIK MUNIZ – EVERYTHING SO FAR
Catalogue Raisonné 1987–2015

Pedro Corrêa Do Lago (Ed.)

Brazilian-born artist Vic Muniz (b. 1961), best known for re-creating imagery from art history and pop culture using unexpected and everyday materials—chocolate syrup, disused computer parts and diamonds, to name just a few—preserves his socially and politically layered “drawings” in large-scale color photographs. Featured in some of the most important collections in the world, from MoMA to the Metropolitan Museum and Tate Gallery, Muniz’s audacious work and way of thinking to date is presented chronologically in this vividly designed boxed two-volume catalogue raisonné. Comprised of over 1,400 images, an introduction by independent curator Ligia Canongia and interview with Muniz by artist Lisa Duarte and each body of work is accompanied by an informative essay by the artist on his inspirations and methods. In an era when great art has become more familiar to us through photographs than by seeing the work itself, Muniz has created another context to define the familiar, his use of materials offering compelling political and social critique.

CAPIVARA EDITORA, BRAZIL



July 2016, Exhibition catalog
Softcover, 4 x 7 in.
388 pp, Full b&w and color
ISBN: 978-3-95905-093-7
Retail price: \$25.00

NERVOUS SYSTEMS

Quantified Life and the Social Question

Anselm Franke, Stephanie Hankey & Marek Tuszynski (Eds.)

What happens when our individual and collective actions are anticipated and monetized by algorithmic forecasts? What remains of the world if interpreted for us by machines? Cutting-edge Berlin-based think tank HKW engages this highly charged conversation on the replacement of human choices and responses by data processing, which itself is shaped by politics and the desire for control as well as technological advances. Divided into four sections, this pocket-sized publication is overflowing with images, essays, installation shots and a description of the work in the accompanying exhibition. Thirty artworks and installations by artists and digital research collectives, such as Vito Acconci, Ai Weiwei, On Kawara, Harun Farocki and RYBN.ORG, tracing the inversions that mark the relationship between man and machine, are complemented by essays by media theorists and digital historians, contextualized historical documents, artifacts and other objects. Co-curated by Worldwide Tactical Tech, a collective of practitioners, activists and technologists who work to demystify the politics of data within an international context.

SPECTOR BOOKS, LEIPZIG
HAUS DER KULTUREN DER WELT, BERLIN



July 2016, Exhibition catalog
English & German, Hardcover
8 ½ x 11 in., 96 pp, 60 color
ISBN: 978-3-86442-166-2
Retail price: \$45.00

SUSANNE PAESLER

Works 1991–2006

Christian Schreier & Stephan Berg (Eds.)

German painter Susanne Paesler (1963–2006) was among a generation of artists in the 1990s who distanced themselves from the modernist concept of the image as a place of ever new and competing aesthetics. Distrustful of the notion of authenticity and uniqueness, Paesler examined the meaning of artwork itself within her conceptual paintings produced during her short but powerful career. Forty formal geometric paintings, made over a 15-year period, are gathered for the first time in this well-designed publication accompanying her solo exhibition at Kunstmuseum Bonn. Paesler's paintings are sometimes reminiscent of cheap woolen blankets, Burlington socks or Burberry coats—everyday objects that served her as motive and model for her work. But instead of following the principle of the readymade and mounting fabric directly onto stretchers, the artist manually copied the patterns so that painting, handcraft and design became a fluent conceptual exchange. Bringing insight into Paesler's unique career is a provocative conversation between curator Christian Schreier and gender studies professor Hanne Loreck.

SNOECK, GERMANY
KUNSTMUSEUM BONN, GERMANY



October 2016, Exhibition catalog
Hardcover, 10 x 13 in.
80 pp, 75 color
ISBN: 978-3-95679-232-8
Retail price: \$30.00

CHARLEMAGNE PALESTINE

Gesamttkunnst MeshuggahLaandtttt

Luca Lo Pinto & Samuel Saelemakers (Eds.)

A major influence on 20th-century contemporary art, the sound and performance artist Charlemagne Palestine (b. 1947) works from a highly personal universe of ritual, intoxication and shamanism. Part exhibition document and artist book, this oversized publication is both electrifying and an assault to the senses exploding with images of rooms overflowing with the stuffed animals the artist calls "divinities." A sampling from 40 years of Charlemagne's extensive experimental musical compositions, performances and installations is complemented by Kunsthalle Wien curator Luca Lo Pinto's interview with the artist and an essay by Whitney performance curator Jay Sanders. Also included are Palestine's extraordinary music and sound annotations and a large collection of works on paper translating sound into image. Besides Palestine being a force of his own, few recognize the powerful influence Charlemagne had on young artists such as Mike Kelly while he was teaching at Cal Arts in the 1970s. Exhibited and collected by major institutions throughout Europe and the US.

STERNBERG PRESS, BERLIN
KUNSTHALLE WIEN, VIENNA
WITTE DE WITH, ROTTERDAM

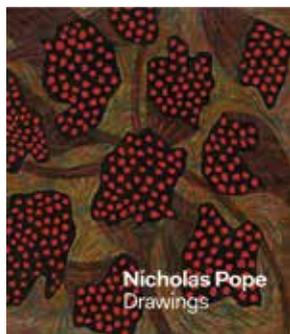


July 2016, Exhibition catalog
Softcover, 7 ½ x 10 ¼ in.
296 pp, 200 color
ISBN: 978-3-906803-01-2
Retail price: \$55.00

ELODIE PONG Paradise Paradoxe

The invisible architecture of scent is the starting point of Swiss-based, Boston-born video and installation artist Elodie Pong's (b. 1966) latest project, *Paradise Paradoxe*. Immersing her audience in images, smells and color-saturated light, Pong probes the interface between fiction and reality for her exhibition at Helmhaus, Zürich. Her accompanying artist book is dense and euphoric with dreamy, oversaturated color images of her installations and includes 12 essays touching on ideas within olfactory art including the relationship between odor and music, how we perceive odors, and odor as a tool of social and historical analysis, among other concepts. The book is a comfortably designed soft-cover publication with the texts flanked by two sections of full-bleed color photographs overlaid here and there with the names of perfumes: *Omnia, Pure, Rouge, Rien*. A university-trained sociologist and anthropologist, Pong deals with social structures in her artistic work, including intimacy and separation, and unstable communications in a pluralistic and individualized society.

EDITION PATRICK FREY, ZÜRICH
HEIMHAUS, ZÜRICH



October 2016, Hardcover
9 ½ x 11 ¼ in., 128 pp
100 b&w and color
ISBN: 978-1-909932-23-4
Retail price: \$32.00

NICHOLAS POPE Drawings

British artist Nicholas Pope's (b. 1949) vivid, energetic drawings have informed his sculpture throughout his career. Variations on circles and holes in graphite and charcoal in the 1970s and 1980s were followed by more complex and vibrant arrangements of color in India ink, paint and biro in the early 1990s. The new hardcover catalog following his survey from Ridinghouse features over 90 drawings culled from the past 40 years, an essay by art historian James Hamilton and an exchange between the artist and curator Jon Wood focusing on Pope's deployment of color and the relationship of his drawings to his sculpture. Pope's large-scale wood, metal, stone and lead sculptures gradually became more abstract and malleable as he shifted to glass, porcelain, molded aluminum and ceramics in the mid-1990s. Representative of Britain at the Venice Biennale (1980), Pope's work can be found in the permanent collections of the Tate Modern, the Stedelijk and others.

RIDINGHOUSE, LONDON



October 2016, Curve series #3
Exhibition catalog, Hardcover,
7 x 9 ¾ in., 48 pp, 20 color
ISBN: 978-1-909932-21-0
Retail price: \$15.95

IMRAN QURESHI Where the Shadows are So Deep

Contemporary Pakistani painter Imran Qureshi is a master of mixing the sublime with the reality of contemporary life where suicide bombings are a common occurrence and Nike sneakers mix with ancient tribal garb. Playing with scale and the polarities of dark and light, the artist's current series of exquisite miniature paintings demands an altogether different kind of looking. Accompanying the artist's exhibition at the Curve, Barbican, London (2016), this small richly illustrated hardcover catalog, third in the series, focuses on Qureshi's use of miniature painting as a site for social commentary. Drawing upon the curve as a formal motif in the miniature tradition, the installation sequence responds to the dramatic architecture of the gallery space. Hung at varying heights, the delicate paintings begin by depicting gentle scenes of nature and then gradually transform with the addition of darker elements, subtly implying the uncertainty of what lies around the bend. Qureshi's largest installation was recently featured at the Metropolitan Museum of Art's Roof Garden (2013).

RIDINGHOUSE, LONDON
BARBICAN ART GALLERY, LONDON



July 2016, Softcover
9 ½ x 13 ½ in., 112 pp
48 b&w and 33 color
ISBN: 978-94-91677-52-6
Retail price: \$35.00

THOMAS RAAT *Archetypes ad Residues*

Thomas Raat and Edwin van Gelder (Eds.)

Following his first publication, *An Inquiry into Meaning and Truth and More*, which created an almost cult-like following, Dutch artist Thomas Raat (b. 1979) interleaves ordinary objects such as chairs, doors, mirrors and tables with excerpts from Henry James's *The Real Thing* (1892) in his second design-driven artist book, *Archetypes and Residues*. Some of the works have found new form under Raat's hand—in *Standard*, chairs have been resurfaced and arranged in ensembles; the copper kick-plates, handles and locks of doors have been recomposed to read as paintings in *Hanging Doors*; in *Mirror Windows*, mirrors have been mysteriously darkened. The large-format publication filled with full-bleed images adopts an auction catalog format, and concludes with an index of the artist's works describing the palettes and dimensions of each object reproduced here. By alluding to the two-dimensionality of the printed page, Raat reflects upon his sculptural practice as well as the space within printed matter.

ONOMATOPEE, THE NETHERLANDS



July 2016, Exhibition catalog
Hardcover, 6 ¾ x 9 ¼ in., 272 pp
12 b&w and 107 color
ISBN: 978-3-95679-144-4
Retail price: \$40.00

RARE EARTH

Boris Ondreička & Nadim Samman (Eds.)

Rare earth elements are the game-changing foundation of our most powerful innovations—mobile phones, iPods and iPads, liquid crystal displays, LEDs, light bulbs, CDs and DVDs. Often described as conflict materials due to the limited number of accessible mines, they are also integral to cyber-warfare weapon systems, medical technologies, hybrid vehicles, wind turbines, and green energy applications. Consequently, rare earth elements play an increasing role in global affairs and facilitate our changing self-image. Capturing some of today's emergent myths and identities, the well-designed exhibition catalog brings together 17 "elements"—work by 10 artists and 7 theorists including artists Camille Henrot, The Otolith Group, Ai Weiwei, sociologist and design theorist Benjamin H. Bratton, Finnish new media theorist Jussi Parikka and political theorist Jane Bennett, among others. An attempt to define the spirit of an age, *Rare Earth* explores how today's myths, identities, and cosmologies relate to current technology while challenging the rhetoric of immateriality.

STERNBERG PRESS, BERLIN
THYSSEN-BORNEMISZA ART CONTEMPORARY, VIENNA



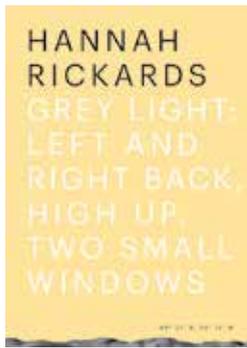
January 2017, Softcover
7 x 10 in., 200 pp, 50 color
ISBN: 978-3-906803-04-3
Retail price: \$50.00

ALAN REID *Warm Equations*

Rachel Valinsky (Ed.)

Warm Equations is a monograph that's not a monograph but more of a chorus of voices on the mercurial new collage paintings by New York-based artist Alan Reid. The concept of this substantial book pivots around the artist's deferral of authorial closure, shifting the emphasis from his work to multiple contributors. Edited by independent curator Rachel Valinsky, Reid's paintings are interleaved with writings and poems by eight authors including Matthew Brannon, Corinna Copp, Jill Gasparina, Kristen Kosmas, Ella Kruglyanskaya, Lisa Robertson, Chris Sharp, Rachel Valinsky and Jamieson Webster, who pronounce their own concerns and set textual tempos and rhythms that run amok non-hierarchically, latching onto Reid's metaphors or installing their own. Valinsky's multi-voice concept is the perfect response to Reid's mixed-media collaged portraits of androgynous models. Sketched over with references to music, poetry, sex, clothing, dresses and decorations, they hover aloof, between kitsch and the elegantly sublime.

EDITION PATRICK FREY, ZÜRICH



October 2016, Exhibition catalog
Softcover, 6 x 8 ¼ in., 110 pp
25 b&w and 15 color
ISBN: 978-3-95679-205-2
Retail price: \$28.00

HANNAH RICKARDS

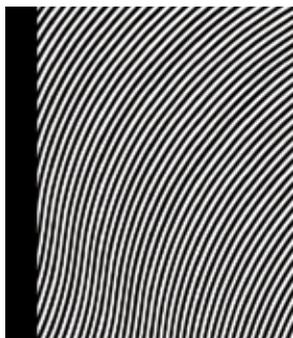
Grey Light

Left and Right Back, High Up, Two Small Windows

Alexandra McIntosh & Nicolaus Schafhausen (Eds.)

A major new work by London-based contemporary British video artist Hannah Rickards at the Fogo Island Arts, *Grey Light* is a two-screen projected video installation with eight channels of sound. Structured rhythmically around the pattern of a foghorn sounding, the piece embraces the foghorn as an auditory marker for non-visibility, or imagelessness. This slender exhibition catalog and artist book, the second publication from Fogo Island Arts, features Rickard's striking new photographic imagery drawn from the installation's materials and production process. Like Rickards's work, the publication aims to bridge the distance between visual experience and its expression in language, whether spoken, written or gestural. Text by British arts writer Melissa Gronlund and conversation between Rickards and internationally distinguished curator Nicolaus Schafhausen. Rickards's work has been widely exhibited in Canada, Los Angeles, New York, Paris, The Walker Art Center, Minneapolis, Whitechapel Gallery, London, Johann Koenig, Berlin and Witte de With, Rotterdam.

STERNBERG PRESS, BERLIN
FOGO ISLAND ARTS, NEWFOUNDLAND



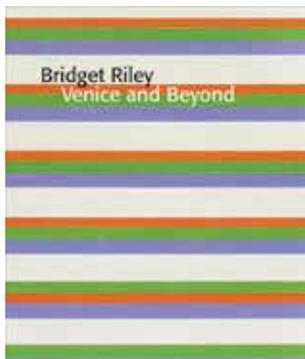
October 2016, Exhibition catalog
Hardcover, 8 ½ x 10 ¼ in.
96 pp, 30 color
ISBN: 978-1-909932-26-5
Retail price: \$32.00

BRIDGET RILEY

Paintings 1963–2015

In this compact survey of Bridget Riley's career, the dialogue between monochrome and color in the British artist's work is explored over a span of 50 years through 2015 in essay and image. Accompanying the 2016–17 show at the Scottish National Gallery, the hardcover publication sports an Op Art cover and includes 30 illustrations of the artist's work and essays by art historians Éric de Chassey and Frances Spalding, as well as a historic interview by art critic Robert Kudielka. Together they contextualize Riley's early developments and demonstrate how her latest paintings progress directly out of a rigorous engagement with color. Riley gained critical attention internationally for her black-and-white paintings during the mid-1960s, using elementary shapes to engage the eye by creating flux and rhythm within the pictorial field. Throughout the succeeding decades, Riley has continued her investigation into perception be it through rich colors or simple black and white.

RIDINGHOUSE, LONDON
NATIONAL GALLERIES OF SCOTLAND, UK



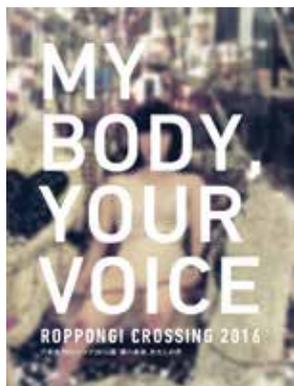
July 2016, Exhibition catalog
Softcover, 10 x 12 in.
56 pp, 30 color
ISBN: 978-1-909932-20-3
Retail price: \$25.00

BRIDGET RILEY

Venice and Beyond

Examining a breakthrough moment in Bridget Riley's career, the latest volume in the extensive library of focused publications on the artist's oeuvre illustrates the importance of color in her investigations of visual contrast and perception. During the early 1960s, Riley's black-and-white work employed elementary shapes to convey movement and light. Having tested this limited set of means, in 1967 Riley began incorporating color into her paintings. The slender softcover catalog accompanying the eponymous exhibition at Graves Gallery chronicles the period of change that took place before, during and after Riley's exhibition at the 34th Venice Biennale. Using *Rise 1* (1968) as the starting point, the carefully selected group of paintings and works on paper from 1967 to 1985 situate this important painting within its context. An essay by curator Paul Moorhouse on how color informs developments throughout Riley's career accompanies over 30 color illustrations of her drawings and paintings from this period.

RIDINGHOUSE, LONDON
MUSEUMS SHEFFIELD, UK



July 2016, Exhibition catalog
English & Japanese, Softcover
8 ¼ x 11 ¼ in., 208 pp, Full color
ISBN: 978-4-8459-1606-1
Retail price: \$48.00

ROPPONGI CROSSING 2016
My Body, Your Voice
Araki Natsumi & Sasaki Hitomi (Eds.)

Every three years since 2006, Mori Art Museum has hosted *Roppongi Crossing*, a sprawling showcase featuring only Japanese contemporary art. This year's edition, *My Body, Your Voice*, presents work by 20 artists and artist groups exploring issues of identity, body politics, history and gender. The work presented dates from 2008 to the present and covers such loaded topics as natural disaster, labor and the US military presence in Okinawa. Despite the breadth of subject matter, the exhibition shows how Japanese artists are revisiting familiar tropes using immersive storytelling, formal strategies and direct engagement with difficult subject matter. The elegant catalog is filled with installation views, video stills and details of works along with artists' bios and essays by the four exhibition curators, Araki Natsumi (Mori Museum), Kim Sunjung (South Korea), Ozawa Keisuke (Tokyo) and We Dar-Kuen (Taipei). Artists included are Yuko Mohri, Ryuichi Ishikawa, Nile Koetting, Hiraki Sawa, Jay Chung and Q Takeki Maeda and more.

BNN, INC., JAPAN
MORI ART MUSEUM, JAPAN



October 2016, Softcover
8 ½ x 11 ¼ in.
312 pp, 145 b&w
ISBN 978-3-95679-186-4
Retail price: \$32.00

ROEE ROSEN
The Blind Merchant

Internationally recognized Israeli-American writer, filmmaker and artist Roe Rosen (b. 1963) juxtaposes text and image, history and its revision in the publication of her artist book *The Blind Merchant* (1989–91). Produced at a moment when the idea of originality was being questioned, this compelling artist book shows that classic stories are open for new angles of approach that reflect the time of their reading. Composed of three elements: the complete text of Shakespeare's *The Merchant of Venice*; a "parasitical" text by Rosen from the perspective of Shylock running alongside the play; and 145 pen-and-ink drawings presenting Rosen's approach to the drama's staging and casting of characters. The artist uses the blind drawing technique to depict Shylock, the blinded merchant in this dramatic retelling of the Shakespearian tragedy. *Blind Merchant* accompanies a solo exhibition at Tel Aviv Museum of Art (2016) plus a foreword by Joshua Simon. Past Sternberg publications include the cult classic *Justin Frank: Sweet Sweat* (2009) and *Maxim Komar-Myshkin: Vladimir's Night* (2014).

STERNBERG PRESS, BERLIN



October 2016, Exhibition catalog
English & German, Softcover
6 ½ x 9 ½ in., 44 pp, 22 color
ISBN: 978-3-86442-176-1
Retail price: \$35.00

ANDREAS KARL SCHULZE
B OT BO TBO T

German painter Andreas Karl Schulze's minimalist color installations flowing through the Albers Museum, Bontrop, are intense and immediate. The staging, structuring and shifting of color ratios in irregular patterns on objects, museum walls and freestanding plywood panels engage and enliven both the museum collection and the gallery spaces. Twenty color plates methodically edited for this intimate exhibition catalog amply convey both the artist's intent and the dance of Schulze's color pattern installations among Albers's iconic paintings of color squares. In terms of perception and reduction, Schulze is an ideal partner for Josef Albers's homage to the square. An interview by museum curator Heinz Liesbrock with Schulze gets to the heart of the Schulze's work, which the artist himself describes as turning "attempts to understand into perceiving and experiencing." Since 1996, Schulze has engaged in grand-scale projects extending to five countries—from the US (Chinati Foundation, Texas, invited by Donald Judd) to Siberia, Russia; Thule, Greenland; Brisbane, Australia; and Hyogo, Japan.

SNOECK, GERMANY
JOSEF ALBERS MUSEUM QUADRAT BOTTROP, GERMANY



July 2016, Hardcover
 9 ½ x 12 ½ in., 272 pp, 140 color
 ISBN: 978-94-91677-51-9
 Retail price: \$50.00

MARLEEN SLEEUWITS
On the Soft Edge of Space

Dutch contemporary artist Marleen Sleeuwits, known for her photography, objects and installations, challenges the imagination in her new artist book, *On the Soft Edge of Space*. In her visual experiment, the artist presents a four-tiered representation of space: her own photographs of “in-between” spaces are placed in a scale model, which she then photographs and arranges in the space of a book. The elegantly designed hardcover publication, covering seven years of work and with 200 full-bleed images, creates a maze-like, immersive experience for the viewer. The bare walls of the model offer no context so the viewer feels projected into a timeless vacuum. As we leaf through these rooms, we wonder: when will these spaces come to life and who will lead the way—the room or the user? Like the Light and Space artists of Southern California, Sleeuwits touches upon questions of how spatial qualities alter the viewer’s perception viscerally. Essay by Basje Boer, Edo Dijksterhuis and Freck Lomme.

ONOMATOPEE, THE NETHERLANDS

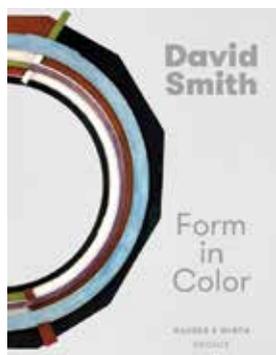


July 2016, Exhibition catalog
 English & German, Hardcover
 8 ¾ x 12 ¾ in., 256 pp, 150 color
 ISBN: 978-3-86442-181-5
 Retail price: \$69.95

ANDREAS SLOMINSKI
Das Ü des Türhüters (The O of the Doorkeeper)
 Dirk Lunckow (Ed.)

German absurdist sculptor Andreas Slominski (b. 1959) explores the realm of the readymade, appropriating bicycles, windmills, animal traps and now porta-potties as freestanding sculptures or wall reliefs. This extensively illustrated monograph documents Slominski’s large-scale installations of 100 red, green and blue plastic toilets with urinals, toilet seats, toilet roll holders or vent pipes arranged like colorful paintings on the walls of the Deichtorhallen, Hamburg. Though the artist is perhaps best known for his work as an absurdist sculptor, he is also a veteran of absurdist performance—once famously having charged two mimes with carrying an invisible painting from the Royal College of Art to the Serpentine in London. Andreas Slominski’s solo exhibitions include Museum für Moderne Kunst, Frankfurt; Serpentine Gallery, London; Fondazione Prada, Milan; Museum Boijmans van Beuningen, Rotterdam; Deutsche Guggenheim Berlin; and Kunsthalle Zürich, and is represented by Metro Pictures, US. Essays by museum curator Dirk Luckow plus Saša Stanišić and Dörte Zbikowski explicate the work.

SNOECK, GERMANY
 DEICHTORHALLEN HAMBURG, GERMANY



October 2016, Exhibition catalog
 English & German, Hardcover
 8 x 11 ¾ in., 152 pp
 35 b&w and 65 color
 ISBN: 978-3-86442-183-9
 Retail price: \$60.00

DAVID SMITH
Form in Color

For David Smith (1906–1965), widely considered one of the foremost American abstract expressionist sculptors of the 20th century, there was no conceptual boundary between mediums. Focusing on works from the late 1950s until the artist’s untimely death in 1965, this oversized but trim exhibition catalog charts the development of 21 stunning works couched among historic images culled from the artist’s archive. The physical qualities of Smith’s welded-steel sculptures transmit a strong industrial presence but part of their impact and power derives from their gestural and tactile surfaces that give painting and drawing and sculpture the same visual impact and spatial weight. Smith paved the way for such artists as John Chamberlain, Mark di Suvero and Richard Serra by moving the site of sculpture’s construction from the 19th-century confines of the artist’s atelier and fine-art foundry into the expansive, industrial context of the 20th century. Essay by Menil Collection curator Michelle White.

SNOECK, GERMANY
 HAUSER & WIRTH, ZÜRICH



October 2016, English & German
Softcover, 7 x 10 in., 104 pp
5 b&w and 35 color
ISBN: 978-3-95905-090-6
Retail price: \$36.00

SOUNDFAIR Exhibiting Music

Thomas Mayer, Clara Meister & Ari Benjamin Meyers (Eds.)

Soundfair is an exhibition collective based in Berlin comprising of Ari Benjamin Meyers (American composer and conductor who worked with the band Einstürzende Neubauten and developed the music series Club Redux), Clara Meister (curator of the MINI/Goethe-Institut Curatorial Residencies Ludlow 38 in New York), and Thomas Mayer (founder of Soundfair). *Soundfair* has set as its purpose the re-contextualization of music through the auditive exhibiting of music as unique artworks. Its goal is to establish a context for composed sound to be understood and consumed as an artwork and to exhibit music as a means of artistic expression, largely without any visual component or implied visual strategy. *Soundfair: Exhibiting Music* works as a reader as well as a catalogue, documenting all Soundfair performances and projects from the past five years. It also includes texts and images by various artists responding to this topic, including Janet Cardiff, Annika Eriksson, Douglas Gordon, Bo Christian Larsson, Arto Lindsay, Olaf Nicolai and Anri Sala.

SPECTOR BOOKS, LEIPZIG



August 2016, Exhibition catalog
Softcover, 8 ½ x 11 in., 40 pp
1 b&w and 76 color
ISBN: 978-0-0076850-0-8
Retail price: \$19.00

STRUCTURIST The Art of David Barr

Structurist artist David Barr (1939–2015) explored the intersection between art, mathematics and life in a distinct vocabulary of colors, shapes and volumes. As a true scientific-minded craftsman, his explorations of the mathematical aspects of art employed Fibonacci number sequencing and the Golden Ratio, demonstrating an innovative artistic approach to complex meanings. Throughout his career, Barr pursued connections between numbers and color in relief paintings, sculptures and writings—enthusiastically searching for a grand synthesis in his studio practice and public art commissions. With *Structurist*, Wright's exhibition catalog introduces this trailblazer's legacy of public art to a wider audience in a thoughtful, yet playful survey of his life and work. Numerous artworks from his vast oeuvre have been reproduced here for the first time in 76 lavish color plates. An artist biography and timeline plus an essay by renowned Chicago architect, professor and colleague Laurence Booth round out this handsome publication.

WRIGHT, CHICAGO & NY



Available, Hardcover
12 x 9 ½ in.
294 pp, 396 color
ISBN: 978-3-906803-03-6
Retail price: \$65.00

BILLY SULLIVAN Still, Looking. Works 1969–2016.

Surface and abyss, lust for life and the transience of youth: these are some of the qualities that make Billy Sullivan's color-filled intimate, sensual and minutely observed paintings, drawings and photographs of his friends, family, lovers and muses and their worlds so riveting. Since the early 1970s Sullivan has chronicled New York's underground art and fashion scene with his camera, translating the images into oil paintings, pastel drawings and elaborate multi-part slideshow installations. For this extensive monograph, Sullivan sequenced the images non-chronologically into a series of visual chapters, placing his photos alongside his paintings and drawings. Sullivan's work rivets in its painstaking observation of casual beauty, desire and love in its every facet—between family members, lovers, acquaintances and kindred spirits. Art critic William J. Simmons places Sullivan's oeuvre in art historical context and writer Linda Yablonsky explores Sullivan's personal life. Sullivan (b. 1946) has exhibited internationally since 1971 with works in collections of MoMA (NY), The Metropolitan Museum of Art, the Denver Art Museum and others.

EDITION PATRICK FREY, ZÜRICH



October 2016
Exhibition catalog
2-volume set, Softcover
7 ½ x 9 ½ in.
264 pp, 101 color
ISBN: 978-3-956792-30-4
Retail price: \$32.00

SYNTAX AND SOCIETY
The Abraaj Group Art Prize 2016

Nav Haq (Ed.)

Presenting the work of recipients and shortlisted artists of the 9th Abraaj Group Art Prize, this double publication is the second award catalog from Abraaj Group focusing on contemporary artists of Middle Eastern descent. In the first volume, *Syntax and Society*, the structure and meaning of language and the role it plays in society is investigated in the work of the three shortlisted artists—Dina Danish, Mahmoud Khaled and Basir Mahmood. The second volume, *Oh Shining Star Testify*, focuses on the work of award-winning artist duo Basel Abbas & Ruanne Abou-Rahme. Their video work commissioned for the prize, *Only the beloved keeps our secrets*, examines how modern-day technologies enable a continued existence for the deceased. Found material, including images, texts and testimonies, are collaged together to suggest a Palestinian narrative of collective history. Along with curator Nav Haq’s insightful essay is a glossary of quotations from philosophical and literary writers who inform the duo’s process.

STERNBERG PRESS, BERLIN
ABRAAJ GROUP, DUBAI



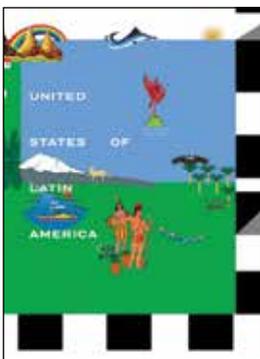
July 2016, Exhibition catalog
English & German, Softcover
9 ¼ x 13 in., 162 pp, Full b&w
ISBN: 978-3-95679-223-6
Retail price: \$32.00

TRANSPARENZEN/TRANSPARENCIES
The Ambivalence of a New Visibility

Simone Neuenschwander & Thomas Thiel (Eds.)

The globalized world seems at once transparent and opaque. While modern life is characterized by a desire for more transparency in communication, politics and business, limitless access to information has eroded our personal privacy. In the two-part, joint exhibition project curated by Simone Neuenschwander and Thomas Thiel, contemporary artists examine the many cultural facets and atmospheres of a (non) transparent society: the consequences of an algorithm- and data-collection-driven life and world, our changed relationship to privacy and strategies of refusal or deliberate disclosure of data, among other issues. Conceptually designed by the activist Dutch design group Metahaven, this overscaled dense catalog is packed with images, artistic statements and scientific essays from both exhibitions, including outlines of all the contributions to this substantial project. Using mapping and fragmentation to convey the ubiquity of silent surveillance, the book is a complex and provocative contribution to this ever-present social dilemma.

STERNBERG PRESS, BERLIN
BIELEFELDER KUNSTVEREIN, GERMANY



October 2016, Exhibition catalog
Softcover, 6 x 8 in.
148 pp, Extensive color
ISBN: 978-3-95679-224-3
Retail price: \$25.00

UNITED STATES OF LATIN AMERICA

Jens Hoffmann (Ed.)

Featuring 34 contemporary emerging Latin American artists literally from A to Z (Pablo Accinelli to Carla Zaccagnini), two curators and two institutions, this small tightly curated and extensively illustrated catalog is a major contemporary survey of recent art from Latin America. Bringing together their shared and ongoing engagement with artistic practices from Latin America, the curators draw attention to the geographic territories of Latin America itself, its relation within the wider scope of the Americas, and its position in a global artistic context. The book offers a framework for critical insight into new artworks by young talents such as Pedro Reyes (Mexico) and Clarissa Tossin (Brazil) dealing with crucial social, industrial or ecological concerns while interrogating the very categories and terminologies used to construct the notion of “Latin America.” One chapter per artist is accompanied by a sample of the featured work, installation shots, assorted essays and informative interviews, making this an excellent contemporary record of art in the Americas in the early 21st century.

STERNBERG PRESS, BERLIN
MUSEUM OF CONTEMPORARY ART DETROIT
KADIST ART FOUNDATION, PARIS/SF



July 2016, Exhibition catalog
English & German, Hardcover
8 ½ x 11 in., 272 pp, 350 color
ISBN: 978-3-86442-174-7
Retail price: \$69.95

JAN VAN DER PLOEG Selected Works 2009–2016

During the 1990s, Amsterdam-based artist Jan van der Ploeg (b. 1959) gained international acclaim with his bold, colorful geometric wall paintings. His abstract modular motifs sometimes recall Calder's mobiles, Artschwager's conceptual blips, or LeWitt's minimalist wall paintings. Though van der Ploeg's installation for Kunsthau Baselland consists of two massive wall pieces, the accompanying catalog is a survey of almost a decade of work by the artist. With 350 color plates featuring a number of museum installations, it is his most extensive document to date. Jan van der Ploeg first began painting geometric designs on the walls of buildings in his native Amsterdam. Since then, he has painted in hundreds of galleries and institutions, from the Hammer Museum lobby (L.A.) to the walls of the Rijks Museum, considering the specific architecture of each space and adding to it new depth and dimension. Unique combinations of common shapes, bold colors and shifts in scale invite the viewer to experience familiar spaces in new and dynamic ways.

SNOECK, GERMANY
KUNSTHAUS BASELLAND, SWITZERLAND



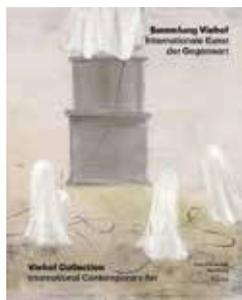
July 2016, English & Dutch
Hardcover, 7 x 9 ¾ in.
396 pp, Full color
ISBN: 978-3-95679-191-8
Retail price: \$42.00

WENDELIE VAN OLDENBORGH Amateur

Emily Pethick, Wendelien van Oldenborgh & David Morris (Eds.)

Amateur is the first comprehensive publication on Dutch experimental filmmaker and visual artist Wendelien van Oldenborgh's (b. 1962) moving-image works and their accompanying installations from 2005 through 2015. This handsome catalog gathers her works on communication and interaction between individuals in public locations to cast attention on repressed, incomplete and unresolved histories. Through the staging of these encounters, van Oldenborgh enabled multiple perspectives and voices to coexist, bringing to light political, social and cultural relationships. Thirteen essays by artists, curators and writers who have been key interlocutors with van Oldenborgh offer in-depth observations on her work, which is generously and imaginatively illustrated with project outtakes organized in flipbook-like pages inset chronologically between the texts. Contributors include Nana Adusei-Poku, Ricardo Basbaum, Frédérique Bergholtz, Eric de Bruyn, Binna Choi, David Dibosa, Denise Ferreira da Silva, Avery F. Gordon, Tom Holert, Nataša Ilić, Charl Landvreugd, Sven Lütticken, Anna Manubens, Ruth Noack and Grant Watson. *Amateur* is published in conjunction with the artist's being awarded the Heineken Prize for Art (2014).

STERNBERG PRESS, BERLIN
THE SHOWROOM, LONDON



January 2017, Exhibition catalog
English & German, Hardcover
6 ½ x 8 in., 304 pp, 200 color
ISBN: 978-3-86442-182-2
Retail price: \$85.00

VIEHOF COLLECTION International Contemporary Art

Dirk Luckow (Ed.)

Assembling over 950 works in painting, drawing, photography, sculpture, installations and video with an emphasis on German art from the postwar era through today, Deichtorhallen Hamburg presents one of the most significant German private collections of contemporary art: the Viehof Collection. The comprehensive catalog focuses on outstanding groups of work by artists including Georg Baselitz, Joseph Beuys, Candida Höfer, Jörg Immendorff, Sigmar Polke, Daniel Richter and Rosemarie Trockel. Edited by curator Dirk Luckow, the extraordinary range of this collection includes an overview of Minimalism as represented by Carl Andre and Dan Flavin and others; the 1980s in Cologne as defined by Walter Dahn, Georg Herold, Martin Kippenberger and Albert Oehlen; the Düsseldorf School of Photography with Struth, Ruff and Sasse; and the figurative art of the 21st century in works by Peter Doig, Thomas Houseago, Jonathan Meese, Neo Rauch, Tal R, Corinne Wasmuth and many others. Essays by noted independent curator Philipp Kaiser, Susanne Titz, Wolfgang Ullrich and others.

SNOECK, GERMANY
DEICHTORHALLEN HAMBURG, GERMANY



July 2016, Exhibition catalog
English & Simplified Chinese
Hardcover, 6 ½ x 9 ½
343 pp w/ inserts, 210 color
ISBN: 978-3-956791-78-9
Retail price: \$45.00

CHEN ZHEN

Without going to New York and Paris, life could be internationalized

Li Qi (Ed.)

Chen Zhen (1955–2000) is largely recognized as one of the most important international Chinese-born, Paris-based conceptual artists from the global art scene. A member of the Chinese avant-garde, Chen chose exile over political repression, leaving home for Paris in 1986. After some years in seclusion, he began showing his pioneering “open sculptures,” which swiftly found international acclaim. Chen’s pieces present utopias of multicultural dialogue, poetic landscapes of unusual material alliances, hybrids and new connections between Eastern traditions and Western artistic vocabulary. Packaged in a raw, pressed-cardboard binding, this simple but elegant catalog documents the eponymous exhibition at the Rockbund Art Museum, Shanghai (2015) covering his massive installations, personal notebooks and sketches of existing and unrealized projects from 1997 to 2000. A thoughtful essay by curator Hou Hanru contextualizes and personalizes the artist’s ideas and methods. Chen’s work has been featured internationally including solo shows at ICA, Boston and P.S. 1, NY.

STERNBERG PRESS, BERLIN
ROCKBUND ART MUSEUM, SHANGHAI



October 2016, Exhibition catalog
English & German, Softcover
8 x 10 ½ in., 88 pp, 55 color
ISBN: 978-3-86442-175-4
Retail price: \$45.00

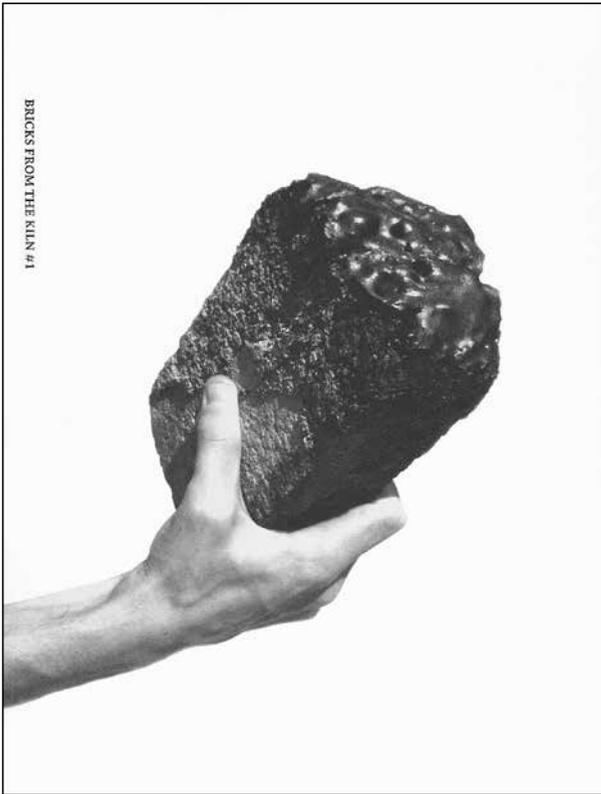
PETER ZIMMERMANN

Freiburg School

Christine Litz (Ed.)

German artist Peter Zimmermann (b. 1956) is one of the outstanding international protagonists of conceptual painting. Recently he radically transformed the New Art Museum in his hometown of Freiburg into a massive, integrated, walk-in artwork using the floor as canvas and pastel ground to his spectacular new series of oil paintings. The elegantly designed softcover exhibition catalog features swirling painted epoxy floors and reflected soft colors as background to his new paintings in its entirety. Since the mid-1980s, Peter Zimmermann has manipulated documents such as photos, film stills, and diagrams with digital filters, transferring these onto canvas using several layers of epoxy resin. It is in the context of intensive study of digital media and their impact on contemporary painting that the complex and colorful cosmos of Peter Zimmermann unfolds. With essays by curators Christine Litz and Didem Yazici and an interview with Peter Zimmermann by writer Till Briegleb.

SNOECK, GERMANY
MUSEUM FÜR NEUE KUNST, FREIBURG



BRICKS FROM THE KILN #1

Andrew Lister & Matthew Stuart (Eds.)

Engaging the complex world of visual communication, the exciting new journal *Bricks from the Kiln* expands the conversation in design and typography, striking a balance between historical research and current projects, art and graphic design. Assembling a collection of photography, poetry, transcripts, essays, and diary jottings, the editors have allowed connections to develop organically, each piece like a collection of bricks, part of a larger structure. The Situationists loom large, as does the peripheral and the overlooked. Following in the tradition of *Typographica*, *Icteric*, *Dot Dot Dot*, *Situationist Times* and Theo Crosby's *Uppercase*, the journal demonstrates how design and typography have become integrated into the creative disciplines of writing, theory and art.

With a cross-pollination of disciplines first emerging within the Bauhaus and then again in the 1960s and 1990s, the art and design community watched an evolving revolution in their field, where graphic designers made art, artists incorporated design aesthetics and theory emerged around and within the field. *Bricks* continues this tradition by featuring ongoing research, investigations and critical essays through a rich assortment of progressive voices. Contributions include book designer and curator James Langdon, artist/designer Mark Owens, writer/critic Jamie Sutcliffe, Ian Sinclair of The Parallel School, an alternative university offering an open environment in which to share and teach art and design, artists Max Harvey, Ralph Rumney, He Pianpian and Li You along with Ron Hunt, Natalie Ferris and Traven T. Coves.

October 2016, Issue #1
Softcover w/ 2 inserts
6 ½ x 8 ¾ in., 138 pp
62 b&w and 2 color
ISBN: 978-0-9897315-1-5
Retail Price: \$26.00

BRICKS FROM THE KILN, UNITED KINGDOM



July 2016, Japanese w/ limited English
Softcover w/2 DVDs
7 ¼ x 9 in., 232 pp, Full color
ISBN: 978-4-8025-1010-3
Retail price: \$45.00

123+45 Royalty-Free Background Motion Pictures

Double the size of last year's edition! The fourth edition from the popular Royalty-Free Background Motion Pictures series has been expanded to include two image-packed DVD-ROMs with 168 license-free background motion-picture files. This exciting compendium includes a whole new selection of new samples of moving graphics on everything from animated countdowns, from 9 to 0, to leaves falling to psychedelic color explosions. The screen dimensions are adopted for three sizes: 1920 x 1080, 1280 x 720 and 630 x 360. Easy access and use of the film files makes this the perfect tool for the creative professional and DYler who want to make movies for a presentation, a wedding, or for posting onto video sharing websites like YouTube. Instructions on using movie editing software such as iMovie or AviUtl are included but only in Japanese. *Background Motion Pictures* continues to be a go-to source for royalty-free animated footage and backgrounds.

BNN, INC., JAPAN



Available, Exhibition catalog
Softcover, 7 x 9 ½ in., 68 pp
21 b&w and 43 color
ISBN: 978-1-893900-19-6
Retail price: \$20.00

AFTER VICTOR PAPANЕК The Future Is Not What It Used to Be Irene Tsatsos (Ed.)

Viennese designer and educator Viktor Papanek's pioneering influence on sustainable, socially responsible, human-centered design is keenly relevant to current discourses in contemporary art, design and architecture. The catalog from the group exhibition at the Armory Center for the Arts, *After Victor Papanek* (2015), gathers work by eight artists, including Liz Nurenberg, Michael Parker and Dave Bailey, who engage Papanek's concerns in projects exploring communal interaction and the monitoring of technologies embedded in our social fiber. Former Dean of Cal Arts, Papanek (1923–1998) emigrated to the US to study design and architecture with Frank Lloyd Wright in 1949 and then earned a B.A. from Cooper Union and M.A. at MIT before moving to Los Angeles in the 1970s, where his knowledge of the Bauhaus and anthropology shaped his conviction that when design is simply technical or merely style oriented, it loses touch with what is truly needed by people. Though modest, this well-designed publication is jam-packed with ideas. Each project and installation is well documented with ample photographs and informative descriptions.

ARMORY PRESS, PASADENA

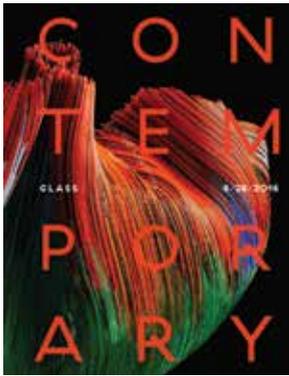


July 2016, Softcover
4 x 5 ¾ in., 192 pp
40 b&w and 12 color
ISBN: 978-94-91677-38-0
Retail price: \$20.00

CAN YOU FEEL IT? Effectuating Tactility and Print in the Contemporary Freek Lomme (Ed.)

After endlessly hearing that Onomatopée publications have a materiality and tactility not often experienced in recent years, editor Freek Lomme decided to create an exhibition and publication addressing the issue of tactility and print today. The result is a palm-sized book jam-packed with information and ideas on the subject. Six contemporary artists and eight international academics and authors in the field of graphic design, materiality, theory and art explore how, in the digital age, our daily interaction with physical materials is greatly altered and how this affects us as humans. Developed in the context of fine book publishing, the project includes in-depth discussions of past printing and reproduction processes, including silkscreen, etching, Risograph, linocut, lithography and letterpress. Images are limited but texts are diverse with small reproductions accompanying the art and artist interviews. A fresh and rigorous conversation about the process and the art of bookmaking in the 21st century.

ONOMATOPEE, THE NETHERLANDS



July 2016, Softcover
8 ¼ x 11 in., 125 pp, 100 color
ISBN: 978-0-9971493-9-5
Retail price: \$19.95

CONTEMPORARY GLASS

Having successfully brought 20th-century Italian glass to the forefront of our attention with their lavish three-volume publication *Important Italian Glass*, Wright—America’s premier auction house specializing in modern and contemporary design—now introduces *Contemporary Glass*, a collection of many genres of glassblowing, offered in a single volume, and focusing exclusively on studio glass produced worldwide within the last 50 years. Comprised of more than 80 pieces and 100 color plates, spanning a wide breadth of artists and styles, this new and affordable softcover publication showcases major works by Dale Chihuly, Dan Dailey, Stephen Dee Edwards, Samuel Herman, Helmut Hundstorfer, Harvey Littleton, Joel Philip Myers, Caelb Nichols, Livio Seguso, Steven Weinberg, Ann Wolff and Toots Zynsky, among many other artists celebrated for their artistry and innovation in glass. *Contemporary Glass* not only features work by noted glass artists but also documents their styles and techniques adopted by artists during the late 20th and early 21st century.

WRIGHT, CHICAGO & NY



July 2016, English & Japanese
Softcover, 7 ¼ x 9 ½ in.
162 pp, Extensive color
ISBN: 978-4-8025-1023-3
Retail price: \$45.00

DECORATIVE LETTERING

Another visual feast of innovative design ideas from BNN! This time we are being treated to the world of decorative lettering—the moment when lettering meets design. Varying from delicate to bold, from freehand to traditional, the fonts in *Decorative Lettering* explode with design and colors; freehand calligraphy flows with organic lines; decorative logotypes and creative typography are gathered from Japan and around the world. Hundreds of illustrated examples in color are presented, each identifying the author or design group and the form it was used in—newspaper, books, greeting cards, textiles, signage, packaging, bookbinding, posters, websites and so on. With 160 pages, this rich visual reference book provides more than enough examples of the creative use of lettering to satisfy any professional designer, illustrator or DIYer. *Decorative Lettering* is translated into both English and Japanese.

BNN, INC., JAPAN



July 2016, Softcover
8 ½ x 11 in., 40 pp
12 b&w and 43 color
ISBN: 978-0-9976850-1-5
Retail price: \$50.00

THE FOUR SEASONS RESTAURANT

When officially announced in 2015 that the Four Seasons Hotel restaurant and bar was closing, one could hear a gasp of disbelief around the world. The bastion of power lunches and the stunning elegance of Philip Johnson’s 1959 interiors in Mies van der Rohe’s landmark Seagram Building was over, to be disassembled and auctioned off. The only solace is that respected auction house Wright, was chosen to disperse the treasure trove of classic mid-century modern furniture and objects into new and loving hands. This slender catalog creates an invaluable record of all the items that made the restaurant memorable and adored. From custom furniture by Mies and Johnson with Knoll to Hans Wegner’s The Chair, tableware designed by L. Garth and Ada Louis Huxtable to Saarinen’s tulip tables and chairs, one can see why dining felt so special. Essays by architectural critic Paul Goldberger, food journalist Alan Richman and *Vanity Fair* editor-in-chief Graydon Carter plus historical photos make for an vital tribute.

WRIGHT, CHICAGO & NY

Taking a Line for a Walk: assignments in design education: an incomplete compendium of exercises, experiments, problems, briefs, and projects: from drawing a line to asking a question: remembered, reconstructed, retained, reset, revived.

January 2017, Vol. 1, Softcover
4 x 7 in., 272 pp, 14 b&w
ISBN: 978-3-95905-081-4
Retail price: \$58.00

TAKING A LINE FOR A WALK Assignments in Design Education

Nina Palm & Emilia Bergmark (Eds.)

Deriving its title from the Paul Klee's pedagogical sketchbook of the same name written in 1925, *Taking a Line for a Walk* focuses on the use of language in design education through the lens of the assignment, showcasing close to 300 contemporary and historical assignments ranging from the Renaissance up to the present including Eugene Grasset's *Méthode de Composition Ornamentale* from 1905 and British graphic designer Ken Garland's game *Connect* created in 1969. This rich document provides an overview of the development and evolving approaches to graphic design instruction. Conceived by Nina Palm and designed in collaboration with Emilia Bergmark, the book also includes two essays by designer, photographer, and writer Corinne Gisel, looking at the assignment as a teaching tool and linguistic artifact. *Taking a Line* is the first installment of a trilogy of books on modes of design education, expanding from their exhibition at the International Biennial of Graphic Design, Brno 2014, Czech Republic.

SPECTOR BOOKS, LEIPZIG



August 2016, Softcover
8 ¼ x 11 in., 118 pp
10 b&w and 119 color
ISBN: 978-0-9971493-7-1
Retail price: \$29.95

TREASURES FROM THE MÄRTA MÅÅS-FJETTERSTRÖM WORKSHOP

Martin Chard (Ed.)

Some of the most compelling designs of the last 75 years are featured in *Treasures from the Märta Måås-Fjetterström Workshop*, which tells the story of Swedish artisan Måås-Fjetterström (1873–1941) and Sweden's tradition in handicrafts. Måås-Fjetterström was an industrious weaver who found her inspiration in the natural world, the Orient and the North. Her designs were informed by native Swedish and Oriental textile traditions, as well as from forms in nature, which she studied in rigorous detail. Måås-Fjetterström created close to 700 designs in her lifetime and her workshop had an influence on American weaving in the 20th century. Many of Måås-Fjetterström's designs are included in museums around the world, including the Metropolitan Museum of Art, the Art Institute of Chicago, the Victoria & Albert Museum and the Louvre. *Treasures* highlights the woven masterpieces of Måås-Fjetterström, as well as to those of MMW artisans Barbro Nilsson, Marianne Richter, Ann-Mari Forsberg and Mai Wellner. Richly illustrated with numerous historical photographs.

WRIGHT, CHICAGO & NY



October 2016, Softcover
9 x 11 ¼ in., 624 pp, 400 color
ISBN: 978-3-906803-11-1
Retail price: \$65.00

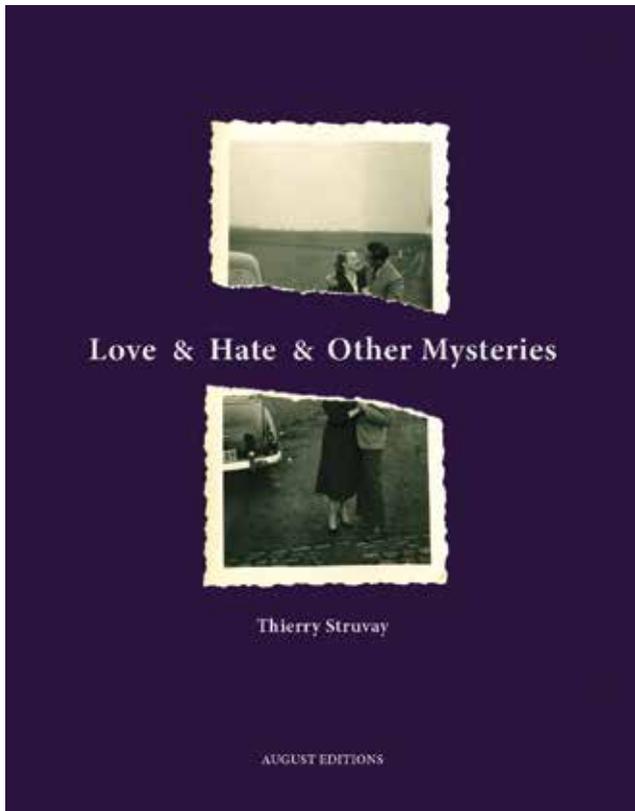
PREVIOUSLY ANNOUNCED

FEMALE CHIC Thema Selection: The Story of a Zürich Fashion Label

Gina Bucher (Ed.)

The fashion label Thema Selection and its outlet in Zürich's Oberdorf neighborhood made quite a splash in the 1970s. With its androgynous style and eccentric fashion shows, the shop quickly became a favorite haunt of Zürich's arts scene. In an era when most women dressed as hippies or staid matrons, Thema's plain-cut work clothes for women made from men's fabrics were way ahead of their time. A massive 600-page book with 400 color reproductions, it uses a scrapbook-like style to unfold this extensive survey of a fashion line that set a new female aesthetic. The cultural history of this avant-garde enterprise is recounted by the shop's founders and their friends and companions along the way, who were then, and remain to this day, an intrinsic part of Thema's zest for life. With texts by Zürich-based cultural and literary scholar Elisabeth Bronfen, Swiss art historian Jacqueline Burkhart, and founder of *Parkett* magazine and SCALO books, Walter Keller, et al.

EDITION PATRICK FREY, ZÜRICH

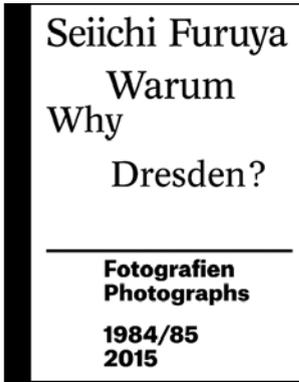


LOVE & HATE & OTHER MYSTERIES
Found Altered Snapshots from the Collection of Thierry Struvay
Thierry Struvay

A photograph is forever. Or is it? Culled from the vast vernacular photographic collection of Thierry Struvay, *Love & Hate & Other Mysteries* presents a funny, often poignant and truthful glimpse into the human condition. The unassuming and elegantly designed hardcover publication explodes once opened with 100 found black-and-white and color photographs that have been manually altered by scissors or pen or physically attacked in a fit of rage. Some deletions, such as a missing face in the shape of a heart or oval, were clearly intended for a locket. Others, however, contain angrily scratched-out heads and bodies or are simply torn in half. A third group feature manipulations more mysterious in nature: strange cut-outs that hint at a mix of emotions and motives. Together the photographs suggest a wide range of human drama, from affection to anger and much in between. The Brussels-based collector's sprawling collection of found portraits runs the gamut from sexy snaps of men in jockstraps to all-American family portraits, a portion of which is currently on view in Brussels (2016). As with many of the sought-after titles by August Editions, *Love & Hate* is produced in a limited print run.

November 2016, Hardcover
6 ½ x 8 ¼ in., 144 pp, 100 color
ISBN: 978-0-9859958-5-0
Retail price: \$40.00

AUGUST EDITIONS, NEW YORK

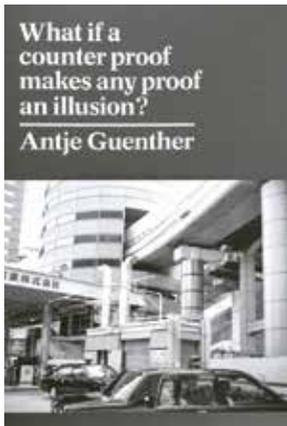


October 2016, English & German
Softcover, 9 x 11 ¼ in., 114 pp
Extensive b&w and color
ISBN: 978-3-95905-083-8
Retail price: \$50.00

SEIICHI FURUYA
Why Dresden?
Photographs 1984/85 and 2015

Seiichi Furuya’s new book, *Why Dresden?*, is an unusual document: a view of daily life in the latter days of the German Democratic Republic joined with new images made long after Dresden and the GDR were reunited as one Germany. A pivotal artist in both the Japanese and Austrian fine-art photo scene of the 1980s, Furuya found himself in Dresden in 1984 as an interpreter for a Japanese construction company. While there he turned his camera to his young family, recording not only their moments of anxiety and happiness but documenting everyday life behind the Iron Curtain. In 2015, when Furuya was invited back to Dresden to complete the series, he documented familiar places transformed after 30 years as a capitalist system. Exhibited at the Kunsthaus Dresden and published as a combination exhibition catalog and artist book, this volume captures Dresden’s split personality of a city deeply affected by politics, war and time.

SPECTOR BOOKS, LEIPZIG
KUNSTHAUS DRESDEN, GERMANY



July 2016, Softcover
8 ¼ x 12 ¼ in., 124 pp, 56 b&w
ISBN: 978-3-902993-22-9
Retail price: \$40.00

ANTJE GUENTHER
What if a counter proof makes any proof an illusion?

To consider beauty as a quality of truth has a very long history, especially within a scientific context. Antje Guenther’s new project questions how aesthetic impulses, as well as the desire to prove, have been influencing the development of theories and hypotheses. Urban photographs of Barcelona, Glasgow and Osaka are combined with full-page reproductions of American photographer Wilson Alwyn Bentley’s photomicrographs of snow crystals. Bentley produced over 5,000 photomicrographs, proving that no two crystals are exactly alike. Guenther closely analyzed Bentley’s book *Snow Crystals* (1931), which supposedly contained 2,453 different crystals; in it she detected 76 exact crystals reproduced twice and two reproduced three times. In addition to her and Bentley’s black-and-white photographs, Guenther includes text fragments on questions of beauty in science and the concept of supersymmetry. The book, created from her prior installation and projections, is built symmetrically, to visually seduce as well as to carefully compare images for potential evidence.

FOTOHOF EDITIONS, AUSTRIA



October 2016, Softcover
9 ¼ x 11 ¾ in.
240 pp, 350 color
ISBN: 978-3-95905-076-0
Retail price: \$50.00

OLIVER HARTUNG
Iran Monuments

Since the revolution in 1979, Iran has developed its own image culture in public spaces that serve primarily as transit zones and platforms for the projection of state-sanctioned religious ideology. Between 2011 and 2014, German artist Oliver Hartung, former freelance photographer for the *New York Times*, produced a body of work on Iran comprised of images which, upon first glance, depict colorful street paraphernalia, posters, graffiti, murals, monuments, and war cemeteries, but upon a closer inspection reveal a much deeper psychology engineered to bolster the myth of the Islamic Republic. In this unique view of the Middle East—often lost amid images of war and conflict—Hartung has created a portrait of a country still largely unknown to the West. Part of a long-term project exploring the contemporary cultures of the Middle East, Hartung’s thoughtful monograph is packed with over 300 color images. Hartung’s last publication with Spector was *Syria Al-Assad*.

SPECTOR BOOKS, LEIPZIG

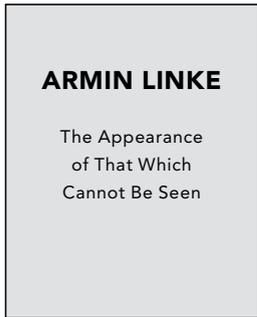


October 2016, Hardcover
7 1/2 x 11 in., 128 pp
Extensive color
ISBN: 978-3-95905-077-7
Retail price: \$52.00

HAUBITZ + ZOCHÉ
Hybrid Modernism
Movie Theatres in South India

India produces about 1,200 films in 24 languages annually and the world of cinema leaves its traces everywhere. Even before the recent Bollywood boom, the architecture of its movie theaters, a hybrid mix of styles, acted as a sort of social barometer. Cinemas built throughout urban and rural areas of South India from the 1950s to the 1970s sport a wild mixture of Western and domestic architecture. Brightly colored façades resemble stage sets and extravagant forms and embellishments set the mood for the audience to be absorbed into the silver screen. *Hybrid Modernism*, Haubitz + Zoche’s last photographic project—made before Haubitz’s unexpected passing in 2014, captures the vibrant architectural and aesthetic qualities of a fast-disappearing world now being replaced by generic and cost-efficient multiplex theaters. The hardcover monograph packed with vivid color images is published following Zoche’s solo exhibition, her first under her own name, at ERES Foundation, Munich (2015).

SPECTOR BOOKS, LEIPZIG

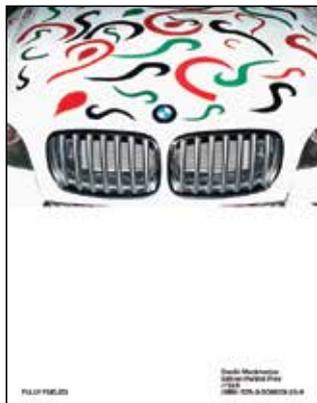


October 2016, Softcover
7 1/4 x 10 1/2 in., 256 pp, 344 color
ISBN: 978-3-95905-070-8
Retail price: \$50.00

ARMIN LINKE
The Appearance of That Which Cannot Be Seen
Linda van Deursen, Jan Kiesswetter, Armin Linke, Alina Schmuck (Eds.)

For over 20 years Berlin-based photographer and filmmaker Armin Linke (b. 1966) has been photographing the effects of globalization, the transformation of infrastructures and the networking of post-industrial society via digital information and communication technologies. Following his recent exhibition in Milan, this substantial publication features images selected by a variety of theorists and scientists chosen by Linke. The images selected by Israeli theorist, curator and filmmaker Ariella Azoulay, French sociologist and philosopher Bruno Latour, Austrian artist/curator/media theorist Peter Weibel, American architectural theorist Mark Wigley, and British geologist Jan Zalasiewicz open up Linke’s work to a variety of new readings. Linke’s photographs depict the modern world as a massive profusion of data, where the material infrastructures, consisting of computer centers, data highways and server rooms, are largely invisible. A research affiliate at the MIT Visual Arts Program, Linke has exhibited extensively worldwide including the Storefront, NY, and KW Berlin.

SPECTOR BOOKS, LEIPZIG
ZKM, KARLSRUHE, GERMANY



October 2016, Softcover
10 1/4 x 13 in., 172 pp, 191 color
ISBN: 978-3-906803-15-9
Retail price: \$40.00

BASILE MOOKHERJEE
Fully Fueled

Where once there was desert, cities sprawl for miles; sixteen-lane highways dictate urban rhythm and daily commutes, often taking hours. Abu Dhabi and Dubai’s car culture and high-consumption environment is the subject of *Fully Fueled*, French social documentary photographer Basile Mookherjee’s newest look into a culture rarely explored. In 2012 and 2014, Mookherjee captured young Emiratis’ nights out on the town. The traditionally garbed young men and women have created an entire subculture in and around their cars and against a Vegas-like urban backdrop. The oversized floppy catalog mimicking the glossy pages of high-end fashion magazines portrays a strange world of over-the-top consumption. Reflecting on the UAE’s abrupt petrodollar-driven modernization of essentially nomadic Middle Eastern culture, Mookherjee limns a world somewhere between desert dust and Gotham City, Islam and spending power, tradition and modernity. In addition to his career in fashion photography, Mookherjee explores the cultural contradictions inherent in our fast-changing world.

EDITION PATRICK FREY, ZÜRICH



October 2016, Hardcover
11 ¼ x 9 in., 250 pp, 120 color
ISBN: 978-3-906803-06-7
Retail price: \$53.00

KLAUS PICHLER & CLEMENS MARSCHALL *Golden Days Before They End*

Viennese photographer Klaus Pichler and writer Clemens Marschall have paired their talents to investigate the characters and atmosphere of Vienna's neighborhood working-class bars, called *Branntweiner*. Small drinking places that open early in the morning, these dens—as the customers refer to them—are places where time seems to have stopped and regulars create tight-knit families. Passing by, you might hear loud laughter, glimpse a fight or even witness a stabbing between friends, all occurring during a daily drinking session. In this intimate photo essay Pichler's raw, graphic and dark images of the bar's inhabitants, the daily grind and occasional bar drama and Marschall's poignant interviews with the owners form a brutal portrait of people with little to live for and familial ties that have long been lost. Pichler has been recognized for his award-winning photo documentaries and Marschall for his writings and publications on contemporary popular culture.

EDITION PATRICK FREY, ZÜRICH



July 2016, English & Japanese
Softcover, 6 ¼ x 8 ¾ in.
128 pp, 77 color
ISBN: 978-4-904257-33-3
Retail price: \$46.00

NOGUCHI RIKA *To the Night Planet* Yoko Mori (Ed.)

Part artist book, part cinematic journey, Berlin-based Noguchi Rika's lyrical new publication, *To the Night Planet*, captures scenes from a bus window she regularly rides in the German capital. Full-bleed foggy and indeterminate images punctuated by random sources of light from the urban landscape comprise this first photo collection in four years from the international artist. Windows of buildings, streetlamps, the lights of cars and buses are transformed into magically beautiful masses of luminosity, mysteriously transporting the viewer through space. Rika is one of the noted artists in the influential photo movement initiated by young Japanese women coming out of art school in the 1990s. Their large, oversaturated out-of-focus color images evoking an experience or moment in time made way for a more poetic and pure contemporary abstraction within photography. Rika's work is internationally exhibited with shows at the Guggenheim Bilbao, the Walker Art Center, and the Carnegie International, among others.

NOHARA, JAPAN



October 2016, English & German
Softcover, 6 ½ x 9 ¾ in.
228 pp, 321 b&w
ISBN: 978-3-902993-24-3
Retail price: \$48.00

GEORG SALNER *Chandigarh Brasília, reVision*

Why does a visual artist make a photographic "excursion" to the architectural works and sites of Le Corbusier and Pierre Jeanneret in Chandigarh, India? Or to the architectural landmarks of Oscar Niemeyer in Niterói and Rio de Janeiro, Brazil? Of all the "grand masters" of architecture, Le Corbusier and Niemeyer are the ones who have infused entire capitals with their ideas, bequeathing to these cities key landmarks and contributing to their identity. For Austrian artist and photographer Georg Salner (b. 1958) they were the ideal types of designers: innovative, influential and motivated by a commitment to the idea of world civilization. Georg Salner's *Chandigarh Brasília reVision* is a document of the artist's journey to the architectural sites and expressions of Le Corbusier and Niemeyer in India and Brazil—the spaces, places and buildings in 321 intriguing black-and-white images.

FOTOHOF EDITIONS, AUSTRIA



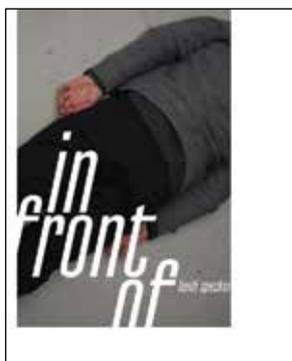
July 2016, Softcover
7 x 9 ¾ in., 128 pp, 66 color
ISBN: 978-3-905929-97-3
Retail price: \$45.00

MICHELE SIBILONI

Fuck it

Kabalangala, Kampala—Uganda's most deliciously sleazy bar district, described by a Peace Corps volunteer as "Tijuana on acid"—is rendered by Italian photojournalist Michele Sibiloni in an intense photo-book of full-bleed portraits of streetwalkers, good-time girls, vagabonds, pimps, drunken expats, drunken locals, drunken everybody, underpaid guards, overworked bouncers, all kinds of cops, NGO workers and back-alley exorcists. In 1986, the country emerged from 70 years of exploitative colonial rule, followed by a seven-year dictatorship and an eight-year civil war, to successfully present itself to the international community as a responsible, progressive site for aid and development. The rich, pungent variety of color images in this book will elicit a range of reactions: pity, disgust, uncertainty, titillation—natural responses to such beautiful horrors. Sibiloni's work has been published in the *New York Times*, *British Journal of Photography*, *Washington Post*, *Wall Street Journal*, *Le Monde*, *M* magazine, *Wired UK*, *Al Jazeera* and others.

EDITION PATRICK FREY, ZÜRICH



October 2016, Exhibition catalog
English & German, Softcover
9 x 10 ¾ in., 176 pp
43 b&w and 25 color
ISBN: 978-3-86442-165-5
Retail price: \$55.00

HEIDI SPECKER

In Front Of

Ulrich Domröse (Ed.)

Photo-based German artist Heidi Specker examines the circumstances and conditions of the portrait in her newest photo-series, *In front of*—a suite of 68 black-and-white and color portraits of people and animals, close-ups of body parts, or hands holding postcards or artworks. Interspersed with photographs of details of an empty studio between takes, the images draw the viewer into a dreamy and pensive atmosphere. The clean design of the modest, well-edited catalog puts these intimate portraits front and center while creating a sense of mystery and anticipation that keeps the viewer's interest on edge. Heir to the long history of German portraiture, especially that of the modernist photographers Renger-Patzsch and Otto Steinert, Specker creates an atmosphere that takes her portraits one step further to reveal the power structures and interdependencies between photographer and model during a sitting. With a preface by Thomas Kohler and a brief essay on the artist's technique by Ulrich Domröse.

SNOECK, GERMANY
BERLINISCHE GALERIE, BERLIN



July 2016, English & Swedish
Hardcover, 9 ½ x 13 ¾ in.
120 pp, Extensive b&w
ISBN: 978-3-906803-02-9
Retail price: \$50.00

MAXIMILIAN STEJSKAL

Folklig Idrott

Marie-Isabel Vogel & Alain Rappaport (Eds.)

Maximilian Stejskal (1906–1991), an ethnologist and gymnastics teacher from Helsinki, carried out a study for his PhD thesis on "folk athletic" contests amongst Finland's Swedish-speaking male rural population between 1929 and 1937, and then again in 1948. Each year, Stejskal set off on his green Italian bicycle with two bellows cameras and glass photographic plates in a rucksack across southeastern Finland and Finnish Estonia. He systematically collected images of fast-disappearing "folk athletics," recording elderly farmers' and craftsmen's tales of the exercises and tests of strength and courage with which they proved their virility in their youth. Their sons, relatives and farmhands were asked to perform the exercises in front of Stejskal's camera. This slender, oversized publication includes a selection of these bizarre and often humorous images, enlarged and reproduced as full bleeds with titles such as "Crawling away from your sins" and "Upend the apprentice," making this a source book of strangely compelling performative imagery.

EDITION PATRICK FREY, ZÜRICH



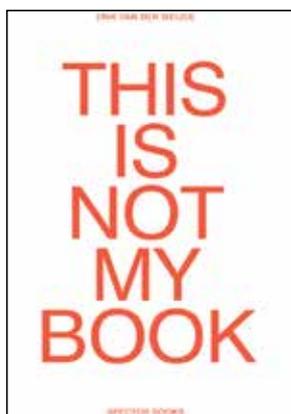
October 2016, Hardcover
13 ¼ x 10 in., 166 pp, 90 color
ISBN: 978-3-906803-07-4
Retail price: \$60.00

ANDREAS TSCHERSICH

Peripher

For photo-based Swiss artist Andreas Tschersich (b. 1971), *Peripher* refers to an aesthetic and structural moment when places of transit and transition have exceeded classification, standardization and demarcation. To capture this moment, the artist has combined assorted medium-sized negatives to create large urban images without perspectival distortion. The final large-scale prints create a haunting series that explores a peopleless and what looks like abandoned city landscapes but are actually various cities around the world, Charleroi to Detroit, Kawasaki to Liverpool and into New York City. The more than 90 photographic montages presented in the publication capture the artist's cool minimal urban work to date. The subject matter of this digitally constructed work firmly roots Tschersich in the mid- and late 20th-century photographic tradition of recording man's relationship to the built environment represented by the banal unpeopled cityscapes of the New Topographics and the architectural folios of Bernd and Hilla Becher. Tschersich lives and works in Berlin.

EDITION PATRICK FREY, ZÜRICH



January 2017, Softcover
9 ¼ x 12 ½ in.
162 pp, Extensive color
ISBN: 978-3-95905-117-0
Retail price: \$49.95

ERIK VAN DER WEIJDE

This Is Not My Book

Jan Wenzel & Anne König (Eds.)

Brazil-based Dutch photographer Erik van der Weijde has published over 50 books and zines since 2003, mostly under his imprint 4478ZINE. These slim photozines and simply produced brochures have been a mainstay at New York's Printed Matter, Inc. Using both original and borrowed images, van der Weijde's publications present inventories of the "non-spectacular and common images of our daily life," gathered as both aesthetic objects and as social commentary. *This Is Not My Book* for the first time provides an overview of van der Weijde's work, which constitutes one of the most important artistic positions at the interface between photography, design and independent publishing. Imaginatively produced and presented in large format, the book showcases the lines of connection between van der Weijde's various publications, fetishistically laid out on green, red, yellow and blue fields of paper. Illuminating conversations with Spector Books co-founders Anne König and Jan Wenzel are joined by van der Weijde's publishing manifesto and texts plus generous color illustrations.

SPECTOR BOOKS, LEIPZIG
4478ZINE, THE NETHERLANDS



October 2016, Softcover
8 ½ x 12 in., 288 pp
252 b&w and 24 color
ISBN: 978-3-95905-085-2
Retail price: \$60.00

TOBIAS ZIELONY

The Citizen

German artist Tobias Zielony's photographs and films draw on the documentary tradition of uncovering lesser-known histories of people and places. His interest in social failures and the shortcomings of Western governments spurred past journeys to Manitoba, Naples, and the Southern California desert. For his newest series, *The Citizen*—exhibited in the German Pavilion, Venice Biennale 2015—Zielony highlights the struggles of African refugees and activists who have become visible and vocal actors in the public debate on migration, freedom of movement, and the racist practices inherent in Europe's asylum policies. Zielony invited 12 African authors and journalists to take a critical position on his photos. His images were then published together with the writers' texts on the situation of refugees in Germany and Europe in 12 African newspapers and magazines. *Citizen* finally connects the images and writings together in book form. Past Spector Books with Zielony include *Trona*, 2010; *Manitoba*, 2012; *Jenny Jenny*, 2013; and *Vele*, 2014.

SPECTOR BOOKS, LEIPZIG
HFG, KARLSRUHE UNIV. OF ART & DESIGN



January 2017, English & German
Softcover, 7 ¼ x 11 ¾ in.
160 pp, 100 color
ISBN: 978-3-95905-078-4
Retail price: \$50.00

JONAS ZILIUS *Olympia*

Spector Books' richly illustrated softcover catalog of Jonas Zilius's *Olympia* series manages to reveal the multidimensionality of a tiny snapshot of the present. With his eye trained in the school of Bruno Latour—the French sociologist and scientific researcher who presented the concept of “science in action” from a social constructivist perspective—Zilius observes and documents in 100 color plates archaeologists remapping the southern hall of the ancient site of Olympia. Applying a stylistically nuanced visual language, he shows the scientists and their technical equipment, the Mediterranean landscape with its touristic spectacle, and the ancient artifacts and digital modes of visualization that are now being used for archaeological work. The montage of different levels of reality produces new forms of photographic chronicling—a photography that seems equal to the complexity of the present. The *Olympia* series previewed at the Staatliche Kunsthalle Baden-Baden (2015) and f-stop Festival, Leipzig (2016).

SPECTOR BOOKS, LEIPZIG



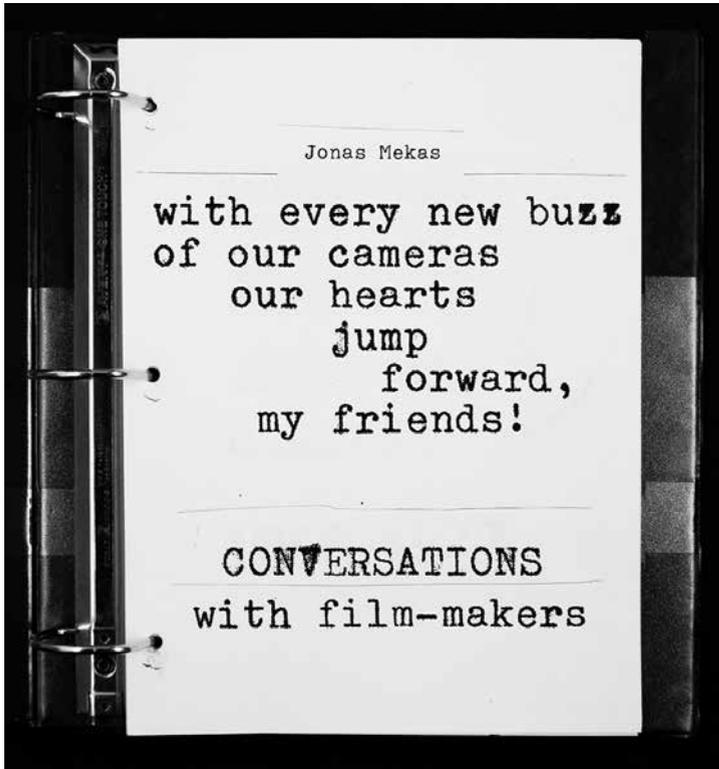
October 2016, German only
Hardcover, 6 ½ x 9 in.
408 pp, 400 b&w
ISBN: 978-3-902993-21-2
Retail price: \$55.00

PREVIOUSLY ANNOUNCED

TINA BARA *Lange Weile*

A selection of 400 black-and-white photographs taken by Tina Bara between 1983 and 1989 in East Berlin, the old GDR and other travels comprises this artist's book. Documentary photographs on a clandestine trip to Russia, forbidden scenes from the VEB Buna chemical plant, and observations of punks and other young rebels are interwoven with intense full-body and portrait photographs of her friends as well as a “photographic love story.” Combined with texts in the form of subtitles, this poignant body of work captures a cinematic-like quality. Bara also shares her search for feminine identity within the subversive, melancholy rebellion against East Germany's dictatorial system. Her photographs convey the collective need to break out of a monotonous system repressive of individuality and self-will that no longer exist. This visual diary captures a moment right before the collapse of an entire political and ideological system.

FOTOHOF EDITIONS, AUSTRIA

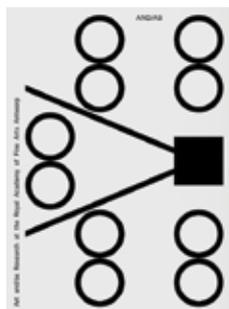


JONAS MEKAS
Conversations with Filmmakers
 Anne König (Ed.)

Pioneer avant-garde filmmaker, poet and artist Jonas Mekas (b. 1922) was the barometer of the New York art scene in the 1960s and 1970s. His interviews with Andy Warhol, Stan Brakhage, Susan Sontag, John Cassavetes, Carolee Schneemann, Yvonne Rainer and Claes Oldenberg, Kenneth Anger and Michael Snow, among many other avant-garde artists and filmmakers for his weekly column in the *Village Voice* between 1958 and 1977, are gathered here for the first time in this substantial publication. Originally recorded by Mekas using multiple mediums including film camera, still camera and tape recordings, 60 conversations have been transcribed. Peppared with photos or stills from his films, each interview is a record of the artistic vision of the late 20th century and also a wonderful scrapbook and visual document of these noted artists. Letters and extracts from related scripts and an index supplement the texts. Born in Lithuania, Mekas came to Brooklyn via Germany in 1949 and began shooting his first films there, developing a form of film diary to record his daily observations. This is Mekas's second publication with Spector Books following the acclaimed collection of his writings and reviews featured in *Scrapbook of the Sixties*. Mekas continues to produce interviews—over 70 years documenting and critiquing the reigning film and art scenes.

October 2016, Softcover
 6 ½ x 8 ½ in., 400 pp
 50 b&w and 50 color
 ISBN: 978-3-95905-080-7
 Retail price: \$35.00

SPECTOR BOOKS, LEIPZIG



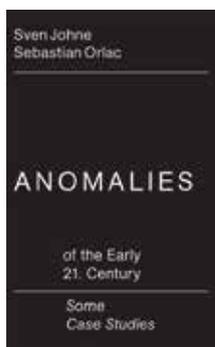
January 2017, Softcover
5 ½ x 7 ½ in., 336 pp
Extensive b&w and color
ISBN: 978-94-90322-65-6
Retail price: \$30.00

AND/AS Art and/as Research at the Royal Academy of Fine Arts Antwerp

Els De bruyn & Johan Pas (Eds.)

In celebration of its rich history in the arts and design community, the 350-year-old Royal Academy of Fine Arts in Antwerp undertook assembling a five-year overview of its arts research programs. In both text and image, *AND/AS* reflects on what research in the arts means for the artist, for art education and for the art world. The comfortably sized and well-illustrated book offers at its core visual insight into the strategies, processes and results of artistic research in a variety of disciplines including photography, painting, video and installation, revealing the unique approach of artists-researchers at the Antwerp academy. Organized into sections by theme, including memory/archives, tools/instruments, art research and education lists, master classes, previous research projects, doctorates and publications, the publication is introduced by editors Els De bruyn and Johan Pas. A register with brief summaries at the end gives a clear overview of the research conducted between 2010 and 2015.

JAP SAM BOOKS, THE NETHERLANDS
ROYAL ACADEMY OF FINE ARTS, ANTWERP



July 2016, English & German
Softcover, 4 ½ x 7 ½ in.
304 pp, 32 color
ISBN: 978-3-95905-067-8
Retail price: \$22.00

ANOMALIES OF THE EARLY 21ST CENTURY Some Case Studies

Sven Johne & Sebastian Orlac

From Edward Snowden and Mark Zuckerberg to a 71-year old German pensioner, Rosa Wolf, along with many other known and unknown people, *Anomalies* captures the stories of winners, dropouts and outcasts in the early 21st century. Sixty-six stories—some fictional, some documentary and some a hybrid of the two—comprise case studies of ordinary and famous individuals. Each beginning with a compelling quote, these stories are about people who have turned their back on “society,” live self-sufficiently, reject the mainstream or were forced to drop out—the unemployed and homeless, as well as a happy few who have succeeded in the neo-liberal program of capitalization. Told against the backdrop of the global market fundamentalism of the last 25 years, these affecting prose portraits are dedicated to the “fallen souls.” Color images from the Internet of famous and lesser-known figures are included in this compact volume from artist/writers Sven Johne and Sebastian Orlac.

SPECTOR BOOKS, LEIPZIG



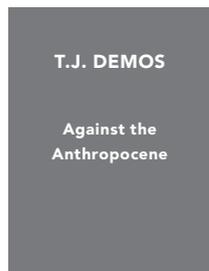
October 2016, Series #1, Softcover
6 ¾ x 9 ½ in., 176 pp w/ insert
Extensive b&w and color
ISBN: 978-3-95679-136-9
Retail price: \$25.00

CAVE 1 Territories

Els Silvrants-Barclay & Pieter Vermoortel (Eds.)

Why, what, how and for whom should public art institutions collect today? What is the role and responsibility of the contemporary art museum? The first issue of the new publications series from Contemporary Art Heritage, Flanders, *Cave 1: Territories* invites historians, curators, artists and other thinkers to contribute fiction, art theory, research reports, art-historical case studies, archive documents, conversations, anecdotes, visual essays or artworks. From Jef Geys on Le Corbusier’s 1964 plan to build the Museum of Unlimited Growth in Antwerp to Clementine Deliss’s manifesto on the multidisciplinary claim to collections, 16 contributors address the role of museums and collections for identity making and territorial representation, the increasing invisibility of the collection, processes of inclusion and exclusion, and the general distrust of history in contemporary art museums. Designed like a folder, with a fold-out of museum floor plans nested inside, this publication is a hefty little package of ideas.

STERNBERG PRESS, BERLIN
CONTEMPORARY ART HERITAGE FLANDERS, BELGIUM

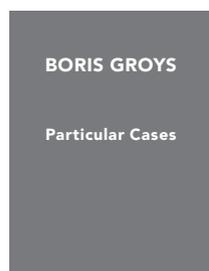


October 2016, Softcover
5 ½ x 8 ¼ in., 96 pp
Extensive b&w and color
ISBN: 978-3-95679-210-6
Retail price: \$26.00

T.J. DEMOS
Against the Anthropocene
Visual Culture and Environment Today

Against the Anthropocene scrutinizes the proposal that we are in a human-driven epoch regarding climate change. In this slender but dense volume, cultural theorist T.J. Demos analyzes the biases within contemporary visual culture—popular science websites, remote sensing and SatNav imagery, eco-activist mobilizations, and experimental artistic projects—demonstrating that it does not merely describe a geologic period, but actively supports the neoliberal financialization of nature, anthropocentric political economy, and endorsement of geo-engineering as a preferred method of approaching climate change. To develop creative alternatives, Demos argues we need to carefully consider the underlying motives the Anthropocene thesis. T.J. Demos is Professor of Art and Visual Culture and Director of the Center for Creative Ecologies at UC Santa Cruz. Past publications with Sternberg Press include *Decolonizing Nature* and *Return To The Postcolony*.

STERNBERG PRESS, BERLIN

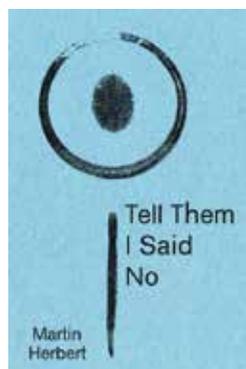


January 2017, Softcover
5 ¼ x 8 in., 150 pp, 60 b&w
ISBN: 978-3-95679-221-2
Retail price: \$22.00

BORIS GROYS
Particular Cases

Particular Cases is not a theory about artists and artwork, but a response to art. Philosopher, art critic and media theorist Boris Groys responds to 20th-century artworks and artists that have pushed his thinking and writing in a new direction. His striking, original and lucid arguments do not look for an artwork's singular content or message but treat art as a mind-changing practice—as if contemporary artists can inspire a sort of conversion in the soul of the spectator. Focusing on artists such as Wassily Kandinsky, David Fischli/Peter Weiss, Olga Chernysheva and Pawel Althamer, Groys writes about topics ranging from the readymade to (digital) video art and Soviet and post-Soviet artistic practices. A Global Distinguished Professor of Russian and Slavic Studies at NYU and Senior Research Fellow at the Karlsruhe University of Arts and Design in Karlsruhe, Germany, Groys has authored several books including the e-flux publication *Moscow Symposium* (2010).

STERNBERG PRESS, BERLIN

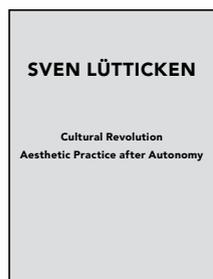


October 2016, Softcover
7 ¾ x 10 in., 120pp, 25 b&w
ISBN: 978-3-95679-200-7
Retail price: \$24.00

MARTIN HERBERT
Tell Them I Said No

Martin Herbert's timely new collection of essays considers various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms. Today, a large part of the artist's role in our massively professionalized art world is being *present*. Herbert provides a counterargument for this proactive concept of self-marketing, examining the consequential nature of retreat, whether in protest, as a deliberate conceptual act or out of necessity. By illuminating the motives of artists including Stanley Broun, Charlotte Posenenske, David Hammons, Lutz Bacher and Agnes Martin among others, this book offers a unique perspective on where and how the needs of the artist and the needs of the art world diverge. Martin Herbert is a writer and critic living in Berlin. He is associate editor of *ArtReview* and writes for international art journals. Previous books include *The Uncertainty Principle* (2014) by Sternberg Press and *Mark Wallinger* (2011).

STERNBERG PRESS, BERLIN



January 2017, Softcover
 5 ½ x 8 ½ in., 176 pp, 30 b&w
 ISBN: 978-3-95679-194-9
 Retail price: \$26.00

SVEN LÜTTICKEN
Cultural Revolution
Aesthetic Practice after Autonomy

In *Cultural Revolution*, Amsterdam-based historian and critic Sven Lütticken (b. 1971) looks at art and other forms of aesthetic practice in the context of our rapidly expanding and transforming cultural sphere. Addressing the renewed relevance of the notion of autonomy in a situation in which “the autonomy of art” is a stale, historical joke, Lütticken examines practices ranging from Black Mask to Subversive Aktion, from 1960s Dutch activist group Provo to Occupy, from Wet Dreams to Metahaven, and from New World Academy to Gulf Labor. Across the pages of this book, Scarlett Johansson meets Paul Chan, and Dr. Zira from *Planet of the Apes* mingles with Paul Lafargue, Rudi Dutschke and Alexandre Kojève. Lütticken is editor for the *Witte Raaf* and publishes regularly in art magazines such as *Jong Holland*, *Artforum*, *New Left Review*, *Afterimage*, *Texte für Kunst* and *Camera Austria*. Author of Sternberg titles *History in Motion* (2013) and *Idols of the Market* (2009).

STERNBERG PRESS, BERLIN



October 2016, Softcover
 5 ¾ x 8 ½ in., 186 pp
 ISBN: 978-3-95679-155-0
 Retail price: \$25.00

JOHN DOUGLAS MILLAR
Brutalist Readings
Essays on Literature
 Niamh Dunphy (Ed.)

Not since the surrealists and high moderns have artists engaged writing as an art form, until now. Noted contemporary writer, poet and professor John Douglas Millar’s timely and significant examination of contemporary artist-produced literature proposes a framework for understanding current conceptual writing. Divided into two parts, Millar first focuses on conceptual writing as a critique of literary institutions, disembodied labor and high-capitalist digital production; and second, on the work of contemporary artists experimenting with writing. Engaging current debate on the place of artist-produced writings in the context of contemporary art, Millar covers a variety of subjects including conceptualism and romanticism, allegory, appropriation, dialectical images, conceptual writing and the digital in the work of Paul B. Preciado, Chris Kraus and Pierre Guyotat, among others. Charting the highs and lows of the conceptual turn in poetics and tracing avant-garde literary genealogies, *Brutalist Readings* explores radical histories of writing and its current potential.

STERNBERG PRESS, BERLIN



July 2016, Exhibition catalog
 English & German, Softcover
 6 ½ x 9 in., 360 pp, 161 color
 ISBN: 978-3-95905-014-2
 Retail price: \$35.00

POLITICS OF FORM
The Rediscovery of Art as Political Imagination
 Hans D. Christ & Iris Dressler (Eds.)

The politicization of the arts today is the subject of this important and timely publication examining three exhibitions that explore how a resistive art might be imagined, despite being enmeshed in the economic structures it counters; what other knowledge and communities art can foster; and what tools and weapons art can supply. Each project—*Unrest of Form: Imagining the Political Subject* from the Wiener Festwochen in Vienna; *Monday Begins on Saturday*, part of the Bergen Assembly; and *Giving Form to the Impatience of Liberty* at the Württembergischer Kunstverein Stuttgart—probes the relations between art, politics and the knowledge generation. Extensive photographic documentation of each exhibition and related essays together make for a blunt discussion about the social role art should play in the 21st century to be effective in creating change rather than being merely elitist and market driven. Featured artists include Alice Creischer, Carlfriedrich Claus, Jimmie Durham, Tim Etchells, Dora García, Francis Hunger, Ilya and Emilia Kabakov, Kathrin Röggla and Clemens von Wedemeyer.

SPECTOR BOOKS, LEIPZIG
 WÜRTEMBERGISCHER KUNSTVEREIN, GERMANY



October 2016, Softcover
5 x 8 in., 288 pp
ISBN: 978-3-95679-231-1
Retail price: \$24.00

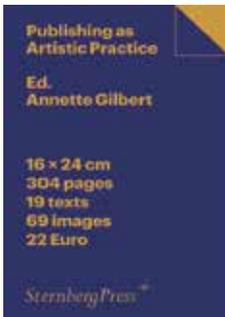
PRESENCE

A Conversation at Cabaret Voltaire, Zürich

Jürg Berthold, Kristina Hinrichsen, Philip Ursprung & Mechtild Widrich (Eds.)

Presence: A Conversation at Cabaret Voltaire, Zürich is not your traditional post-conference publication but conceived as a theatrical discourse of ideas on the subject of “presence” both on- and offstage. In contrast to transcribed conversations, monologues—like small performative interruptions—are interspersed throughout this book of conversations amongst the symposium participants. The lively juxtaposition of both individual speech and colloquy is enhanced by theatrical conventions: characters enter and exit; stage directions mirror those found in Zürich’s historical Cabaret Voltaire, a Dadaist stronghold in the early 20th century and now a visual arts center hosting conversations and symposia and where this event took place. Inspired by the writings of Hans Ulrich Gumbrecht and Gernot Bohme on “presence” as defined through various disciplines, participants and scholars from Europe and the US, including Amelia Jones, Michael Hampe, media theorists Tom Levin and Rebecca Schneider and Pritzker Prize-winning architect Peter Zumthor, among others, explore what “presence” means in the 21st century.

STERNBERG PRESS, BERLIN



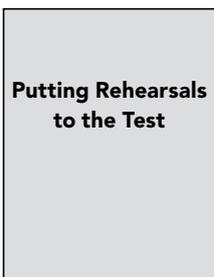
July 2016, Softcover
6 ½ x 9 ½ in.
304 pp, 69 b&w
ISBN: 978-3-95679-177-2
Retail price: \$27.00

PUBLISHING AS ARTISTIC PRACTICE

Annette Gilbert (Ed.)

What does it mean to publish today? Concepts of ownership, authorship, work, accessibility and publicity are being renegotiated in the face of a changing media landscape, institutional upheavals and discursive shifts in legal, artistic and political arenas. New publishing concepts and opportunities from the experimental literature and art scene have begun to appear. Drawn from a one-day symposium/workshop at the Lettretage in Berlin, this reader of “19 texts and 69 images” by artists, publishers and scholars demonstrates that the question of publishing has moved from the margin to the center of aesthetic and academic discourse. Essays by media studies/contemporary literature scholar Paul Benzoni, Vienna-based artists Michalis Pichler and Bernard Cella, founder of Wendy’s Subway (a library reading room and workshop) Matt Longabucco, graphic designer Ann Richter, curator Rachel Valinsky, *Neural* magazine founder Alessandro Ludovico, New York-based Armenian Iraq-American writer K. Antranik Cassem and Moscow-based artist Vadim Zakharov, among others.

STERNBERG PRESS, BERLIN



January 2017, Vol. 18
Softcover, 6 ½ x 8 ½ in.
224 pp, Extensive b&w and color
ISBN: 978-3-95679-211-3
Retail price: \$27.00

PUTTING REHEARSALS TO THE TEST

Sabeth Buchmann, Ilse Lafer & Constanze Ruhm (Eds.)

While a number of performing arts use rehearsals as part of their artistic process, the rehearsal is relatively new to contemporary art discourse. Looking at rehearsals as a methodology, this reader from the ongoing Academy of Fine Arts Vienna series offers a timely reappraisal of authorship, teamwork and the aesthetics and politics of the unfinished project. Looking at the work of Yvonne Rainer, Maya Schweitzer and others, Berlin-based art theorist Sabeth Buchmann investigates the rehearsal as both tool and site of artistic process and improvisation. Additional contributors focus on artistic practices as sites of production; rules and power relations within contemporary art; teamwork-based, net-based or systemic forms of collaboration. The reader coincides with a three-part event of the same title in Montreal organized by Buchmann, curator Ilse Lafer, and artist Constanze Ruhm bringing over 30 international artists together to address the rehearsal as medium, and artworks in terms of production, reception and their relationship to institutional power.

STERNBERG PRESS, BERLIN
ACADEMY OF FINE ARTS, VIENNA

SERIES TITLE

“ ” (QUOTATIONS)

Adam Gibbons & Eva Wilson (Eds.)

An exciting new series capturing the intersection between publishing and exhibition making, “ ” (Quotations) brings into focus artists working with publishing or book form as either a means of exhibiting their work or as a space in which to produce art. Edited by London- and Berlin-based artist Adam Gibbons and writer/curator Eva Wilson, each edition features a conversation with or among artists discussing how and why publishing in various forms has become an integral part of his or her work. The ongoing series covers topics such as circulation, dissemination, spamming, dispersion, print, data, network, exhibition, fashion, infiltration, disturbance, myth and archive. The first four issues feature conversations between German artist Olaf Nicolai and writer/researcher Alexandra Heimes, New York artist James Hoff and writer Marian Kaiser, British artists Becky Beasley and Claire Scanlon, and the artist collective GCC in conversation with themselves.

October 2016, Softcover 4 x 6 in., approx. 64 pp

Extensive b&w and color

Retail price: \$19.95

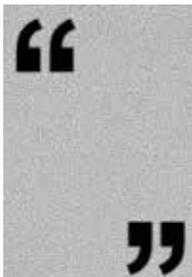
SPECTOR BOOKS, LEIPZIG



Quotations Vol. 1
Olaf Nicolai & Alexandra Heimes

In the first volume of the new Quotations series, leading German conceptual artist and writer Olaf Nicolai and Berlin-based writer/researcher Alexandra Heimes discuss Nicolai's long-standing practice of producing printed matter as material or supplement to his work. Talking about *Giro*, his contribution to the German Pavilion at the Venice Biennale (2015), Nicolai and Heimes unravel the layers of references and settings produced in his work. One of Nicolai's recent books, *Four Times Through the Labyrinth*, serves as both a reference system to his work and independent source book on labyrinths.

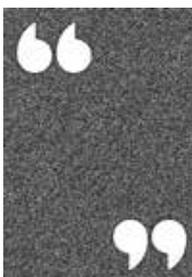
ISBN: 978-3-95905-088-3



Quotations Vol. 2
James Hoff & Marian Kaiser

Disruption and distribution are at the heart of James Hoff's work. New York-based artist Hoff talks with writer of media and technology Marian Kaiser about his use of various techniques of disturbance, dissemination and distribution in his work as a poet, publisher, artist and musician. Their conversation touches on shared interests such as culture-bound syndromes and technologies of infection, viruses, noise and riots. Hoff, a painter and installation artist, publisher and writer, is also cofounder of Primary Information Press.

ISBN: 978-3-95905-087-6



Quotations Vol. 3
Becky Beasley & Claire Scanlon

British artists Becky Beasley and Claire Scanlon have shared a continuing dialogue through correspondence over many years. Picking up on historic threads of this conversation, Beasley and Scanlon elaborate their ideas through the framework of "a pocket (survival) guide for young artists." Beasley is a conceptual artist who works in sculpture and photo-based media. Claire Scanlon's durational works involve a complex and extended engagement with the space of correspondence between reader and writer.

ISBN: 978-3-95905-074-6



Quotations Vol. 4
GCC (Gulf Cooperation Council) in conversation with themselves

Artist collective Gulf Cooperation Council has been making work both inspired by and addressing the contemporary culture of the Arab Gulf region. Rooted in the legacy of identity politics, artist members discuss engaging new ways of relating to late-capitalist consumer visuals like advertising, image sharing and global Whatsapp conversations. Trained in architecture, design, music and art, the collective embraces an interdisciplinary way of working to produce their tongue-in-cheek critiques.

ISBN: 978-3-95905-086-9

SCHOOL

**A Recent History
of Independent
Art Schools**

January 2017, Softcover
4 ¾ x 7 ½ in., 300 pp, 60 b&w
ISBN: 978-3-95679-181-9
Retail price: \$28.00

SCHOOL

A Recent History of Independent Art Schools

Sam Thorne

What are the possibilities and limits of self-organized art education in the 21st century? What can be borrowed from traditional academies, and what should be jettisoned? A substantial survey of self-organized art schools and alternative education initiatives, *School* presents a range of projects in London, Los Angeles, Berlin, Lagos, Mexico City, Ramallah and St. Petersburg, among others. Founding artists, curators and educators map the fertile but contested territory of student debt, the MFA system, the “pedagogical turn,” and the future of art schools. Includes Ahmet Ögüt—founder of The Silent University, organized by migrant academics and political refugees, a multilingual, nomadic institution in Germany—Tania Bruguera, Chto Delat, Ryan Gander and Wael Shawky. Sam Thorne, director of Nottingham Contemporary, UK, and regular contributing editor of *Frieze.org* and other international publications including *Tate Etc*, is founding director of Open School East, a free art school located in a former public library in East London.

STERNBERG PRESS, BERLIN

JEREMY SIGLER

**Carl Andre:
Love Poet
in Marxist Overall**

January 2017, Softcover
4 ¾ x 7 in., 48 pp
ISBN: 978-3-95679-152-9
Retail price: \$18.00

JEREMY SIGLER

Carl Andre: Love Poet in Marxist Overall

An insightful philosophical essay on the work of minimalist sculptor Carl Andre by Brooklyn-based poet and critic Jeremy Sigler (b.1968). While researching and editing the catalog for Andre’s recent retrospective at Dia Art Foundation, Sigler gleaned surprising new readings from a series of lost negatives that resurfaced at Dia. Shot by Andre’s close friend and collaborator Hollis Frampton in the 1960s, the photos depict small, carved wooden artworks—many lost or destroyed shortly after being photographed. Sigler draws connections between these early inchoate artworks and Andre’s later scatters, spills and floor pieces, all of which are analyzed through a compellingly personal lens. Writing on Andre’s poetry and his confounding book-length masterpiece, *Stillanovel*, Sigler further proposes that Andre’s greatest contribution may be to literature. Is it possible that one of the modern era’s greatest experimental love poets is hiding in plain sight, disguised as a unionized blue-chip art worker? Sigler taught at Yale University School of Arts, edited the Swiss art journal *Parkett*, and has published numerous books of poetry.

STERNBERG PRESS, BERLIN

**THE
SILENT
UNI-
VERSITY**

October 2016, English & German
Softcover, 6 ½ x 9 ¼ in.
140 pp, 18 b&w
ISBN: 978-3-95679-245-8
Retail price: \$24.00

THE SILENT UNIVERSITY

Towards a Transversal Pedagogy

Florian Malzacher, Ahmet Ögüt & Pelin Tan (Eds.)

Initiated by conceptual artist Ahmet Ögüt in 2012 as an autonomous educational platform for migrant academics, researchers and lecturers whose credentials would not otherwise be recognized, The Silent University includes branches in Amman, Athens, Hamburg, London, Mulheim/Ruhr and Stockholm. The second book from Sternberg on alternative learning centers, this comprehensive reader situates this much-needed educational initiative within the wider framework of migration policies, critical pedagogy, institutional engagement and socially engaged art projects. Including lectures, student statements and descriptions of the achievements and struggles of its current branches, it also serves as introduction for anyone wanting to be involved in the Silent University as contributors, lecturers, students in the existing branches, or by initiating new SUs: a need which is becoming urgent in more and more cities and countries all around the world. With contributions by Florian Malzacher, María do Mar Castro Varela, Chantal Mouffe, Ahmet Ögüt, Rubia Salgado and Pelin Tan.

STERNBERG PRESS, BERLIN



October 2016, Series #257
Softcover, 4 ¼ x 7 in., 252 pp
ISBN: 978-3-95679-192-5
Retail price: \$24.00

SOLUTION 257
Complete Love
Ingo Niermann (Ed.)

It's 2011, late summer. All over Europe, young people are occupying central public squares to demonstrate for more social justice. But in Berlin, their agenda is different. As the Completists gather at Alexanderplatz, it turns out that they aspire for justice primarily on an intimate, sexual level. They believe that only when the redistribution of material wealth includes the equal chance of finding sex and love—no matter how elderly, disabled or ugly you are—will communism become a reality. Set during the 2011 Occupy movement, *Complete Love* is a tale of a love revolution started by an army of activists willing to bring justice and equality for all into an intimate and sexual level. The newest edition in the tongue-in-cheek series Solutions, created and edited by international prankster / deep thinker Ingo Niermann, this wryly entertaining book explores the reality and the absurdities of daily life. *Complete Love* marks the 13th issue in this truly entertaining series.

STERNBERG PRESS, BERLIN



October 2016, Hardcover
6 ¾ x 9 ½ in., 192 pp
26 b&w and 89 color
ISBN: 978-3-95679-234-2
Retail price: \$30.00

WHAT EVER HAPPENED TO NEW INSTITUTIONALISM?
James Voorhies (Ed.)

The first in a new series of readers from the Carpenter Center for Visual Arts at Harvard University, *Whatever happened . . .* considers the impact of New Institutionalism on art institutions and their curatorial strategies in light of today's contemporary globalized culture. Originating in Europe in the 1990s, New Institutionalism sought to reconfigure the art institution from within into an active, democratic, open and egalitarian public sphere. This timely and fascinating subject is amply illustrated in the hardcover publication which brings together facsimiles of seminal texts, new critical essays, a history of trends and practices, commissioned artist projects and contributions by a variety of artists, architects, writers, historians and theorists including Martin Beck, Le Corbusier, Maria Lind and Markus Miessen. Working in these new modes, the art institution becomes a site of fluidity, unpredictability and risk. Completed in 1963, the CCVA was designed by Le Corbusier to house Harvard's visual arts program, featuring a combination of academic workshops, artist studios and exhibitions.

STERNBERG PRESS, BERLIN
CARPENTER CTR. FOR VISUAL ARTS, HARVARD UNIVERSITY



January 2017, Softcover
5 x 8 ¼ in., 264 pp, 5 color
ISBN: 978-3-95679-203-8
Retail price: \$26.00

TIRDAD ZOLGHADR
Traction

Following his futuristic novel *Plot*, polemical art theoretician Tirdad Zolghadr targets the moral economy of indeterminacy that makes curators and artists politically stunted, intellectually bankrupt and aesthetically predictable in his latest treatise. Curators, in particular, he sees as a necessary evil, at best offering one transgalactic statement, one buzzword after another. Even the mainstream is convinced it's better off doing the curating itself. Drawing on texts and projects by both artists and curators, including some transgalactic blunders of his own, Zolghadr ventures suggestions beyond the gravitational pull of business as usual. Independent writer/curator and professor at Bard College Center for Curatorial Studies, Zolghadr writes for *frieze* and other publications, and is editor-at-large for *Cabinet* magazine. He organized the UAE Pavilion at Venice Biennale 2009 and is curatorial advisor to the Guggenheim Abu Dhabi and frequent lecturer at the Intl. Academy of Art, Palestine.

STERNBERG PRESS, BERLIN



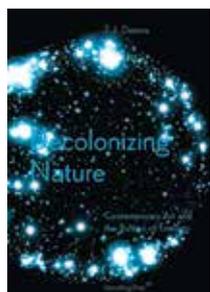
October 2016, Softcover
6 ¼ x 9 in., 224 pp
48 b&w and 21 color
ISBN: 978-3-944669-63-2
Retail price: \$49.95

PREVIOUSLY ANNOUNCED

BANKING ON IMAGES
The Bettmann Archive and Corbis
Estelle Blaschke

The role of photo agencies and commercial visual image banks no longer remains a blind spot in the history of photography. In this fascinating and timely look into two of the largest photographic agencies—the Bettman Archive and Corbis (founded by Bill Gates)—photo archive scholar Estelle Blaschke examines the criteria used in selecting images, how their value is determined, and the concept of photography behind “image banks”. Emerging in the beginning of the 20th century to “satisfy the picture-hunger of modern man,” photo agencies transformed photography into a commodity. As catalysts for the picture market and through the creation of systematic collections, these companies shaped our western visual culture. The 1920s, 1930s and 1990s, in particular, ushered a paradigm shift in the economy of the medium, marked by major technological developments and the rise of new markets. A thoughtful combination of writing and images makes this book a “must have” for many in the field.

SPECTOR BOOKS, LIEPZIG



October 2016, Softcover
5 ¾ x 8 ¼ in.
4 b&w and 210 color
ISBN 978-3-95679-094-2
Retail price: \$26.00

PREVIOUSLY ANNOUNCED

T. J. DEMOS
Decolonizing Nature
Contemporary Art and the Politics of Ecology

Decolonizing Nature is a timely and original look at contemporary art’s response to the ever-growing environmental crisis. In this significant publication, cultural critic and director of the Center for Creative Ecologies, at University of California, Santa Cruz, T. J. Demos, investigates the new wave of ecological consciousness at the intersection of art history, ecology, visual culture, geography and environmental politics. Demos looks at a variety of aesthetic and political processes engaging the pressing threats of climate change, global warming and environmental destruction by artists such as Ursula Biemann and Paulo Tavares, whose video and mixed media installation, *Forest Law*, investigates the damaged soils in the Ecuadoran Amazon by decades of oil extraction. In his second book from Sternberg, Demos’s focus is on the creative proposals of artists, architects and activists for ecological sustainability and climate justice, as radical democracy is needed now more than ever.

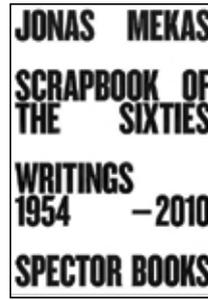
STERNBERG PRESS, BERLIN



Architecture + Spatial Art
49 CITIES, 3RD EDITION
 WORKac (Ed.)

2016, 3rd Edition, Hardcover
 9 ¼ x 9 ¼ in., 160 pp
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INVENTORY PRESS,
 NEW YORK



Art + Culture
JONAS MEKAS
Scrapbook of the Sixties:
Writings 1954–2010

2016, Softcover
 6 ¼ x 8 ½ in.
 456 pp, 95 b&w
 ISBN: 978-3-95905-033-3
 Retail price: \$35.00

SPECTOR BOOKS, LEIPZIG



Architecture + Spatial Art
NOSSO LAR, BRASÍLIA
Spiritism, Modernism,
Architecture
 Jonah Staal

2014, English & Portuguese
 Hardcover, 5 x 7 ½ in.
 160 pp, 49 b&w and 9 color
 ISBN: 978-94-90322-45-8
 Retail price: \$25.00

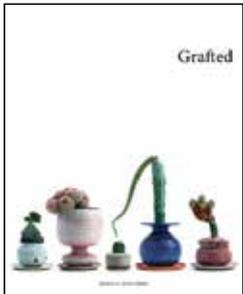
JAP SAM BOOKS,
 THE NETHERLANDS



Art + Culture
ON THE TABLE
The Futurist Cookbook:
F.T. Marinetti and Fillia
 Charlotte Birnbaum (Ed.)

2015, Hardcover
 4 ¼ x 7 ¾ in., 228 pp
 10 b&w and 12 color
 ISBN: 978-3-95679-003-4
 Retail price: \$24.00

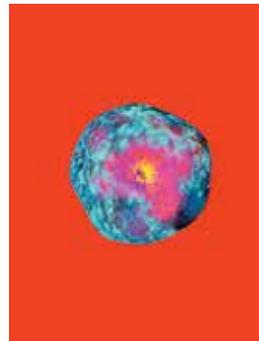
STERNBERG PRESS, BERLIN



Art + Culture
GRAFTED
Plants by Kohei Oda |
Pots by Adam Silverman
 Tamotsu Yagi (Ed.)

2015, Hardcover
 8 ¼ x 10 ¼ in.
 160 pp, 150 color
 ISBN: 978-0-9859958-4-3
 Retail price: \$50.00

AUGUST EDITIONS,
 NEW YORK



Art + Culture
PIPILOTTI RIST
Your Saliva Is My Diving
Suit in the Ocean of Pain

2016, Exhibition catalog, Softcover
 9 x 12 in., 168 pp, 100 color with
 12 image cardboards
 ISBN: 978-3-86442-163-1
 Retail price: \$55.00

SNOECK, GERMANY



Art + Culture
LINDER

2015, Hardcover
 8 ¾ x 11 ¼ in.
 270 pp, 255 color
 ISBN: 978-1-909932-09-8
 Retail price: \$60.00

RIDINGHOUSE, LONDON

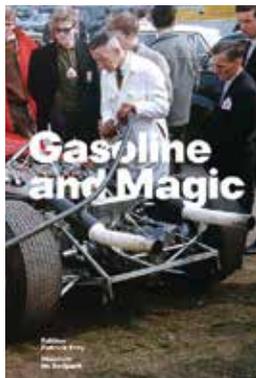


Design + Graphic
DECO ROOM
WITH PLANTS HERE
AND THERE
Living with Plants: Interior
and Exterior Decorating
with Green
 Satoshi Kawamoto

2016, Japanese w/limited English
 Softcover, 7 x 9 ½ in.
 112 pp, Extensive color
 ISBN: 978-4-86100-995-2
 Retail price: \$25.00

BNN, INC., JAPAN

Backlist Highlights



Design + Graphics **GASOLINE AND MAGIC**

Hilar Stadler & Martin Stollenwerk (Eds.)

2016, Exhibition catalog
Hardcover, 8 ½ x 12 ½ in.
288 pp, 264 color
ISBN: 978-3-905929-88-1
Retail price: \$60.00

EDITION PATRICK FREY, ZÜRICH



Theory + Literary Arts **BLACK TRANSPARENCY** The Right to Know in the Age of Mass Surveillance

Metahaven

2016, Softcover
5 x 7 ¾ in., 288 pp
Extensive b&w and color
ISBN: 978-3-95679-006-5
Retail Price: \$30.00

STERNBERG PRESS, BERLIN



Photography **BARBARA DAVATZ** As Time Goes By 1982 1988 1997 2014

2016, Exhibition catalog
English & German, Hardcover
10 ¾ x 13 in., 168 pp, 89 b&w
ISBN: 978-3-905929-79-9
Retail price: \$80.00

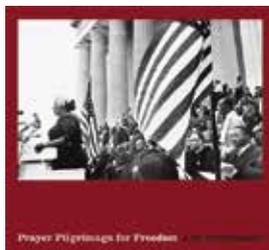
EDITION PATRICK FREY, ZÜRICH



Theory + Literary Arts **BAUHAUS NEWS** Contemporary Remarks

2016, English & German
Softcover, 4 ¾ x 7 ½
298 pp, 20 color
ISBN: 978-3-95905-057-9
Retail price: \$29.95

SPECTOR BOOKS, LEIPZIG
BAUHAUS KOOPERATION,
BERLIN



Photography **LEE FRIEDLANDER** Prayer Pilgrimage for Freedom

2015, Hardcover, 9 x 8 ½ in.
88 pp, 58 b&w and 11 color
ISBN: 978-0-87130-071-3
Retail price: \$45.00

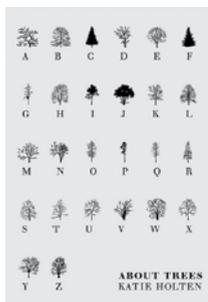
EAKINS PRESS FOUNDATION,
NEW YORK



Theory + Literary Arts **E-FLUX JOURNAL:** HITO STEYERL The Wretched of the Screen

2013, Softcover
4 ¼ x 7 in., 200 pp, 27 b&w
ISBN: 978-1-934105-82-5
Retail Price: \$15.00

STERNBERG PRESS, BERLIN

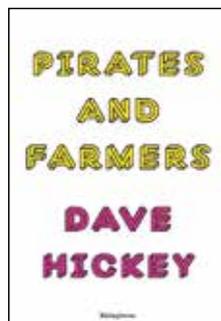


Theory + Literary Arts **ABOUT TREES** Katie Holten

Ida Bencke (Ed.)

2016, 2nd Ed., Softcover
6 ½ x 9 in., 256 pp, 18 b&w
ISBN: 978-3-943196-30-6
Retail Price: \$40.00

BROKEN DIMANCHE PRESS,
BERLIN



Theory + Literary Arts **DAVE HICKEY:** PIRATES AND FARMERS Essays on Taste

2013, Softcover
6 x 9 ¼ in., 192 pp, 15 color
ISBN: 978-1-905464-72-2
Retail Price: \$25.00

RIDINGHOUSE, LONDON

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- International orders require prepayment via credit card, bank draft or wire transfer.

Damage Claim Policy

- If goods are received damaged as a result of shipping it is mandatory that RAM be contacted in no less than 48 hours. All damaged packing must be saved. The shipper must also be contacted by the recipient so a claim can be filed. If these instructions are not followed, RAM cannot honor a credit for the damaged goods.
- If goods arrive damaged as a result of defective inventory, the recipient MUST notify RAM within 7 days of date of receipt. A detailed description of the damaged goods must be faxed or emailed in order to receive credit or replacement copies.

Return Policy

- Returns must be approved and assigned a return authorization number (RA#) before posting.
- Returns must be shipped to the RAM Santa Monica office unless otherwise specified.
- Returns must contain a packing list with original invoice information stated.
- Books must be in excellent condition and enclosed in original shrink-wrapping.
- No shopworn or price-stickered copies will be accepted.
- No returns are accepted on single book orders.
- Books cannot be returned before 90 days or after 9 months from original invoice date.
- Titles must still be in print and available from RAM.
- Limited editions or short discount titles are not returnable.

General Policy

- Prices, specifications and terms are subject to change without notice.
- RAM is not responsible for errors and omissions.

ORDER & TRADE INFO

Special & Corporate Sales

Contact RAM corporate office

EAST & MIDWEST

Contact RAM corporate office

SOUTH

Bill McClung & Associates
20540 State Hwy 46W, Suite 115
Spring Branch, TX 78070
tel: (888) 813-6563
fax: (888) 311-8932

Sales Representatives

Bill McClung
email: bmclung@ix.netcom.com

Terri McClung

email: tmclung@ix.netcom.com

Representing the states:

AL, AR, FL, GA, LA, MS, NC, OK, SC, TN, TX, VA

WEST

Faherty & Associates, Inc.
6665 SW Hampton St. #100
Portland, OR 97223
tel: (503) 639-3113 / (800) 257-8646
fax: (503) 598-9850 / (800) 257-8646
email: faherty@fahertybooks.com

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Printed in the U.S.A.

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