



SPRING/SUMMER

2017

Steidl

Steidl
Spring/Summer 2017



Black and white are the colors of photography.

To me they symbolize the alternatives of hope and despair to which mankind is forever subjected. Most of my photographs are of people; they are seen simply, as through the eyes of the man in the street.

There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough – there has to be vision, and the two together can make a good photograph. It is difficult to describe this thin line where matter ends and mind begins.

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Steidl Book Award: Asia Open Call
Eight Books from Asia

Yukari Chikura, *fluorite fantasia*
Kapil Das, *Lumpy Gravy*
Zhang Lijie, *Midnight Tweedle*
Broy Lim, *And Now They Know*
Jongwoo Park, *DMZ*
Woong Soak Teng, *Ways to Tie Trees*
Jake Verzosa, *The Last Tattooed Women of Kalinga*
Robert Zhao, *A Guide to Flora and Fauna of the World*

Steidl Book Award Japan
The New Japanese Box

Takumi Hasegawa, *Takumi met Celebrities of the WORLD*
Satoshi Hirano, *Reconstruction*
Gentaro Ishizuka, *GOLD RUSH ALASKA*
Toru Komatsu, *a distant shore*
Toshiaki Mori, *B, drawings of abstract forms*
Tomoyuki Sagami, *YKTO*
Tatsuo Suzuki, *Friction / Tokyo Street*
Toshiya Watanabe, *Thereafter*

Published by Steidl in Fall 2017

TIME Best Photobooks of 2016

Gordon Parks, *Invisible Man*
Selected by LIFE Photo Editor Liz Ronk

"This book brings together the important collaboration between two artistic geniuses, Gordon Parks and Ralph Ellison, in the 1950s, Harlem. In addition to the published LIFE story, pages are filled with unpublished images, contact sheets and hand-written notes. Although the work was created more than 60 years ago, the relevance of social change has never rung so true."

Mark Neville, *Fancy Pictures*
Selected by writer and publisher Jeffrey Ladd

"The photographic books of the UK-based artist Mark Neville are not usually offered for public sale. Instead, he distributes thousands of free copies to the close-knit communities he collaborates with and photographs. Mark Neville: *Fancy Pictures* from Steidl is a much-needed mid-career survey into the UK's most interesting contemporary social documentarian."

Mark Peterson, *Political Theatre*
Selected by TIME Senior Photo Editor Michelle Molloy

"As William Shakespeare's Hamlet said, 'The play's the thing wherein I'll catch the conscience of the king.' In *Political Theatre* Mark Peterson starkly captures the conscience of the American political drama."

Peter Hujar, *Lost Downtown*
Selected by author and critic Philip Gefter

"Peter Hujar was an underground legend in the downtown ethos of New York in the 1970s and 1980s, before he died of AIDS at the age of 53. He had some very accomplished friends, some of whom he photographed—William Burroughs, John Cage, Allen Ginsberg, Fran Lebowitz, Charles Ludlam, Susan Sontag, John Waters, and Robert Wilson. His portraits draw on a balance between Avedon's existential minimalism and Diane Arbus's psychological complexity.

Hujar's work, along with that of his younger contemporary Robert Mapplethorpe, reflects the deep current of sexual change that rose so powerfully to the surface in the 1970s and '80s. 'In many ways Peter Hujar defined Downtown for me,' Vince Aletti, a photography critic for the *New Yorker* who had been a close friend of Hujar, writes in the essay. 'Peter knew it more intimately, more intuitively than I did; he understood its rhythms, nuances, pleasures and pitfalls. He went places I never dared to, and hung out with people I only read about.'"

Robert Frank, *Books and Films, 1947–2016*
Selected by creative director and editor, Phil Bicker

"When Robert Frank set out on his American journey he did so not with a predetermined view as to what he would find but with a curiosity and open mind for what he might uncover. Almost 70 years on, a retrospective exhibition 'Robert Frank: Books and Films, 1947–2016,' printed his now seminal images on large sheets of newsprint, and displayed them unframed, pasted directly to the walls. The companion, broadsheet newspaper catalogue is equally ingenuous, straightforward and unencumbered. It provides the perfect form and gravitas for Frank's life work to resonate—as essential, relevant (particularly in light of recent political events and coverage) and thought provoking as he/it ever was."

» My whole life is in this newspaper. «

Robert Frank



Robert Frank Books and Films, 1947–2016

Concept by Robert Frank, Alex Rühle and Gerhard Steidl
 Edited by Alex Rühle
 Texts by Philip Brookman, Robert Frank, Sarah Greenough, Alex Rühle and Gerhard Steidl
 Design by Stefan Dimitrov and Christian Tönsmann
 64 pages
 15.7 × 22.4 in. / 40 × 57 cm
 242 black-and-white and color photographs
 Rotary printing on newsprint
 Only available as pack of five

€ 20.00 / £ 18.00 / US\$ 25.00
 ISBN 978-3-86930-986-6

This is the unconventional catalogue of the exhibition "Robert Frank, Books and Films, 1947–2016," a special edition of the German newspaper the *Süddeutsche Zeitung*—following its original design and format, and printed on newsprint.

Conceived by Robert Frank and Gerhard Steidl, the exhibition presents Frank's iconic images in the context of his life, creative processes, and wider cultural history. Here Frank's books and films are seen against the backdrop of his photographs, which are presented in an immediate and straightforward way: printed on up to three-meter-long sheets of newsprint and installed directly onto the wall, without frames.

The newspaper catalogue recreates the raw, innovative approach of the exhibition. Featuring interviews, essays, letters and opinion pieces alongside rich picture sequences, *Robert Frank: Books and Films, 1947–2016* is an unpretentious and accessible printed object—or in Frank's own words: "Cheap, quick and dirty, that's how I like it!"







William Eggleston was born in 1939 in Memphis, where he today lives. Eggleston is regarded as one of the greatest photographers of his generation and a major American artist, who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's The Decisive Moment. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "William Eggleston's Guide" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include Chromes (2011), Los Alamos Revisited (2012) and The Democratic Forest (2015).

In 1977 William Eggleston released *Election Eve*, his first and most elaborate artist's book, containing 100 original prints in two leather-bound volumes housed in a linen box. It was published by Caldecot Chubb in New York in an edition of only five, and has since become Eggleston's rarest collectible book. This new Steidl edition recreates the full original sequence of photos in a single volume, making it available to the wider public for the first time.

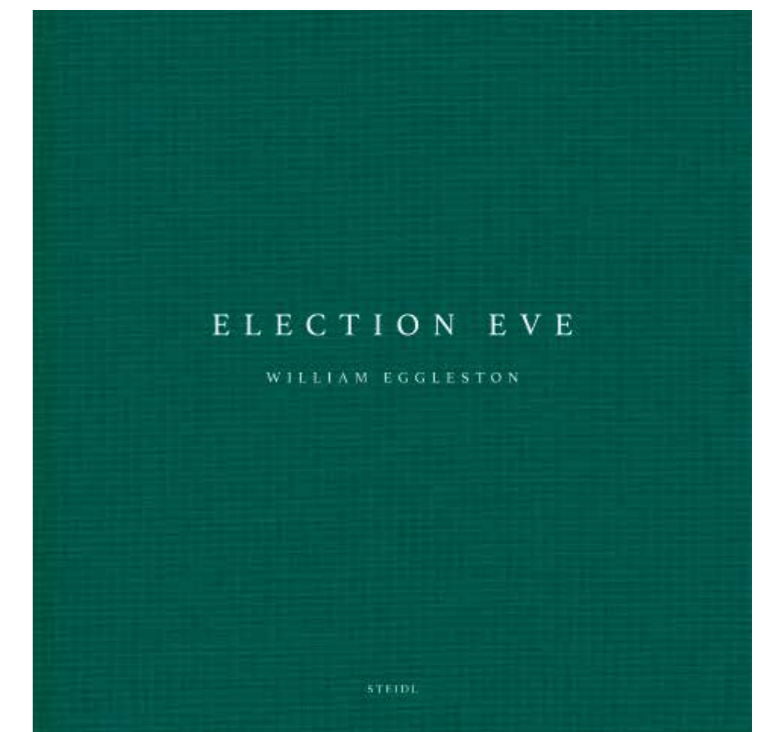
Election Eve contains images made in October 1976 during Eggleston's pilgrimage from Memphis to the small town of Plains, Georgia, the home of Jimmy Carter who in November 1976 was elected 39th President of the United States. Eggleston began photographing even before he left Memphis and depicted the surrounding countryside and villages of Sumter County, before he reached Plains. His photos of lonesome roads, train tracks, cars, gas stations and houses are mostly empty of people and form an intuitive, unsettling portrait of Plains, starkly different to the idealized image of it subsequently promoted by the media.

The photographs have a quietude and unsentimental romanticism, as well as an edge of poignance, which belie the expectations of hopefulness or portentousness suggested by a knowledge of the time and place in which they were made. On the eve of the election, when nothing had yet been decided, when everything—whatever that everything was—hung in the balance, Eggleston made an elegy ... a statement of perfect calm. Lloyd Fonvielle



William Eggleston Election Eve

Preface by Lloyd Fonvielle
Book design by Gerhard Steidl
184 pages
11.75 x 12.25.X in. / 29,8 x 31,1 cm
100 color photographs
Four-color process
Clothbound hardcover
€ 68.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-266-6





William Eggleston was born in 1939 in Memphis, where he today lives. Eggleston is regarded as one of the greatest photographers of his generation and a major American artist, who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's *The Decisive Moment*. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "William Eggleston's Guide" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include *Chromes* (2011), *Los Alamos Revisited* (2012) and *The Democratic Forest* (2015).

Over the course of nearly six decades, William Eggleston—often referred to as the "father of color photography"—has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition. "I am at war with the obvious," Eggleston has said. His photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning.

Featuring selections from the ten-volume *The Democratic Forest* (Steidl, 2015), this new book highlights 60 exceptional images from Eggleston's epic project. His photography is "democratic" in its resistance to hierarchy where, as noted by the artist, "no particular subject is more or less important than another." Featuring original scholarship by renowned art historian Alexander Nemerov, *The Democratic Forest. Selected Works* provides historical context for a monumental body of work, while offering newcomers a foothold in Eggleston's photographic practice.

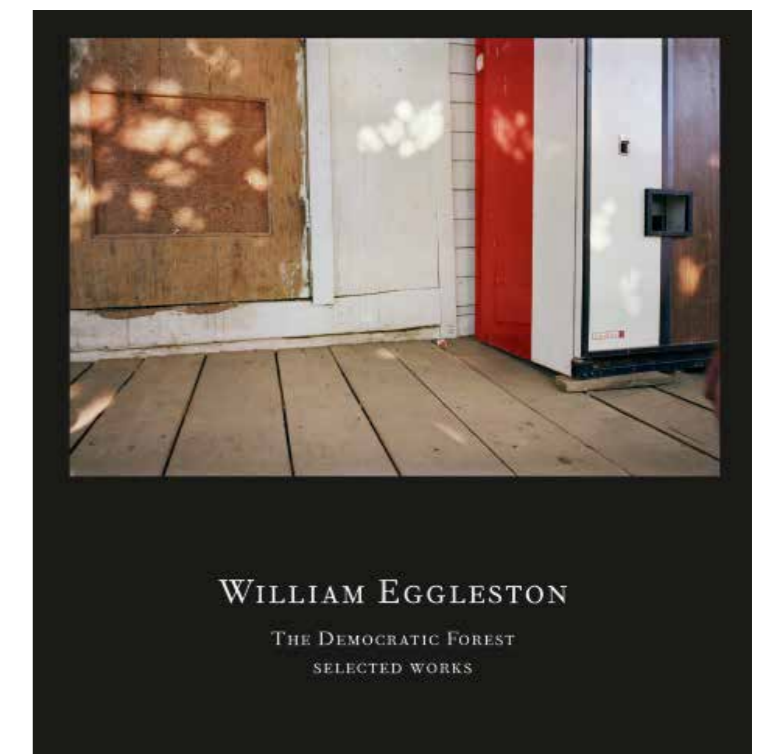
Eggleston's ... hard architecture of splendid colors, flattened and floating in the sky, vividly shows—and appreciates—the American hubris of eternal disposability. He notes how the tastes of the moment (the golden arches, the shimmering soda bottles, the red Pegasus) cast themselves in immortal terms. Alexander Nemerov

Co-published with David Zwirner Books, New York

William Eggleston The Democratic Forest. Selected Works

Edited by William Eggleston III
Text by Alexander Nemerov
Book design by Katy Homans
120 pages
11.7 × 12.2 in. / 29,8 × 31,1 cm
68 color photographs
Four-color process
Clothbound hardcover with a tipped-in photo
€ 45.00 / £ 38.00
ISBN 978-3-95829-256-7

Published in North America by David Zwirner Books (distributed by ARTBOOK/D.A.P.)



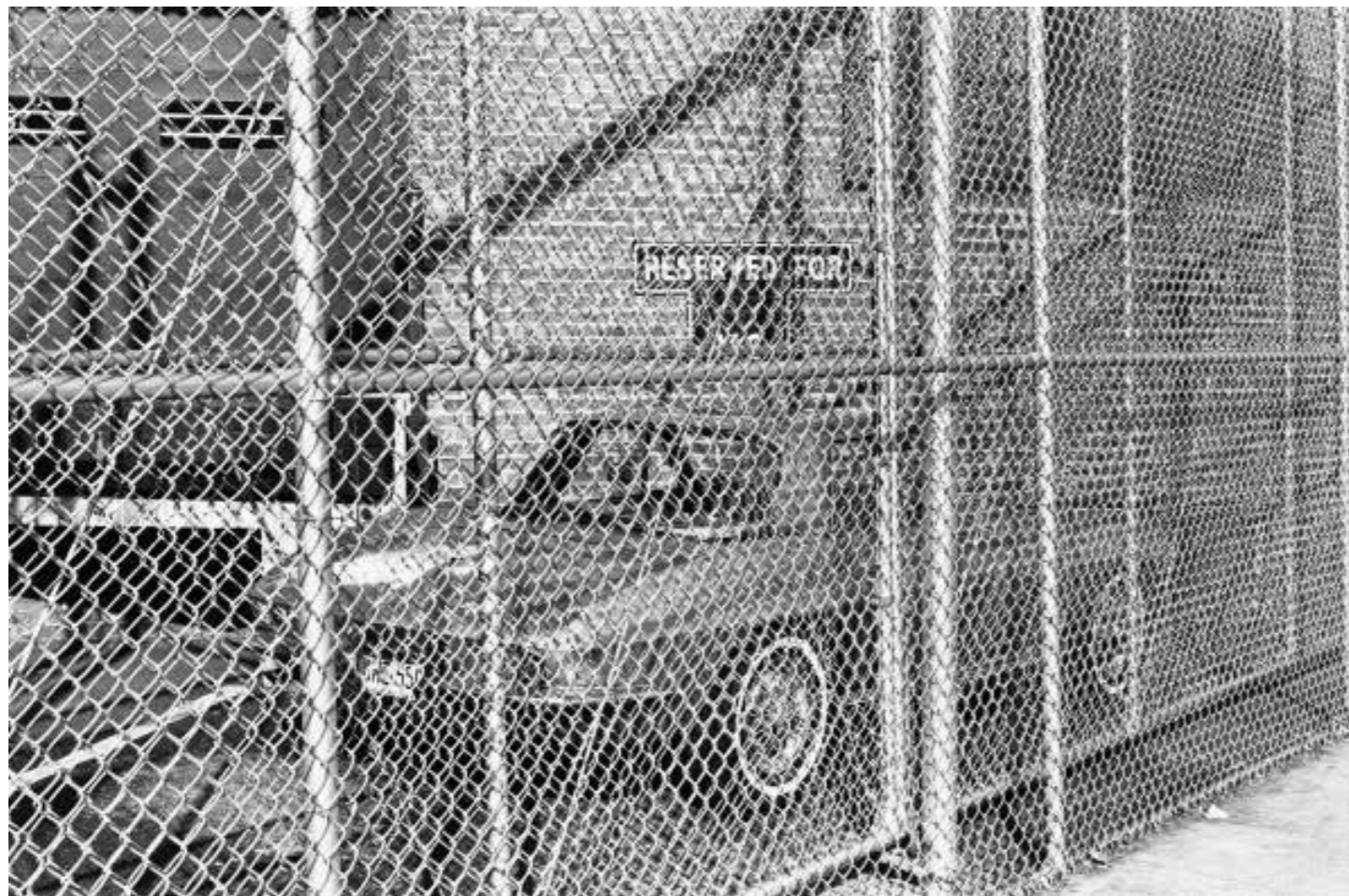


Lee Friedlander was born in 1934 in Aberdeen, Washington. In 1948 he began to photograph seriously and by the 1960s had become widely recognized for his all-encompassing portrayals of the American social landscape—a term he coined. Friedlander's influential work has been the subject of many seminal exhibitions, including "New Documents" and "Mirrors and Windows," both organized by John Szarkowski at the Museum of Modern Art, and more than 50 books, including *Self Portrait* (1970), *The American Monument* (1976), *Factory Valleys* (1982), *Sticks and Stones* (2004) and *America By Car* (2010).

Lee Friedlander is celebrated for his ability to weave disparate elements from ordinary life into uncanny images of great formal complexity and visual wit. And few things have attracted his attention—or been more unpredictable in their effect—than the humble chain link fence.

Erected to delineate space, form protective barriers and bring order to chaos, the fences in Friedlander's pictures catch filaments of light, throw disconcerting shadows and visually interrupt scenes without fully occluding them. Sometimes the steel mesh seems as delicate as lace; at others it appears as tough as snakeskin. In this book's 97 pictures, drawn from over four decades of work, it recurs as versatile, utilitarian and ubiquitous—not unlike the photographer himself.

[Friedlander] is the only American photographer working whose images have assured him a place among the photographers he admires: Atget, Evans, Cartier-Bresson, and Frank. Lewis Baltz



Lee Friedlander Chain Link

Edited by Joshua Chuang
Book design by Katy Homans
140 pages
9.75 × 11 in. / 25 × 28 cm
97 black-and-white photographs
Tritone
Hardcover
€ 38.00 / £ 34.00 / US\$ 40.00
ISBN 978-3-95829-259-8



CHAIN LINK
LEE FRIEDLANDER





Frank Gohlke was born in 1942 in Wichita Falls, Texas. In 1967 he abandoned the study of literature to become a photographer, encouraged by Walker Evans, who saw his first photographs, and Paul Caponigro, with whom he studied informally at his home in Connecticut. Gohlke has received two fellowships from the Guggenheim Foundation, two from the National Endowment for the Arts, and a Fulbright Research Fellowship to Kazakhstan in 2013-14. His work has been exhibited and collected internationally, including three solo shows at the Museum of Modern Art. His books include *Measure of Emptiness* (1992), *Mount St. Helens* (2005), *Accommodating Nature* (2007), *Thoughts on Landscape* (2009), and *Landscapes as Longing* with Joel Sternfeld and Suketu Mehta, published by Steidl in 2016.

In the summer of 1971 Frank Gohlke moved with his wife and young daughter from Middlebury, Vermont to Minneapolis, Minnesota. His vocation as a photographer had begun four years prior, but he had yet to define the subject that would occupy him for the next 45 years: the landscapes of ordinary life.

The three bodies of work brought together in *Speeding Trucks and Other Follies* were all made between Gohlke's arrival in Minneapolis and the end of 1972 when he began photographing grain elevators, a project that first established his renown. In different ways these early series obliquely describe Gohlke's process of adjustment to his new surroundings.

The "Speeding Trucks" photos of the first section began when Gohlke noticed how the shadows of the elm trees that once lined most Minneapolis streets were momentarily materialized on the bodies of passing trucks. The travel trailers in the second section were all found in a Minnesota State Park on one of the family's infrequent camping trips, while late-night rambles through Gohlke's Minneapolis neighborhood led organically to his series of dramatic night pictures in the last section. Notwithstanding their various subject matter, Gohlke's photos in this book collectively perform a kind of timeless alchemy on the everyday stuff of visual experience.

Looking at these photos, it's hard not to believe that things really look like that; but we know they don't. In the interstice between the picture's testimony and the evidence of our senses is where my photos reside. Frank Gohlke

Frank Gohlke *Speeding Trucks and Other Follies*

Book design by Frank Gohlke and Holger Feroudj
96 pages
9.6 × 10.2 in. / 24.5 × 26 cm
48 black-and-white photographs
Tritone
Clothbound hardcover
€ 35.00 / £ 30.00 / US\$ 38.00
ISBN 978-3-95829-254-3





Lewis Baltz (1945-2014) was born in Newport Beach, California, where he grew up. He graduated from the San Francisco Art Institute in 1969 and received a Master's degree from Claremont Graduate School in 1971. Apart from the definitive exhibition "New Topographics: Photographs of a Man-Altered Landscape," Baltz's work has been shown in about 50 solo exhibitions and featured in 17 monographs. It now forms part of the permanent collections of the Guggenheim Museum, Tate Modern, the Los Angeles County Museum of Art and the San Francisco Museum of Modern Art, to name but a few. In 2013, Baltz donated his archive to the Getty Research Institute. He lived, taught and photographed in Europe from the mid-1980s, splitting his time between Paris and Venice. Steidl's Baltz books include *Candlestick Point* (2011), *The Prototype Works* (2011) and *WORKS - Last Edition* (2015).

This comprehensive book accompanies the first large retrospective exhibition of Lewis Baltz's work following his passing in 2014. *Lewis Baltz* explores the artist's oeuvre as a complex whole of interrelated series, from his first "Prototypes" and "The Tract Houses" to "Park City," "San Quentin Point," and "Candlestick Point" through to "New Sites of Technology" and "Venezia Marghera," all published by Steidl. The book simultaneously locates Baltz's work in the context of photography and contemporary art since the 1970s, to fully examine his significant influence and legacy.

Baltz is one of the most prominent representatives of the New Topographics movement, which was seminal to the development of conceptual photography. His photo series document the impact of industrial civilization on the landscape, focusing on places outside the bounds of canonical reception: urban wastelands, abandoned industrial sites, warehouses. His photographs uncover the correspondences between everyday spatial forms and the more advanced forms found in art. Baltz's strategies reflect a deep knowledge of the history of photography and present the photographer as a teacher of seeing who visualizes the world in reductive, often ironic, gestures.

... photography, which really isn't all that simple, has always been for me the most direct and most automatic and most uninflected way of making a visual notation of something. Lewis Baltz

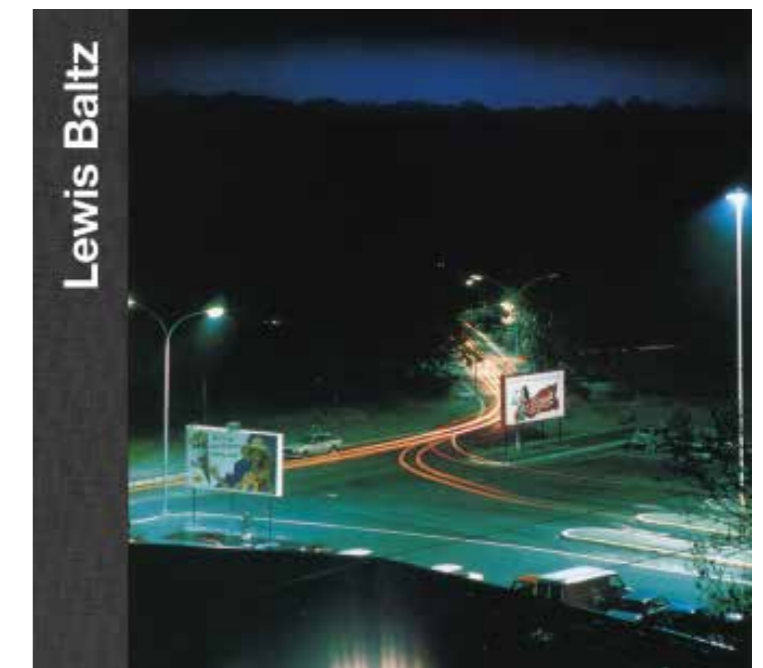
Co-published with Fundación Mapfre, Madrid

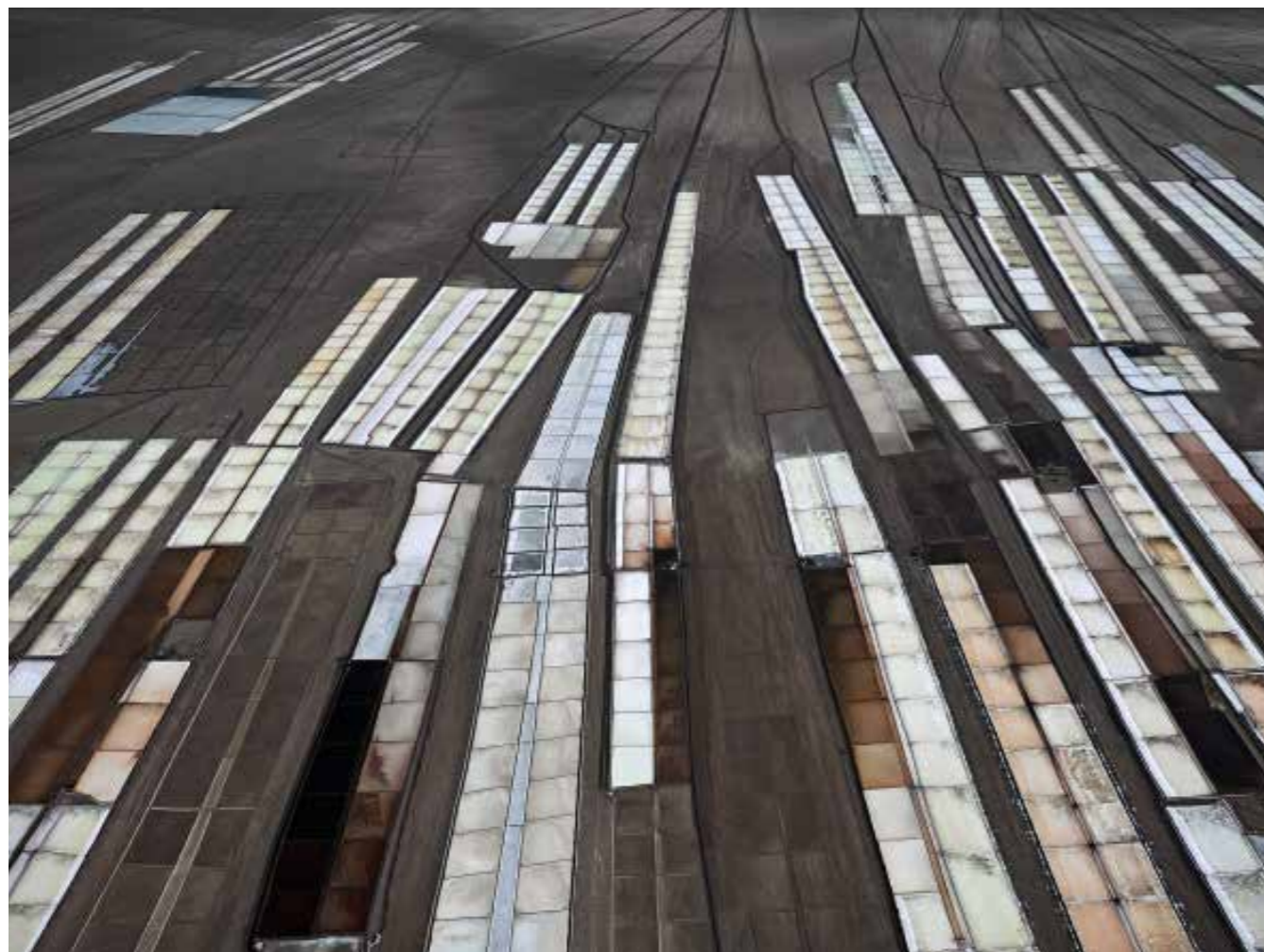
Exhibition: Fundación Mapfre, Madrid, 24 January to 23 April 2017



Lewis Baltz Lewis Baltz

Concept by Urs Stahel
Text by Walead Beshty and Urs Stahel
Interview between Lewis Baltz and David Company
Book design by Grafica Futura
320 pages
10.2 x 9.4 in. / 26 x 24 cm
620 black-and-white and color photographs
Quadratone and four-color process
Half-linen hardcover
€ 70.00 / £ 60.00 / US\$ 80.00
ISBN 978-3-95829-279-6





Edward Burtynsky was born in 1955 and is one of the world's most respected photographers. His remarkable depictions of global industrial landscapes are held in the collections of over sixty major museums including the National Gallery of Canada; the Museum of Modern Art and Guggenheim Museum in New York; Tate Modern, London; Museo Reina Sofia, Madrid; and the Los Angeles County Museum of Art. Burtynsky's distinctions include the TED Prize and the Rencontres d'Arles Outreach Award. In 2006 he was made an Officer of the Order of Canada, and in 2016 he received a Governor General of Canada Award in Visual and Media Arts. He holds six honorary doctorate degrees. Burtynsky's previous publications with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009) and *Water* (2013).

Salt Pans is Edward Burtynsky's newest book in his acclaimed ongoing series of photographs exploring different industrialized landscapes across the world. Consisting of 31 aerial photos of the salt pans in the Little Rann of Kutch, the project is the result of months of intricate negotiations and preparations. These striking geometric images, taken in an intense ten-day period during which Burtynsky photographed from a helicopter, present the pans, wells and vehicle tracks as abstract, painterly patterns: subtly colored rectangles crossed by grids of gestural lines.

And yet the reality behind the ironic beauty of Burtynsky's pictures is a harsh one. Each year 100,000 poorly paid Agariya workers toil in the pans, extracting over a million tons of salt from the floodwaters of the nearby Arabian Sea. Furthermore, receding groundwater levels, combined with debt, diminishing market values as well as a lack of governmental support, threaten the future of this 400-year-old tradition and the lives dependent on it.

The images in this book are not about the battles being fought on the ground. Rather, they examine this ancient method of providing one of the most basic elements of our diet; as primitive industry and as abstract two-dimensional human marks upon the landscape.

Edward Burtynsky

Edward Burtynsky
Salt Pans
Little Rann of Kutch, Gujarat, India

Text by Edward Burtynsky
 Book design by Marcus Schubert and Jim Panou
 60 pages
 14.3 x 11.3 in. / 36.4 x 28.8 cm
 31 color photographs
 Four-color process
 Clothbound hardcover with dust jacket
 € 58.00 / £ 50.00 / US\$ 60.00
 ISBN 978-3-95829-240-6





Born in 1981 and 1987 in the Parisian suburbs, Yves Marchand and Romain Meffre started photographing independently in 2001. In 2005 they began to collaborate for their project *The Ruins of Detroit*, which Steidl published to acclaim in 2010 and which is now in its fourth edition. Steidl has also published Marchand and Meffre's *Gunkanjima* (2013).

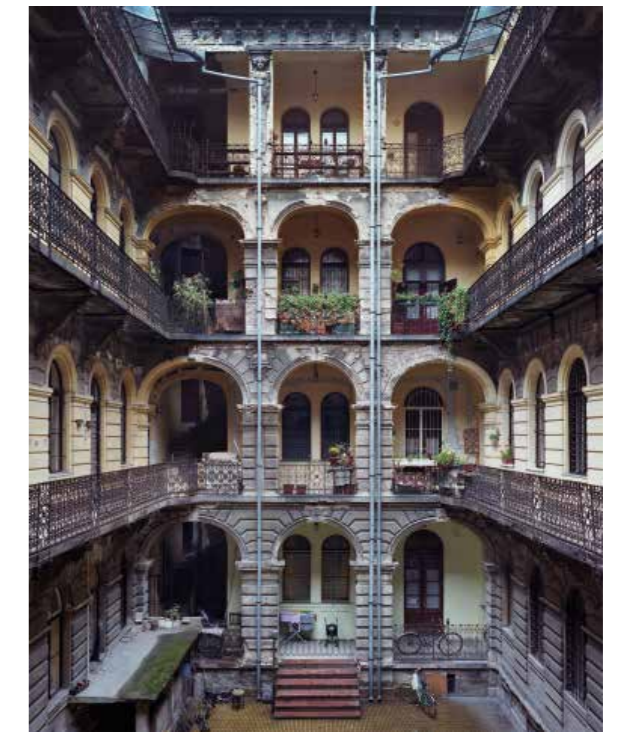
Between 2014 and 2016, Yves Marchand and Romain Meffre visited 400 of the more than 4,000 internal courtyards in Budapest. Their large number and variety of styles incorporating different facets of classicism and modernity make them a remarkable architectural phenomenon—a charming second city within the city.

Marchand and Meffre systematically documented these courtyards, producing a typological series that describes this particular form of collective housing and reflects the city's tumultuous history, its changing political regimes and economy. *Budapest Courtyards* allows us to delight in the crumbling grandeur of the courtyards, and observe the developments and personal strategies of adaptation which they evidence.

In line with their work on Detroit and Gunkanjima Island, Marchand and Meffre have managed to navigate two extremes at the intimate heart of the Hungarian capital to best superimpose the Budapests of today and the last century, producing an extensive series that offers an untarnished view of this unique heritage. Hélène Bienvenu

Yves Marchand and Romain Meffre Budapest Courtyards

Text by Hélène Bienvenu
Book design by Yves Marchand and Romain Meffre
180 pages
10.2 × 13 in. / 26 × 33 cm
168 color photographs
Four-color process
Clothbound hardcover
€ 70.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-255-0





Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim Fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld's books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008), *First Pictures* (2012), and *Landscape as Longing* (2016) with Frank Gohlke.

In his 1992 book *Campagna Romana. The Countryside of Ancient Rome* Joel Sternfeld focused on the ruins of grand structures with a clear warning: great civilizations fall, ours may too. Now in *Rome after Rome*, containing images from the previous book as well as numerous unpublished pictures, Sternfeld's questions multiply: who are these modern Romans? What is their relationship to the splendor that was? What is the nature of sullied modernity in relation to the Arcadian ideal? Is there, at this late moment, any chance for Utopia?

The Campagna, the countryside south and east of Rome occupies a special place in Roman—and human history. With the rise of Ancient Rome, this once polluted, malarial landscape was restored by emperors and thrived with some 20 towns and numerous wealthy villas on the rolling plains among the mighty aqueducts that fed water to Rome. After the city fell, the Campagna once again became desolate and dangerous. The gloomy tombs, broken homes and aqueducts sat in a kind of no man's land for over 1,000 years.

To this landscape came the painters: Dürer, Lorrain, Poussin, and later, Corot, Turner, and Americans such as Thomas Cole. In the ruins they sought the origins of Rome's greatness and the meaning of her fall. Later they depicted a place where Roman gods cavorted and mankind lived in a golden age, an Arcadia. Central Rome was rebuilt with Baroque apartments hiding the past: in the Campagna the past was visible and all imaginings possible.

Sternfeld juxtaposes the ruins of a powerful, ancient civilization with the new construction and the debris of our own time. Avoiding obvious contrasts, eschewing heavy-handed irony, this contemporary artist draws our attention to both despoliation and lasting beauty; he suggests many reasons for despair, yet he also has something to say about the nobility of the human spirit. Theodore E. Stebbins Jr.

Joel Sternfeld Rome after Rome

Book design by Victor Balko and Joel Sternfeld
112 pages
18.9 × 15.7 in. / 48 × 40 cm
74 color photographs
Four-color process
Clothbound hardcover with a tipped-in photo
€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-95829-263-5





Thibaut Cuisset was born in Maubeuge, France, in 1958 and today lives and works in Montreuil. Since 1985 he has photographed the landscapes of countries as diverse as Morocco, Japan, Iceland, Spain, Namibia, Australia, and, with particular dedication, that of France. In 1992-93 Cuisset worked at the Villa Medici in Rome producing his "Paysages d'Italie" series, and in 1997 he was resident at Kyoto's Villa Kujoyama where he created "Campagne Japonaise." In 2009 Cuisset was awarded the Prix de la photographie de l'Académie des Beaux Arts in Paris.

This book is the first English-language overview of the landscape photography of Thibaut Cuisset, who over the last 30 years has explored issues and emotions specific to the landscape, environment and the notion of territory. Cuisset has traveled widely and photographed the landscapes of many countries, yet he inevitably returns to the terrain of his native France and its infinite variety.

With a contemporary acuity aligned with the New Topographics photographers, Cuisset captures the French landscape without frills or nostalgia, and reveals it to be the result of historic layers and constant human interventions. The land is perpetually being shaped and transformed, and Cuisset's quiet lens and restrained virtuosity of color record and authenticate these sometimes subtle processes. The images in this book are tranquil, direct, and often imbued with a sense of life despite the absence of human figures. They form a lyrical atlas of the French landscape, and show just how fragile the land's state of balance and upheaval is.



Thibaut Cuisset French Landscapes

Edited by Patrick Remy
Text by Jean-Christophe Bailly
Book design by Steidl Design
240 pages
11.7 x 8.3 in. / 29.7 x 21 cm
200 color photographs
Four-color process
Clothbound hardcover with dust jacket
€ 55.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-95829-278-9





Anish Kapoor was born in 1954 in Mumbai. Between 1973 and '78 he studied Fine Art at Hornsey College of Art, then at the Chelsea School of Art. He represented Britain at the 44th Venice Biennale and won the Turner Prize in 1991. Solo exhibitions and public commissions include Tate Modern (2002); Royal Academy (2009); Cloud Gate, Millennium Park, Chicago (2004); Grand Palais, Paris (2011); Orbit, Olympic Park (2012); Martin-Gropius-Bau (2013) and Chateau du Versailles (2015). Kapoor lives and works in London.

The powerful religious sites of Uluru and Kata Tjuta in the Northern Territory of Australia have been of deep interest to the artist Anish Kapoor since he first visited them in the 1980s. At Uluru he found a landscape of monumental scale which contained intimate and ritually resonant sites. A landscape of hollows and voids which he has read as resonant of primal or even "original" structure. Kapoor describes Uluru as "an object with a perforated skin which lends itself to mythic meaning."

On his visit in 1991, Kapoor noted in his sketchbook "a white bump on a white wall." He later made the sculpture *When I am Pregnant* (1992), describing it as "an object in a state of becoming." The idea of the proto-object is central to Kapoor's work. In 2012 Kapoor returned to Uluru and Kata Tjuta. These two photographic volumes trace his journey. They reveal through his eyes the artist's pre-occupation with form and pre-form, skin and surface in relation to deep interior.

Unbelievable things revealed themselves every day. I felt deeply connected with the place, and with a kind of possible interpretation, a symbolic interpretation of the holes and the strips of stone that seem to be leaning against it. I was amazed, not at the monolith, but at the way the monolith seemed to be made up of symbolic events.

Anish Kapoor

Anish Kapoor Uluru & Kata Tjuta Photographs

Edited by Anish Kapoor Studio
Book design by Brighten the Corners
5.5 x 8.1 in. / 14 x 20.5 cm

Vol. 1 Uluru
584 pages
278 color photographs

Vol. 2 Kata Tjuta
168 pages
84 color photographs

Four-color process
Two otabind softcovers housed in a slipcase
€ 68.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-260-4



Slipcase



Book 1 (Uluru)



Book 2 (Kata Tjuta)



Hannah Collins was born in London in 1956. From 1989 to 2010 she lived and worked in Barcelona, and today lives between London and Almeria, Spain. Collins has received many awards including a Fulbright Scholarship and was nominated for the Turner Prize in 1993. In 2015 a retrospective of her work was shown at the Sprengel Museum Hannover, in conjunction with the award of the Spectrum Prize. In addition to the Hannover retrospective publication, Collins' last book was *The Fragile Feast* (2011). She has completed a recent body of work in Japan and has ongoing projects in Amazonia and the American South.

Noah Purifoy (1917-2004) moved to Los Angeles in 1953 and enrolled as the first African-American student at what is now the California Institute of the Arts. Purifoy graduated with a BFA just before his fortieth birthday. With fellow artist Judson Powell he organized the exhibition "66 Signs of Neon" with material salvaged from the Watts Rebellion. He co-founded the Watts Towers Arts Center, and initiated various programs to bring art into the prison system. The Noah Purifoy Outdoor Sculpture Museum is situated near Joshua Tree in the Mojave Desert.

Hannah Collins Noah Purifoy

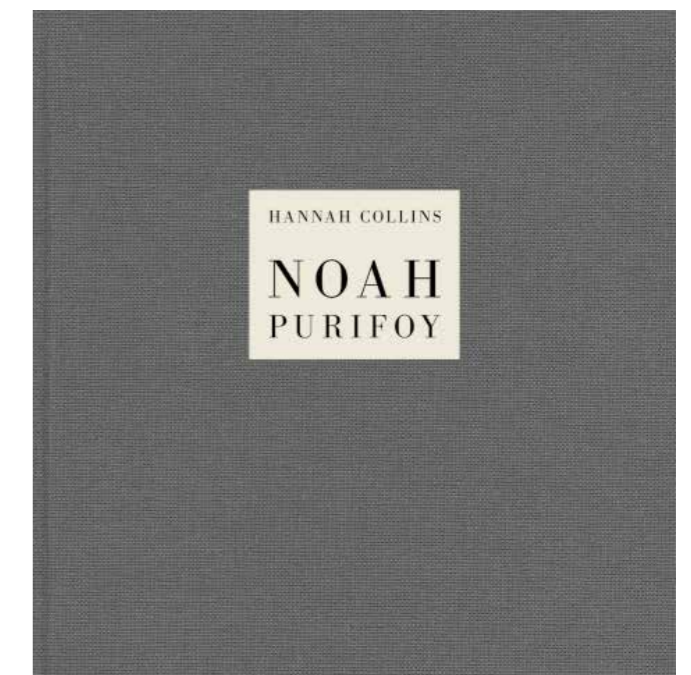
Edited with Mark Holborn
Text by Hannah Collins
Book design by Hannah Collins (following Walker Evans' book *Message from the Interior*)
44 pages
13.8 x 14.5 in. / 35 x 36.7 cm
18 black-and-white photographs
Tritone
Clothbound hardcover
€ 70.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-268-0

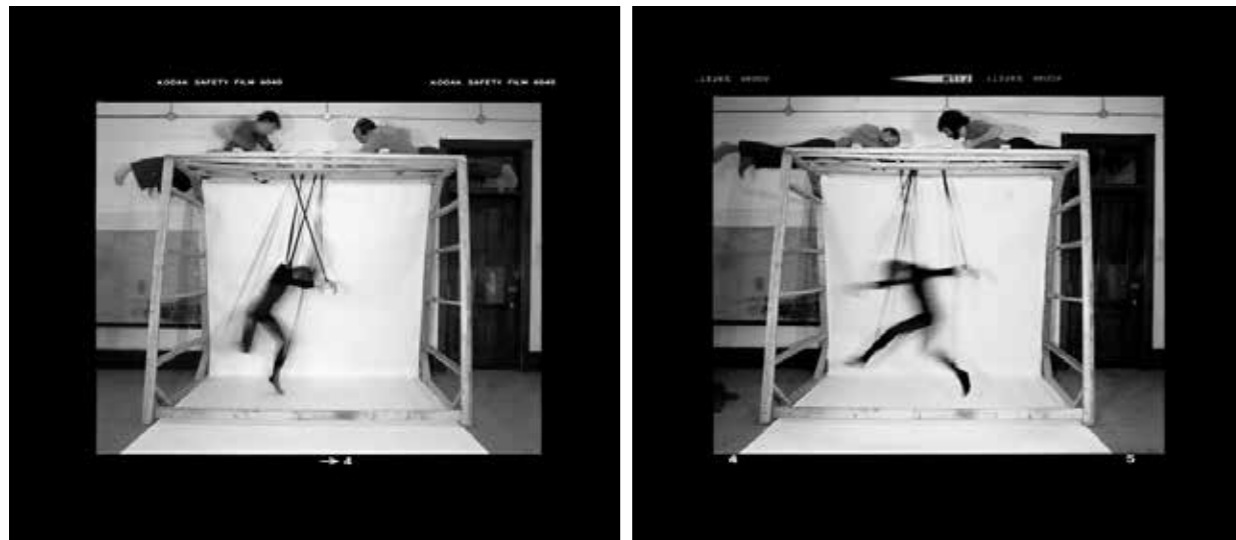
Though born in Snow Hill, Alabama in 1917, Noah Purifoy lived most of his life in Los Angeles and Joshua Tree, California, where he died in 2004. The exhibition of his work, *Junk Dada*, at LACMA in 2015 as well as the recent publication by Steidl of his notebooks and essays in *High Desert*, have contributed to the legacy of this long-overlooked artist who first came to prominence with sculpture assembled from the debris of the Watts Rebellion of 1965.

In the last fifteen years of his life Purifoy lived in the Mojave Desert where he created large-scale sculptures spread over ten acres. On visiting this site Hannah Collins made a series of exquisite black-and-white photographic studies of Purifoy's work. Her rigorous aesthetic stance is unwittingly reminiscent of the formality of Walker Evans, who would have greatly appreciated Purifoy's transformation of discarded materials into grand yet vernacular forms.

Message from the Interior, Walker Evans' photographic study of 1966, which through the selection of a handful of pictures of interiors suggests a wide and disparate landscape, became a model for the publication of Collins' work from Purifoy's site. Her 18 photographs are presented here in a format that exactly echoes Evans' publication, both typographically and spatially. The intention is not imitative, but refers to the grandeur and scale achieved by Purifoy. Cumulatively his work becomes a transitory monument inevitably destined to decay into the desert itself.

I do not wish to be an artist. I only wish that art enables me to be.
Noah Purifoy





Born in Detroit, Suzy Lake began her art practice in 1968 after moving to Montreal. In 1978 she settled in Toronto where she today lives and works. Among Lake's exhibitions are a major mid-career retrospective at the Canadian Museum of Contemporary Photography (1993), and a full-career retrospective at the Art Gallery of Ontario (2014). Other significant exhibitions include those at the Los Angeles Museum of Contemporary Art, the Santa Monica Museum of Art, the Metropolitan Museum of Art in New York, and Sammlung Verbund in Vienna. In 2016 Lake received the Governor General's Award in Visual and Media Arts, and the 2016 Scotiabank Photography Award.

This book presents Suzy Lake's bold explorations of gender, the body and identity. Along with her expansive use of the photographic medium, these concerns make Lake an exemplary model for contemporary artists. Combining a deep knowledge of photographic conventions with strong personal convictions, she produces work that both inspires and provokes thought. *Beauty at a Proper Distance/ In Song* (2001–02), for example, challenges notions of beauty and the aging body in a society that glorifies youth. Here Lake installed light boxes in public places depicting highly saturated close-up images of her face. In *Performing Haute Couture* (2014), she modeled high fashion designed for much younger models to celebrate and assert her maturity and authority.

Lake is a skilled and pioneering adapter of technology, which she employs to position photography as an art form and a vehicle of metaphor. In *Reduced Performing* (2008) she utilized the most sophisticated scanning technology available to scan the entire length of her body. At times explicitly political and at others quietly empowering, her photography is always rooted in a critical awareness of the self. The questions Lake raises are as relevant now, in the superficial age of social media, as ever before.

Suzy Lake has said that her art is "how I make sense of my life and how I come to terms with the world." For the past 45 years her process of "making sense" has resulted in bodies of work that have established her reputation as one of the most significant artists of her generation. Robert Enright

Co-published with Scotiabank

Suzy Lake

Text by Helena Reckitt
 Book design by Barr Gilmore
 228 pages
 9.8 × 12 in. / 24.8 × 30.5 cm
 170 black-and-white and color photographs
 Duotone and four-color process
 Hardcover
 € 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-95829-282-6



142 a



a



b



c

N



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i

László Moholy-Nagy (1895-1946) was born in Bácsborsód, Hungary. After military service in World War I and completing a law degree, Moholy-Nagy took up painting and moved to Berlin. In 1923 he was appointed by Walter Gropius to teach at the Bauhaus in Weimar and Dessau. Following an active intermediate period of personal design work, films and exhibitions in Berlin beginning in 1928, he immigrated to the US and founded the New Bauhaus-American School of Design in Chicago in 1937. In his short lifetime, Moholy-Nagy published numerous books and participated in many exhibitions, both group and one-man shows.

Born in 1957, Jeannine Fiedler works in Berlin as an art and film historian. Fiedler studied theatre, art history and journalism at the Freie Universität Berlin, and has written and lectured widely on László Moholy-Nagy. In 2001 Fiedler published *László Moholy-Nagy, and in 2006 she curated "László Moholy-Nagy. Color in Transparency. Photographic Experiments in Color 1934-1946" at the Bauhaus-Archiv / Museum für Gestaltung in Berlin.*

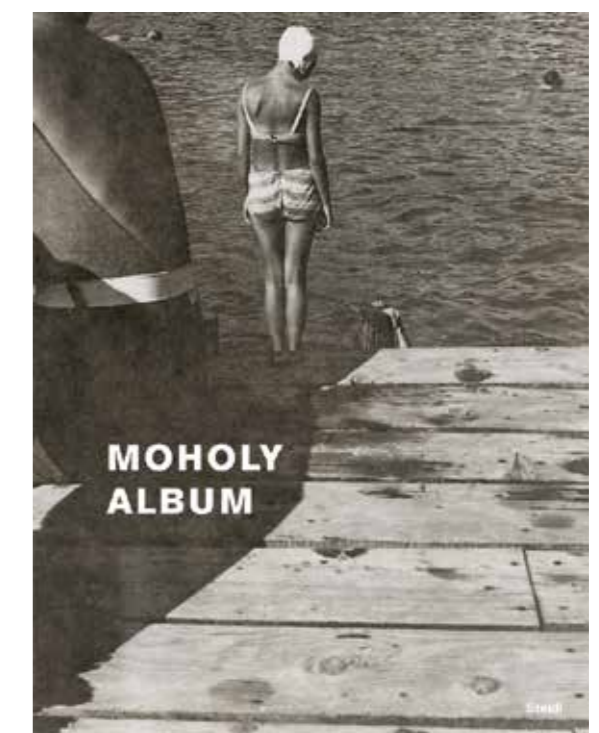
**Jeannine Fiedler (ed.)
Moholy Album
Changing Perspectives on
the Roadmaps of Modern
Photography, 1925-1937**

Foreword by Hattula Moholy-Nagy
Text by Jeannine Fiedler
Book design by Steidl Design
320 pages
10.2 x 13.4 in. / 26 x 34 cm
1,000 black-and-white and color
photographs and illustrations
Four-color process
Clothbound hardcover with dust jacket
€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-107-2

It is largely thanks to László Moholy-Nagy's artistic and journalistic efforts that photography became an integral part of modern artistic creation, starting in the 1920s. His photograms are icons of the medium, and yet his photographic oeuvre has never been comprehensively published. For the first time, Moholy-Nagy's daughter Hattula has now granted full access to her father's photographic archive and made the material available for publication.

The album at hand presents contact sheets that Moholy-Nagy made on the go between Amsterdam, London and Chicago. With more than 1,000 photographs and illustrations, this book provides a comprehensive overview of Moholy-Nagy's photographic prolificacy from its peak in the mid to late 1920s until the artist's immigration to the US in 1937. Based on recent archival findings, the book brings together diverse aspects of his work and is a thorough reassessment of Moholy-Nagy the photographer.

Does painting still have a raison d'être in the face of such photographic achievements? Oskar Schlemmer on Moholy-Nagy's photographs





Louis Faurer (1916-2001) was born in Philadelphia, whose street life he began photographing in 1937 with a 35mm Kodak Vollandia. Faurer moved to New York in 1947 where he worked for Harper's Bazaar under Alexey Brodovitch, as well as for other fashion publications. He maintained however a critical attitude to commercial clients, and focused passionately on his personal work. Faurer was included in Edward Steichen's influential exhibitions "In and Out of Focus" (1948) and "Family of Man" (1955), both at the Museum of Modern Art, New York.

This book is the first in fifteen years to present the largely overlooked work of Louis Faurer, who depicted the melancholy streets of New York in the 1940s and '50s, and whom Walter Hopps has described as a "master of his medium."

Faurer initially worked for fashion magazines such as *Harper's Bazaar* in New York, but soon focused his eye on the enchanting city itself: "Everywhere a new discovery awaited me." Here Faurer made poetic, darkly romantic images of the characters of the street, often the poor and lonely amidst the bustle of Times Square during what he called its "hypnotic dusk light."

Inspired by Walker Evans, Faurer developed a personal, highly empathetic vision, comparable to that of Robert Frank, with whom he shared a loft and darkroom in his early New York days. Faurer solidified his ironic, brooding aesthetic in the '50s, often employing graphic contrasts, reflections and distortions which show the influence of film noir and deepen his exploration of the psychology of the individual – "My eyes search for people who are grateful for life, people who forgive and whose doubts have been removed, who understand the truth, whose enduring spirit is bathed by such piercing light as to provide their present and future with hope."

I have an intense desire to record life as I see it, as I feel it. As long as I'm amazed and astonished, as long as I feel that events, messages, expressions and movements are all shot through with the miraculous, I'll feel filled with the certainty I need to keep going. When that day comes, my doubts will vanish. Louis Faurer

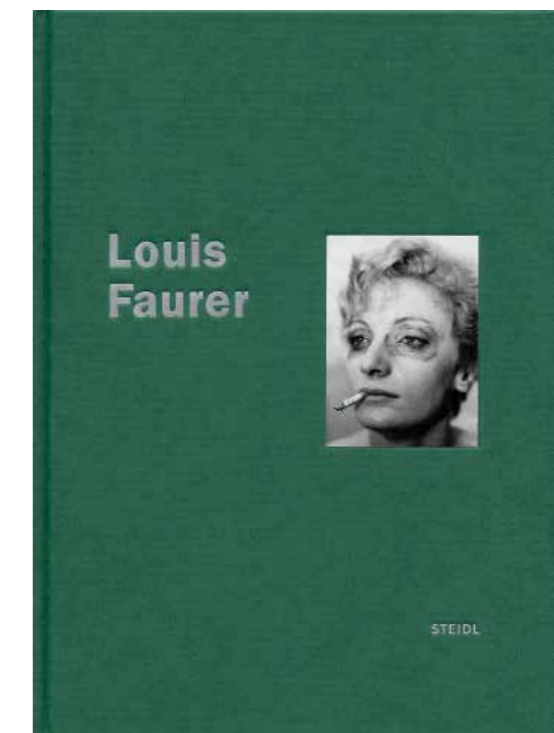
Co-published with the Fondation Henri Cartier-Bresson, Paris

Exhibition:
Centro José Guerrero, Granada, 6 April to 25 June 2017



Louis Faurer Louis Faurer

Introduction by Agnès Sire
Texts by Louis Faurer, Walter Hopps and Susan Kismaric
Book design by Bernard Fischer / Steidl
Design
208 pages
6.8 × 9.2 in. / 17.2 × 23.3 cm
100 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo
€ 34.00 / £ 29.80 / US\$ 40.00
ISBN 978-3-95829-247-5











Soweto



Dukathole



Johannesburg

Santu Mofokeng was born in Johannesburg in 1956. After working as a darkroom assistant for various newspapers, he joined Afrapix, a collective of photographers dedicated to the struggle against apartheid. His interest in depicting ordinary township life, however, led him to work for the African Studies Institute at Wits University from 1988 until 1998. Over the past three decades, Mofokeng has created an exceptional, open-ended body of work that probes the meaning and authority of photography while subverting stereotypical notions of the black South African experience. In 2011 a retrospective of Mofokeng's work opened at the Jeu de Paume in Paris before traveling internationally, and in 2013 he represented Germany at the Venice Biennale.

Santu Mofokeng began to dedicate himself to portraying everyday experience in South African townships in 1985, first as a member of the Afrapix collective, and then as a documentary photographer for the African Studies Institute at the University of the Witwatersrand. This set of publications, which continues a groundbreaking reappraisal of the photographer's archive, presents aspects of life in Soweto, where Mofokeng grew up; Dukathole, a township in the East Rand of Gauteng Province; and Johannesburg, the city in which he worked. Taken together, they invite a nuanced understanding of largely unsung narratives from a crucial period in South African history which saw the demise of apartheid.

Mr. Mofokeng produced some of the great pictures of the apartheid years, but his images were different from many others of the time. His interest was less in a photojournalistic documenting of battles between South African blacks and the repressive government, than in recording the dynamics of another front line: daily life in black communities. Holland Cotter, *The New York Times*

Santu Mofokeng Stories 5-7 Soweto—Dukathole—Johannesburg

Edited by Santu Mofokeng and Joshua Chuang
Book design by Victor Balko
9.5 x 12.6 in. / 24 x 32 cm

Book 5
36 pages
35 black-and-white photographs

Book 6
44 pages
31 black-and-white photographs

Book 7
32 pages
22 black-and-white photographs

Quadratone
Three sewn softcover booklets in a
cardboard envelope
€ 50.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-277-2



Envelope and books 5-7



Gordon Parks was born in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. In addition to his storied tenures photographing for the Farm Security Administration (1941-45) and *Life* magazine (1948-72), Parks evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts and more than 50 honorary degrees. Parks died in 2006. Steidl's Gordon Parks books include *The Making of an Argument* (2013), *Invisible Man* (2016) and *I AM YOU: Selected Works, 1942-1978* (2016).

This five-volume collection surveys five decades of Gordon Parks' photography. It is the most extensive publication to document his legendary career. Widely recognized as the most important and influential African-American photographer of the twentieth century, Parks combined a unique documentary and artistic style with a profound commitment to social justice.

Working first for the Farm Security Administration and later for *Life* magazine, he specialized in extended-narrative picture stories on difficult subject matter. Covering crime, poverty, segregation, the politics of race and class, and controversial personalities, Parks became legendary for his ability to meld penetrating insight with a lyrical aesthetic. He was thus able to introduce a broad and diverse public to people, issues and ideas they might otherwise have ignored. Parks was remarkably versatile, traveling the world to photograph news events and fashion, as well as the worlds of art, literature, music, theatre and film. Later in life, he reconceived his vision in fundamentally personal and poetic terms, producing color photographs that were allusive rather than descriptive, symbolic rather than literal.

These images and words are a gathering of individuals, events, places, conflicts and dilemmas that confronted me as I shifted from course to course in pursuit of survival. Some star-colored, others, painted with rage, fall like rain in my memory. They all simmer down to what I remember, forgot, and what at last I know. Gordon Parks

Gordon Parks Collected Works Study Edition

Co-published with The Gordon Parks Foundation

Edited by Peter W. Kunhardt, Jr. and Paul Roth
Texts by Henry Louis Gates, Jr., Deborah Willis, Maurice Berger, Barbara Baker Burrows, Paul Roth and Gordon Parks
Book design by Duncan Whyte, Peter W. Kunhardt, Jr. and Gerhard Steidl
9.8 x 11.4 in. / 25 x 29 cm
1,328 black-and-white and color photographs

- Vol. 1: 1942-48
272 pages
- Vol. 2: 1947-63
336 pages
- Vol. 3: 1956-66
240 pages
- Vol. 4: 1952-98
272 pages
- Vol. 5: *Life* magazine, 1948-70
240 pages

Tritone and four-color process
Five hardcover books with dust jackets packed in a cardboard box
€ 125.00 / £ 115.00 / US\$ 145.00
ISBN 978-3-95829-262-8



Box



Vol. 1



Vol. 2



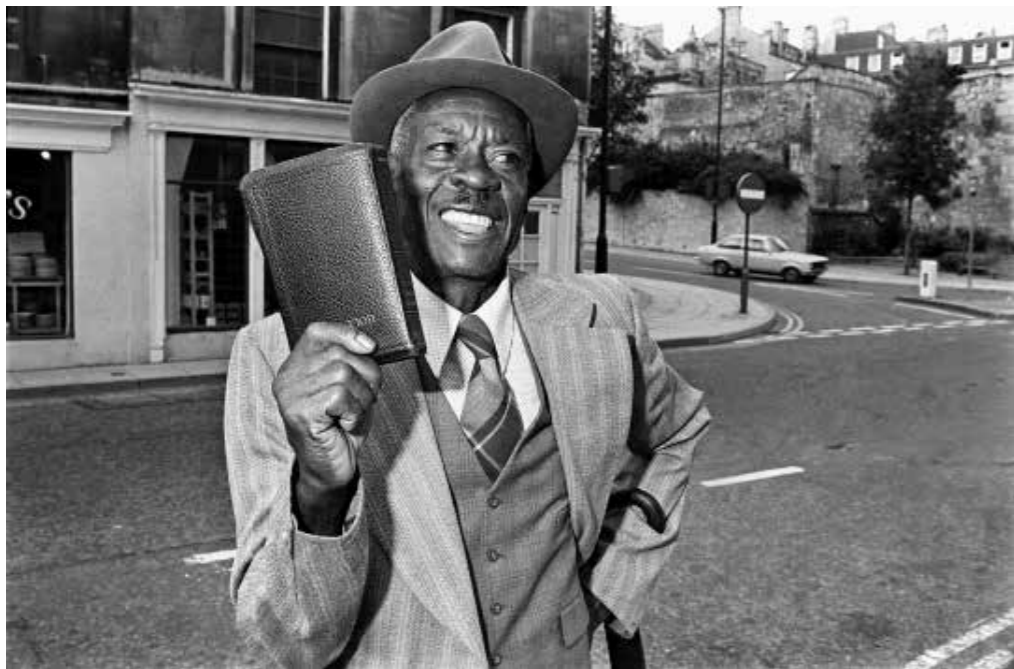
Vol. 3



Vol. 4



Vol. 5



Ed Kashi is a photojournalist, filmmaker, speaker and educator. A member of VII Photo Agency, Kashi is recognized for his complex imagery and compelling rendering of the human condition. Along with numerous awards, including Pictures of the Year International Multimedia Photographer of the Year 2015, Kashi's photos have been published and exhibited worldwide, and have generated eight books, including *Sugar Cane / Syrian Refugees* published by Steidl in 2016.

If Cartier-Bresson's "decisive moment" reflects a situation perfectly in tune with the photographer's intuition, flawlessly combining the elements of composition and timing, then Ed Kashi's "abandoned moment" is the result of an imprecise instant of surrender. The photos in this book are moving glimpses of transitory events filled with an untamed, frenetic energy—the perfect chaos of everyday life.

For nearly 40 years, Kashi has photographed the instantaneous imperfections that define his abandoned moment. Seeking to reconcile the dichotomy that many people like to look at photos but do not want to be photographed, Kashi stumbled upon a method of uncontrolled photographic observation while still a young practitioner. In contrast to his journalistic approach of personally connecting with his subject, keenly observing visual elements and going in-depth, in *Abandoned Moments* Kashi employs geometry, mood and emotion to capture spontaneous experiences with a touch of the mysterious and sometimes fictional.

Ed Kashi is intelligent, brave and compassionate. He always understands the nuances of his subjects. He fearlessly goes where few would venture. And he sympathetically captures the soul of each situation.

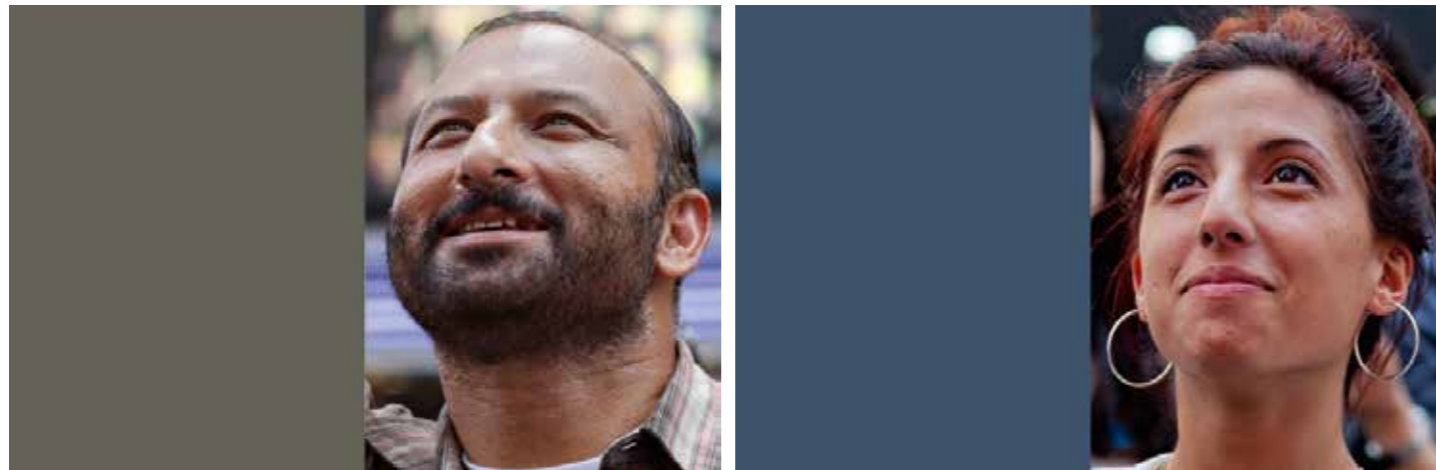
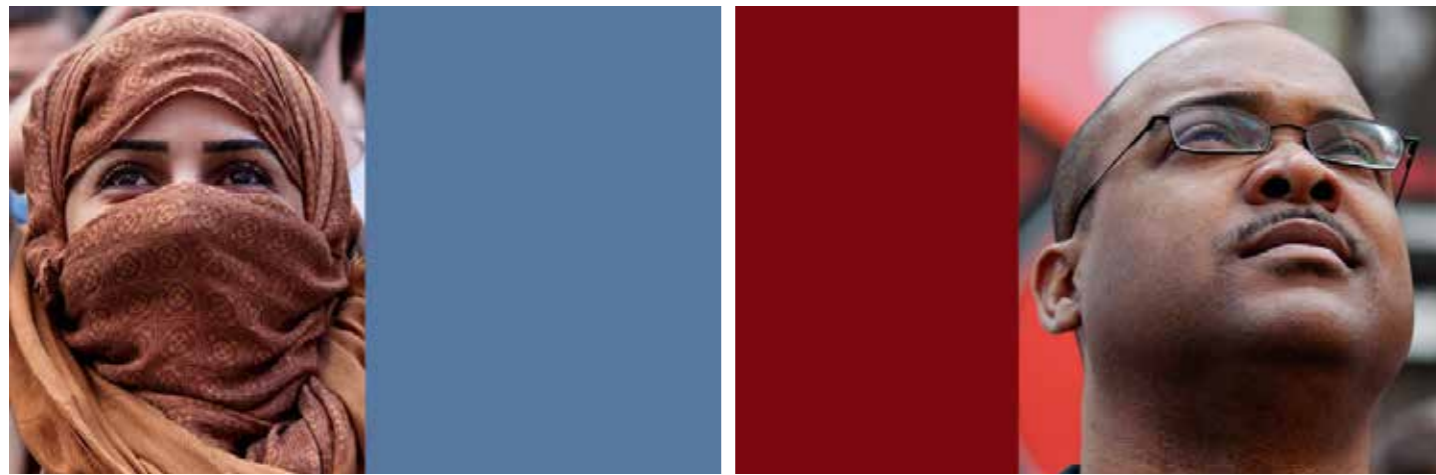
Ed is one of the best of a new breed of photojournalistic artists.

David Griffin, former director of photography at *National Geographic*

Ed Kashi Abandoned Moments

Edited by Jennifer Larsen, Marjorie Steffe and Mallika Vora
Foreword by Alison Nordstrom
Book design by Mallika Vora
128 pages
11 × 8.5 in. / 27.9 × 21.6 cm
26 black-and-white and 42 color photographs
Four-color process
Clothbound hardcover
€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-274-1





Born in New York in 1956, Jerry Spagnoli is one of the principal practitioners of the daguerreotype and lectures regularly on the subject. His work is held in the collections of the Whitney Museum of American Art in New York, the Museum of Fine Arts in Boston and the National Portrait Gallery in Washington D.C. Spagnoli's work has appeared in many publications, and Steidl has released his *Daguerreotypes* (2006) and *American Dreaming* (2011).

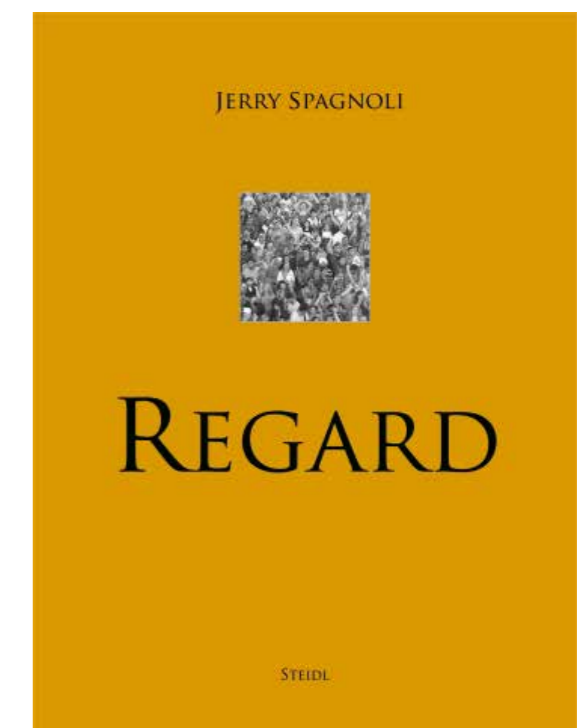
Between May and September 2012, Jerry Spagnoli photographed the myriad faces of people transfixed by an enormous electronic billboard above New York's Times Square. *Regard*, the result of this ambitious documentary undertaking, is a visual chronicle presenting almost 500 faces of great cultural and individual diversity.

The particular billboard in question was set up to periodically display an image of the crowd beneath it. Pedestrians would wander by, absorbed in their thoughts, before noticing the billboard and pausing to search for their images. On finding themselves, many marked the occasion with an obligatory selfie. Spagnoli recorded these processes and the emotions of expectation and delight they elicit, creating an intricate collective portrait.

For me the situation was compelling and complex. The light in Times Square is particularly beautiful at that time of the year. The expressions on people's faces were open and unselfconscious, as they all looked up towards that great light in the sky. Jerry Spagnoli

Jerry Spagnoli Regard

Book design by Jerry Spagnoli
936 pages
5.9 x 7.9 in. / 15 x 20 cm
467 color photographs
Four-color process
Clothbound hardcover
€ 60.00 / £ 55.00 / US\$ 65.00
ISBN 978-3-95829-239-0





Betsy Karel was born in New York City in 1946 and today lives in Washington D.C. Karel worked as an award-winning photojournalist in the 1970s. In 1998, after a hiatus of nearly 20 years working as a professional photographer, she participated in "The Way Home," a national exhibition on homelessness in America. Her photographs are in the permanent collections of The National Gallery of Art, The Museum of Fine Arts, Houston, and Yale University Art Gallery. Steidl has published Karel's *Bombay Jadoo* (2007), which was shortlisted for the 2008 Deutscher Fotobuchpreis.

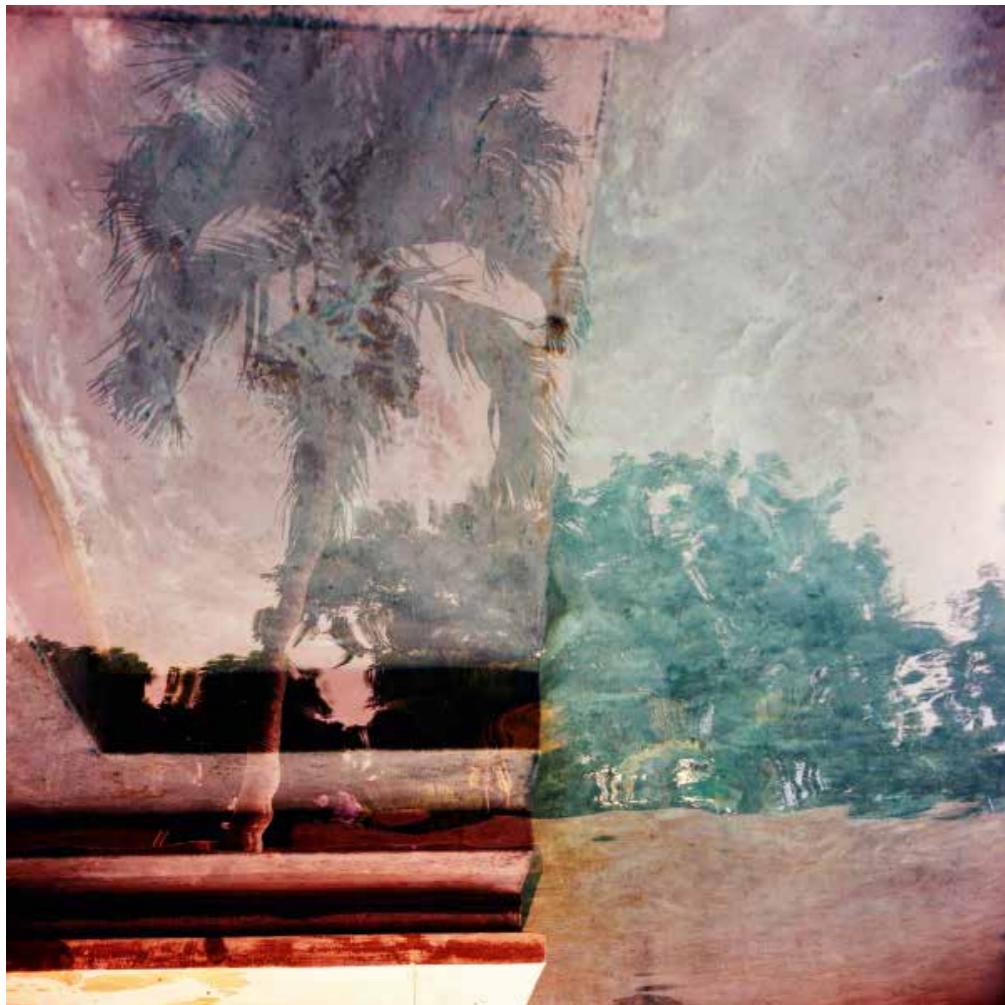
In *America's Stage: Times Square*, street photographer Betsy Karel uses five New York City blocks as a metaphor for urban America today. Her premise is that many of the major trends of our society are present in Times Square: globalism, consumerism, ubiquitous sexualization, hucksterism, surveillance, narcissism. All are compressed and amplified here. In Karel's photos fantasy parades as reality, corporate interests invade almost all public spaces, and Times Square becomes a vivid, almost hyper-realistic, form of theatre.

Betsy Karel is a native New Yorker who haunted Times Square to find what most of the city's dwellers seek to avoid: the tourists and everything that exists for them in that historic mecca. She records the intermingling of those responsible for the cacophony, those reacting and those who appear oblivious. She recognized the sadness that co-exists with outrageous exhibitionism, the excessive signs competing for attention with 24/7 congestion, workers, beggars, and lovers. Quick glances will miss much of the value and pleasures to be found in these images that are masterfully complex, layered, and astute.
Anne Wilkes Tucker

Betsy Karel *America's Stage: Times Square*

Book design by David Chickey
128 pages
10 x 13 in. / 25.4 x 33 cm
73 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-272-7





Born in 1971 in Meudon outside Paris, Karine Laval today lives and works in Brooklyn, New York. Her work has been widely exhibited at venues including the Palm Springs Art Museum, Los Angeles Center for Digital Art, Sørlandets Art Museum in Kristiansand, Palais de Tokyo in Paris, and photography festivals throughout Europe and the US. Laval has been recognized with the Peter S. Reed Foundation Grant, and as one of the Humble Art Foundation's 31 Women in Art Photography (2011), Photo District News' 30 for New and Emerging Photographers (2005), and the Magenta Foundation's Emerging Photographers of the Year (2005 and 2009). Laval was nominated for the Prix Pictet in 2016.

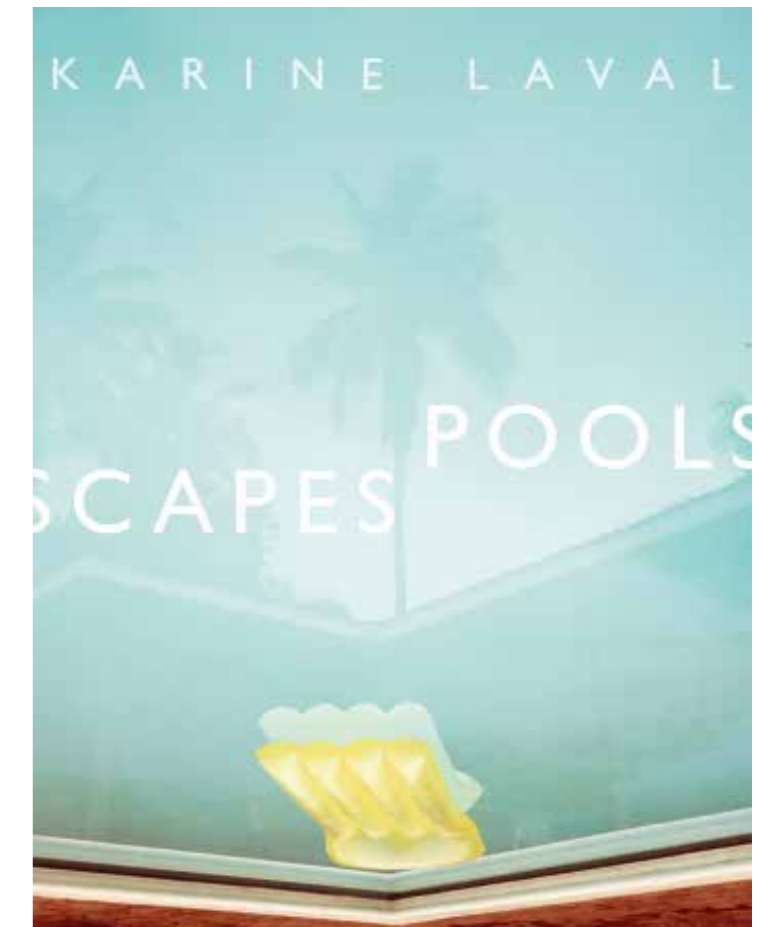
Poolscales brings together two connected bodies of work—"The Pool" (2002–05) and "Poolscales" (2009–12)—focused on the motif of the swimming pool and realized over the course of ten years. Presenting public pools in urban and natural environments throughout Europe and private pools in the US in two distinct sections, the book is arranged chronologically and shows an evolution in tone and depth, from the real to the imagined, from the photographic to the painterly.

Poolscales opens with the "The Pool" series which invites us into a sun-bleached public pool at midday, evocative of playful, mundane childhood memories and the universal experience of leisure and bathing. Gradually these geometric lines and familiar architectural structures with their social and descriptive references give way to the abstract, often blurred shapes and colors of the "Poolscales" pictures that oscillate between representation and abstraction. Here the pool becomes a metaphor, a mirror whose surface reflects the surrounding world but is also a gate into a submerged realm where bathers are distorted and fragmented—"murky waters" that reveal the unconscious and darker connotations of the pool.

Laval's photographs rely on casual collisions and are at once vibrant, witty and spontaneous. Recording the world but transforming it at the same time, they find an extreme beauty in the banal and, by the same token, celebrate life and its more idle pleasures. Tim Clark for *Next Level*, 2006

Karine Laval Poolscales

Text by Claire Barliant
Book design by Karine Laval and Gerhard Steidl
130 pages
11.7 x 14.6 in. / 29.7 x 37 cm
70 color photographs
Four-color process
Clothbound hardcover
€ 42.00 / £ 35.00 / US\$ 48.00
ISBN 978-3-95829-261-1





Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *W Magazine*, *i-D* and *Purple*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Kunsthalle Wien and the Fondation Cartier pour l'art contemporain in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and has published numerous monographs with Steidl.

One of the world's most sought-after photographers, Juergen Teller bridges the worlds of fashion, advertising, art, music and celebrity with an unmistakable mix of irony, honesty and anti-establishment flair. This magazine-style book captures Teller's visual universe to date.

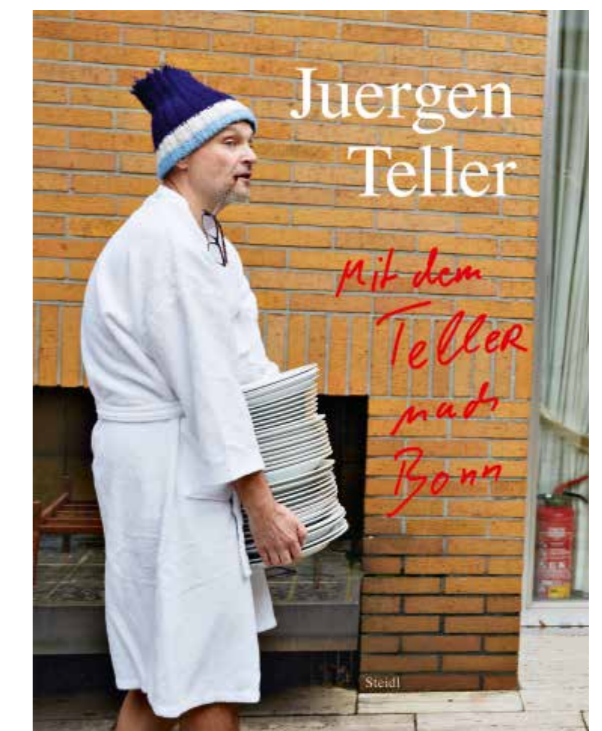
Employing portraiture, still-life and landscape photography, Teller's highly intuitive work exposes clichés, champions the everyday, and recasts traditional notions of beauty. Stripped of the glamor of the fashion world, his sitters often find themselves in unexpected, sometimes disturbing contexts where their true selves are revealed. Fascinated by his youth and upbringing, as well as by the role of the photographer today, autobiography is also a strong force in Teller's candid, often humorous, and inevitably endearing photos.

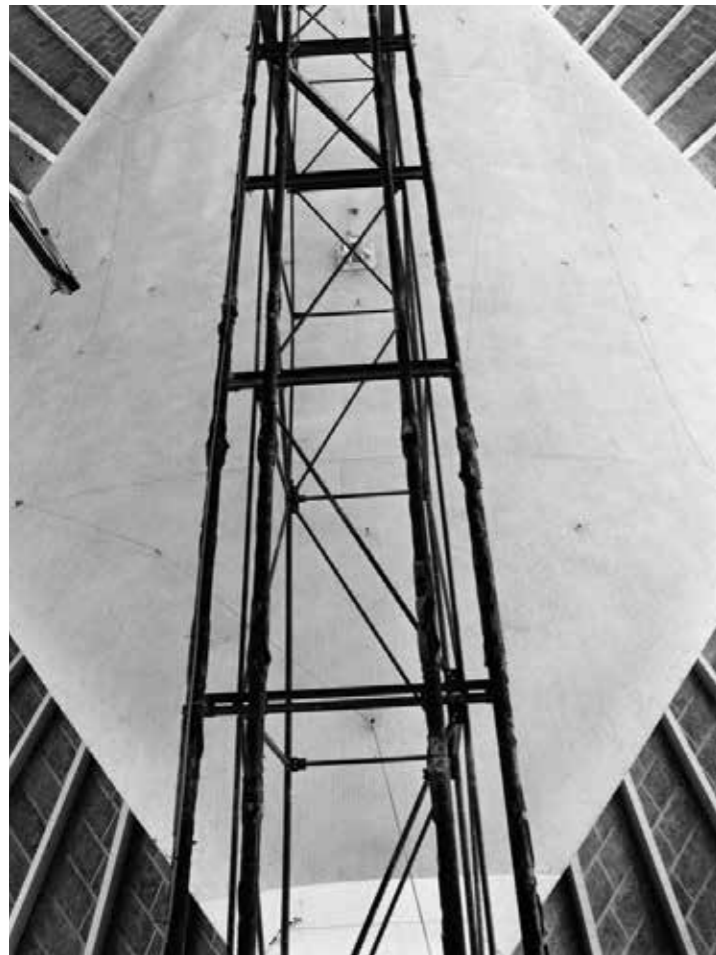
This beauty ideal is everywhere. You can't escape it—TV, wallpaper, posters, billboards, magazines. They put on these crazy perceptions about what people should look like. It's really shocking the way everybody is striving for this one thing, this ultimate beauty, but what is it? Juergen Teller

Exhibitions:
 Galerie Rudolfinum, Prague, 15 December 2016 to 19 March 2017
 Martin-Gropius-Bau, Berlin, 20 April to 3 July 2017

Juergen Teller Enjoy Your Life! Mit dem Teller nach Bonn

Texts by Juergen Teller, Adrian Searle, Monte Packham, Ashley Heath and Francesco Bonami
 Book design by Juergen Teller
 224 pages
 9.1 × 11.8 in. / 23 × 30 cm
 250 color photographs
 Four-color process
 Softcover
 € 12.00 / £ 10.00 / US\$ 15.00
 ISBN 978-3-95829-285-7





Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with My Little Eye*, *Something Beginning with S* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011) and *The Prison* (2014).

When Sophie Conran, designer and daughter of legendary designer and retailer Sir Terence Conran, approached Koto Bolofo in 2012 to document the renovation of the spectacular new premises of London's Design Museum, he knew he couldn't say no. Founded in 1989 by Terence Conran, the museum has since become a leading institution devoted to all aspects of design—from architecture and fashion, to industrial, product and graphic design.

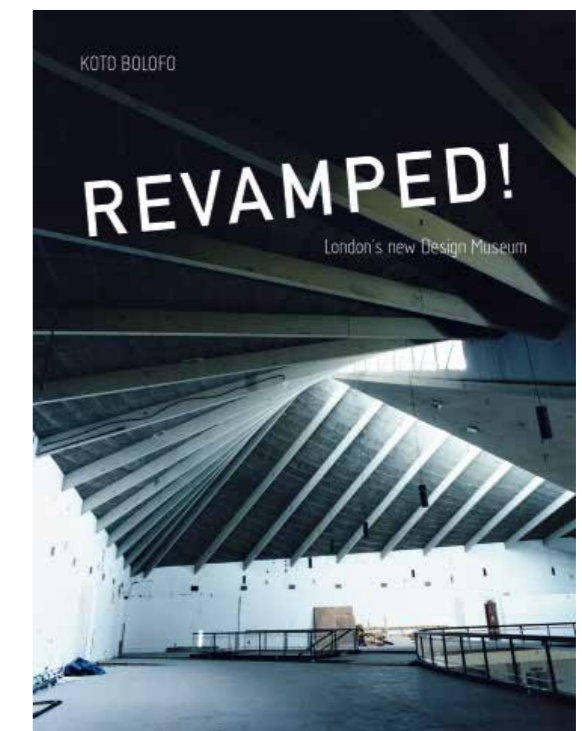
Following a long search, the former Commonwealth Institute, a Grade II* listed building on Kensington High Street, was chosen. With three times as much space as the original premises at Shad Thames, the museum had finally found a home appropriate to its ambitions.

When Bolofo began photographing the location in 2012, it was a derelict shell, which over four years has now been transformed by John Pawson and his design team. Bolofo admits he is not an architecture photographer, but he found his vision by conceiving of the building as a "feminine object" and focusing on its suggestive curves and forms. The resulting photos, part documentation and part portrait, announce the museum's re-birth and will form part of its opening program on 24 November 2016.

Moving the Design Museum to Kensington is the most important moment of my long career in design so far. It will allow all our dreams and ambitions for the museum to come true, to create a world-class space with the size and scope for the serious promotion and celebration of design and architecture in this country. Sir Terence Conran

Koto Bolofo Revamped! London's New Design Museum

Book design by Koto Bolofo and Gerhard Steidl
250 pages
11.5 × 14.5 in. / 29,2 × 36,8 cm
240 black-and-white and color photographs
Four-color process
Clothbound hardcover
€ 70.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-257-4





Born in Rome, Alessandra Borghese is an author whose books include *Noblesse oblige* (2001), *With New Eyes* (2004), *In the Footsteps of Joseph Ratzinger* (2008) and the novel *La Padrona* (2013). As a journalist Borghese has followed the Vatican for more than a decade. She has also organized exhibitions throughout Italy including "Tamara de Lempicka," "Leni Riefenstahl," "Seduction: from Boucher to Warhol," as well as the country's first display of Mexican artists including Kahlo, Rivera and Orozco.

Born in Milan, Alessandra d'Urso studied photography at the International Center of Photography and film at the New York Film Academy. D'Urso's work has appeared in publications including *French Vogue*, *Vanity Fair* and *L'Officiel*, and her clients include Louis Vuitton, Ray-Ban, Inès de la Fressange and Each x Other. D'Urso has exhibited throughout France and Italy, including a solo show at the Museum of Contemporary Art in Palermo.

Steidl published Borghese and d'Urso's *For Friends* in 2016.

Alessandra d'Urso and Alessandra Borghese Jubileum

Text by Alessandra Borghese
Photographs by Alessandra d'Urso
Book design by Alessandra Borghese,
Alessandra d'Urso and Gerhard Steidl
80 pages
11 x 10.2 in. / 28 x 26 cm
56 black-and-white photographs
Tritone
Clothbound hardcover
€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-258-1

Jubileum is an artistic reportage of the 2015–16 Jubilee of Mercy, the historic celebration of the Catholic Holy Year proclaimed by Pope Francis and centered around St. Peter's Basilica in Rome. The Jubilee, held every 25 to 50 years since first instigated by Pope Boniface VIII in 1300, is a time of universal pardon and indulgence, where pilgrims head to Rome to renew their faith.

Alessandra d'Urso and Alessandra Borghese gained privileged access to the Vatican to document the Jubilee, as a result of Borghese's respected experience as a writer and journalist in the field. D'Urso's photos depict the little-seen rituals and grand settings of the Church, for example Pope Francis opening the holy door of St. Peter's, symbolic of the faithful's path to salvation. Yet perhaps more importantly d'Urso captures the visual details and gestures that convey the authentic experience of pilgrimage and religious belief—the Pope's shadow cast on a marble floor, rosary beads hanging from fingertips, shafts of sunlight in St. Peter's. Borghese's introduction and detailed captions complete the book, which in her words conveys the "inevitably dramaturgy that ties together Italian culture and Catholicism."

Certain situations in Alessandra d'Urso's photos seem suspended; others are extremely precise. Her images are strong and poetic, capable of making us simultaneously experience the opulence of the Vatican and the simplicity of everyday life for the different communities conveying to Rome during this very particular year.
Alessandra Borghese





Harf Zimmermann was born in 1955 in Dresden, and in 1961 moved to Berlin where he today lives and works. After initially training as a journalist, Zimmermann studied photography under Arno Fischer at the Academy of Fine Arts in Leipzig. He was a founding member of the photographic agency Ostkreuz, and today contributes to a range of international magazines. Steidl has published Zimmermann's BRAND WAND (2015).

Hufelandstrasse, 1055 Berlin is Harf Zimmermann's 1986–87 portrait of the people and places of Hufelandstrasse, a bustling neighborhood street in the heart of communist East Germany. Inspired by Bruce Davidson's *East 100th Street* (1970), his radical depiction of life on a block in East Harlem, Zimmermann set about documenting Hufelandstrasse where he also lived at the time.

For over a year, Zimmermann photographed almost daily on the street with his large-format camera, patiently asking shop-owners and residents if he could take their picture. Hufelandstrasse was then home to a cross-section of citizens of the German Democratic Republic, as well as many family-run stores and workshops—from bakeries and cobblers, to a pet shop and even an atelier for repairing women's stockings—an uncanny concentration of private business which had otherwise been faded out by the communist state.

This book comprises black-and-white outdoor photos of buildings and groups of people, as well as a number of more intimate color images of families in their apartments. *Hufelandstrasse, 1055 Berlin* is an historical document beyond nostalgia of life under a regime in agony.

During the decline of the German Democratic Republic I felt like the final witness who was able to see and capture everything for the last time, before it would disappear forever—which has not happened, as we know. I spent the days on the street with my plate camera, and nights in my private realm, my "kitchen darkroom." Harf Zimmermann

Exhibition: C/O Berlin, 28 April to 2 July 2017

Harf Zimmermann Hufelandstrasse, 1055 Berlin

Bilingual edition
English and German
Essay by Joachim Gauck
Afterword by Felix Hoffmann and Harf Zimmermann
Book design by Harf Zimmermann
132 pages
11.6 x 9.4 in. / 29.5 x 24 cm
68 black-and-white and 25 color photographs
Tritone and four-color process
Clothbound hardcover with a tipped-in photo
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-264-2





Liu Zheng was born in Wuqiang Province, China in 1969 and grew up in a mining district of Shanxi Province. He studied in the Engineering and Optics Department of the Beijing Institute of Technology, and in 1995 co-founded the journal *New Photography*. Between 1994 and 2001 Liu Zheng traveled extensively throughout China to produce his series *The Chinese*. Outside China his work has been shown in France, Italy and New York.

The “dream shock” of Liu Zheng’s title refers to an awakening as if from a deep sleep. There is a moment between sleep and consciousness in which the dream state and conscious reality collide. It is a fertile, erotic and sometimes violent area of the mind, in which both exquisite and tortured imagery may surface.

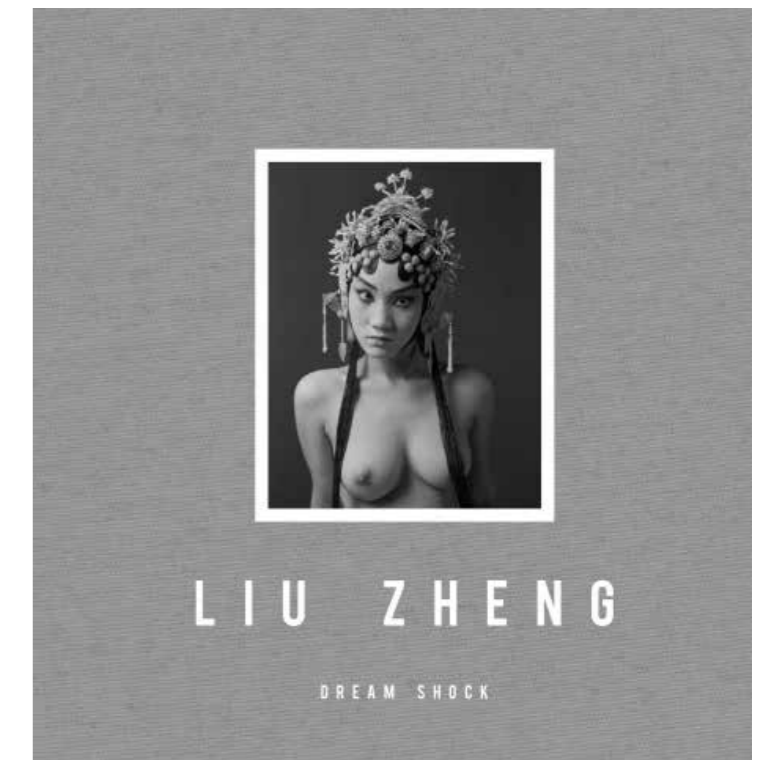
Liu Zheng is one of the few Chinese photographers whose work has reached the West. The exhibition of his extensive series *The Chinese* at ICP in New York in 2004 and the accompanying Steidl book indicated he was working on the borders between the documentary tradition and the extended portrait school of August Sander. His background on the *Workers’ Daily* suggests his grounding as a photo-journalist. Yet Liu Zheng’s vision does not echo the common view of China, characterized by anonymity in the sheer mass of the population or by the momentum of industry. Frequently the subjects of his portraits are those on the fringes of Chinese society; his outsiders contribute to an unfamiliar collective portrait of a nation.

Dream Shock brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately choreographed in a series of terrifying tableaux. The directness of photographic evidence exists alongside studio staging that is pure and unsettling theatre. We enter a wholly new domain.

Liu Zheng has eclipsed all the previous photographic clichés of the Chinese people and Chinese culture. Liu’s photography is like a window opening onto a grand view of the cruelty and the darkness of this culture. Gu Zheng

Liu Zheng Dream Shock

Edited by Mark Holborn
Introduction by Mark Holborn
Book design by Jesse Holborn
108 pages
11.5 × 12.1 in. / 29.2 × 30.8 cm
60 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-267-3



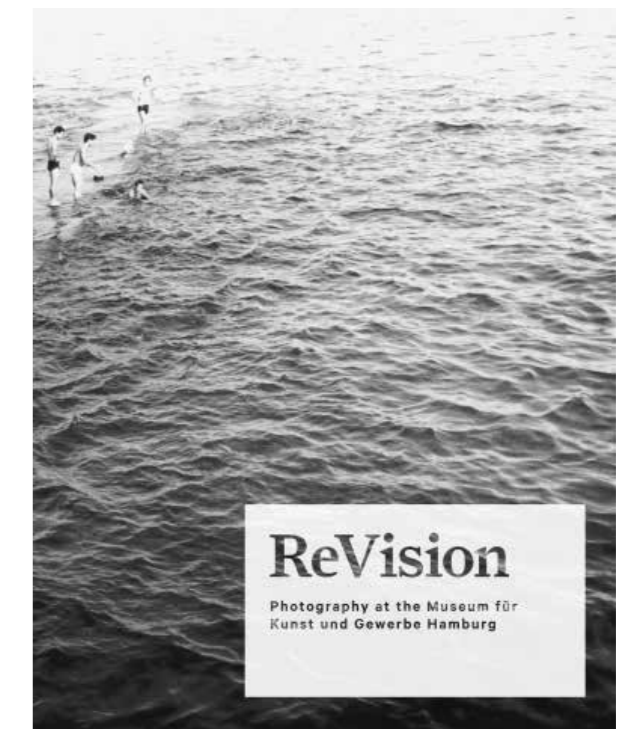


This book offers for the first time an overview of the unique collection of photography and new media held by the Museum für Kunst und Gewerbe Hamburg (MKG). From the beginnings of photography to contemporary pieces, the collection includes more than 75,000 works. The MKG, an arts and crafts museum, already began collecting photography towards the end of the nineteenth century and played a pioneering role as the first museum in Germany to open its doors to the medium. As early as the turn of the century, photography was already being acquired as a medium in its own right, and the first exhibitions devoted to it were held starting in 1911.

ReVision explores this extensive and multifaceted collection from various perspectives such as portrait, architecture and reportage photography. Central discourses such as the desire for a precise and documentary approach, or the nineteenth-century roles of photography as an aid to science and an archival medium are considered. At the same time, the changing materiality of photographs such as their frames is examined, alongside different emphases of the collection including international pictorial photography and Japanese photography. Texts by renowned international photo and cultural historians round off the theoretical aspect of the book.

**Sabine Schulze and Esther Ruelfs (eds.)
ReVision. Photography at
the Museum für Kunst und
Gewerbe Hamburg**

Texts by Roger Buerger, Cathrin Hauswald, Luce Lebart, Corey Keller, Kathrin Peters, Michel Poivert, Esther Ruelfs, Sven Schumacher, Steffen Siegel, Bernd Stiegler, Madoka Yuki and others
Book design by Lena Mahr
392 pages
9.1 x 11 in. / 23 x 28 cm
210 black-and-white and color photographs
Four-color process
Clothbound hardcover
€ 68.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-185-0





Andrea Ferrari was born in 1970 and today lives in Milan, where he studied philosophy. He describes his photographic practice as an investigation of language across abstract and figurative topics, and over the last decade has concentrated on three bodies of work: "Wild Window" (2007-14), "Hidden Paper" (2010-present) and "The pictures included in this envelope" (2012-13). Ferrari's work is held in numerous public and private collections, and his books include The pictures included in this envelope (2013).

Wild Window is Andrea Ferrari's personal cabinet of curiosities, a collection of photos of taxidermy animals, shells, eggs and coral that explores the gaze as a universal trait shared by both humans and animals.

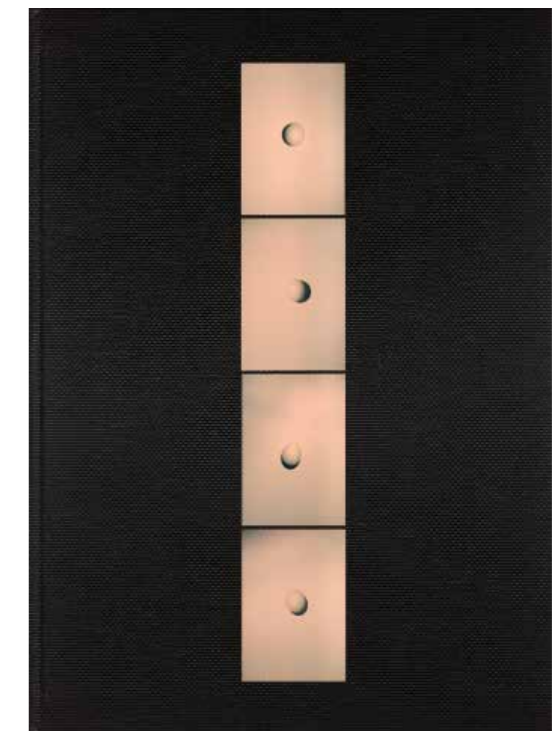
In its format and design *Wild Window* recalls a naturalist's notebook full of wonderful creatures observed on an imaginary journey to exotic lands. The book thus shows our age-old desire to record and classify nature, as well our passion for re-living it through studying specimens of flora and fauna. Yet Ferrari's vision is far from impersonal or scientific. He arranges his photos in a loose grid rich with ambivalence and associations, and colors many images a soft, muted pink that references the familiar hue of human skin. In Ferrari's hands nature is an interaction where creatures observe us as we observe them, and we weave intuitive narrative connections between all that we see.

Ferrari ... deliberately reverts to ambiguity and evokes what is not present in the image to recall the experience of vision and its consequences for knowledge and interpreting the world... This throws the cycle into a new dimension, that of cosmogony, of being able to re-create a world from its images and figures. Walter Guadagnini



Andrea Ferrari Wild Window

Book design by Andrea Ferrari and
Gerhard Steidl
104 pages plus a 16-page text booklet
7.1 x 9.8 in. / 18 x 25 cm
8 black-and-white and 71 color photographs
Four-color process
Clothbound hardcover
€ 35.00 / £ 30.00 / US\$ 38.00
ISBN 978-3-95829-269-7





Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation and Fondation Beyeler.

A drawing in the Th Rose Prblm cuts together two drawings. Each with one of two phrases. Composing these two phrases in their various iterations: "Rose is a rose is a rose" or "a rose is a rose is a rose" with "come up smelling like roses" or "coming up smelling like a rose", etc. leads to all kinds of nonsense. But it also leads to another sense. I found a lot of humor here, some of it pretty dumb. Composing these phrases into all the possible outcomes became a metaphor for identity. There are 48 drawings and it's one work. Cumulatively the shades of meaning obtain a complexity and range that stand in for the mutable, changeable nature of identity. I also found that the more I did the more there was. Roni Horn

Roni Horn Th Rose Prblm

Book design by Roni Horn
80 pages
11.3 x 12.3 in. / 28.6 x 31.1 cm
49 color images
Four-color process
Clothbound hardcover
€ 38.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-95829-271-0

th rose
prblm

RONI HORN



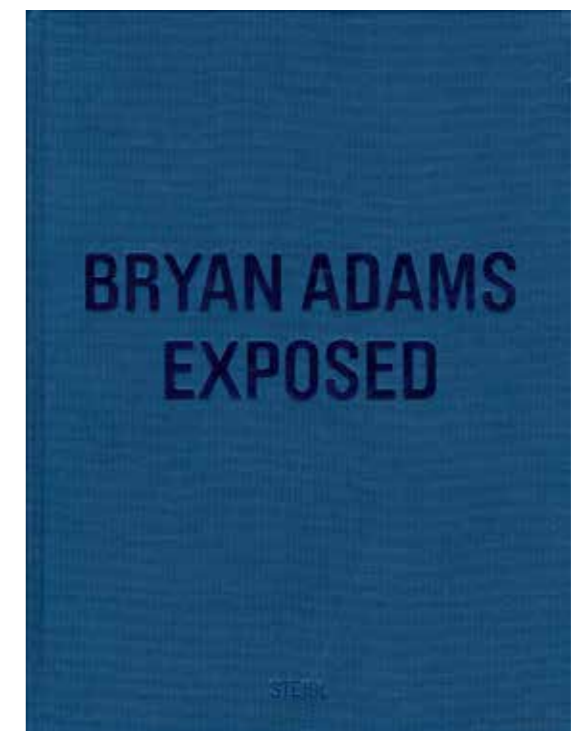


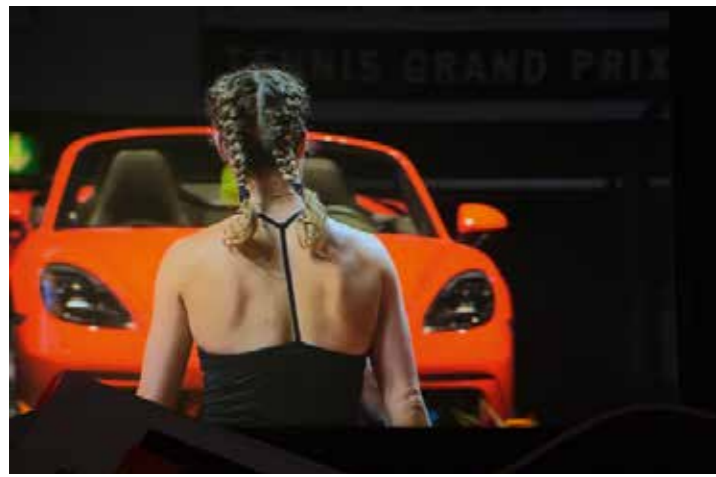
Bryan Adams, born in 1959 in Ontario, divides his time between music and photography. Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British and German Vogue*. In 2003 he founded *Zoo Magazine* for which he has received a Goldene Feder Award. In 2006 Adams was honoured with a German Lead Award for his series of photographs of Mickey Rourke. Adams' photographic exhibitions include those held at the Saatchi Gallery and the National Portrait Gallery in London, and Haus der Kunst in Munich.

Bryan Adams Exposed

Foreword by Sir Elton John
Book design by Sandor Lubbe, Carlo Elias,
Edgar Smaling at SMEL
304 pages
9.8 x 13.1 in. / 25 x 33,3 cm
180 photographs
Tritone and four-colour process
Clothbound hardcover with foil embossing,
protected by an acetate jacket
€ 68.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-86930-500-4

In the late nineties Bryan Adams became curious about making photographic self-portraits for his album covers, and so chose to pick up the camera himself. That serendipitous decision was the beginning of a successful photographic career, parallel to Adams' impressive achievements as a singer, songwriter and producer. *Exposed* is a retrospective of Adams' photography and features portraits of friends and colleagues in the entertainment, fashion and art industries, including Morrissey, Sir Ben Kingsley, Amy Winehouse, Michael Jackson, Louise Bourgeois, Lindsay Lohan and Dame Judi Dench. This book, Adams' first comprehensive monograph, "exposes" not only unknown facets of his subjects but also the depth of Adams' photographic faculty.





Born in 1957 in Zurich, Markus Günthardt is a former professional tennis player who participated in the ATP World Tour between 1978 and 1985. Günthardt has been the director of numerous tennis tournaments and since 2005 is director of the Porsche Tennis Grand Prix.

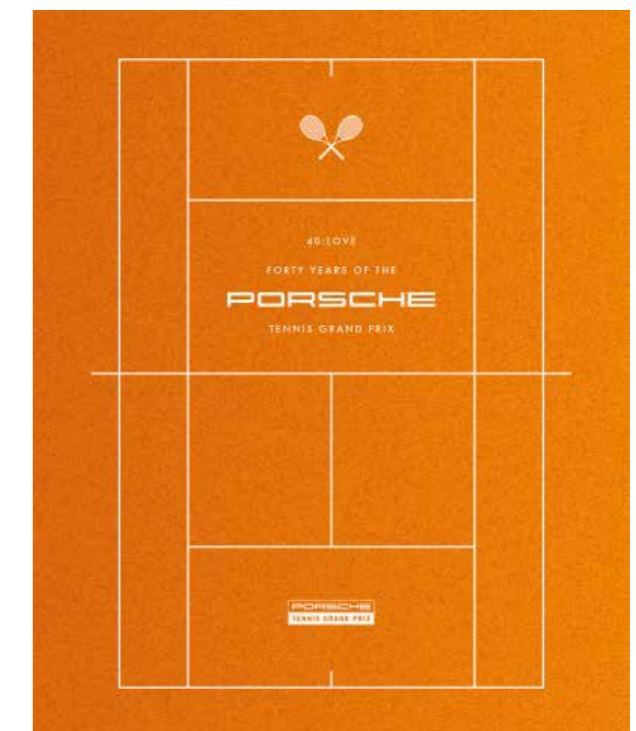
Based in Stuttgart, Studio Orel, Communication Dept. works across the platforms of photography, film, print, video and the Internet. Offering solutions from creative and art direction to graphic design and post-production, Studio Orel pushes the boundaries of communication to meet its rapidly changing needs.

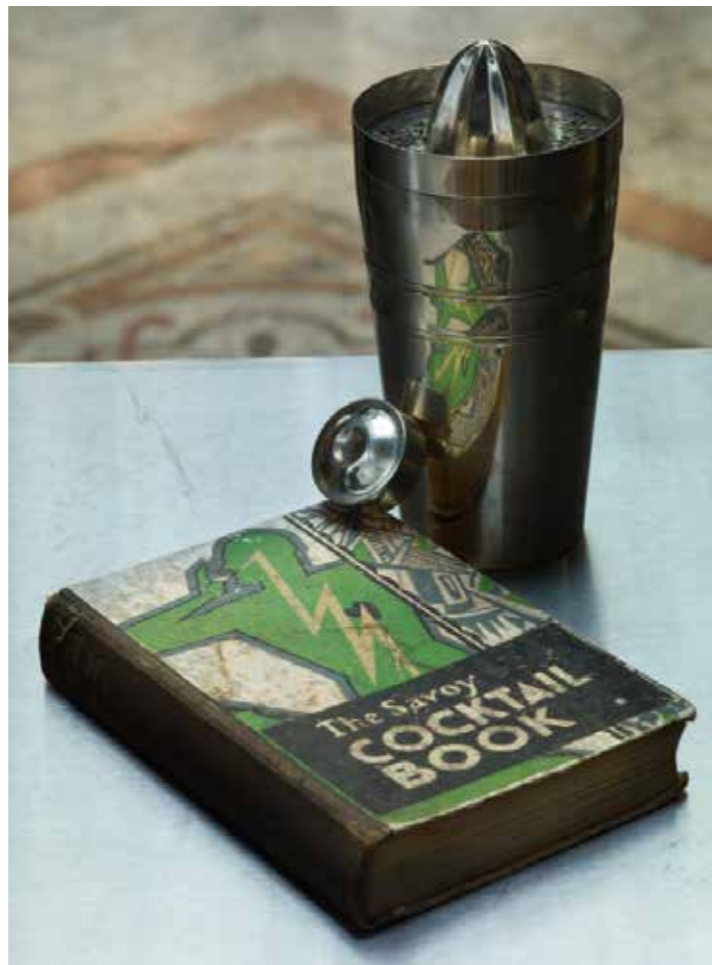
Wimbledon, the US Open, the Australian Open ... and the Porsche Tennis Grand Prix! Drawing on a wealth of archival material including photographs, posters and catalogues, this book celebrates 40 years of the Porsche Tennis Grand Prix, the longest-running women's indoor tournament in Europe and since 2013 a premier tournament on the Women's Tennis Association Tour.

With an emphasis on visual staging in its graphic design, *40 : LOVE* is no average jubilee book but a sleek, intricate scrapbook exploring the stories of the players who defined a new era of women's tennis—including Martina Navratilova, Chris Evert, Steffi Graf, Martina Hingis, Maria Sharapova and Angelique Kerber. This is an in-depth, behind-the-scenes look at the history of the tournament, the characters of its champions both on and off the court, and the design development of its principal sponsor Porsche over the course of four decades.

Markus Günthardt (ed.)
40 : LOVE
Forty Years of the Porsche
Tennis Grand Prix

Edited by Markus Günthardt
 Text by Elmar Brümmer
 Concept and book design by Studio Orel,
 Communication Dept.
 368 pages
 9 x 11 in. / 23 x 28 cm
 450 black-and-white and color photographs
 and illustrations
 Four-color process
 Hardcover
 € 45.00 / £ 40.00 / US\$ 50.00
 ISBN 978-3-95829-280-2





Daniel Gaujac has worked in luxury brand management for more than 25 years, for houses such as Absolut, Guerlain, Hennessy, Moët & Chandon, Louis Vuitton and Rolex. He has helmed worldwide advertising campaigns including Karl Lagerfeld's acclaimed work for Dom Pérignon, and has a particular interest in communicating the history and heritages of brands to a wider public.

Simon Upton travels widely to photograph people and their homes for major publishing houses in addition to his personal projects. His work has been featured in books including *Italian Style* (1999), *Ancient + Modern* (2001) and *Chatsworth: The House* (2002). Upton regularly contributes to magazines such as *Vanity Fair*, *Vogue*, *The World of Interiors* and *Architectural Digest*.

Pénélope is a Paris-based illustrator whose work has been featured in *Le Monde*, *Vogue* and *Citizen K*, among others publications. Her clients include Absolut and Chantal Thomass.

Do you know the fascinating history behind your favorite aperitif? Have you ever considered the complex skills involved in creating a cocktail—the centuries of research, experimentation and imagination that come together to produce that unique and exquisite blend of flavors in your cocktail glass? This book explores these questions, and many others, by celebrating Pernod Ricard's faithful restoration of Gustav Eiffel's iconic distillery built in Thuir in 1873, the origin of many of France's most distinguished aperitifs, including Pernod Absinthe, Byrrh, Lillet, Ricard and Suze.

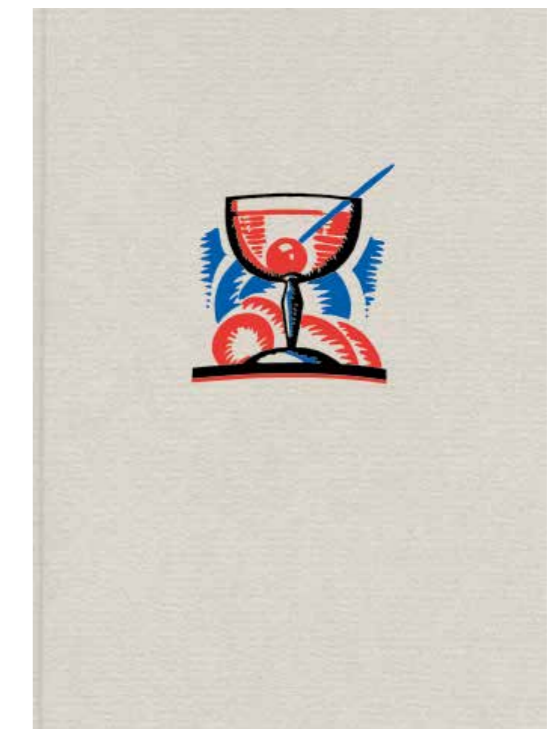
The first part of this book provides an intimate photographic tour of the distillery, revealing rarely seen images of the antique oak casks—among them the largest in the world, with a capacity of a million liters—copper pots and bubbling laboratory equipment, against the backdrop of Eiffel's 19th-century stained glass windows and intricate ironwork. The Thuir distillery also boasts a recently refurbished bar, styled in the manner of the quintessential English club.

Part two of the book links the past with the present through a series of portraits and interviews with 25 of the world's most accomplished and renowned bartenders and mixologists, who reveal the secrets (together with a few shared recipes) behind some of the most delicious drinks invented since the creation of absinthe.



Daniel Gaujac (ed.) Do it the French Way...

Text by Karen Howes
Photos by Simon Upton
Illustrations by Pénélope
Book design by Steidl Design
160 pages
5.8 × 8.3 in. / 14.8 × 21 cm
97 color photographs and 75 illustrations
Four-color process
Clothbound hardcover
€ 24.00 / £ 20.00 / US\$ 28.00
ISBN 978-3-95829-270-3





Traffic



Sunset Park



Continental Divide

Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

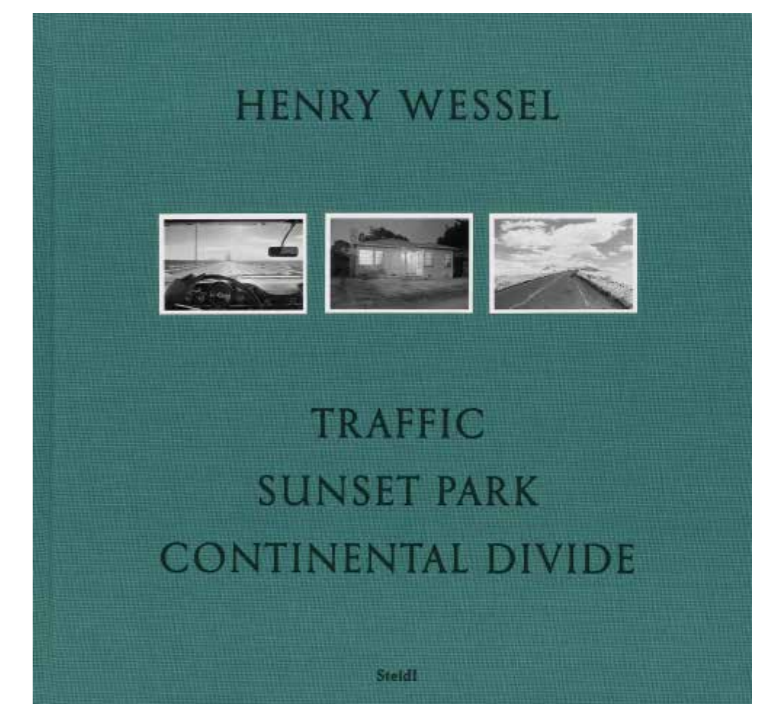
This book presents three independent bodies of work by Henry Wessel, each being a precise sequence arranged to give the viewer the experience of what it felt like to pass through the territory described.

The first series "Traffic" shows Wessel's photos of drivers stuck in traffic as he commuted in the early 1980s from Richmond, California, to San Francisco in the morning rush hour. Wessel records the determination, impatience and blank boredom of his fellow drivers as they navigate a daily drill that seems at times daunting and hopeless. "Sunset Park" is Wessel's series of night photos of the modest working-class neighborhood of Sunset Park in Santa Monica. Over four years in the mid-1990s, Wessel captured the nocturnal transformation of suburbia into a strange, sometimes eerie, landscape. In his words: "You can't help but notice how the world is reconfigured by the lights at night. The spot lighting of particular areas, the lack of ambient light, the unnatural way that shadows are cast, all take us to an unfamiliar place..." Wessel's final series "Continental Divide" takes the viewer on a ride from the dense, suburban flatlands of the Midwest, up across the Rocky Mountains, and down into the sparse desert landscape of the American West. Wessel depicts its houses, shacks, street corners, and the highway, reminding us of the inherent aesthetics of the everyday.

The photographic sequence is a fiction, an analogy for the thing it represents. It is about a particular experience that would not exist without the sequence. Henry Wessel

Henry Wessel Traffic. Sunset Park. Continental Divide

Book design by Henry Wessel, Holger Feroudj and Gerhard Steidl
228 pages
11.7 x 11.4 in. / 29.7 x 29 cm
105 black-and-white photographs
Tritone
Clothbound hardcover with three tipped-in photos
€ 64.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-275-8





David Freund graduated from the Visual Studies Workshop, Rochester, and has taught at Pratt Institute and Ramapo College of New Jersey. His exhibitions include those at the Light Gallery, New York, and the George Eastman House. He has received a National Endowment for the Arts fellowship and a CAPS grant. Freund's work is in the collections of the Museum of Modern Art, New York, the Museum of Fine Arts, Houston, the Bibliothèque Nationale, Paris, and the Corcoran Gallery of Art, Washington D.C.

David Freund Gas Stop

Book design by Gerhard Steidl
and Duncan Whyte
9.8 x 8.3 in. / 25 x 21 cm

Vol. 1: Midwest
160 pages
140 black-and-white photographs

Vol. 2: East
144 pages
128 black-and-white photographs

Vol. 3: West
172 pages
158 black-and-white photographs

Vol. 4: South
160 pages
148 black-and-white photographs

Tritone
Four clothbound hardcover books
housed in a slipcase

€ 98.00 / £ 89.00 / US\$ 125.00
ISBN 978-3-95829-173-7

In the twentieth century, any American driver or passenger would stop at gas stations at least weekly, and not just for gas. Gas stations were also oases offering food and drink, car repairs, directions, maps and, importantly, bathrooms. Yet, beyond their appreciation as roadside novelties, their offerings to American culture, landscape and history have been little photographed.

From 1978 to 1981, David Freund analyzed the culture, architecture and landscape of gas stations in more than forty states. The photographs show customers and workers in postures and actions peculiar to gassing up, or just hanging out. Architecture and signage, both corporate and vernacular, beckon passing drivers. Regional landscapes hold and surround gas stations, each with its own landscape of designed plantings or scrappy volunteers. Stations were also outposts for American networks other than petroleum, seen in telephone booths, mailboxes and powerlines. These and all that surrounds them spark recognition and recollection, accruing as elements of a nonlinear American narrative.

While Freund's primary concern is for his photographs to engage and surprise, he acknowledges nostalgia and uses it to imbue his subjects with a compelling sense of belonging. Of more than 200,000 gas stations in the United States at the time of this project, today they and their roles are mostly gone, existing now in memory and in this work.

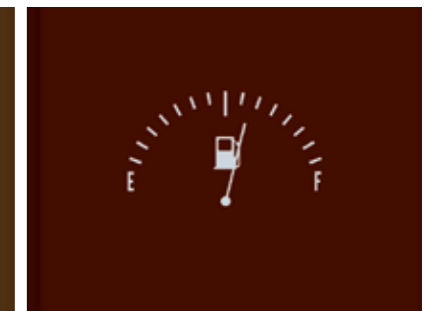
At the outset of Gas Stop I was surprised at the range of themes presented at gas stations. Driving by, their commonplaceness might evince little inspiration for photos, but at an even halfway busy station, all I had to do was hang around to discover unexpected topical and visual variety. David Freund



Slipcase



Vol. 1



Vol. 2



Vol. 3



Vol. 4



Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spans over three decades, shooting largely for *French Vogue* as well as *Harper's Bazaar*, Chanel, Issey Miyake, Versace, Charles Jourdan and Emanuel Ungaro. Today, Bourdin's work is held in the most prestigious museums including the Victoria and Albert Museum, Jeu de Paume, the Guggenheim and the National Museum of China. Bourdin died in 1991.

PREVIOUSLY ANNOUNCED

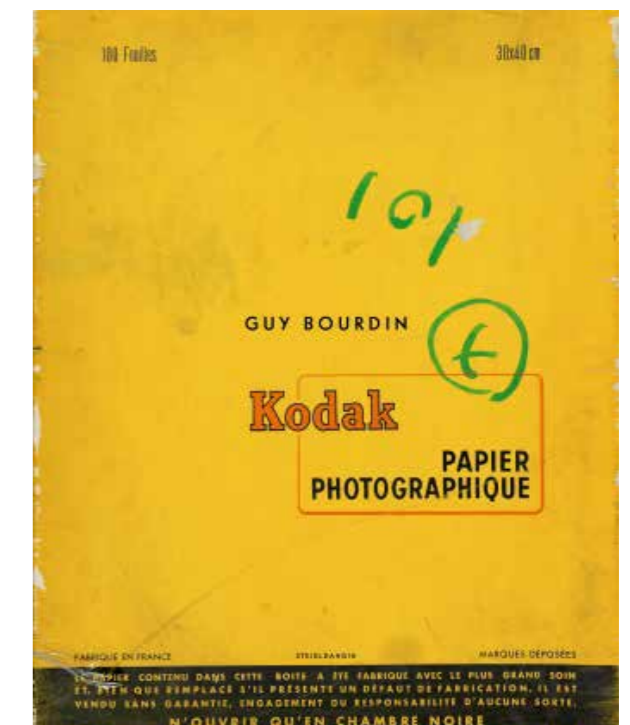
Guy Bourdin was a groundbreaking image-maker and undoubtedly one of the most influential fashion photographers of the twentieth century. Intriguing and revolutionary, his work has achieved a cult-like following; the striking use of color, suggestive narratives, and surrealist aesthetics establishing a visual language all his own.

Though best known for his color images, Bourdin launched his career in black and white in the early 1950s. *Untouched* explores this largely unseen work and gives insight into the early development of his photographic eye. The carefully constructed images, initially conceived as an exhibition series, reveal his artistic motivation years before he began working on assignments for *French Vogue* and *Photo Femina*. In both concept and composition, these photographs display his fascination with striking graphic layouts and narrative cinematic portraiture. Capturing people he encountered on the streets of Paris, Bourdin trained his eye to transcend the reality of the medium, developing a unique perspective through unconventional manipulations of the picture plane. *Untouched* is the first volume in a series of eight forthcoming books that explore the photographer's complete works.

**Guy Bourdin
Untouched**

Edited by Shelly Verthime
Volume 1 of an eight-volume series
Book design by Pascal Dangin
300 pages
9.6 x 11.8 in. / 24.5 x 30 cm
200 photographs
Four-color process
Hardcover with dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-86930-934-7



steidl dangin
PUBLISHERS



PREVIOUSLY ANNOUNCED

Lise Sarfati divides her time between Paris and Los Angeles. She spent ten years of her working life in Russia and has won numerous awards such as the Prix Niépce in Paris and the Infinity Award of the International Center of Photography, New York. Sarfati's works are held in the permanent collections of, among others, LACMA Los Angeles; De Young Museum, San Francisco; and the Fonds National d'Art contemporain, Paris, France. This is her first book with Steidl.

In her new book, Lise Sarfati takes us back to the oddly deserted heart of the city of Los Angeles. Almost deserted ... as lonesome men walk dispassionately through the streets, as if on a mission but without any obvious destination. The sun in *Oh Man* is high, the unifying emptiness of the street basked in the Californian light. The nameless men's random silhouettes stand out distinctively in front of the city's characteristic urban backdrop, their central positioning lending them an extraordinary prominence in Sarfati's photographs. These images add up to a long, aloof traveling, devoid of any narrative and anecdotes, drifting by the evocative sharp lines and angles of the warehouses, the lettering and colors of a Hopperian puritanism opening up the roads to the protagonists.

These photographs were taken in 2012 and 2013. After carefully choosing her locations of interest, Sarfati spent days waiting in full panoply for the right moment to manifest itself.

Sarfati gives us suggestions – more than propositions – that seem to develop in-between the images rather than within each image, like the unpredictable weed growing wild from the grooves between cobblestones. Quentin Bajac

Exhibition: Yossi Milo Gallery, New York, January 2017

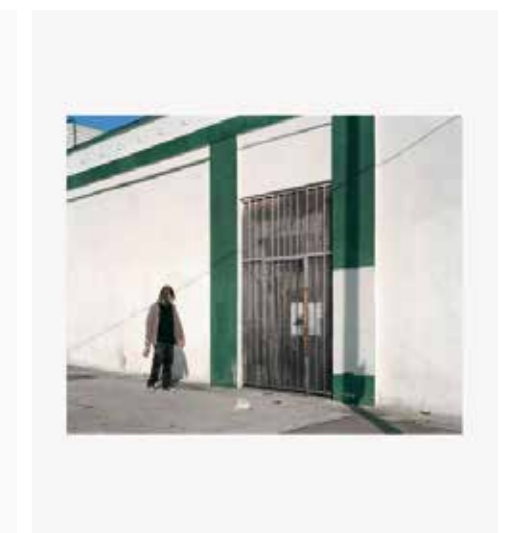
Lise Sarfati
Oh Man

Essay by David Company
Book design by Lise Sarfati
and Gerhard Steidl
80 pages
12.1 x 13.7 in. / 30.7 x 34.7 cm
27 color and black-and-white photographs
Tritone and four-color process
Clothbound hardcover in a sleeve

€ 50.00 / £ 45.00 / US\$ 58.00
ISBN 978-3-95829-112-6



Sleeve



Book





PREVIOUSLY ANNOUNCED

Lewis Hine (1874–1940) was trained as a sociologist and educator in Chicago and New York. In 1904 he photographed newly arrived immigrants on Ellis Island with his students from the Ethical Culture School in New York. He felt so strongly about the abuse of children as workers that he quit his teaching job in 1908 to become an investigative photographer for the National Child Labor Committee. Declaring that he “wanted to show things that had to be corrected,” he was one of the earliest photographers to use the photograph as a tool for social change. During and after World War I, Hine photographed the relief work of the American Red Cross in France and the Balkans, and in 1930 was commissioned to document the construction of the Empire State Building. Hine was the head photographer for the National Research Project of the Works Progress Administration.

In 1936, science-teacher turned photographer Lewis Hine was commissioned by the National Research Project, a division of the Works Progress Administration, to produce a visual document of the industries that the US government hoped would provide the jobs that would lift the country out of the Great Depression. Hine, already well-established as a chronicler of social conditions of his day, produced more than 700 photographs for this project, the last major work of his career.

By emphasizing the inherent tension between machinery and workers, Hine imbued these compelling images with his characteristic rigor and aesthetic appeal. These photographs, and their implied message, are particularly relevant today given high unemployment rates and radical shifts in the role of the worker in the rapidly changing world economy. Included in this book is an essay by the eminent photographic historian, Judith Mara Gutman, in which she discusses the project and the photographs in the context of the economic conditions of the time and the artistic and technological innovations of the era.

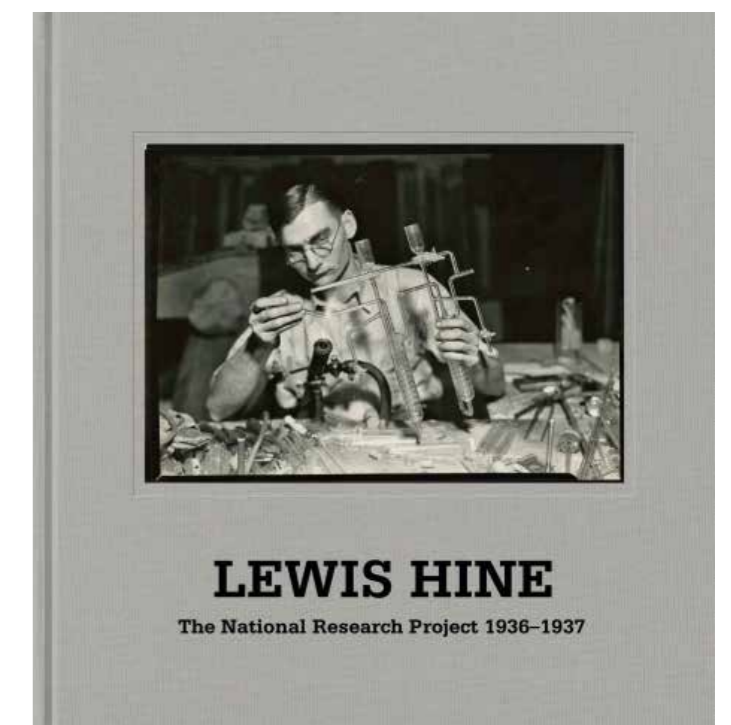
This unwavering human commitment informed a style that became progressively more complex as the photographer’s experience ... enabled him to handle groupings, backgrounds, and lighting with greater naturalness and effect... Hine in his photographs illuminated not just conditions but the human spirit. Naomi Rosenblum, from *A World History of Photography*

Co-published with the Howard Greenberg Library, New York

Lewis Hine
The National Research Project
1936–1937

Text by Judith Mara Gutman
 Book design by Gregory Wakabayashi
 144 pages
 9.1 × 9.4 in. / 23 × 24 cm
 100 black-and-white photographs
 Tritone
 Clothbound hardcover with a tipped-in photo

€ 38.00 / £ 35.00 / US\$ 40.00
 ISBN 978-3-95829-189-8



STEIDL / THE HOWARD GREENBERG LIBRARY





Since 1979, Kenro Izu has traveled the world photographing its sacred places. His first visit to Cambodia in 1993 to photograph a series of monuments in Angkor set him on a path to depict the sacred places and people of Asia, one that he continues to this day. He has since created major bodies of work focused on Cambodia, Nepal, Bhutan, and most recently, India. His photographs have been published in five books including *Kenro Izu: 30 Year Retrospective* (2010) and can be found in museum collections including those of the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Los Angeles County Museum of Art; Tokyo Metropolitan Museum of Photography; and the J. Paul Getty Museum, Malibu.

Kenro Izu Eternal Light

Text by Juhi Saklani
Book design by Gregory Wakabayashi
9.8 × 11 in. / 25 × 28 cm
216 pages
120 black-and-white photographs
Tritone
Hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-190-4

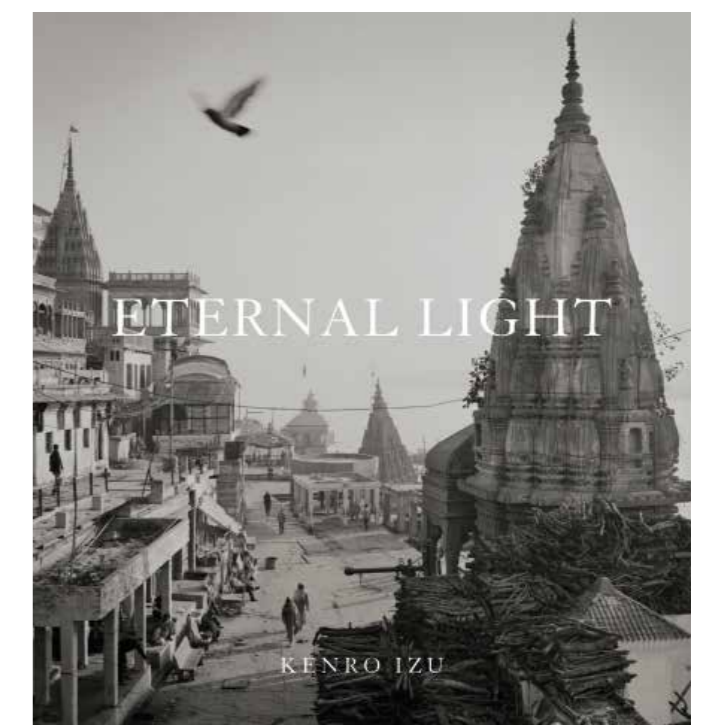
PREVIOUSLY ANNOUNCED

Kenro Izu's *Eternal Light* radiates spirituality. In Varanasi, known as the Indian "City of Light," Izu photographed festivals, rituals, cremations as well as individual experiences of joy and suffering related to death and the afterlife. In Allahabad, where the Ganges and Yamuna Rivers meet, Izu attended the festival of Kumbh Mela, and in the city of Vrindavan, he photographed among the thousands of temples dedicated to Krishna. Highly attuned to the emotions of his subjects, Izu's exquisitely rendered photographs transcend earthly concerns. He has stated: "It's as though the Hindu gods have suggested that I think about the question, *where are people heading, in this life and after?*" Through these photographs Izu strives to find the answers.

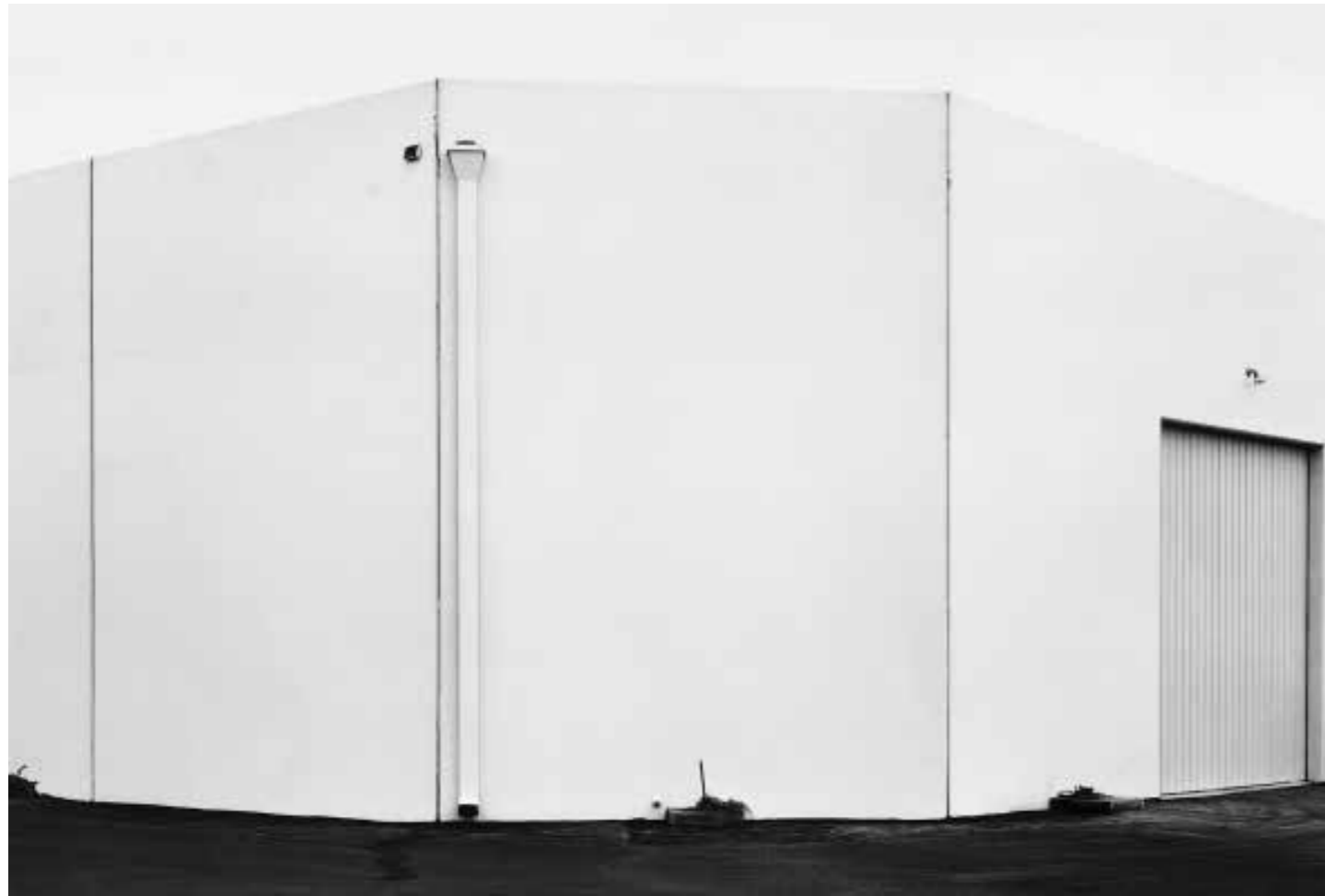
Kenro Izu is interested in focused clarity achieved through meditative stillness rather than through language. A simplifying quietude reduces the chatter behind the eyes and produces concentrated seeing.

Arthur Ollman, founding director of the Museum of Photographic Arts, San Diego

Co-published with the Howard Greenberg Library, New York



STEIDL / THE HOWARD GREENBERG LIBRARY



Lewis Baltz was born in Newport Beach, California, in 1945, where he grew up. He graduated from the San Francisco Art Institute in 1969 and received a Master's degree from Claremont Graduate School in 1971. Apart from the definitive exhibition "New Topographics: Photographs of a Man-Altered Landscape," Baltz's work has been shown in about fifty solo exhibitions and featured in seventeen monographs. It now forms part of the permanent collections of the Guggenheim Museum, Tate Modern, the Los Angeles County Museum of Art and the San Francisco Museum of Modern Art, to name but a few. In 2013, Baltz donated his archive to the Getty Research Institute. He lived, taught and photographed in Europe from the mid-1980s, splitting his time between Paris and Venice. Baltz died in Paris on November 22, 2014, aged 69.

In the late 1960s and early '70s Lewis Baltz became fascinated by the stark, repellent, manmade landscape that was rolling over California's then still agrarian terrain. Baltz made a number of projects on this subject, the best known of which, *The new Industrial Parks near Irvine, California*, was first published in 1974. With this book Baltz took his place near the center of the New Topographics movement, a newly coined term emblematic of a cool, distanced, yet critical view of the emerging man-altered landscape. The Topographic position, detached and glacial, has since influenced photographic practice in the United States, Germany and Japan.

A lot of people liked albums, family snapshots, but I never did. I liked the photographs in Real Estate office windows, which are technically correct and heartbreakingly empty. Lewis Baltz

Lewis Baltz
The new Industrial Parks
near Irvine, California

Book design by Lewis Baltz,
 Gerhard Steidl and Bernard Fischer
 96 pages
 11 x 10.6 in. / 27.9 x 26.8 cm
 51 black-and-white photographs
 Quadratone
 Clothbound hardcover with dust jacket

€ 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-86930-990-3





PREVIOUSLY ANNOUNCED

Over the last fifteen years, Istanbul has emerged as one of the principal megacities at the outset of the twenty-first century. The picturesque has given way to an unexpected boom of new, profit-driven urban development including high-rise, sterile gated communities and satellite cities to house a vastly expanding population – all at the expense of long-time residents and under the mantle of a self-confident and arbitrary government.

Shot in 2012 and 2013, Paola De Pietri's serene and understated photographs of individuals against the backdrops of dusty construction sites and newly finished buildings focus on the impact of the changing urban landscape of Istanbul on the minds of its people. The newly created housing situations in anonymous apartment towers and detached homes interrupt human relations, shifting people's social refuge from family and neighbors to imposed individualization and private solitude. The postures and body language reflect the precarious, unstable state of mind of a new and very mixed social stratum of domestic migrants coming to terms with unfamiliar models of life and environments, in which stray dogs linger like ghosts from the past.

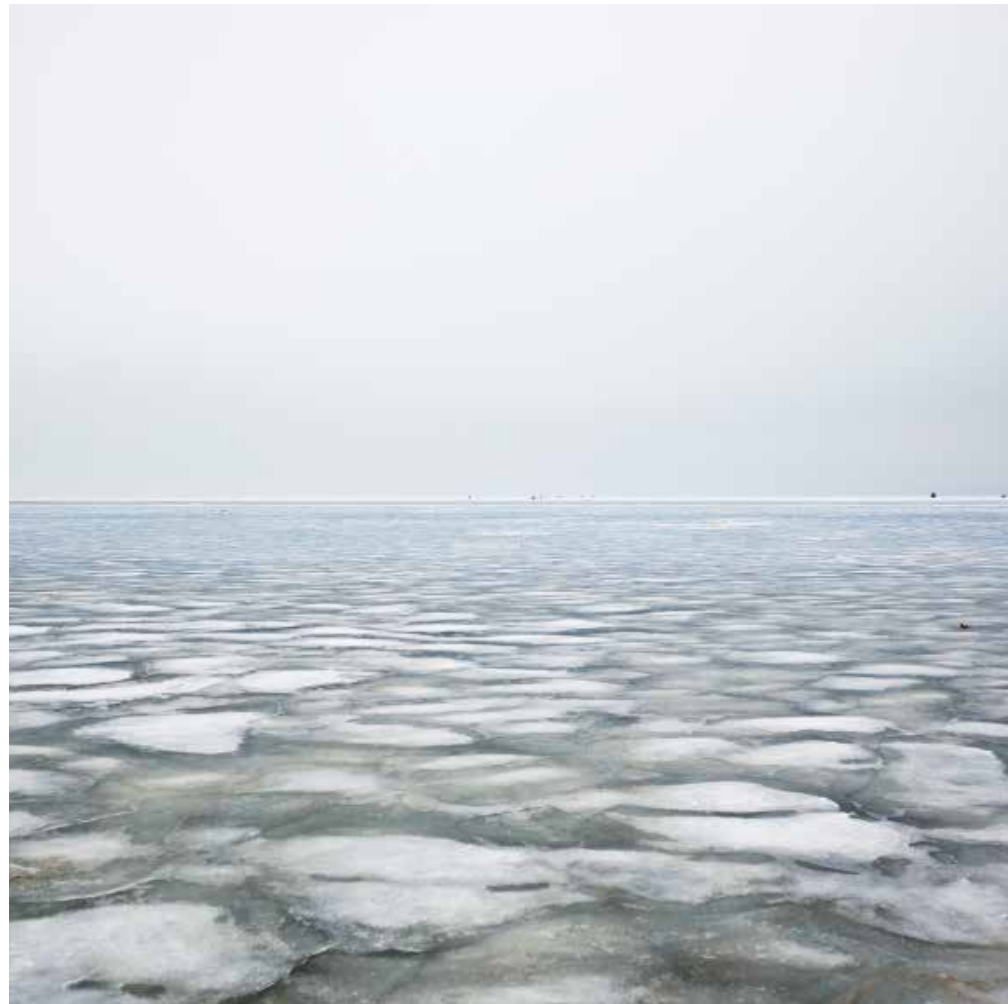
Paola De Pietri was born in 1960 in Reggio Emilia, where she still lives. In 2009 she won the triennial Albert Renger-Patzsch Prize. De Pietri has exhibited in many solo and group shows, including at the Venice Biennale (1997), the Galleria d'Arte Moderna, Bologna (2001), Fotomuseum Winterthur (2005), the Museum of Contemporary Art, Shanghai (2006), the Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan (2007), the Fondazione Fotografia, Modena (2010), Le Bal, Paris (2011), the MAXXI, Rome (2012), the Triennale, Milan (2013), the Leopold Museum, Vienna, and the Mart, Rovereto (2014). Steidl published her *To Face* in 2012.

Paola De Pietri Istanbul New Stories

Texts by Paola De Pietri, Necmi Sönmez
and Pier Paolo Pasolini
Book design by LeftLoft
96 pages
14.2 × 12.6 in. / 36 × 32 cm
40 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-110-2





Lucinda Devlin, born in Ann Arbor, Michigan, in 1947, grew up surrounded by the Great Lakes and rural landscapes. Devlin has received numerous awards (including those from the NEA and DAAD) and her work is held in several museums, such as the Guggenheim Museum, the Whitney Museum, and the DZ Bank Collection. Devlin has exhibited throughout the United States and Europe including at the Venice Biennale. Steidl has published her *The Omega Suites* (2000) and *Water Rites* (2003).

Lucinda Devlin Lake Pictures

Text by Jerry Dennis and Tom Sherman
Book design by Gerhard Steidl
120 pages
11.2 x 10 in. / 28.5 x 25.5 cm
50 color photographs
Four-color process
Hardcover

€ 38.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-86930-965-1

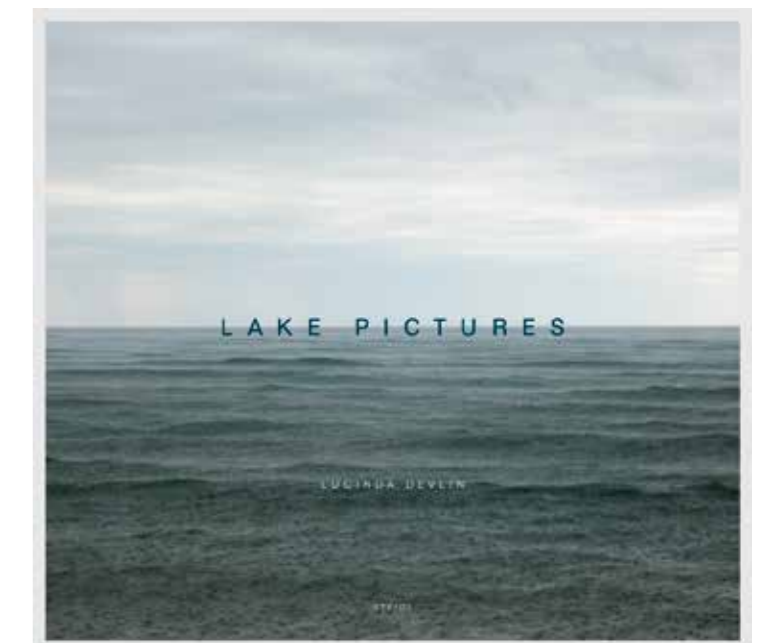
PREVIOUSLY ANNOUNCED

Lake Pictures is a series of photographs of Lake Huron, one of the Great Lakes bordering the state of Michigan. The pictures – taken at the same place, during the four seasons, and at different times of day and night – explore the changing atmospheric nature of the lake through the prisms of water, sky, color, light, place, space and time. Looking at this immense body of water and the sky above, both initially seem boundless, as if stretching forever into the distance. Only the fine horizon line between the two separates and joins them, pulling us into each photo and reminding us that this sense of infinity is but an intriguing optical fiction.

More than a lake: the lake, the sea. Devlin's pictures show everything, from a honey-yellow pool to a raging sea; we see the grayish-brown abyss, the opaque, rippling navy blue, a melancholy carpet ... and the slate-like idleness. All this is a result of her morning, midday, evening and nighttime visits to the shoreline. It looks as though the photographer has consulted the Great Lake like an oracle.

Ulf Erdmann Ziegler

Co-published with Galerie m Bochum





Mat Hennek was born in the Black Forest area of Germany in 1969 and today lives with his partner, the French pianist H el ene Grimaud, in Upstate New York. While previously based in Berlin, Hennek created influential photographic portraits for the entertainment and music industries, before turning his attention to natural landscapes. Hennek's photography has been featured in solo exhibitions throughout Europe, Asia and the USA.

In *Woodlands* Mat Hennek presents genuine portraits of trees, the results of numerous hikes through various forests in Europe and the USA. Hennek sets out to discover extraordinary places in remote and often difficult to access areas, traveling on the road beyond human civilization for days. He removes spatial landmarks, alternately erasing the ground and horizon to un hinge any sense of direction. Light and shadow, pattern and structure build up to an impressionistic hymn— infinite, without a center, without beginning or end.

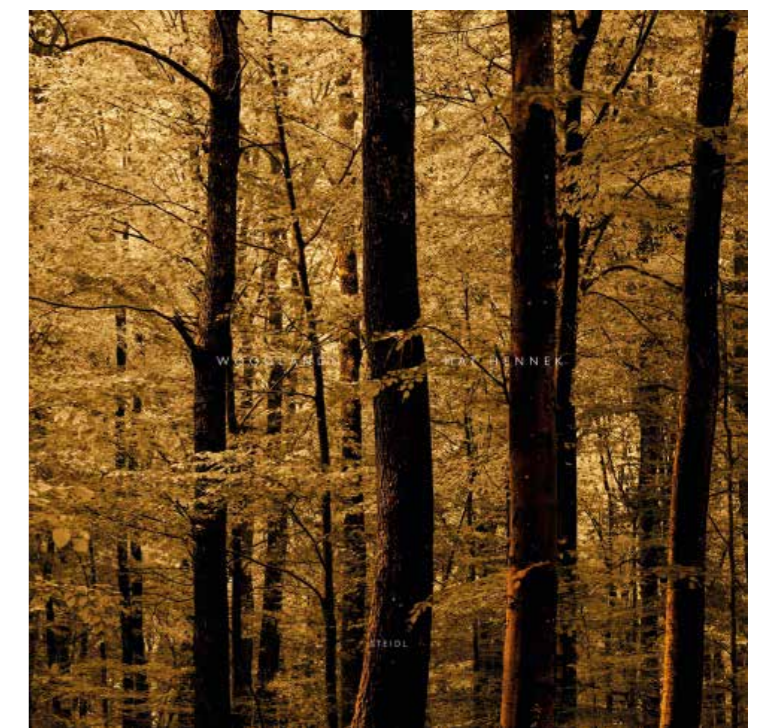
Hennek presents the woods as a divine, mystical architecture which we experience as well as see. Through a graphic style that sublimates the landscape into pure abstraction, he eliminates the border between painting and photography, revealing the soul of a landscape— one that is unique, indivisible and an integral part of nature.

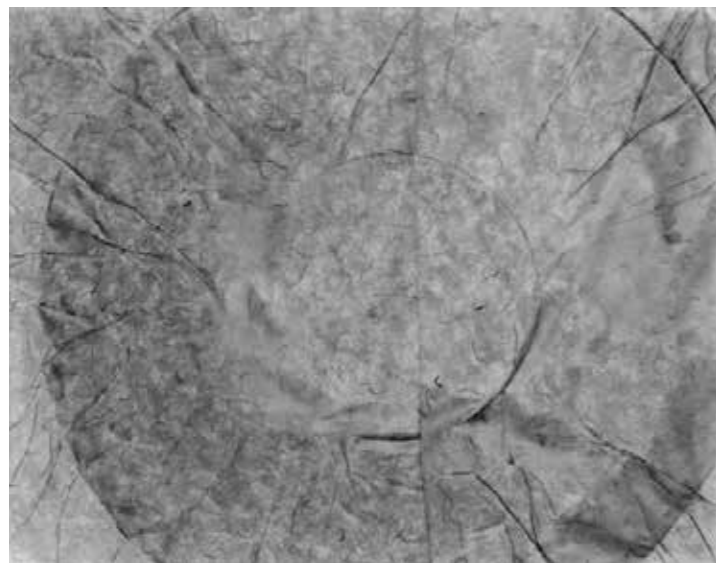
Through Mat Hennek's photographs, we penetrate a series of mysterious circles evoking both the womb of the earth and the infinite cycle of life. In beauty, there is a powerful spiritual path. Indeed, man is not needed in these works, as it is the viewer who becomes wholly integrated in the bosom of nature. Laureline Amanieux

Mat Hennek Woodlands

Book design by Mat Hennek and Gerhard Steidl
96 pages
13.8 x 14.4 in. / 35 x 36.7 cm
48 color photographs
Four-color process
Clothbound hardcover

  78.00 /   70.00 / US\$ 88.00
ISBN 978-3-95829-178-2





Mikael Olsson was born in 1969 in Lerum and is based in Stockholm, Sweden. He studied photography at the University of Gothenburg. In his previous work *Södrakull Frösakull* (Steidl, 2011), he portrays the relationship between man, nature and architecture in a series of images that invoke questions concerning memory, space, time and structures. In addition to solo exhibitions including those at the Hasselblad Center, Gothenburg, Galerie Nordenhake, Berlin/Stockholm, and Arthur Ross Gallery Columbia University, New York City, Olsson has lectured at ETH Zürich.

Mikael Olsson on | auf

Text by Péter Nádas
Book design by Mikael Olsson
with Mattias Sjöstedt
84 pages
10.2 × 13 in. / 26 × 33 cm
31 color and black-and-white photographs
Four-color process
Clothbound hardcover with a
French-fold dust jacket

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-196-6

PREVIOUSLY ANNOUNCED

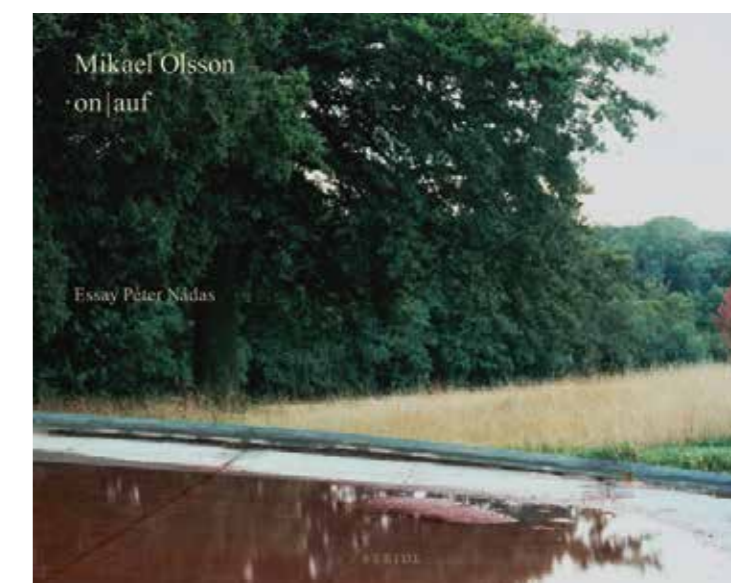
In *on | auf* the Swedish artist Mikael Olsson undertakes a photographic interpretation of the Swiss architects Herzog & de Meuron's and the Chinese artist Ai Weiwei's temporary pavilion at the Serpentine Gallery in London.

By investigating the traces of their creative processes in their archives, and exploring the relation between the structure and its various contexts, Olsson creates images that follow and go beyond the object—a visual narrative uncovering issues of memory, identity and perception.

The book includes an essay by author Péter Nádas entitled *Loaned Landscapes, Borrowed Objects. The Space of the Image and the Image of Space in Mikael Olsson's Photography*.

In his images Mikael Olsson is fascinated by the tension between visual constituents and visual conventions, the reality of perception and the reality of vision, of the concrete and the abstract.

Péter Nádas





PREVIOUSLY ANNOUNCED

Mona Kuhn is best known for her large-scale, dream-like photographs of the human form. Her pictures often references classical themes with a light and insightful touch. Kuhn's approach to her work is distinguished by the close relationships she develops with her subjects, resulting in images of remarkable naturalness and intimacy, and creating the effect of people who are naked but comfortable in their own skin. Kuhn's Steidl books include *Photographs* (2004), *Evidence* (2007), *Native* (2009) and *Bordeaux Series* (2011).

Acclaimed for her contemporary and intimate depictions of the nude, Kuhn takes a new direction into abstraction in her latest series "Acido Dorado." Photographed at a golden modernist structure on the edge of Joshua Tree National Park, architectural lines, light reflections and a single figure have been carefully balanced against the backdrop of the Californian desert.

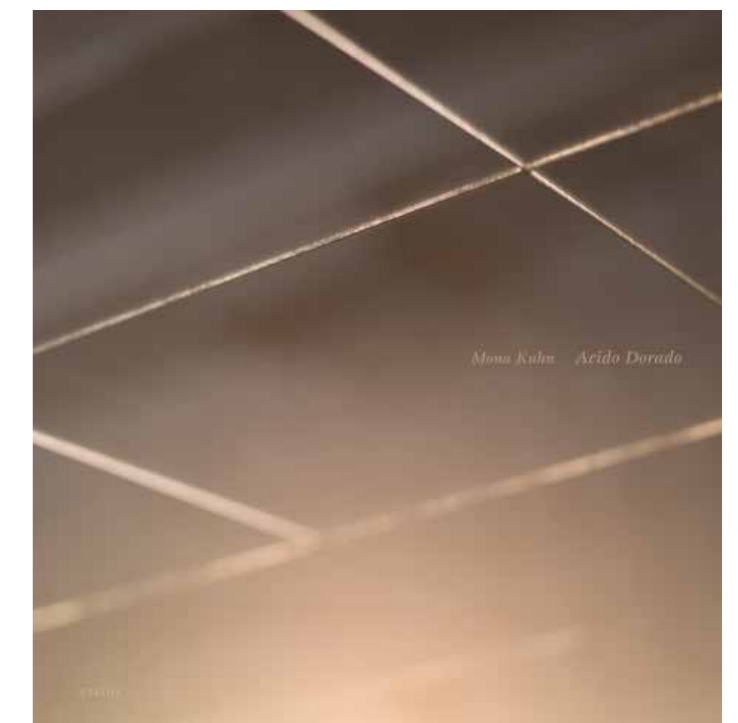
The human figure, Mona's friend and collaborator Jacintha, emerges like a surrealist mirage, fragmented and indistinct, at times submerged in shadows or overexposed. The building's facade of glass and mirrors serve as optical planes, an extension of the artist's camera and lens. Light is split into refracting colors, desert vegetation grows sideways, inside is outside and outside in. Kuhn pushes a certain disorienting effect by introducing metallic foils as an additional surface, at times producing purely abstract results. *Acido Dorado* marks Kuhn's increasing use of techniques that appear to merge the figure, abstractions and landscape into one.

The body is a place where our mind resides, and that's what I'm photographing.

Mona Kuhn
Acido Dorado

Book design by Mona Kuhn and Gerhard Steidl
96 pages
11.7 x 12.2 in. / 29.7 x 31 cm
60 color and black and white photographs
Four-color process
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-180-5





PREVIOUSLY ANNOUNCED

Arthur Elgort, born in 1940 in New York City, has photographed the world's most beautiful and talented people for over forty years. He has published seven books to date including *Personal Fashion* (1983), *The Swan Prince* (1987), *Models Manual* (1993) and *Camera Ready* (1997). In addition to *Ballet*, Edition 7L has published *Camera Crazy* (2004) and *The Big Picture* (2014).

Following his career-spanning monograph *The Big Picture*, Arthur Elgort pays homage to his first love and eternal muse in this new collection of photographs. While glimpsing ballet through Elgort's lens we are taken not to the front of the stage but behind the scenes, where the hard work is done. On this journey through the hallways and rehearsal spaces of some of the world's most distinguished ballet schools, including the New York City Ballet and the Vaganova Academy of Russian Ballet, we see previously unpublished images of legends such as Balanchine, Baryshnikov and Lopatkina. The perfection of the prima ballerina disappears in these quiet photographs where the viewer is able to witness the individual dancers' natural glamor as they work to perfect their craft. Elgort's snapshot style allows the pain and pleasure of one of the world's most beloved forms of expressive dance to be seen with beauty.

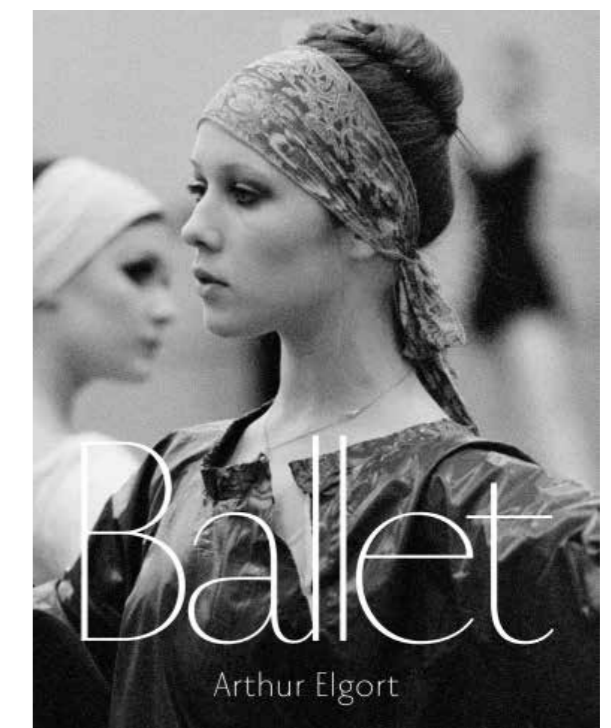
From the first day I worked with Arthur I realized his prism is dance. He took its languid, exuberant perfection as his inspiration when he found himself a young Turk in fashion photography. It has to this day served as his anchor. Christiaan

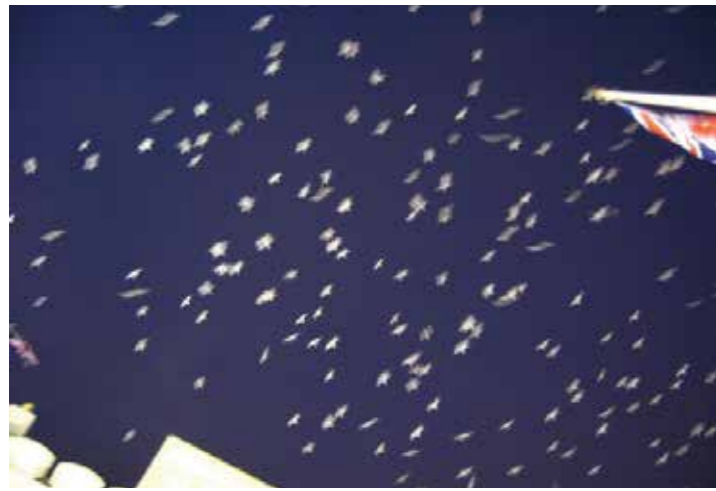
**Arthur Elgort
Ballet**

Book design by Marianne Houtenbos
168 pages
9.5 x 11.8 in. / 24 x 30 cm
114 black-and-white and color photographs
Four-color process
Hardcover

€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-95829-191-1

Edition 7L Paris





PREVIOUSLY ANNOUNCED

Nan Goldin was born in Washington, D.C., in 1953 and is one of the eminent photographers of our times. She studied at the Museum of Fine Arts in Boston and since 1982 has visited and worked in Europe on a regular basis. Goldin received the Hasselblad Photography Award in 2007, and today lives in Berlin, New York and Paris.

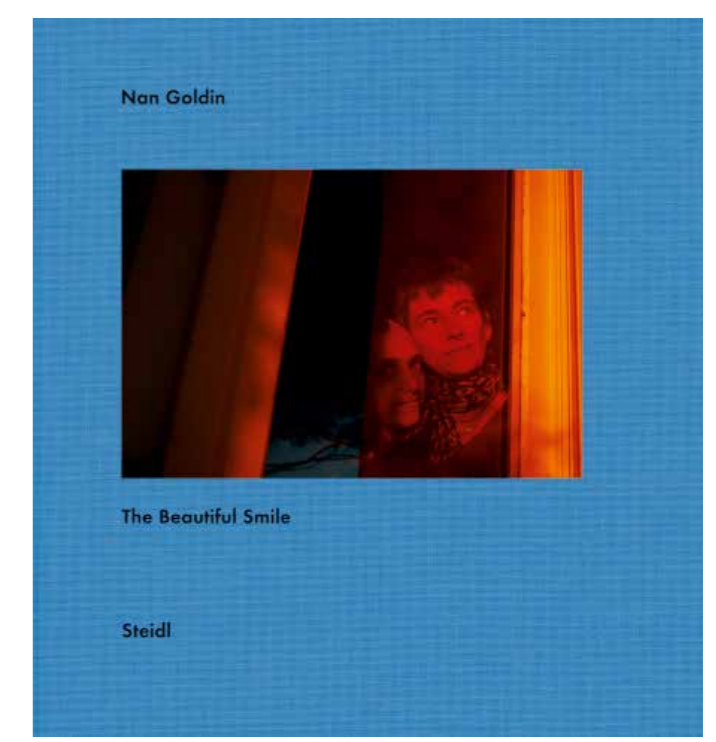
The Beautiful Smile is a reprint of the out-of-print book originally published on the occasion of Nan Goldin's Hasselblad Award of 2007. Adopting the direct aesthetics of snapshot photography, Goldin has been documenting her own life and that of her friends for more than forty years. Her intimate and formally beautiful photographs focus on the urban scene in New York and Europe in the 1970s, '80s and '90s, a period dramatically marked by HIV and AIDS. Her practice of photography as memoir, as a means of protection against loss and as an act of preservation, as well as her use of the slide show, resonates in the work of photographers of recent generations.

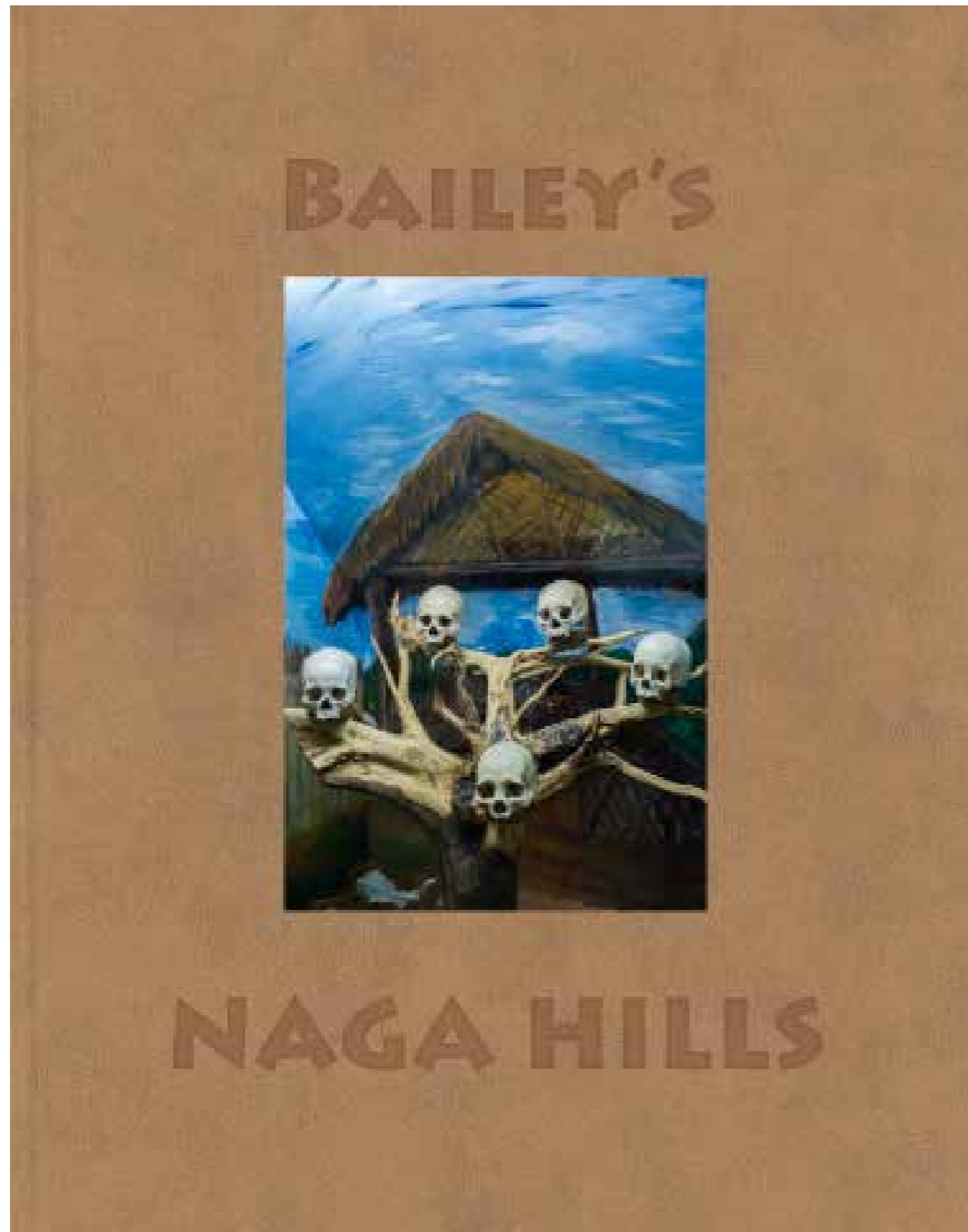
The Beautiful Smile is my favorite book. Nan Goldin

Nan Goldin
The Beautiful Smile

Edited by Walter Keller, Jack Ritchey and Gerhard Steidl
Book design by Nan Goldin, Sarah Winter and Gerhard Steidl
160 pages
9.8 x 10.6 in. / 25 x 27 cm
150 color and black-and-white photographs
Four-color process
Clothbound hardcover with a tipped-in photo

€ 35.00 / £ 28.00 / US\$ 40.00
ISBN 978-3-95829-174-4





David Bailey, born in London in 1938, is one of the most successful photographers of his generation, and his career, in and beyond photography, spans sixty years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012) and *Bailey's East End* (2014).

This book is David Bailey's portrayal of the landscapes and personalities of the mystical and densely forested Naga Hills, part of the complex mountain barrier between India and Myanmar (Burma), and home to the Naga tribes, "those with pierced ears" in Burmese. Bailey's desire to visit the Naga Hills has been with him since youth, yet access had been continually restricted because of war and unrest—until 2012 when that wish finally became a reality.

Bailey had initially wanted to photograph the story of the last headhunters in the region, but in typical Bailey style, he needed to improvise when things didn't quite go to plan: he recalls for example cutting through difficult terrain (at times needing to walk beside the four-wheel drives), becoming lost for hours, only to be discovered by armed men who directed him to a party at a guard post, where he proceeded to dance the night away with the soldiers...

This is the newest book exploring Bailey's ongoing fascination with India, the previous being his *Delhi Dilemma* of 2012, and by no means the last—for in Bailey's words, "India seems endless."

Why the Naga Hills first, where is this land of mystery? Mostly in my imagination. A place that no one I knew had been to ... did I read of it in the two years I spent doing national service in Malaya and Singapore? It had no pyramids on the Nile, no hidden city in the Himalayas like Shangri-La. It's most likely I read about it in the writings of Rudyard Kipling. David Bailey

David Bailey Bailey's Naga Hills

Texts by David Bailey and William Dalrymple
Book design by David Bailey
176 pages
10.2 x 13 in. / 26 x 33 cm
145 black-and-white and color photographs
Four-color process
Imitation leather hardcover with a tipped-in photo

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-170-6



Bailey in NagaLand 2012 © David Bailey / Fenton Bailey



PREVIOUSLY ANNOUNCED

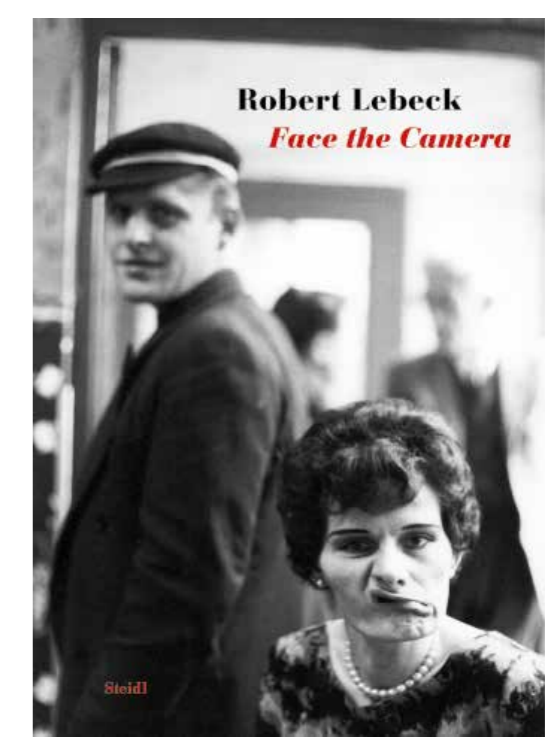
Robert Lebeck, born in 1929 in Berlin, studied ethnology before turning to photography. For three decades he traveled widely as a photojournalist for Stern, interrupted only by a short interlude as the editor-in-chief for photography at GEO. He received the Dr. Erich Salomon Award from the German Photographic Society in 1991 and the first Henri Nannen Award in 2007 for his life's work. Also an avid photo collector, Lebeck died in 2014.

Among the most esteemed German photojournalists of the postwar period, Robert Lebeck used his charisma and mischievous nature to instantly and naturally connect with his subjects. He made no distinction between rich or poor; in front of his camera, all were equal. His photographs of celebrities and world leaders such as Elvis Presley, Woody Allen, Romy Schneider and Willy Brandt have long been lodged in Germany's collective visual memory.

In this book, Lebeck's wife, archivist and closest creative companion, Cordula Lebeck, has collected a stunning array of mostly unpublished photographs from the late 1950s to the '70s. *Face the Camera* allows us to discover Lebeck's endless sense of wonder and ferocious curiosity for everyday life in a time of great change.

Robert Lebeck
Face the Camera

Edited by Cordula Lebeck
Text by Kerstin Stremmel
Book design by Cordula Lebeck and Gerhard Steidl
208 pages
8.3 x 11.4 in. / 21 x 29 cm
130 black-and-white photographs
Tritone
Hardcover
€ 34.00 / £ 28.00 / US\$ 40.00
ISBN 978-3-95829-165-2





Kai Löffelbein was born in Germany in 1981 and studied documentary photography in Hanover. He has since worked in South America, Asia, Africa and Eastern Europe, devoting himself to long-term projects that capture the impacts on common people and the environment left by socio-political and economic phenomena. Löffelbein has exhibited internationally and his awards include the Henri Nannen Prize, the UNICEF Photo of the Year Award, The New York Photo Award, the DAYS JAPAN International Photojournalism Award, the FotoVisura Photography Grant and the Px3 Prix de la Photographie. He is one of the Critical Mass Top 50 Selected Artists and recently received a grant from the Magnum Foundation.

Ctrl-X. A topography of e-waste explores the irresponsible handling of limited resources, one of the most pressing problems of our globalized world today. In this book Kai Löffelbein follows the electronic-waste trails from Europe and the United States to the post-apocalyptic scenery of Agbogbloshie in Ghana, the e-waste city of Guiyu in China and the backyard workshops of New Delhi. Here he meticulously documents the appalling conditions under which workers, sometimes even children, attempt to recover any valuable raw materials contained in our e-waste, refuse that is illegally exported from the West in order to bypass expensive recycling.

In an increasingly digitized world, a life without electronic devices seems inconceivable for us: computers, cell phones, MP3 players and tablets have become our daily companions. And as long as we continue to define ourselves by the products we consume – the latest smartphone, the fastest processor and the thinnest laptop – the millions of tons of e-waste produced annually will continue to increase.

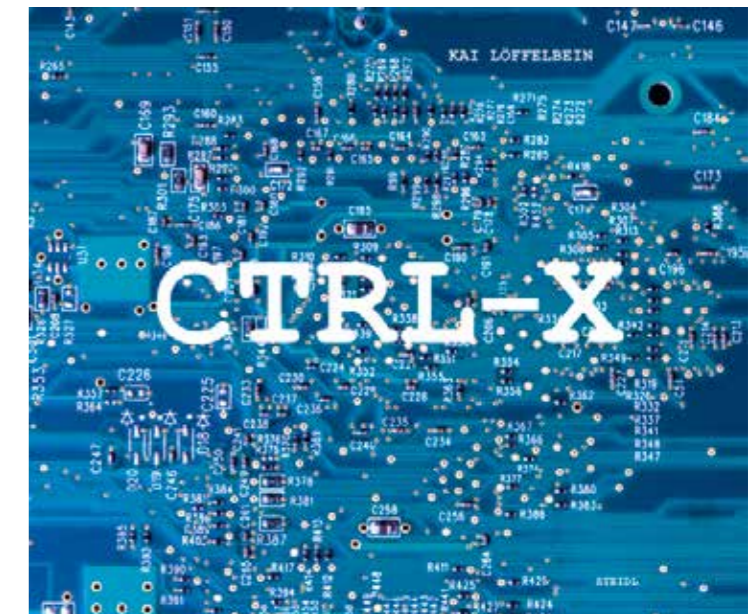
Kai Löffelbein has a keen eye for the spectacular, but also for significant details... His pictures are superbly composed, of the highest quality, beautiful in the classical sense and very impressive, but they are also analytical and political, and never succumb to the danger of over-aestheticization. They open our eyes and inspire us.
James Nachtwey



Kai Löffelbein *Ctrl-X. A topography of e-waste*

Text by Ed Kashi and Catalina Hermanns
Book design by Gerhard Steidl
and Kai Löffelbein
192 pages
11.7 × 9.8 in. / 29,7 × 25 cm
117 color photographs
Four-color process
Clothbound hardcover with booklet

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-86930-970-5





Vol. 1 Museum of Furniture



Vol. 2 Museum of Photography



Vol. 3 Little Ladies Museum



Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Singh's exhibitions include those at the Serpentine Gallery in London, Hamburger Bahnhof in Berlin, the Hayward Gallery in London, the Art Institute of Chicago, and the Museum für Moderne Kunst in Frankfurt. In 2013 Singh represented Germany at the Venice Biennale. Bookmaking is central to her practice. Singh's books with Steidl include *Privacy* (2004), *Go Away Closer* (2007), *Sent a Letter* (2008), *Dream Villa* (2010), *File Room* (2013) and *Museum of Chance* (2014).

Dayanita Singh Museum Bhavan

Interviews by Aveen Sen and Gerhard Steidl
Book design by Dayanita Singh, Gerhard Steidl and Duncan Whyte
3.5 x 5.4 in. / 9 x 13.7 cm

- Vol. 1 Museum of Furniture
27 pages
27 black-and-white photographs
- Vol. 2 Museum of Photography
27 pages
27 black-and-white photographs
- Vol. 3 Little Ladies Museum
27 pages
27 black-and-white photographs
- Vol. 4 Museum of Men
27 pages
27 black-and-white photographs
- Vol. 5 Ongoing Museum
27 pages
27 black-and-white photographs
- Vol. 6 Godrej Museum
27 pages
27 black-and-white photographs
- Vol. 7 Printing Press Museum
27 pages
27 black-and-white photographs
- Vol. 8 Museum of Vitrines
27 pages
26 black-and-white photographs
- Vol. 9 Museum of Machines
27 pages
26 black-and-white photographs
- Vol. 10 Conversation Chambers
55 pages

Tritone
Ten accordion-fold books housed in a handmade, clothbound clamshell box

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-161-4

PREVIOUSLY ANNOUNCED

In *Museum Bhavan* Dayanita Singh creates a new space between publishing and the museum, an experience where books have the same if not greater artistic value than prints hanging on a gallery wall. Consisting of nine individual "museums" in book form, *Museum Bhavan* is a miniature version of Singh's traveling exhibition of the same name whose prints are placed in folding expanding wooden structures (her "photo-architecture"), which she likes to interchange at will.

The images in *Museum Bhavan*—old and new, intriguingly literal and suggestive—have been intuitively grouped into lyrical chapters in a visual story such as "Little Ladies Museum" and "Ongoing Museum," as well as more specific series like "Museum of Machines." Following her *Sent a Letter* (2008), the starting point for this project, the books are housed in a handmade box and fold out into accordion-like strips which Singh encourages viewers to install and curate as they wish in their own homes. The exhibition thus becomes a book, and the book becomes an exhibition.

Photography, at its best, speaks where words cannot go.
Dayanita Singh





Kaneko Ryuichi is the leading historian of Japanese photobooks. As the former curator at the Tokyo Metropolitan Museum of Photography, he oversaw the development of the institution's collection. Over the past 45 years Kaneko has amassed a formidable private collection of more than twenty thousand volumes, magazines and catalogues. As a scholar, he has been an important advocate in supporting the scholarship and study of Japanese photography and photobooks.

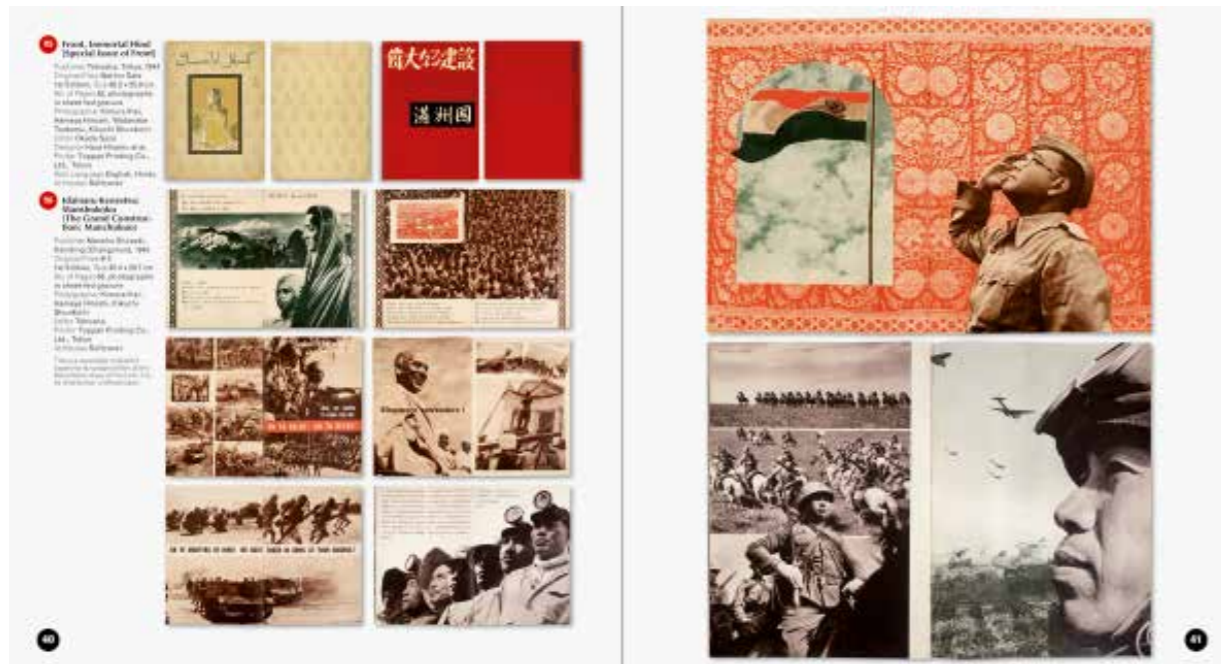
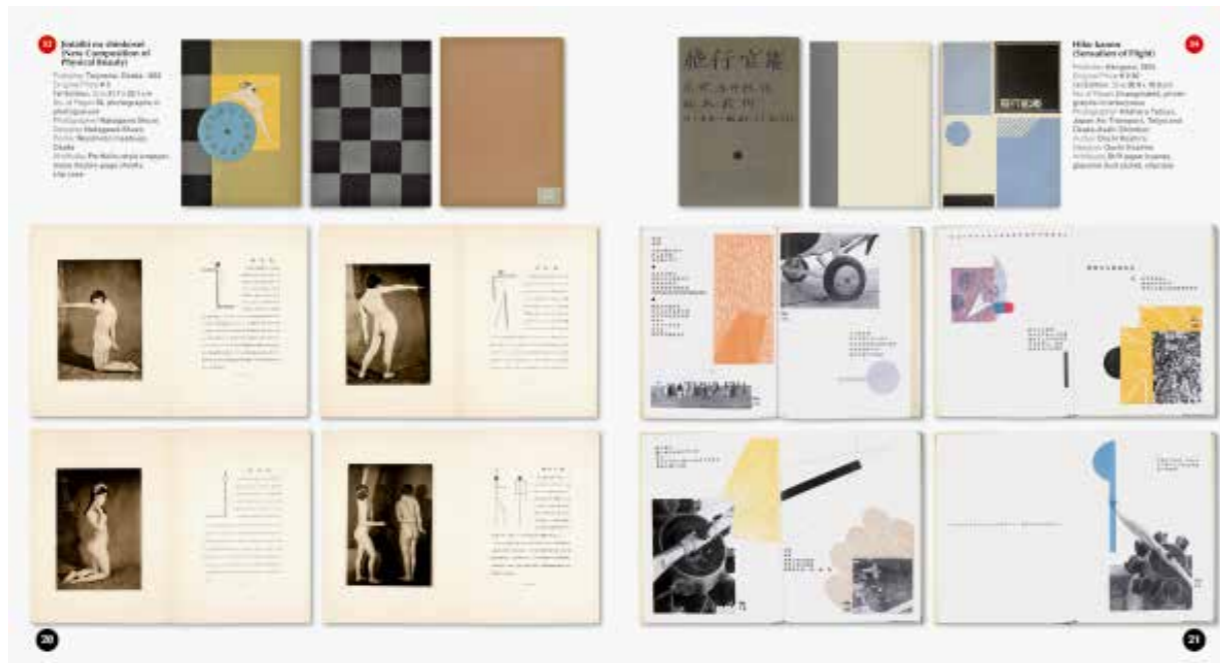
Manfred Heiting is a designer and editor of photo publications and a collector of photobooks focusing on the period between 1886 and 1980. He has designed and edited extensive surveys of German, Soviet and Japanese photobooks. Heiting is currently working on surveys of Czech and Dutch photobooks.

This book illustrates the development of photography as seen in photo publications in Japan—from the time of influence by European and American pictorialism, the German Bauhaus and Imperial military propaganda, to the complete collapse and destruction of the country in 1945. Then followed a new beginning: with the unique self-determination of a young generation of photographers and visual artists highlighted by the "Provoke" style as well as protest and war documentation of the late 1950s to the early '70s, the signature Japanese photobook, as we have come to know it, was born. With detailed information and illustrations of over 500 photo publications, an introduction by Kaneko Ryuichi and essays by Fujimura Satomi, Duncan Forbes, Manfred Heiting, Mitsuda Yuri, Iizawa Kotaro, Shirayama Mari and Takeba Joe, this is the first extensive English-language survey of Japanese photobooks of this period.

Kaneko Ryuichi and Manfred Heiting The Japanese Photobook, 1912–1990

Edited by Manfred Heiting
Introduction by Kaneko Ryuichi
Essays by Fujimura Satomi, Duncan Forbes, Manfred Heiting, Mitsuda Yuri, Iizawa Kotaro, Shirayama Mari and Takeba Joe
Concept and book design by Manfred Heiting
English text with Japanese translation
582 pages
10.5 × 11.3 in. / 26.6 × 28.8 cm
Over 3,500 color illustrations
Four-color process
Hardcover

€ 125.00 / £ 98.00 / US\$ 145.00
ISBN 978-3-95829-176-8





Gloria Katz and Willard Huyck are filmmakers whose writing credits include *American Graffiti*, *Lucky Lady*, *French Postcards*, *Best Defense*, *Indiana Jones and the Temple of Doom*, and *Radioland Murders*. They also worked on the screenplays for the original *Star Wars* and the first *Mission Impossible*. Both are members of the Writers Guild of America and the Academy of Motion Picture Arts and Sciences. The Huycks have been collecting Japanese photography since 2002 and have assembled an encyclopedic collection of images from the nineteenth century to the present.

Most collectors have their own unique attractions and approaches to the objects of their collecting. This volume features the adventures of Gloria Katz and Willard Huyck, two renowned filmmakers who began collecting Japanese photography more than a decade ago, and whose ongoing hunt seems indeed like a Hollywood movie. A memoir about their love of Japanese photography and their experiences collecting it, *Views of Japan* makes available a selection of rare masterpieces from their extensive collection, along with a personal "script" recounting how they scouted, debated, selected and ultimately acquired many of the works. This was no small undertaking considering the rarity of some of the images, particularly those taken before the 1970s. The result is a distinctly personal presentation of one of the great private collections of Japanese photography in the world.

Manfred Heiting is a designer and editor of photo publications and a collector of photobooks focusing on the period between 1886 and 1980. He has designed and edited extensive surveys of German, Soviet and Japanese photobooks. Heiting is currently working on surveys of Czech and Dutch photobooks.



Willard Huyck and Gloria Katz Views of Japan

Edited by Manfred Heiting
Text by Willard Huyck and Gloria Katz
Concept and book design by Manfred Heiting
144 pages
13.6 x 9.7 in. / 34 x 23.7 cm
120 black-and-white and color photographs
Four-color process
Clothbound hardcover housed in a slipcase

€ 80.00 / £ 75.00 / US\$ 85.00
ISBN 978-3-95829-177-5





PREVIOUSLY ANNOUNCED

Paulo Nozolino was born in 1955 in Lisbon, and lived in London and Paris before settling again in Portugal. In the span of his forty-year career, Nozolino has traveled widely in Europe, America, the Middle East and North Africa. His work has been largely shown and honored with several awards, and is held in numerous private and public collections. Nozolino's books include *Penumbra* (Scalo, 1996), *Far Cry* (Steidl, 2005), *bone lonely* (Steidl, 2011) and *Makulatur* (Steidl, 2011).

Taken between 2008 and 2013 in New York, Lisbon, Paris and Berlin as well as in the French and Portuguese countryside, these photographs by Paulo Nozolino bear his usual dark symbolic syntax. Still using 35mm film and occasionally a flash, this tight sequence of vertical pictures shows us, once again, his everlasting concern for the state of the world and his quest for the pure, true, non-manipulated analogic image.

This is a bright obscure piece. The transparency of the black shows a world that is continually destroying itself. Closer to the certitude of an end. The decadence of the place. Life by a thread, leaving traces of light. This is where we came to. This is where we are. All we have left is putrefaction, garbage, claustal confinement, a quiet decay that embraces slow death. So slow that we still may believe it might never come. We see her, we feel her, we touch her with our own hands. Yet. We are responsible for the disease but we don't know how to escape from it. We were hungry and we ate. We are dreaming about the crumbs that we left behind. Unwise. Eyes on the floor, there is no redeeming act. Prisoners of a dirty and corrupted matter. Emptiness. Full of guilt inhabited by a depressing seediness, by careless negligence, by lazy weakness, by the violence of the spirit. Home is a forgotten word. And so are many others. Alexandra Carita

**Paulo Nozolino
Loaded Shine**

Book design by Paulo Nozolino and Gerhard Steidl
48 pages
8.04 x 11.7 in. / 21 x 29.7 cm
20 black-and-white photographs
Tritone
Clothbound hardcover

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-86930-972-9





Harry Callahan (1912-99) began his career as an amateur photographer. Following a workshop with Ansel Adams in 1941 and a meeting with Alfred Stieglitz in 1942, Callahan decided to completely devote himself to the medium. In 1946 he accepted László Moholy-Nagy's invitation to teach at Chicago's Institute of Design, a position he left in 1961 to chair the Photography Department at the Rhode Island School of Design. Since his first one-person show in 1947, Callahan's work has been the subject of over sixty solo and group exhibitions worldwide, eighteen of which were presented at The Museum of Modern Art, New York.

One of the foremost American photographers of the twentieth century, Harry Callahan explored the expressive possibilities of both color and black-and-white photography from the outset of his career in 1938. Following his retirement from teaching at the Rhode Island School of Design in 1977, however, he decided to dedicate his practice exclusively to the color medium and pursue travel to foreign locales.

The twenty-three photographs in this publication, taken in Morocco in 1981, are the product of Callahan's shift to a strictly chromatic palette and demonstrate his continued interest in the visual intrigue of the everyday urban landscape and the passersby who occupy it. Depicting his familiar subjects of architectural facades, random patterns of street activity, and isolated figures lost in thought, the images transcend Morocco's exoticism by exploring the formal and pictorial potential of the country's environment.

The photographs that excite me are photographs that say something in a new manner; not for the sake of being different, but ones that are different because the individual is different and the individual expresses himself. Harry Callahan

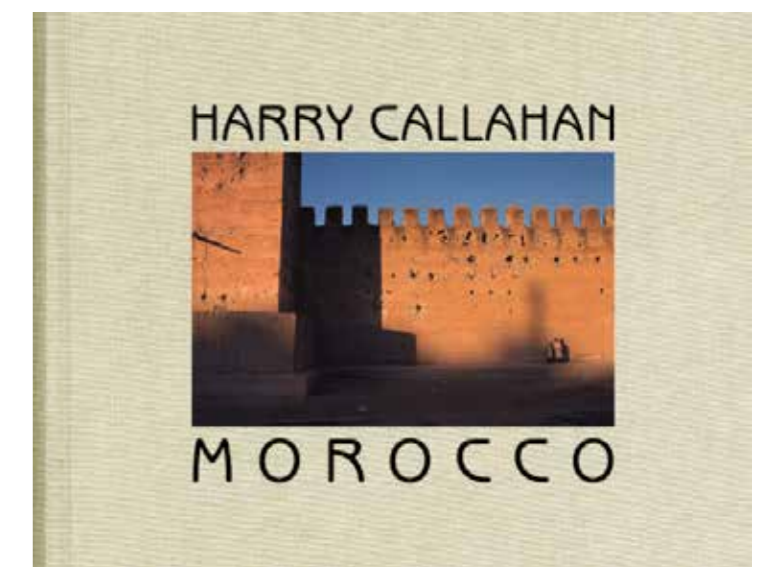
Co-published with Pace/MacGill Gallery, New York



Harry Callahan Morocco

Book design by Steidl Design
56 pages
11.7 x 9.1 in. / 29.7 x 23 cm
23 color photographs
Four-color process
Clothbound hardcover with
a tipped-in photo

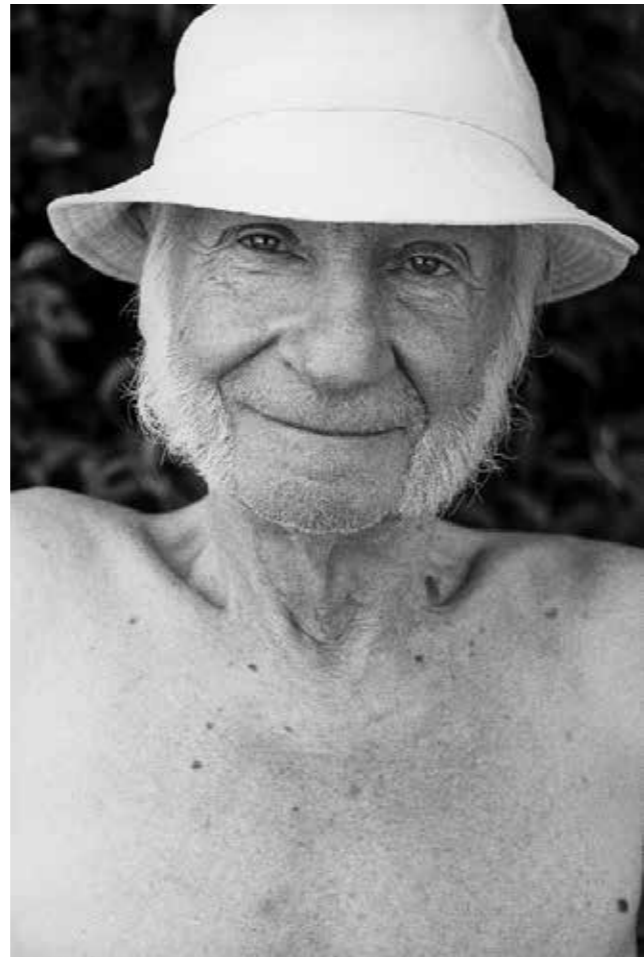
€ 38.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-166-9



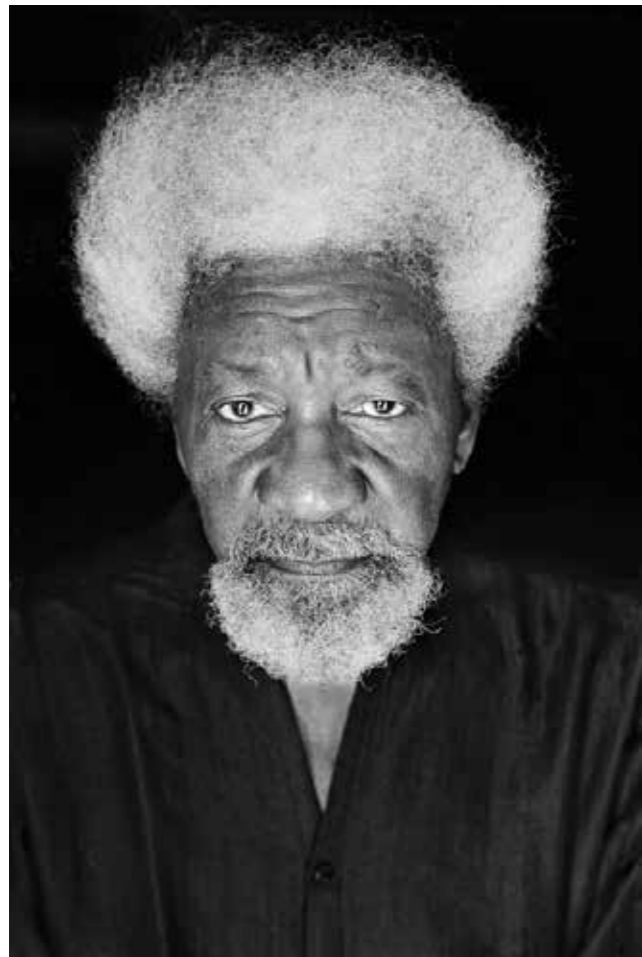
STEIDL PACE/MACGILL



Angus Deaton



Hans G. Dehmelt



Wole Soyinka



Malala Yousafzai

Peter Badge was born in 1974 and studied art history in Berlin. He initially worked as a freelance photographer for various magazines and soon began developing his own projects. With portraiture as his primary focus, Badge has photographed artists, scientists and politicians to create photographic series such as "Men on the Moon-From Armstrong to Aldrin," "Icons of Economy" and "Philanthropists." Since 2012 Badge has also been photographing all recipients of the Turing Award, the Abel Prize, the Fields Medal and the Nevanlinna Prize. Badge is Honorary Consul General of the Democratic Republic of Timor-Leste in Germany.

PREVIOUSLY ANNOUNCED

In 2000 Peter Badge embarked on a long-term project to photograph every living Nobel Laureate. Commissioned by the Lindau Nobel Laureate Meetings in cooperation with the Smithsonian Institution, the National Portrait Gallery in Washington, D.C., as well as the Deutsches Museum and co-funded by the Klaus Tschira Stiftung, this project has taken Badge across the globe, to the laureates' homes, labs and working places as well as holiday destinations. In this remarkable array of portraits of some of the world's most accomplished individuals, the photographer shows us the faces of impressive personalities whose scientific expertise provides the bedrock of their teaching. As well-respected representatives of the scientific community they stand for continuing study and the addressing of universal issues. Their bright eyes convey their shared strength and reveal their endeavours.

This is a one-of-a-kind collection, Peter Badge shows us the wonderful gifts that make Nobel Laureates unique—and how they help us connect our interesting differences to our common humanity.

Bill Clinton

In cooperation with the Lindau Nobel Laureate Meetings

**Peter Badge
Nobel Heroes**

Book design by Victor Balko
9.4 x 10.2 in. / 24 x 26 cm

Vol. 1
420 pages
200 black-and-white photographs

Vol. 2
420 pages
195 black-and-white photographs

Quadratone
Two clothbound hardcover books
housed in a slipcase

€ 125.00 / £ 100.00 / US\$ 145.00
ISBN 978-3-95829-192-8



Peter Badge Nobel Heroes

The Nassau Guardian

1844 — FIRST in News, FIRST in Advertising, FIRST in Circulation — 1962

SECTION B

NASSAU, BAHAMAS, FRIDAY, FEBRUARY 16, 1962

20 PAGES

PARADISE ISLAND



MR. HUNTINGTON HARTFORD,
Developer of Paradise Island

—A New And Exciting Chapter Begins

Huntington Hartford (1911-2008) was an American businessman, developer, philanthropist, theatre and movie producer, as well as an art collector and museum founder.

Juliet Hartford is the daughter of A&P heir Huntington Hartford, great-granddaughter of George Huntington Hartford I the founder of the A&P supermarket, and great-niece of John and George Hartford. Juliet Hartford attended Le Rosey in Gstaad, Switzerland, has inherited her father's estate and is running it.

Juliet Hartford Huntington Hartford

Text by Juliet Hartford
Book design by Juliet Hartford
and Gerhard Steidl
208 pages
11.2 x 13 in. / 28.5 x 33 cm
180 color images
Four-color process
Hardcover

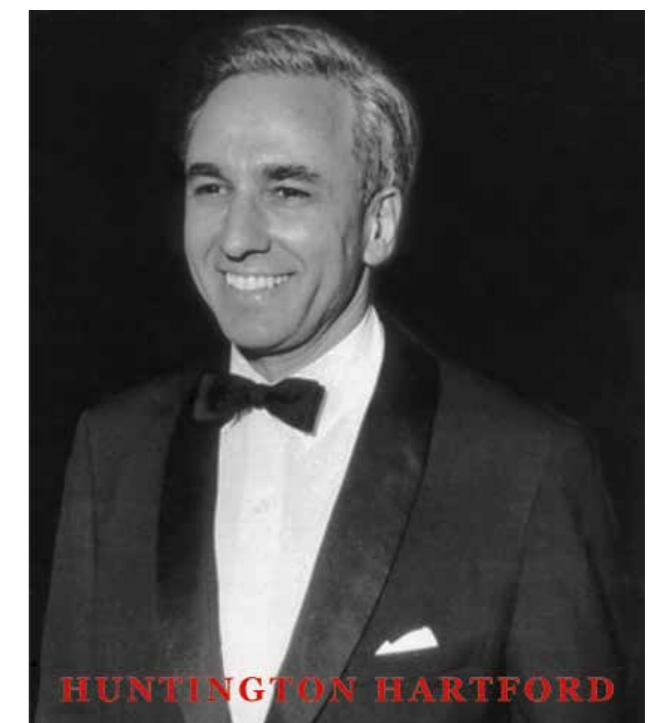
€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-163-8

PREVIOUSLY ANNOUNCED

This book is the career and life story of the A&P heir and American businessman Huntington Hartford (1911-2008), as told by his daughter Juliet Hartford. Huntington Hartford's grandfather founded the Great Atlantic & Pacific Tea Company (A&P supermarket) in 1859 and his two uncles built it into the world's largest retail empire. A&P became a beloved staple of American life and Huntington Hartford was a symbol of it.

Using a wealth of photographs and visual documents including press clippings and advertisements, the book traces Hartford's life from a boy in Newport, Rhode Island, to his years at Harvard where he was known as the world's richest college boy, his time in the US Coastguard during World War II, his Hollywood career producing movies and opening the Huntington Hartford Theatre, to his founding of the oil shale company Tosco and developing Paradise Island in the Bahamas in the 1960s. In Juliet Hartford's words Huntington Hartford was a cultural and popular hero, "always at the forefront and on the cutting edge. He created a hurricane and walked straight through it, and he changed the world."

Growing up with my father was extraordinary. He had a brilliant sense of humor and was a charismatic genius. People hung on his every word. He started a cultural revolution and he represented a Great America. Juliet Hartford



HUNTINGTON HARTFORD



PREVIOUSLY ANNOUNCED

Lois Hechenblaikner was born in 1958 in Tyrol where he lives and works today. After nearly two decades working in Asia as a travel photographer, Hechenblaikner returned to Tyrol and began exploring the impact of tourism on its landscape. His work has been shown in numerous solo and group exhibitions, most recently in Venice at the Arte Laguna Prize 2016. Steidl has published Hechenblaikner's *Winter Wonderland* (2012) and *Hinter den Bergen* (2015).

For twenty years now Lois Hechenblaikner has been photographing the fans at Austrian folk music festivals. On his travels he has visited more than a hundred festivals, open-air concerts and fan gatherings. Hechenblaikner's particular passion is the people who undertake long journeys barring no expense, just to get that little bit closer to their idols. It's a phenomenon which sociologist Gerhard Schulze describes as *Harmoniemielleu*, where the desire for a perfect world becomes one's sole and strongest driving force—one longs for a feeling of security and above all the chance, be it only for a few hours, to leave all the problems of the world behind.

Hechenblaikner sees August Sander as an important role model for his work: both follow the motto "see, observe, think." In *Volksmusik* Hechenblaikner employs this approach as well as the possibilities of large-format photography to create a typology of the public at folk music festivals. With careful precision he documents the facial expressions, gestures and clothing of his various protagonists, revealing their mentalities and life stories.

Lois Hechenblaikner
Volksmusik

Texts by Wolfgang Ullrich and Martin Hochleitner
Book design by Steidl Design
144 pages
11.6 x 11.6 in. / 29.5 x 29.5 cm
120 color photographs
Four-color process
Softcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-175-1





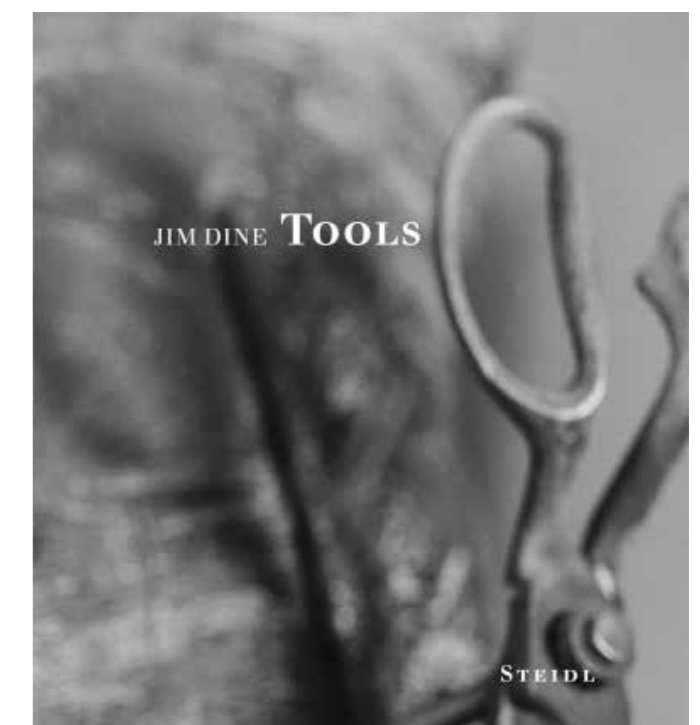
Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans fifty years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008), and *A Printmaker's Document* (2013).

When I was born, I came home to my grandfather's house. His name was Morris Cohen. He was my mother's father. I lived with him for three years until my parents built a small little house and we moved away. But from the time I was born until he died when I was nineteen, I either spoke to him or saw him every day. He owned a hardware store that catered to plumbers, electricians, woodworkers, contractors. It was an early version of a contractors' supply store. It was called The Save Supply Company. He was a very large man, and he felt he could do anything with his hands. He made tables, he fixed automobiles, he was an electrician, and he was lousy at all of it. But through sheer force of will, he forged ahead. Jim Dine

Jim Dine Tools

Text by Jim Dine
Book design by Jim Dine
and Gerhard Steidl
96 pages
11.6 x 12.4 in. / 29.5 x 31.5 cm
44 black-and-white photographs
Quadratone
Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-647-6





Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans fifty years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008), and *A Printmaker's Document* (2013).

Perhaps more than any other artist of his generation, Jim Dine is fascinated with the technical processes of printing, particularly with its experimental aspects that cannot be planned to the last detail. Dine often combines the most varied of printing techniques on the same sheet of paper, creating completely new methods of working with the printing plate—often in collaboration with master printers such as Aldo Crommelynck, Kurt Zein and Michael Woolworth. This book explores seven work series in the spectrum of Dine's printmaking, from his famous hearts, to his ongoing exploration of the self-portrait and his fascination with the story of Pinocchio. Two essays offer an insight into the technical particularities of Dine's prints and the importance of his collaborations with printers. *About the Love of Printing* furthermore presents all prints created by Dine since 2001, filling a crucial gap in the documentation of his graphic oeuvre.

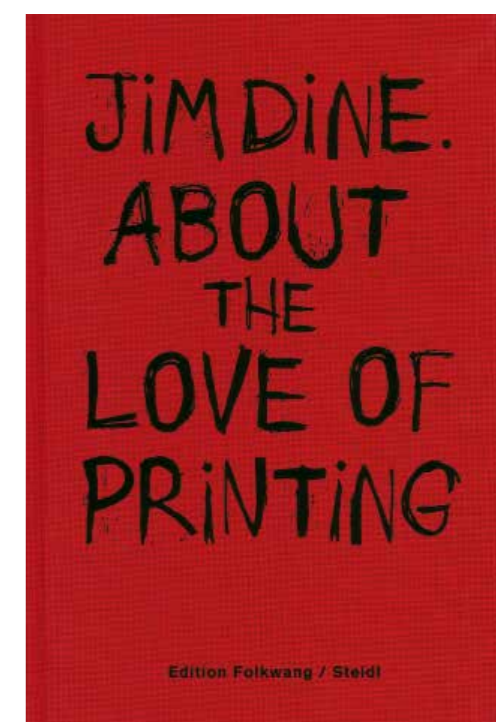
When printing you hope for the best, and when that doesn't work, you hope for something new. Jim Dine

Co-published with Museum Folkwang, Essen

Jim Dine About the Love of Printing

Texts by Tobias Burg and Marco Livingstone
Book design by Steidl Design
304 pages
7.1 x 10.6 in. / 18 x 27 cm
400 color images
Four-color process
Clothbound hardcover

€ 38.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-95829-199-7



EDITION FOLKWANG / STEIDL



PREVIOUSLY ANNOUNCED

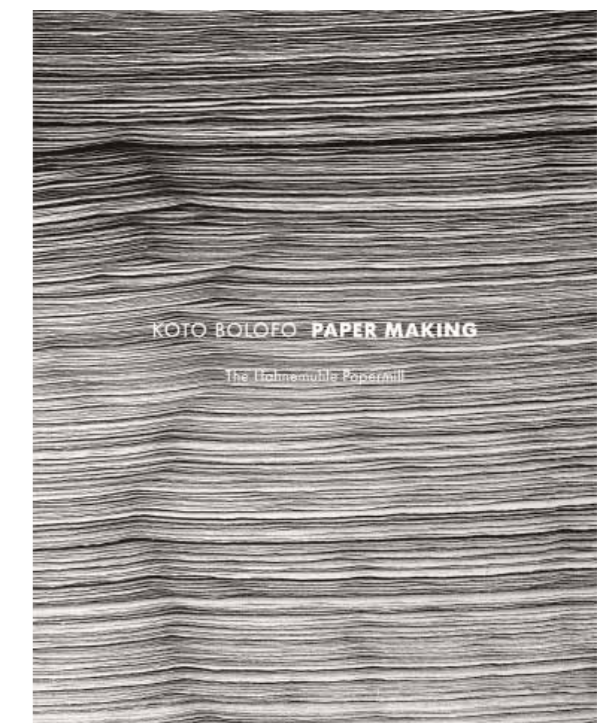
Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as Vogue, Vanity Fair and GQ, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with My Little Eye, Something Beginning with S* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011) and *The Prison* (2014).

Hahnemühle is the oldest paper mill in Germany – and indeed the world – which has consistently produced fine art paper since its inception over 400 years ago. Using their own supply of spring water and imported pulps, Hahnemühle crafts luxury papers based on time-tested traditional methods. In *Paper Making*, Koto Bolofo graphically captures Hahnemühle's artisanal processes and antique machinery alongside today's most advanced technologies, uncovering the attention to detail, vision and pride that have sustained the company's unmatched reputation for centuries.

Koto Bolofo Paper Making

Texts by Koto Bolofo
and Gerhard Steidl
Book design by Koto Bolofo
and Gerhard Steidl
160 pages
11.4 × 14.6 in. / 29 × 37 cm
148 black-and-white photographs
Quadrotone
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-637-7





PREVIOUSLY ANNOUNCED

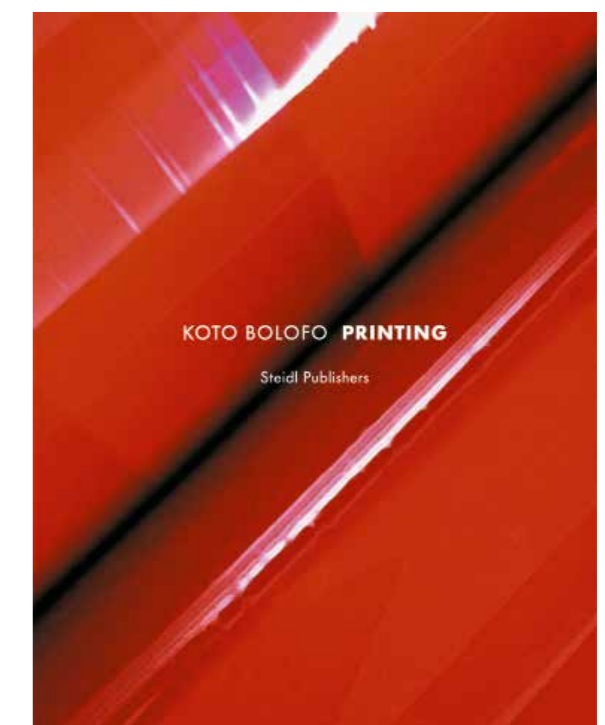
This whimsical and in-depth behind-the-scenes study leads the reader into the world of Steidl Publishers in Göttingen. With his inimitable and patient eye, Koto Bolofo takes us through the labyrinthine corridors and stairways of the publishing house, documenting the myriad processes and people at work, and giving us an insider's glance into how Steidl's books come to life.

Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with My Little Eye*, *Something Beginning with S* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011) and *The Prison* (2014).

Koto Bolofo Printing

Text by Koto Bolofo
Book design by Koto Bolofo
and Gerhard Steidl
With a video by Koto Bolofo on DVD
80 pages
11.4 × 12.6 in. / 29 × 37 cm
130 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-86930-636-0





PREVIOUSLY ANNOUNCED

Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with My Little Eye*, *Something Beginning with S* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011) and *The Prison* (2014).

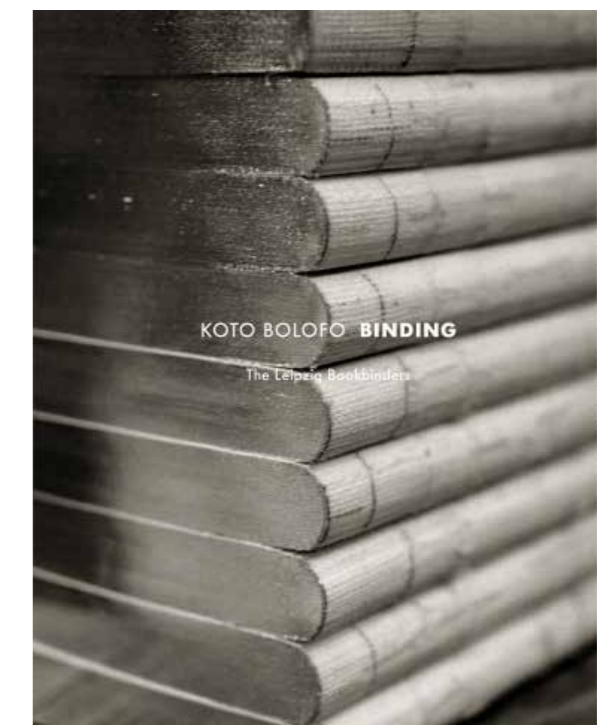
Koto Bolofo creases book spines and gently flicks through pages to explore what has happened behind the scenes in the world of bookbinding—an ancient craft that has protected our most valuable manuscripts since the infancy of art and literature, keeping safe the wisdom of the past. As the processes of binding have now increasingly moved from man to machine, Bolofo's *Binding* is a meticulous study of bookbinding today that embraces the new and laments the loss of the old. The human touch is still evident, but is gradually disappearing. Trying to hold back the tides of time, Bolofo playfully begs the question: has this cherished practice lost its soul and are we now slaves to the machine?

To bind books is to do the impossible. Koto Bolofo

**Koto Bolofo
Binding**

Text by Koto Bolofo
Book design by Koto Bolofo
and Gerhard Steidl
80 pages
11.4 x 12.6 in. / 29 x 37 cm
80 photographs
Quadratone
Clothbound hardcover

€ 35.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-86930-635-3





Jan Jedlička was born in Prague in 1944, where he studied painting at the academy before immigrating to Switzerland in 1969. He turned to photography rather late in his career. Jedlička's work has been exhibited at museums and galleries throughout Europe, including Kunstmuseum and Kunsthalle Winterthur, the National Gallery of Prague, CAMEC La Spezia, and the Josef Albers Museum, Bottrop. Steidl published his *IL Cerchio / The Circle* in 2008. Jedlička has had a long connection with Italy, and lives in Zurich and Prague.

Jan Jedlička 200 m

Texts by Jan Jedlička and Urs Stahel
Book design by Trix Wetter
156 pages
11.6 x 10.8 in. / 29.5 x 27.5 cm
65 black-and-white photographs
Tritone
Clothbound hardcover with tipped-in photo

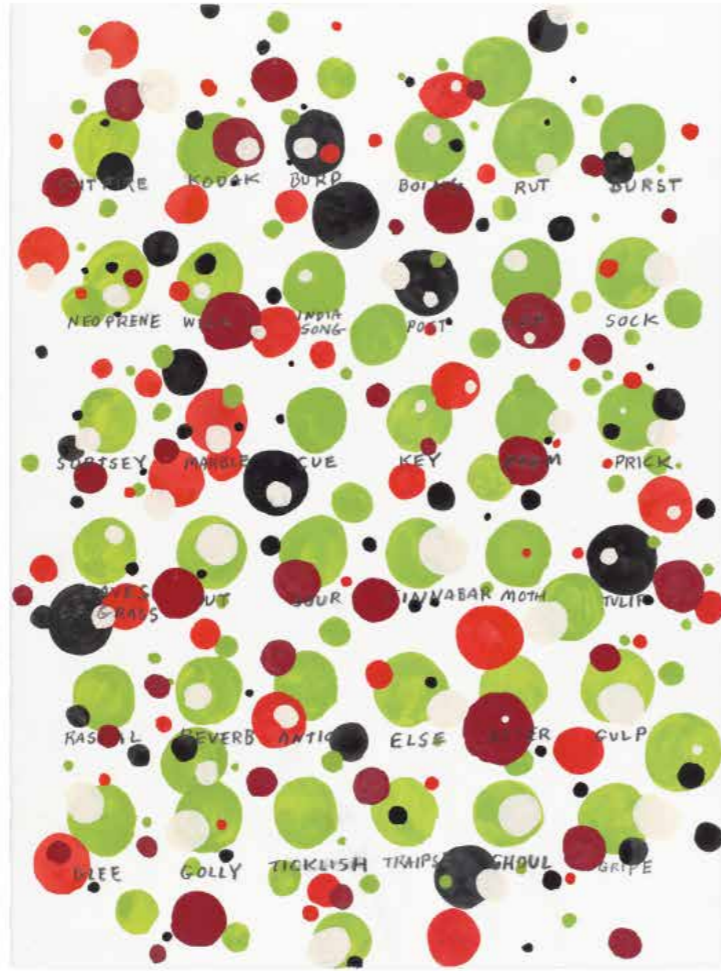
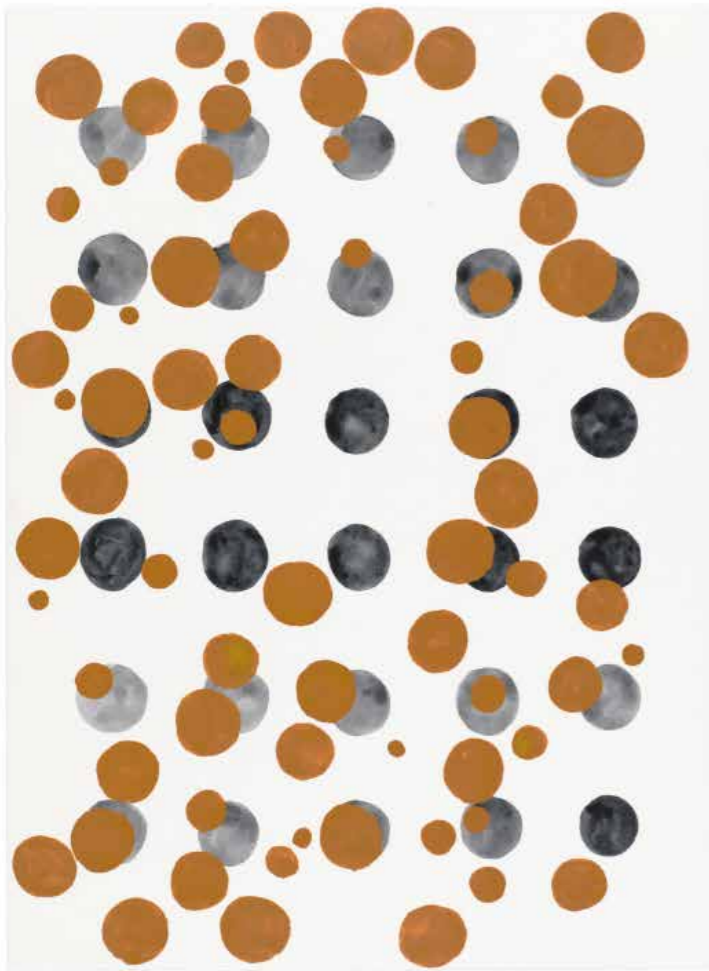
€ 45.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-101-0

PREVIOUSLY ANNOUNCED

While working on his book *The Circle* in 2005, focusing on the capricious Maremma area in Southern Tuscany, Jan Jedlička came across a short coastal strip of immense diversity at Principina a Mare near Grosseto. The constant atmospheric transformations of its landscape under the spell of the sky's play of light instantly caught his attention and inspired him to return frequently between 2008 and the summer of 2015. Jedlička visited this tiny spot by the sea in all seasons and weather conditions, capturing images of vivid summer beach life, deserted parking lots and surreal wetlands bulging with abstract formations and vegetation between the water and the dunes. The black-and-white images were all taken in the range of only 200 meters, suggesting that we can discover a huge variety of spectacular natural phenomena in our most immediate environments.

Jedlička is fascinated by the continuous change of the phenomena in front of our eyes, forming newly at any moment. Heinz Liesbrock





PREVIOUSLY ANNOUNCED

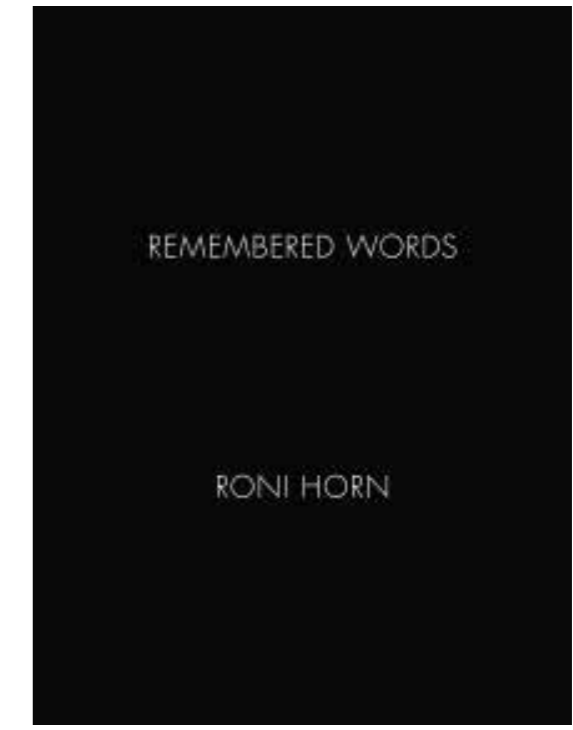
Roni Horn was born in New York in 1955. Her oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation and Fondation Beyeler.

"Remembered Words" is the title of a series of watercolors Roni Horn created in 2013 and 2014. An important part of Horn's work revolves around language. In this series she literally engages in remembering words and pairs them with dots, adding the words to the dots like footnotes or captions, creating a kind of personal, even autobiographical form. The combination of the dots—which are sometimes arranged in color-coordinated rows, on other drawings random and overlapping, wild and out of control—with the words creates unexpected relations and meanings, endless strings of associations, absurd and beautiful at the same time.

Roni Horn
Remembered Words

Book design by Roni Horn
296 pages
10.25 x 14 in. / 26 x 35.5 cm
296 color images
Four-color process
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-86930-996-5





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than forty books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

Robert Adams From the Missouri West

Series editor: Joshua Chuang
132 pages
15.5 × 13.4 in. / 39.5 × 34 cm
62 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo

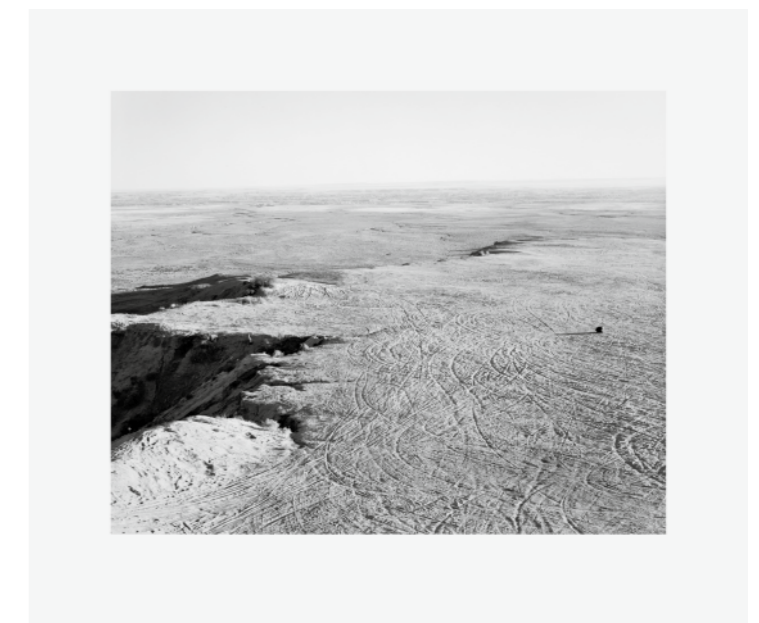
€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-168-3

PREVIOUSLY ANNOUNCED

These views of the American West, made by Robert Adams between 1975 and 1983, evoke a wide range of memories, myths and regrets associated with America's final frontier. In the nineteenth century, that frontier began at the Missouri River, beyond which lay a landscape of natural grandeur and purity, challenging the spirit and promising redemption. At the time the pictures were made, the hand of man had not so much disfigured as domesticated that paradise, leaving its mark of intrusion almost casually, with the assurance of absolute triumph. Adams recorded this intrusion with neither judgment nor irony; the land he shows has simply been changed, reduced, made ordinary. Yet a second look makes it apparent that the hand of man has, after all, its limitations.

First published in 1980, *From the Missouri West* marked a watershed in the history of landscape photography by reclaiming the West's sublimity as worthy of unromantic consideration. The link between Adams's work to that of the pioneering figures who surveyed the Western landscape more than a century earlier—in particular Timothy O'Sullivan—is drawn out in this re-edited and substantially enlarged edition of the book.

Because I had lost my way in the suburbs, I decided to try to rediscover some of the landforms that had impressed our forebears. Was there remaining in the geography a strength that might help sustain us as it had them? Robert Adams





PREVIOUSLY ANNOUNCED

Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than forty books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

A reworking of a series of photographs made in the mid-1980s at Colorado's Pawnee National Grassland and first published under the title *Perfect Times, Perfect Places*, this pair of books conveys the privilege and sensory pleasure of walking a vast, open space. With Kerstin, his wife, and Sally, their dog, Robert Adams would drive out to the reserve to experience silence, stillness and affection. Although he is perhaps best known for picturing a damaged American geography, here Adams has recorded scenes that are flawless.

On the prairie there is sometimes a quiet so absolute that it allows one to begin again, to love the future. Robert Adams

Robert Adams
Perfect Places, Perfect Company

Series editor: Joshua Chuang
10.2 x 12.6 in. / 26 x 32 cm

Vol. 1: Perfect Places
72 pages
28 black-and-white photographs

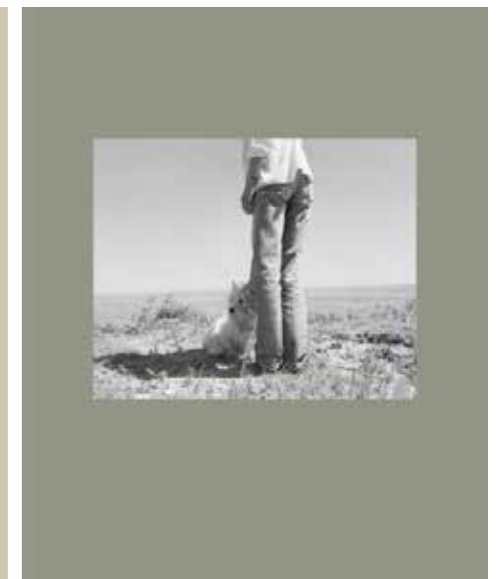
Vol. 2: Perfect Company
32 pages
27 black-and-white photographs

Tritone
Two clothbound books housed in a slipcase

€ 80.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-169-0



Vol. 1: Perfect Places



Vol. 2: Perfect Company





PREVIOUSLY ANNOUNCED

Marq Sutherland, born in San Diego, California, in 1974, grew up in an artistic family. In 1998 he became assistant to contemporary landscape painter Woody Gwen and began his photographic studies with David Scheinbaum and Steve Fitch at the College of Santa Fe, graduating in 2001 with a self-designed Bachelor of Arts in photography, music and technology. He continued his studies with Jack Fulton at the San Francisco Art Institute receiving a Master of Fine Arts in 2005. Sutherland was a finalist for the 2002 Willard Van Dyke Award, and received a SFAI Teaching Assistantship Award in 2004 and a Helen Wurlitzer Foundation Fellowship in 2008. He lives and works in Bilbao, Spain.

Pilgrim is a visual journey into one woman's life through the eyes of her parents, husband and son. In her last years, Marq Sutherland returned home to help his mother through this time during which they spoke about a recurring subject—her past. Years before, *Pilgrim* had given him his maternal grandfather's and father's photographic negatives. Sifting through thousands of images unseen for decades, Sutherland found many photographs which depicted his mother's life from the moment of birth, and saw how he might complete her story with love and dignity—how they both might hold onto life as they learned to let go.

For me, this book has become both a way to honor the life of my mother, Pilgrim Sutherland, and to connect and collaborate with my grandparents, Poul de Hoffmann and Elsie Boote de Hoffmann, and my father Frank Sutherland through the images they left behind.
Marq Sutherland

**Marq Sutherland
Pilgrim**

Book design by Marq Sutherland and Gerhard Steidl
Three volumes, 240 pages
5.1 x 8.3 in. / 13 x 21 cm

- Vol. 1: Daughter
80 pages
59 photographs
- Vol. 2: Wife
80 pages
51 photographs
- Vol. 3: Mother
80 pages
66 photographs

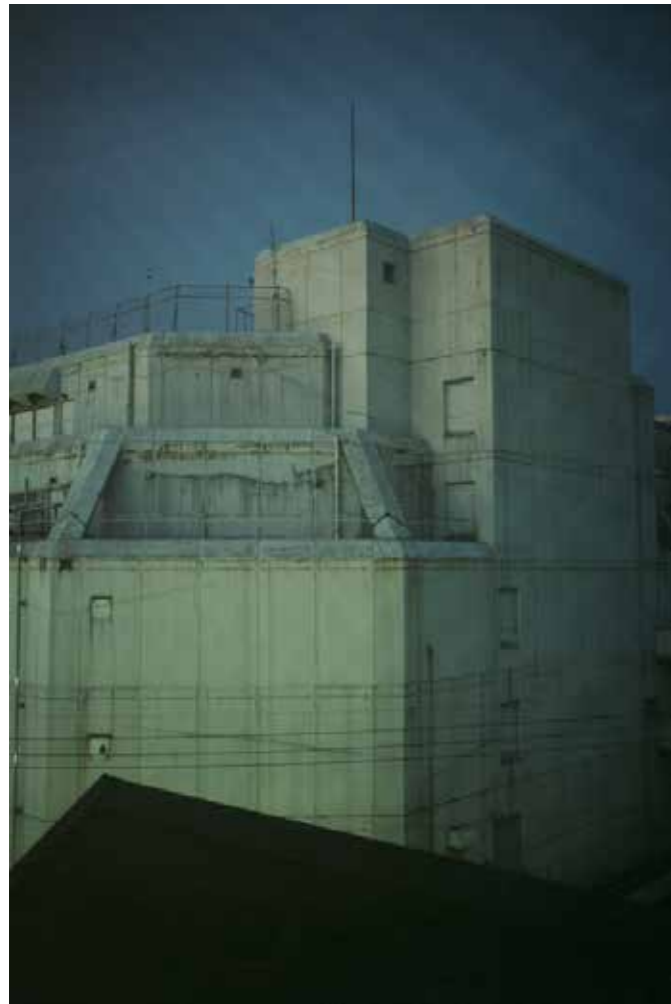
Four-color process
Three softcover books housed in a slipcase

€ 40.00 / £ 32.00 / US\$ 50.00
ISBN 978-3-86930-695-7



Slipcase Vol. 1 Vol. 2 Vol. 3





Jitka Hanzlová, born 1958 in the former ČSSR, moved to Germany in 1982. Between 1987 and 1994 she studied visual communication at Essen University with a focus on photography. She has been awarded several photography awards, including the BMW-Paris Photo Prize 2007. Her solo exhibitions include those held at the Museum Folkwang, Essen; Fotomuseum Winterthur; Stedelijk Museum, Amsterdam; Deichtorhallen Hamburg; Fundación Mapfre, Madrid; and the National Gallery of Edinburgh.

Jitka Hanzlová Cotton Rose

Text by Ulf Erdmann Ziegler
Book design by Jitka Hanzlová
112 pages
7.1 x 10 in. / 18 x 25.5 cm
46 photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86930-127-3

PREVIOUSLY ANNOUNCED

In 2004 Jitka Hanzlová was invited by EU-Japan Fest to take part in the project *European Eyes on Japan*, which has been inviting European photographers to Japan since 1999 to photograph people and life in the country's various prefectures. *Cotton Rose* is the result of two years of travels in Gifu prefecture where Hanzlová visited cities and villages, attended ceremonies, learned Japanese and even entered into conversation with Tajima cattle, in an effort to first get to know the country, rural life, and traditions before mingling with the anonymous crowds in the cities. Nature being an important aspect even of modern Japanese culture, Hanzlová focused on the intrinsic connection between the people and their environment in a country of seemingly extreme opposites. The frail and tender cotton rose – a plant she discovered at the very beginning of her stay which, against all odds, reemerges in spring after surviving the harsh winters – came to symbolize for her the Japanese soul: fragile and tenacious at once.

Right in the beginning, somewhere in the countryside, I asked: "Which role does nature play in your culture?" – And the curt answer was: "Nature is the Mother." This became branded in my mind and influenced my vision during the entire stay. Jitka Hanzlová

COTTON ROSE



PREVIOUSLY ANNOUNCED

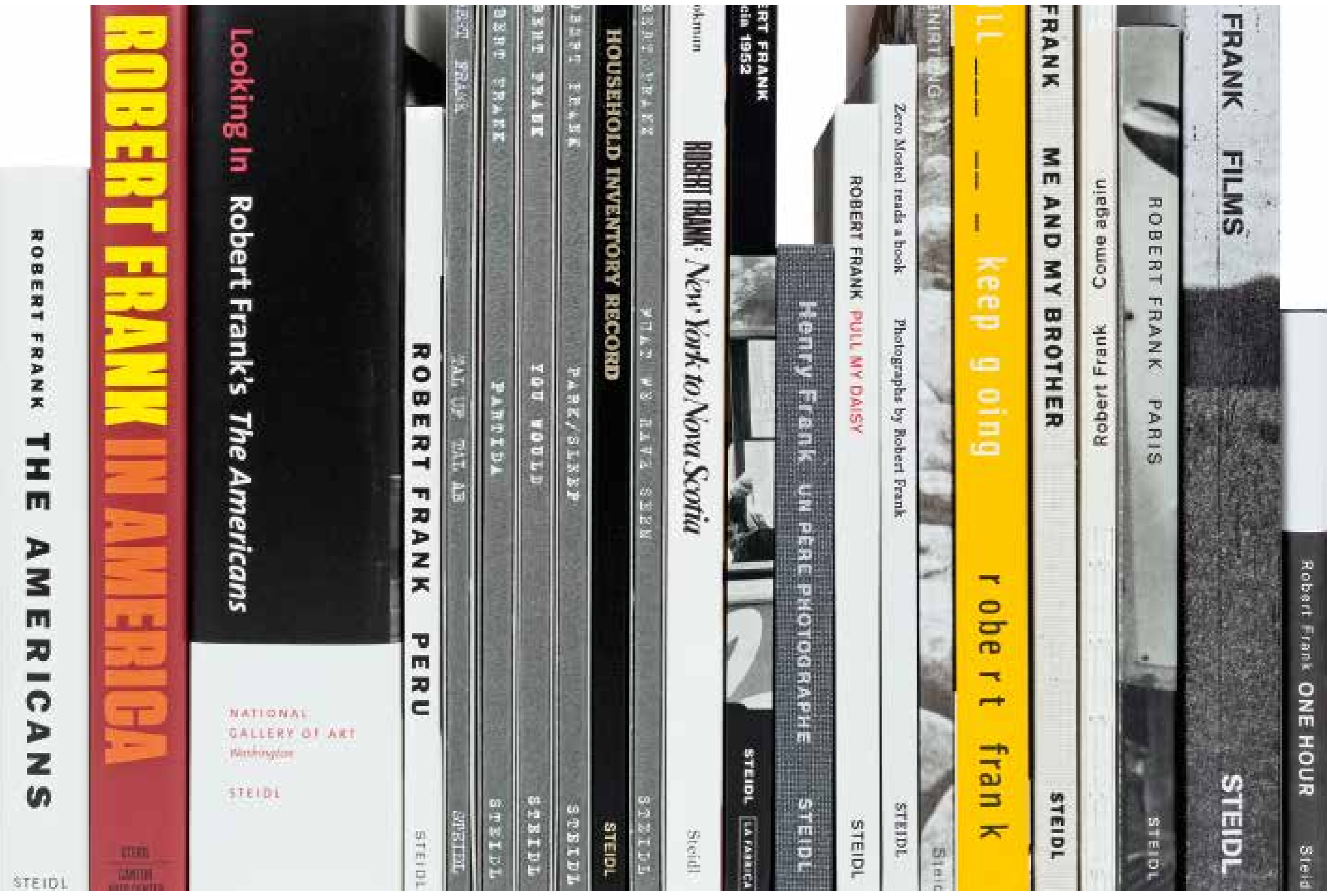
Martine Fougeron was born in Paris in 1954 and studied at Wellesley College and L'Institut d'Études Politiques de Paris. For the past sixteen years she has lived with her two sons in New York. After a successful career as creative director of a perfumery, Fougeron turned to photography, studying at the International Center of Photography in New York. Her work on her two sons has been exhibited internationally and is held in major public and private collections including the Museum of Fine Arts in Houston, the Bronx Museum of the Arts and the Philadelphia Museum of Art. Fougeron is a regular contributor to *The New Yorker* and *The New York Times Magazine*.

Teen Tribe is a series of intimate portraits of Martine Fougeron's two adolescent sons and their tribe of friends growing up in New York and France. Begun in 2005, Fougeron has followed the lives of her sons Nicolas and Adrien from the ages of thirteen and fourteen respectively as they entered adulthood. The book pictures adolescence as a transformative state, caught between childhood and adulthood, between the feminine and masculine, between innocence and burgeoning self-identity. As both mother and photographer, Fougeron combines a tender transparency for her subject with a more distanced view of the world of teenagers. *Teen Tribe* is a visual diary of her sons' domestic lives arranged chronologically, capturing the different rites of passage and personal challenges they encounter over time. Inspired by Dutch paintings of domestic scenes, particularly those of Vermeer, as well as by cinematic compositions, Fougeron's work is both a sensual biography of two boys, and a depiction of the universal process of growing up to which all can relate.

Martine Fougeron
Teen Tribe
A World with Two Sons

Essay by Lyle Rexer
Interview by Robert A. Schafer, Jr.
Book design by Martine Fougeron and Gerhard Steidl
144 pages
11 x 9.8 in. / 28 x 25 cm
85 photographs
Four-color process
Hardcover
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-86930-545-5





Robert Frank ONE HOUR

Steidl

FRANK FILMS

STEIDL

ROBERT FRANK PARIS

STEIDL

Come again Robert Frank

FRANK ME AND MY BROTHER

STEIDL

KEEP GOING

Robert Frank

Zero Motel reads a book

Photographs by Robert Frank

STEIDL

ROBERT FRANK PULL MY DAISY

STEIDL

Henry Frank UN PERE PHOTOGRAPHE

STEIDL

ROBERT FRANK

STEIDL LA PASSECA

ROBERT FRANK: New York to Nova Scotia

Steidl

HOUSEHOLD INVENTORY RECORD

PHOTOS NOT SEEN

STEIDL

HOUSEHOLD INVENTORY RECORD

STEIDL

ROBERT FRANK

PARK/SINCP

STEIDL

ROBERT FRANK

YOU WOULD

STEIDL

ROBERT FRANK

PARADISE

STEIDL

ROBERT FRANK

SALUD OUT AB

STEIDL

ROBERT FRANK PERU

STEIDL

Looking In Robert Frank's *The Americans*

NATIONAL GALLERY OF ART
Washington

STEIDL

ROBERT FRANK IN AMERICA

STEIDL

ROBERT FRANK THE AMERICANS

STEIDL

Robert Frank Bibliography

- 1946
First book *40 Fotos* with original prints (Steidl Verlag, 2009)
- 1949
Two books, each with 39 original prints from Peru
Book with 74 original prints for artist Mary Lockspeiser (Steidl Verlag, 2007)
- 1952
Three copies of *Black White and Things* with 34 original prints each, designed by Werner Zryd (National Gallery of Art / Scalo, 1994; Steidl Verlag, 2009)
- 1958
Les Américains with texts by Alain Bousquet, Robert Delpire
- 1959
The Americans with a preface by Jack Kerouac, Grove Press (Definitive edition: Steidl Verlag, 2008)
New York is, The New York Times
- 1961
Pull My Daisy, illustrated film script with 49 film stills and 8 set photographs by John Cohen (Steidl Verlag, 2008)
- 1963
Zero Mostel reads a Book commissioned by The New York Times (Steidl Verlag, 2008)
- 1968
Me and My Brother combining the film script with film stills and set photographs (Steidl Verlag, 2007)
- 1972
The Lines of My Hand, Kazuhiko Motomura (Lustrum Press, 1972; Parkett / Der Alltag, 1989)
- 1976
Robert Frank with a preface by Rudy Wurlitzer, Aperture and Robert Delpire
- 1992
One Hour, Hanuman Books (Steidl Verlag, 2007)
- 2003
London/Wales, Scalo (Steidl Verlag, 2007)
- 2004
Storylines, Steidl Verlag
- 2005
New York to Nova Scotia, Steidl Verlag
- 2006
Come Again, Steidl Verlag
- 2007
One Hour, Steidl Verlag
- 2008
Paris, Steidl Verlag
- 2009
Seven Stories, Steidl Verlag
Looking In: Robert Frank's The Americans, Steidl Verlag
- 2010
Tal Uf Tal Ab, Steidl Verlag
- 2011
Pangnirtung, Steidl Verlag
- 2012
You Would, Steidl Verlag
Valencia 1952, Steidl Verlag
- 2013
Park/Sleep, Steidl Verlag
Household Inventory Record, Steidl Verlag
- 2014
In America, Steidl Verlag
Partida, Steidl Verlag
- 2016
Was haben wir gesehen / What have we seen, Steidl Verlag
Film Works, Steidl Verlag



Writing from New York in March 1949, Robert Frank sent home to his mother in Switzerland a birthday gift of a book maquette of a series of photographs he had made during a visit to Peru. This book presents for the first time the complete sequence of images, based on the original book Frank had conceived and realised under his direction. *Peru* is a work of major historical significance in both the artist's history and the history of photography.

Robert Frank Peru

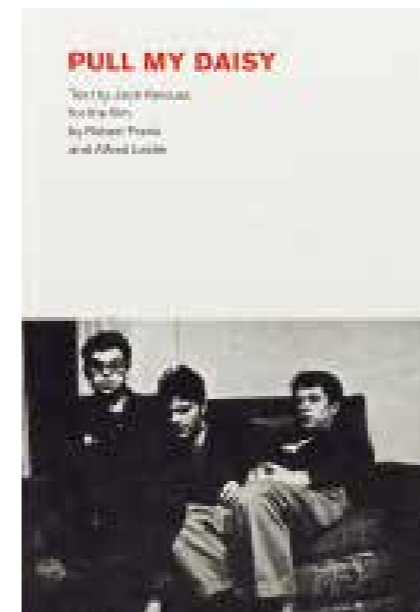
Book design by Robert Frank, Gerhard Steidl and Sarah Winter
48 pages
Clothbound hardcover with dust jacket
9.8 x 7.8 in./25 x 20 cm
39 photographs / Tritone

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-86521-692-2





First published in France in 1958, then in the United States in 1959, Robert Frank's *The Americans* changed the course of twentieth-century photography. In eighty-three photographs, Frank looked beneath the surface of American life to reveal a people plagued by racism, ill-served by their politicians, and rendered numb by a rapidly expanding culture of consumption. Yet he also found novel areas of beauty in simple, overlooked corners of American life. And it was not just Frank's subject matter—cars, jukeboxes, and even the road itself—that redefined the icons of America; it was also his seemingly intuitive, immediate, off-kilter style, as well as his method of brilliantly linking his photographs together thematically, conceptually, formally, and linguistically, that made *The Americans* so innovative. More of an ode or a poem than a literal document, the book is as powerful and provocative today as it was fifty-seven years ago.



Pull My Daisy is a 1959 short film that typifies the Beat Generation. Directed by Robert Frank and Alfred Leslie, *Daisy* was adapted by Jack Kerouac from the third act of a stage play he never finished titled *Beat Generation*. Kerouac also provided improvised narration. It starred Allen Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, David Amram, Richard Bellamy, Alice Neel, Sally Gross and Pablo Frank, Robert Frank's then-infant son.

This book interweaves a transcript of Kerouac's narration from the film with film stills and also includes an introduction by Jerry Tallmer written in 1961.

Robert Frank The Americans

Introduction by Jack Kerouac
Book design by Robert Frank, Gerhard Steidl and Claas Möller
180 pages
Clothbound hardcover with dust jacket
8.25 x 7.25 in./20.9 x 18.4 cm
83 photographs / Tritone

€ 30.00 / £ 24.00 / US\$ 40.00
ISBN 978-3-86521-584-0

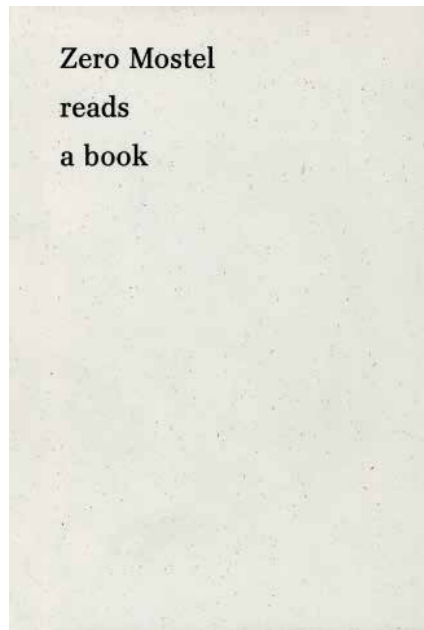


Robert Frankk Pull My Daisy

Narration by Jack Kerouac for the film by Robert Frank and Alfred Leslie
Book design by Robert Frank, Gerhard Steidl and Rukminee Guha Thakurta
64 pages
Hardcover
5.4 x 7.6 in./13.7 x 20.2 cm
53 photographs / Tritone

€ 15.00 / £ 10.00 / US\$ 18.00
ISBN 978-3-86521-673-1





When Robert Frank had completed his first two films, he accepted a commission for a photobook from the *New York Times*, which became *Zero Mostel Reads a Book*. In it Frank takes the comic actor Zero Mostel (1915–1977) for his subject, and depicts him in cartoonish dimensions—bemused, baffled and apoplectic, as he makes his way through an unidentified hardback volume, seated at a table or on a sofa in a large lounge area.

Originally published “for the fun of it” in 1963 and dedicated to the American bookseller, the book was intended as a present for customers yet it never reached the book market. It has been a collector’s item since. *Zero Mostel Reads a Book* references a series of theatrical and playful vignettes in which Mostel’s most famous roles—Tevye in *Fiddler on the Roof*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and Max Bialystock in *The Producers*—are clearly signaled. It is a delightful moment of slapstick in Frank’s oeuvre, and directly reflects his emphasis on the moving image at the time.

Robert Frank Zero Mostel Reads a Book

Uncredited text
40 pages
Hardcover
Facsimile reprint with new typography
5.6 x 8.4 in./14.4 x 21.5 cm
36 photographs / Tritone

€ 15.00 / £ 10.00 / US\$ 18.00
ISBN 978-3-86521-586-4

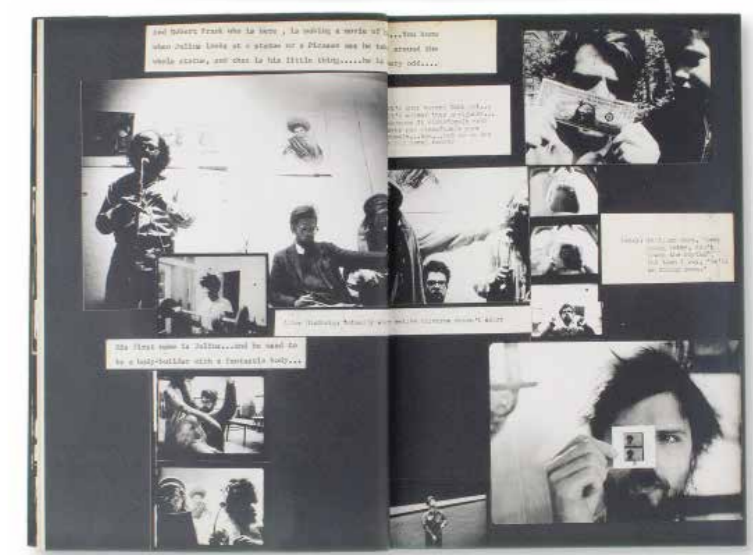
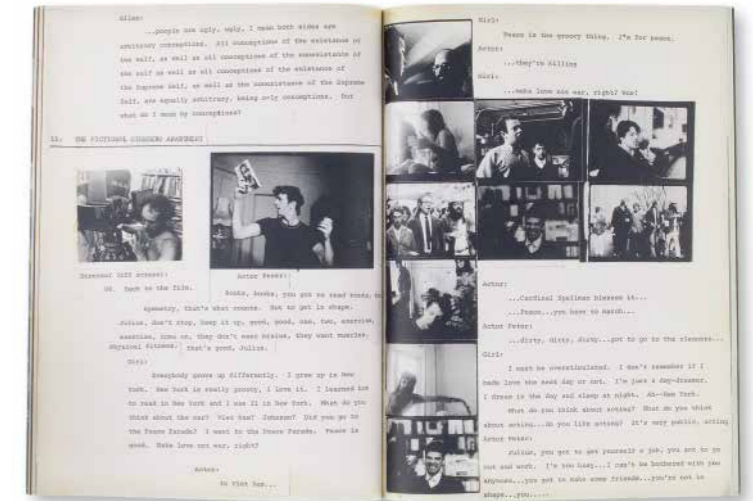


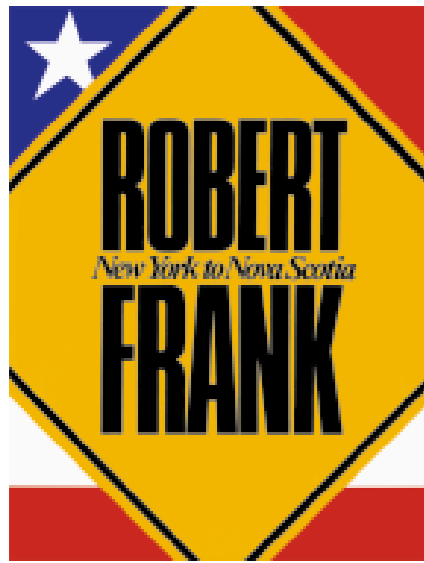
Me and My Brother was Robert Frank’s first feature length film, completed and first shown in 1968 at the Venice Film Festival. Everything which had defined Frank’s art up to that point turns up in this film – the look at America “from the outside”, the poetic libertinage of the Beats, the marginal in a central role. It celebrates the return of the poetic essay as assemblage, the affirmation of the underground as a wild cinematic analysis in the form of a collage, and skillfully weaves together opposites, plays counterfeits against the authentic, pornography against poetry, acting against being, Beat cynicism against hippie romanticism, monochrome against colored. The story contains bizarre twists and turns, and appears to be a rather artless-film-within-a-film being shown at a rundown movie theater.

Robert Frank Me and My Brother

Book design by Robert Frank and
Gerhard Steidl
56 pages
Softcover with a DVD included
100 photographs / Tritone
9.8 x 12.7 in. / 25 x 32.5 cm

€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-86521-363-1

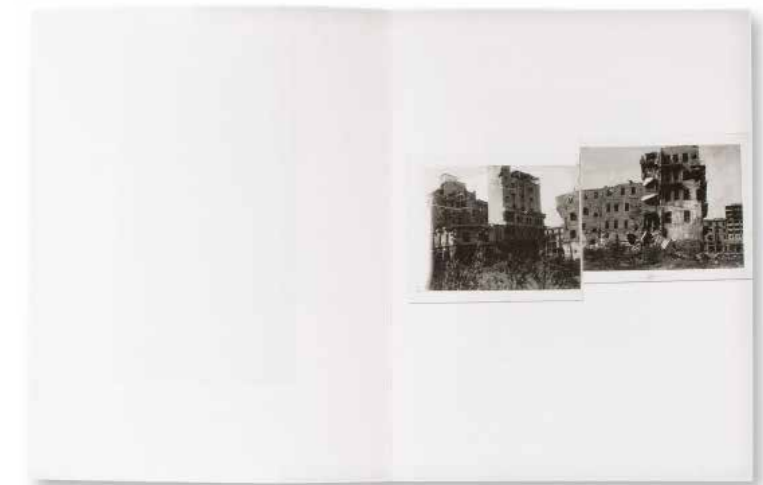




New York to Nova Scotia was originally published in 1986 to accompany a retrospective exhibition of the same name organized by the Museum of Fine Arts, Houston, and has long been out of print. The chronology and personal spirit of Frank's complex career as a photographer and filmmaker are evoked with previously unpublished letters, pictures, reviews and essays as well as 18 photographs by Frank. Some of the letters are by Frank; others were written by photographers and contemporaries, such as W. Eugene Smith, Louis Faurer, Keith Smith, and Gotthard Schuh, and by legendary curators Hugh Edwards and Robert Delpire.



In November 1991 Robert Frank was invited to Beirut on a commission to photograph the devastated downtown of the city following the end of the Lebanese civil war (1975-1990). Together with the work of five other photographers, his work was included in a book, *Beirut City Centre* (1992). Alongside his work on the commission he made many Polaroids of the city which he stored in his studio on his return home. Many years later he reconsidered the images and decided to title the work *Come Again*, but he left the sketch book as he had originally made it in Beirut. *Come Again* is a facsimile reprint of that piece.



Robert Frank New York to Nova Scotia

With an introduction by Peter C. Marzio and essays by Robert Coles, Philip Brookman and Anne W. Tucker
Book design by Arthur L. White
112 pages
Paperback with pasted endpapers
27 duotone and 4 color plates
9 x 12 in. / 22.7 x 30.4 cm

€ 35.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-86521-013-5

Robert Frank Come Again

Book design by Robert Frank and Gerhard Steidl
48 pages
Sewn softcover in a sleeve
printed with special four-colour matt inks and a high-gloss UV-varnish
8.5 x 11 in. / 21.5 x 28 cm

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86521-261-0



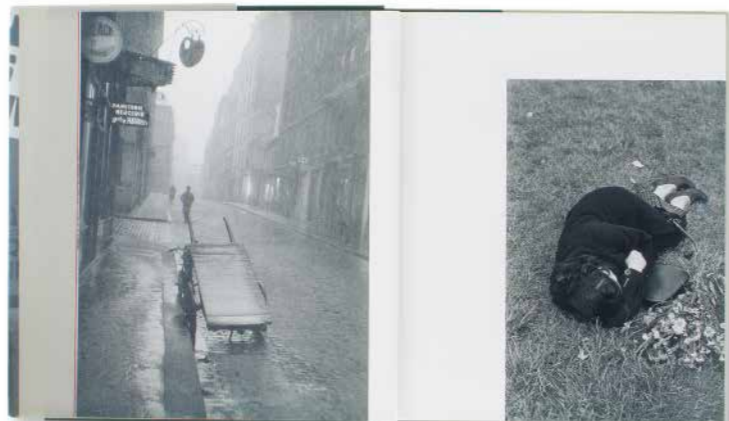
Paris is the first time that the significant body of photographs which Robert Frank made in Paris in the early 1950s has been brought together in a single book. His visit to Paris in 1951 was his second return to Europe after he had settled in New York City in 1947 and some of the images he made during that visit have become iconic in the history of the medium.

The 80 photographs selected by Robert Frank and Ute Eskildsen suggest that Frank's experience of the "new world" had sharpened his eye for European urbanism. He saw the city's streets as a stage for human activity and focused particularly on the flower sellers. His work clearly references Eugène Atget and invokes the tradition of the flaneur.

Robert Frank Paris

Edited by Robert Frank and Ute Eskildsen
Book design by Robert Frank and Gerhard Steidl
160 pages
Clothbound hardcover with dust jacket
7.8 x 9.6 in./20 x 24.5 cm
80 photographs / Tritone

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86521-524-6



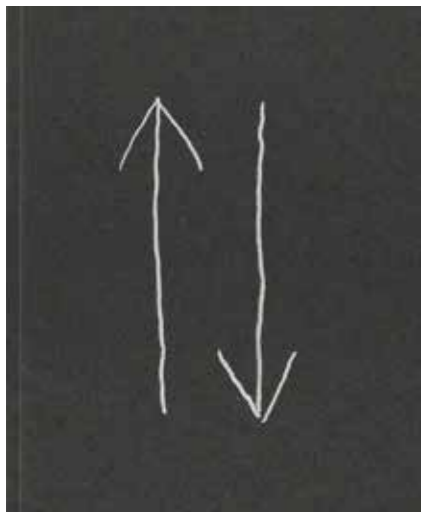
Published alongside the softcover edition, *Looking In: Robert Frank's The Americans – Expanded Edition* includes a wealth of additional materials, essential information for all interested in twentieth-century photography. It contains all of the essays and photographs in the softcover, plus all of Frank's vintage contact sheets related to *The Americans*, a section that re-creates his preliminary sequence and presents variant croppings of the first and subsequent editions of the book, and a map and chronology, along with letters and manuscript materials by Frank, Walker Evans, and Jack Kerouac related to Frank's Guggenheim fellowship, his travels around the United States in 1955 – 1956, and his construction of the book. This groundbreaking 528-page catalogue is certain to be the definitive source of information on *The Americans* for years to come.

Looking In: Robert Frank's *The Americans* – Expanded Edition

Edited and with text by Sarah Greenough
Contributing essays by Stuart Alexander,
Philip Brookman, Michel Frizot, Martin
Gasser, Jeff L. Rosenheim, Luc Sante, and
Anne Wilkes Tucker
Book design by Margaret Bauer
528 pages
Clothbound hardcover with dust jacket
9.25 x 11.5 in./24 x 29.2 cm
108 color, 168 tritone, and 210 duotone
plates

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-86521-806-3





Tal Uf Tal Ab is Swiss-German. It means direction up the valley – down the valley. Now I live and wait and think mostly in the places I live – New York City and Mabou N.S. Robert Frank

Tal Uf Tal Ab shows Robert Frank's life now, an inquisitive existence shaped by memory, and includes photographs of newsstands, street-scapes, friends, his wife June Leaf, interiors, as well as a self-portrait. Among these images are scattered earlier ones from Frank's past, for example a candid portrait of Jack Kerouac. As with all Frank's publications, *Tal Uf Tal Ab* is a humble yet important progression in the medium of the photo-book.



Robert Frank Tal Uf Tal Ab

Text by Robert Frank
Book design by Robert Frank, A-chan and Gerhard Steidl
40 pages
Otabind softcover housed in a slipcase
8.1 x 9.8 in. / 20.5 x 25 cm
29 photographs / Tritone

€ 25.00 / £ 22.00 / US\$ 30.00
ISBN 978-3-86930-101-3



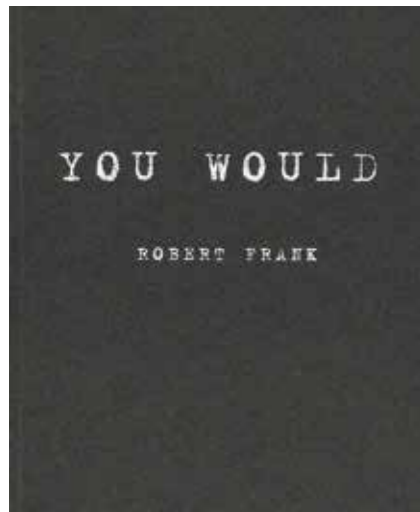
In August 1992 Robert Frank's good friend Reginald Rankin invited Frank on a trip to Pangnirtung, a village of around 1,300 Inuit inhabitants in the Arctic Circle. This book is Frank's documentation of the five-day sojourn. Curiously Frank depicts Pangnirtung void of its people: the still harbour, public housing, a convenience store, a telephone post. Sincere without being sentimental, the photos are shaped by a short text from Frank himself, "Prefabricated homes along the main road in Pangnirtung. At times a decorated window – reflections inside or outside. Stones – maybe the balance of a big sky above..."

Robert Frank Pangnirtung

Text by Robert Frank
Book design by Robert Frank, A-chan, and Gerhard Steidl
40 pages
Clothbound hardcover
9 x 12 in. / 23 x 30.5 cm
27 photographs / Quadratone

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86930-198-3





Now I like it here OK, something you don't like that can be the case anywhere. Of course I have to work a lot and that is how it is. But here all people tell you in a polite way what isn't right. Robert Frank

You Would is a sequel to Robert Frank's acclaimed *Tal Uf Tal Ab* of 2010. *You Would* contains recent images, some shot on 35 mm, others Polaroids, of Frank's friends, acquaintances and surroundings in New York and Mabou, Nova Scotia. In the book are also iconic images from earlier in Frank's career such as a photo of Delphine Seyrig and Larry Rivers on the set of Frank's 1959 film *Pull My Daisy*. This careful edit of new and old suggests that past experience tempers Frank's present, and shows that his life is not only recorded by book-making but shaped by it.



In 1950, Robert Frank left his job as a photographer in New York to travel through Europe with his family. That summer he arrived in Valencia, Spain, which was at the time a humble, bleak place enduring the austere conditions of the postwar period like the rest of the country. The pictures Frank took of Valencia depict the daily life of a fishing village. His portrayal is so natural and clear that further verbal explanation seems superfluous; they simply reflect, in the photographer's words, "the humanity of the moment." The photographs in this book, many of which have never been published before, allow dignity to override poverty.

Robert Frank You Would

Text by Robert Frank
Book design by Robert Frank, A-chan and Gerhard Steidl
48 pages
Otabind softcover housed in a slipcase
8.1 x 9.8 in. / 20.5 x 25 cm
41 photographs / Tritone and four-colour process

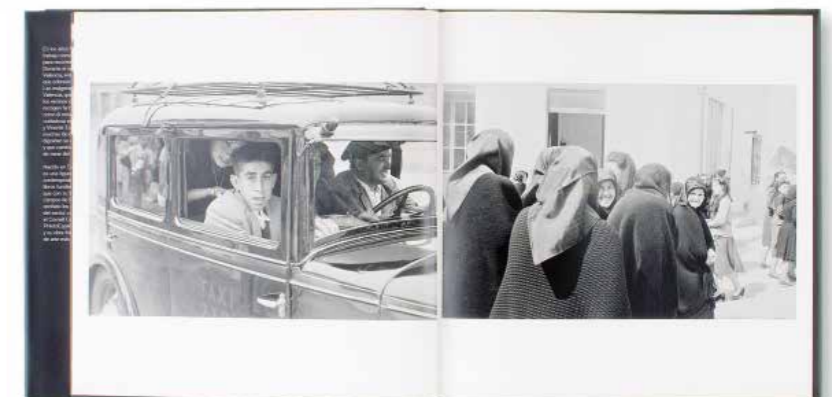
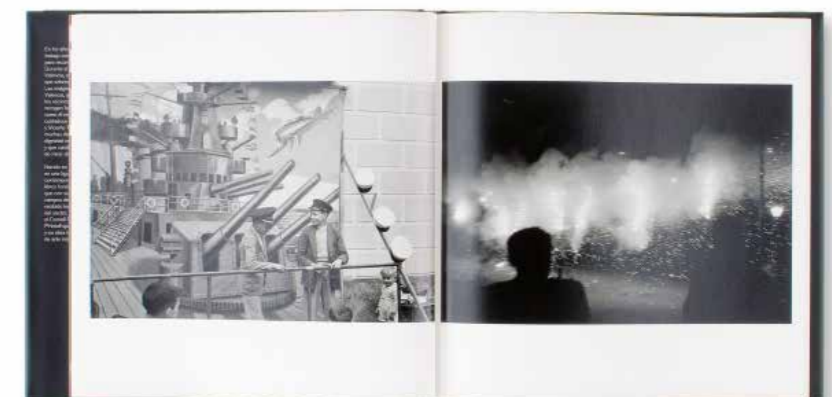
€ 25.00 / £ 22.00 / US\$ 30.00
ISBN 978-3-86930-418-2



Robert Frank Valencia

Book design by Fernando Gutiérrez
64 pages / 10 x 10 in. / 25.3 x 25.3 cm
Clothbound hardcover with dust jacket
61 photographs / Tritone

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86930-502-8



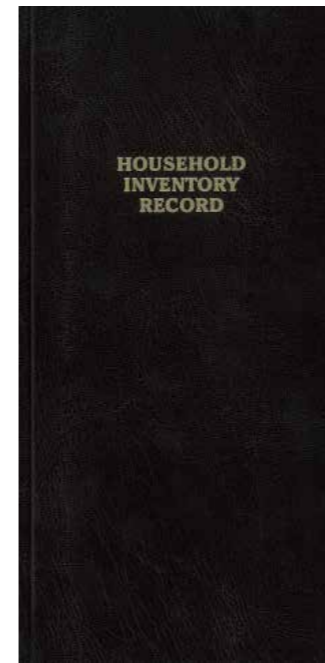


Following its acclaimed predecessors *Tal Uf Tal Ab* (2010) and *You Would* (2012), *Park / Sleep* is the third in the series of Robert Frank's visual diaries. It takes up his familiar collage technique, combining new and old snapshots mainly of Frank's friends, family, and home/studio, but also scenic and urban settings and interiors. The images are accompanied by short texts—notes, pieces of conversations, poems, and thoughts.

Robert Frank Park/Sleep

Text by Robert Frank
Book design by Robert Frank, A-chan and Gerhard Steidl
72 pages / 8 x 9.8 in. / 20.5 x 25 cm
Otabind softcover, housed in a slipcase
49 photographs / Tritone and four-colour process

€ 25.00 / £ 22.00 / US\$ 30.00
ISBN 978-3-86930-585-1



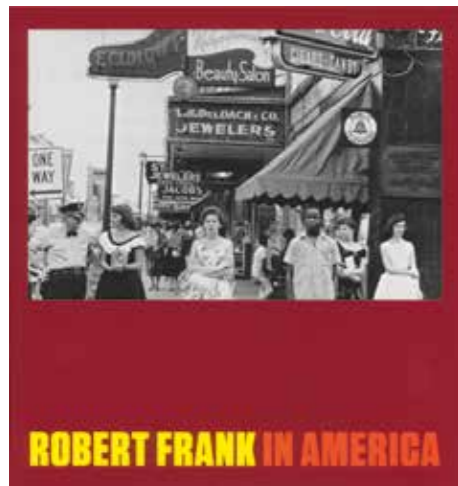
Household Inventory Record is a new readymade in the series of Robert Frank's late visual diaries. Composed of polaroids, the thin and upright volume continues the journey into Frank's realm and imagery, showing us snapshots from his travels, of his friends and everyday curiosities.

Robert Frank Household Inventory Record

Text by Robert Frank
Book design by Robert Frank, A-chan and Gerhard Steidl
88 pages / 14 x 28,9 cm / 5.5 x 11.4 in.
Flexible Hardcover
90 photographs / Four-colour process

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-86930-660-5



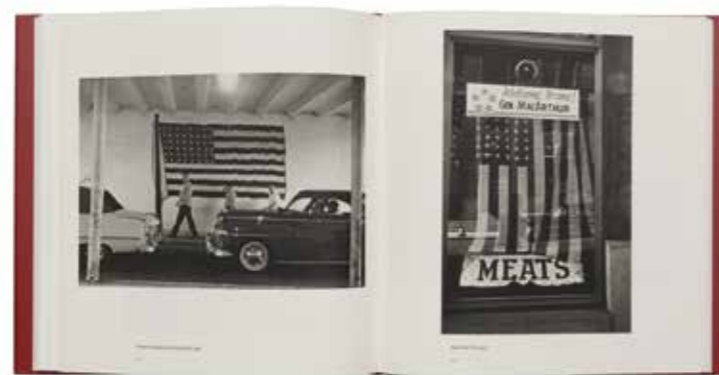


**Robert Frank
In America**

Edited and with text by Peter Galassi
 Book design by Katy Homans
 200 pages
 Clothbound hardcover with dust jacket
 9.1 x 9.6 in. / 23 x 24,5 cm
 131 photographs / Tritone

€ 45.00 / £ 40.00 / US\$ 50.00
 ISBN 978-3-86930-735-0

Because of the importance of Robert Frank's *The Americans*; because he turned to filmmaking in 1959, the same year the book appeared in the United States; and because he made very different kinds of pictures when he returned to still photography in the 1970s, most of Frank's American work of the 1950s is poorly known. This book, based on the important Frank collection at the Cantor Arts Center at Stanford University, is the first to focus on that work. Its careful sequence of 131 plates integrates 22 photographs from *The Americans* with more than 100 unknown or unfamiliar images to chart the major themes and pictorial strategies of Frank's work in the United States in the 1950s. Peter Galassi's text presents a thorough reconsideration of Frank's first photographic career and examines in detail how he used the full range of photography's vital 35mm vocabulary to reclaim the medium's artistic tradition from the hegemony of the magazines.



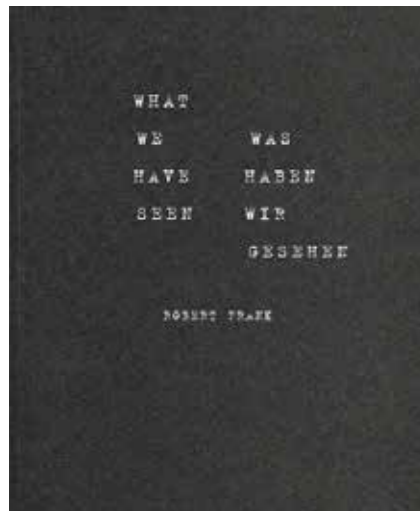
**Robert Frank
Partida**

Book design by Robert Frank, A-chan and Gerhard Steidl
 56 pages
 8.8 x 9.8 in. / 20.5 x 25 cm
 32 photographs
 Tritone and four-color process
 Otabind softcover, housed in a slipcase

€ 25.00 / £ 22.00 / US\$ 30.00
 ISBN 978-3-86930-795-4

In *Partida*, Robert Frank continues the journey through his archives, presenting us with a new series of images of friends, colleagues, interiors, of quiet still lives and snapshots of both ordinary and unexpected objects and situations. Frank's visual diaries constitute an important part of both his later work and the ongoing art of the photo book.





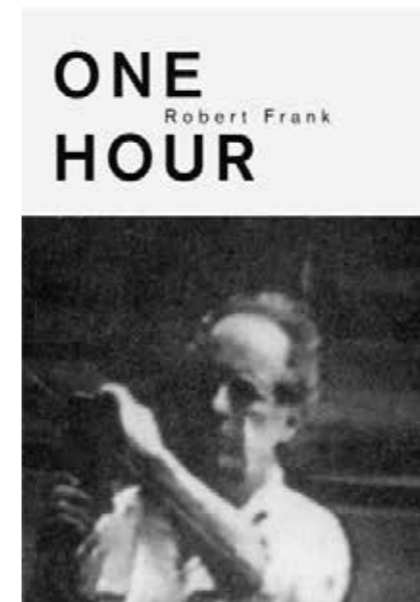
Yet another precious volume in his celebrated series of visual diaries, *Was haben wir gesehen / What we have seen* is all about people and places in the long and very convivial life of Robert Frank. Auspiciously opening and closing with the zoom on the dial of a clock tower, serving as a reminder of the silent but constant passage of time, the book is heavy with memories and pictures of old photographs. Like a leitmotif carrying us through the images, the word "souvenir" pops up under a magnifying glass positioned on a French text as a reading device. Frank's house in Mabou is once again portrayed as a popular hideaway for people like Jack Kerouac, Gerhard Steidl, Allen Ginsberg, William Burroughs and his family members.



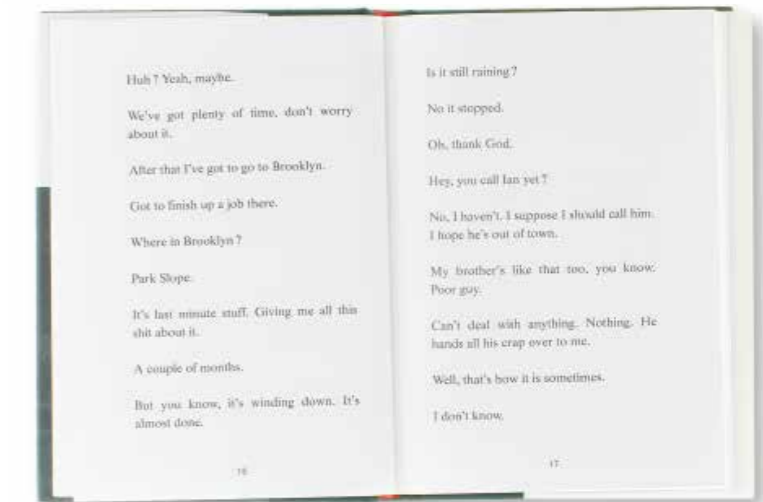
Robert Frank
Was haben wir gesehen
What we have seen

Book design by Robert Frank, A-chan, and Gerhard Steidl
48 pages
8.8 x 9.8 in. / 20.5 x 25 cm
46 black-and-white and color photographs
Tritone and four-color process
Otabind softcover housed in a slipcase

€ 25.00 / £ 22.00 / US\$ 30.00
ISBN 978-3-95829-095-2



This book is a reprint of a little-known Frank publication first issued by Hanuman Books in 1992, a tiny book, comprising mainly a transcription of the dialogue heard but also two pages of credits: half a dozen production or crew workers and 27 actors. Unravelling the apparent documentary nature of the film, there is also an acknowledgement that the film has a script (by Frank and his assistant, Michal Rovner), that a conversation heard in a diner is written by Mika Moses, and that Peter Orlovsky's lines (intercepted by Frank roughly halfway through the hour, in front of the Angelika Cinema on Houston Street) are "total improvisation."



Robert Frank
One Hour

Book design by Robert Frank and Gerhard Steidl
96 pages
Clothbound hardcover with dust jacket
4.1 x 5.9 in. / 10.5 x 15 cm
14 photographs / Tritone

€ 12.00 / £ 10.00 / US\$ 15.00
ISBN 978-3-86521-364-8



Robert Franks father, Henry (1890–1976), was both the proprietor of a bicycle shop in Zurich, and a keen amateur photographer. *Father Photographer* makes public for the first time a selection of Henry Franks photographs including landscapes, family portraits, still-lives and cityscapes.

When Robert Frank immigrated to the United States in 1947, a wooden box containing his fathers stereophotographs was one of the few objects he brought with him. In 2008 that box and the fragile photographic glass plates within it were hand-escorted to Steidl in Göttingen, where they were scanned in tri-tone in preparation for this book.

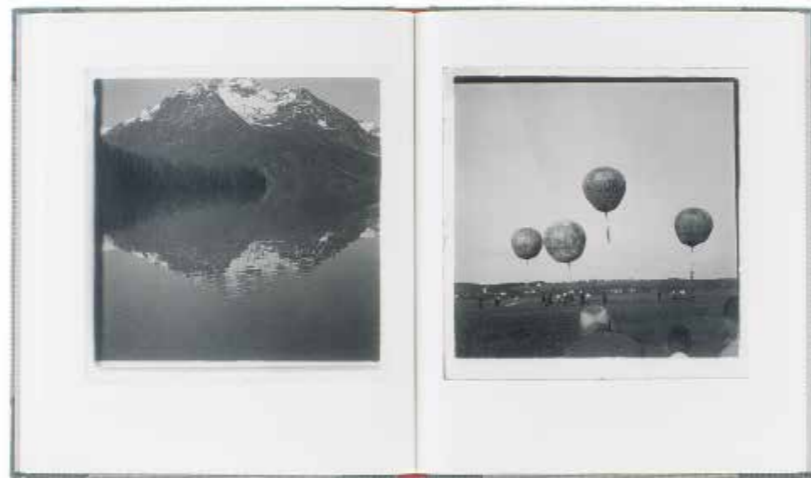
Designed by Robert Frank, *Father Photographer* reveals Henry Frank to be both a talented photographer and a keen traveller. His pictures include snow-capped Alps and lakes in Switzerland, views of Venice, Pisa and Florence, and depictions of his family and friends including the young Robert. Henry Frank also reveals a passion for modern means of transport in images of aeroplanes, ships, hot-air balloons, and a car fair at the Grand Palais in Paris.

Father Photographer is a revelation of the unknown photographer Henry Frank, a historical photographic document of the early twentieth century, as well as a new chapter in Robert Franks ongoing bookmaking.

Henry Frank Father Photographer

Edited by Robert Frank and
François-Marie Banier
Text by Robert Frank
88 pages
Clothbound hardcover
5.5 x 6.5 in. / 14 x 16,5 cm

€ 24.00 / £ 20.00 / US\$ 25.00
ISBN 978-3-86521-814-8



HOLD STILL—keep going is the long-awaited reprint of the catalogue to Robert Frank's 2001 exhibition of the same name at Museum Folkwang in Essen. The book explores the role of film in Frank's work, and the interaction between the still and moving image that has engaged him since the late 1950s. *HOLD STILL—keep going* adopts a non-chronological approach, including photographs, film-stills, 35mm filmstrips, as well as photo-montages that present his most famous series alongside less known work. Text, from hand-written phrases on photographs (of which "HOLD STILL—keep going" is but one example) to the dialogues in his films, emerges as a crucial tool, one also central to Frank's photo-diaries which comprise his most recent experiments in bookmaking.



Robert Frank HOLD STILL—keep going

Foreword by Ute Eskildsen
Texts by Tobia Bezzola, Christoph Ribbat,
Wolfgang Beilenhoff and Ute Eskildsen
Interview between Robert Frank
and Ute Eskildsen
Book design by i.de-Sabine an Huef
168 pages
8.3 x 10.7 in. / 21 x 27 cm
98 black and white and color photographs
Tritone and four-color process
Flexible hardcover with dust jacket

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-86930-904-0





Robert Frank Frank Films

Edited by Brigitta Burger-Utzer and Stefan Grisseemann
 Texts by Michael Barchet, Philip Brookman, Stefan Grisseemann, Kent Jones, Thomas Mießgang, Pia Neumann, Bert Rebhandl and Amy Taubin
 Book design by Karl Ulbl
 272 pages
 17 x 24 cm
 Softcover

€ 45.00 / £ 40.00 / US\$ 50.00
 ISBN 978-3-86521-815-5

I put my Leica in a cupboard. Enough of lying in wait, pursuing, sometimes catching the essence of the black and the white, the knowledge where God is. I make films. Now I speak to the people in my viewfinder. Robert Frank

Robert Frank turned to filmmaking at the end of the 1950s. Although he has made 27 films, the work is largely a well kept secret. Frank approaches each film project as a new experience, challenging the medium and its possibilities at every turn. He has amalgamated documentary, fiction, and autobiography, cutting across genres.

This book offers a visually unique approach to Frank's films: only new stills taken from videotapes have been used and they add up to a visual essay on Frank's cinema that establishes an engaging dialogue with his photographic work. Each film is introduced with detailed analysis, discussing the history and the aesthetics of Frank's film work. An interview with Allen Ginsberg provides an insider view. Together the texts and images offer an innovative and in-depth approach to the oeuvre of one of the greatest and most restless artists of the 20th century.



Robert Frank Film Works

Digitization and mastering:
 Laura Israel, Assemblage Inc.
 Film archival: Andrew Lampert
 Digital standard conversions:
 Ben Vaughn, Devlin Video
 DVD mastering: DuArt Film and Video

4 DVDs (both PAL and NTSC included, all without country code) with 4 books housed in a wooden box

Books:

Me and My Brother
 72 pages
 Facsimile of the screenplay with notes and documentation of the film "Me and My Brother" (1968)

Pull My Daisy / Photos by John Cohen
 56 pages
 Tritone
 Still photographs by John Cohen documenting the making of "Pull My Daisy" (1959)

Pull My Daisy / Texts
 With an introduction by Jerry Tallmer
 Story by Jack Kerouac, lyrics by Jack Kerouac and Allen Ginsberg
 32 pages
 Full screenplay of the movie "Pull My Daisy" (1959)

Frank Films
 272 pages
 ed. by Brigitta Burger-Utzer and Stefan Grisseemann
 This book is dedicated to Frank's film and video oeuvre. Containing film-stills, essays and summaries of each film, as well as comprehensive bibliographic and technical data, it is the definitive companion to Frank's films.
 With essays by Michael Barchet, Philip Brookman, Stefan Grisseemann, Kent Jones, Thomas Mießgang, Pia Neumann, Bert Rebhandl, Amy Taubin
 Interview with Allen Ginsberg

All books:
 8.3 x 11.7 in / 21 x 29.7 cm
 Tritone and four-color process
 Softcovers
 Handmade plywood suitcase, with light gray finish and screen-printed text on lid:
 13.8 x 9.2 x 2 in. / 35 x 23.4 x 5 cm

€ 150.00 / £ 120.00 / US\$ 175.00
 ISBN 978-3-95829-036-5

"In 1958, right after finishing *The Americans*, I made my first film. I knew film was first choice. Nothing comes easy, but I love difficulties, and difficulties love me."

"A decision: I put my Leica in a cupboard. Enough of lying in wait, pursuing, sometimes catching the essence of the black and the white, the knowledge where God is. I make films. Now I speak to the people in my viewfinder. Not simple and not especially successful."

"Since being a filmmaker I have become more of a person. I am confident that I can synchronize my thoughts to the image, and that the image will talk back — well it's like being among friends. That eliminated the need to be alone and take pictures."

"I'm filming the outside in order to look inside."

"All will have to come from inside me. No help looking through the viewfinder and choosing the Decisive Moment. That's where it starts, the difference between doing stills and doing a film. I find it very difficult to organize, to control and to discipline my thinking before I step into the doing of it. I feel a filmmaker must express first what he feels — what's happening to him."

"The truth is somewhere between the documentary and the fictional, and that is what I try to show. What is real one moment has become imaginary the next. You believe what you see now, and the next second you don't anymore."

"The films I have made are the map of my journey thru all this ... living. [...] I want you to see the shadow of life and death flickering on that screen."

Quotes taken from *Frank Films. The Film and Video Works of Robert Frank*, edited by Brigitta Burger-Utzer and Stefan Grisseemann



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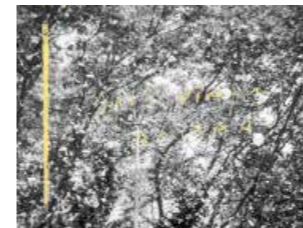
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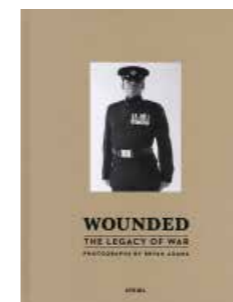
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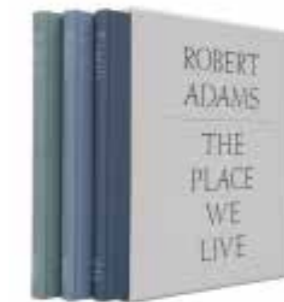
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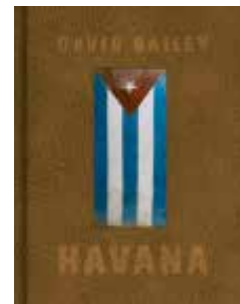
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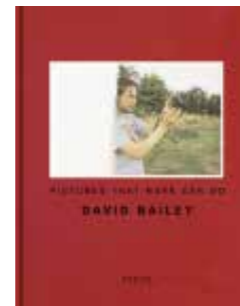
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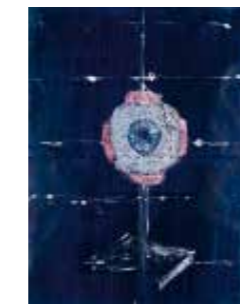
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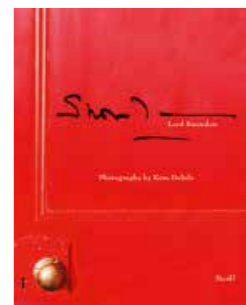
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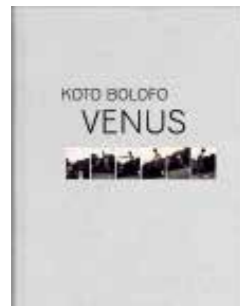


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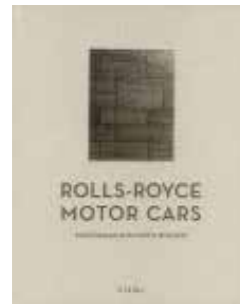
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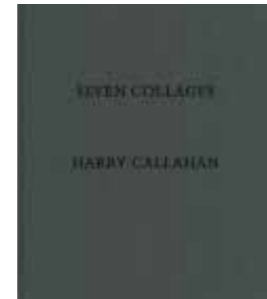
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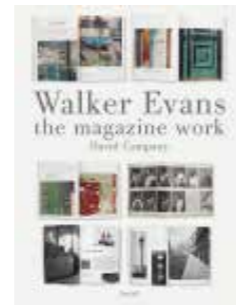
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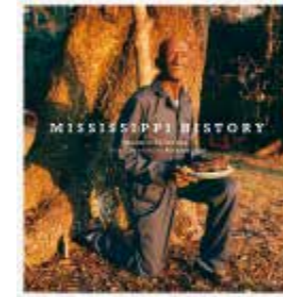
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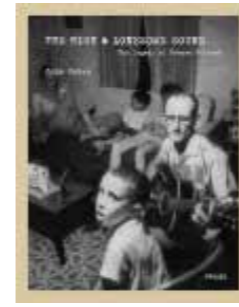
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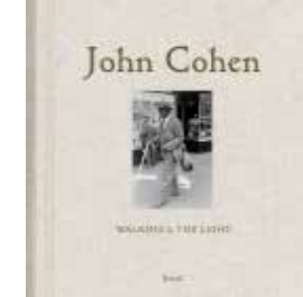
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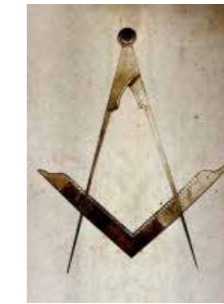
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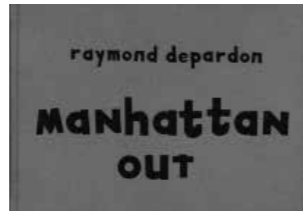
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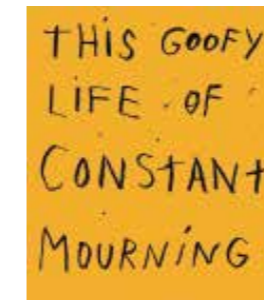
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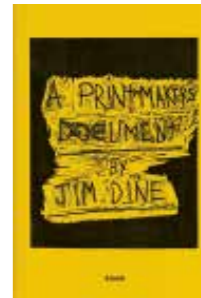
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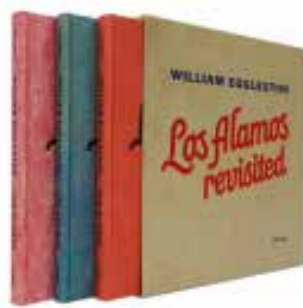
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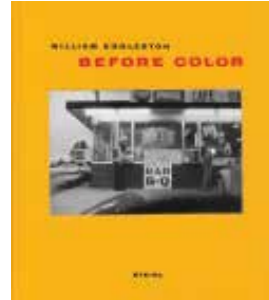
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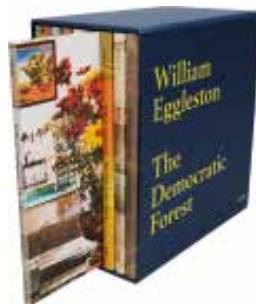
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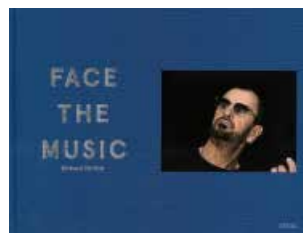
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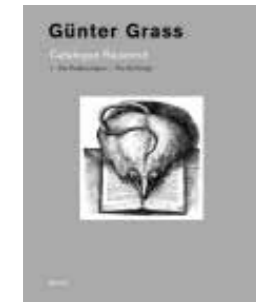
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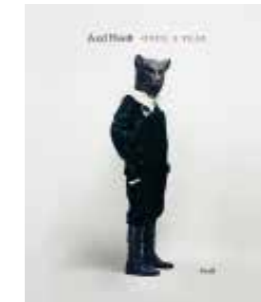
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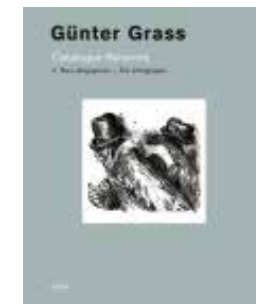
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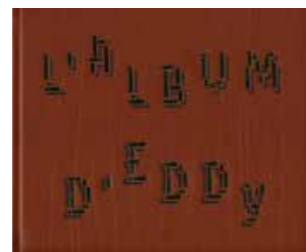
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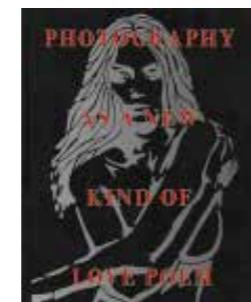
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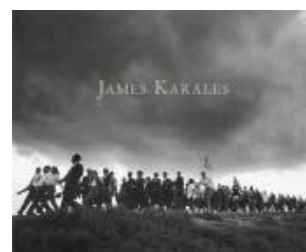
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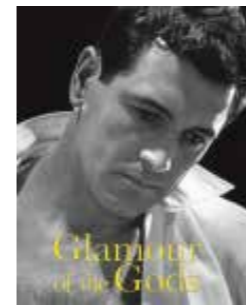
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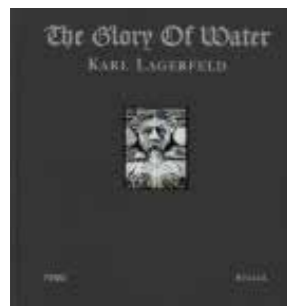
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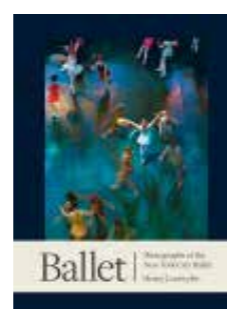
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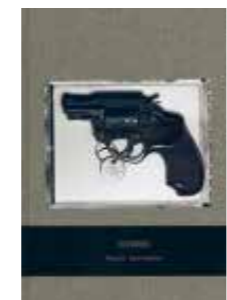
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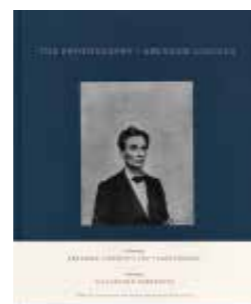
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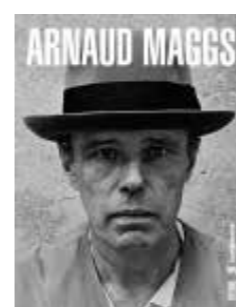
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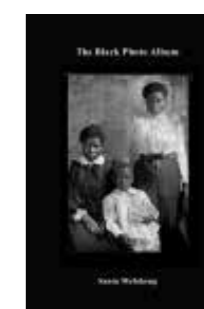
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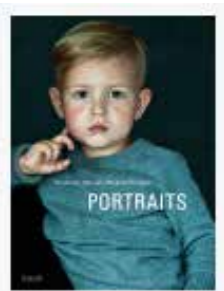
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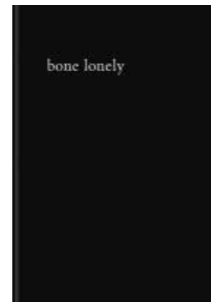
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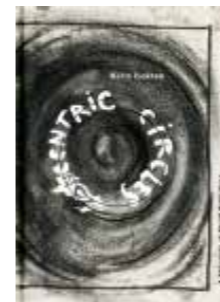
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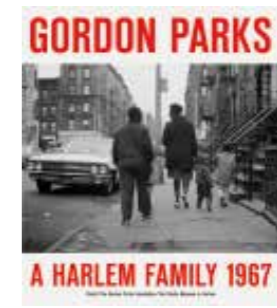
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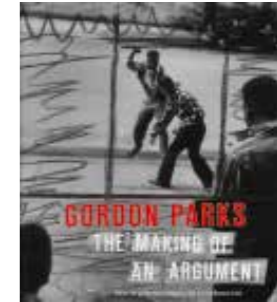
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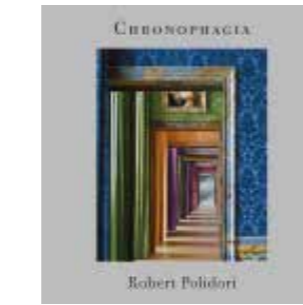
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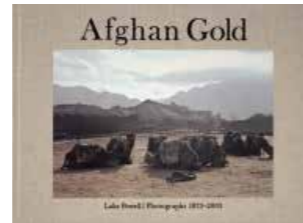
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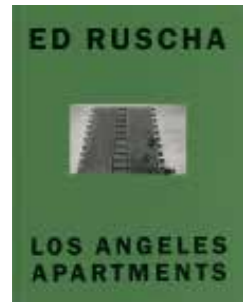
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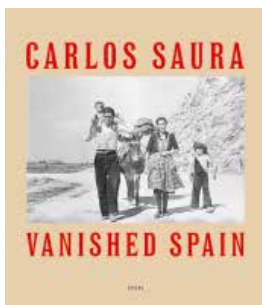
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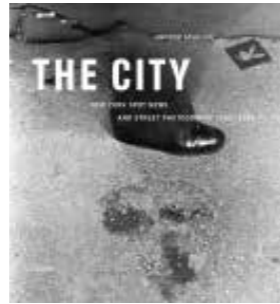
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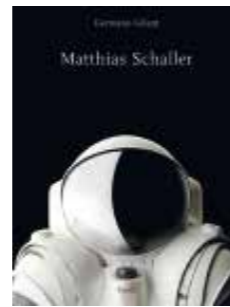
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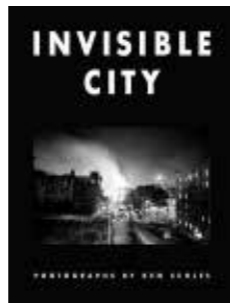
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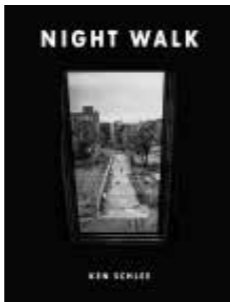
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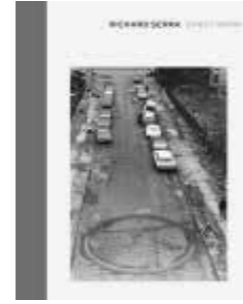
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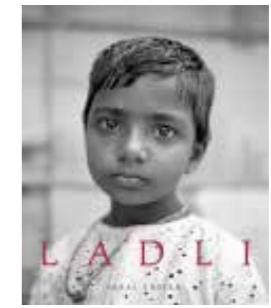
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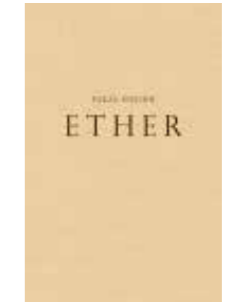
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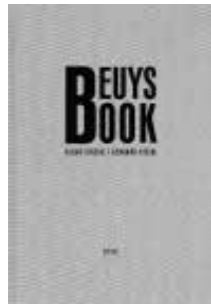




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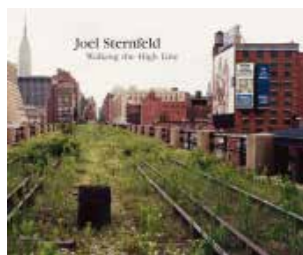
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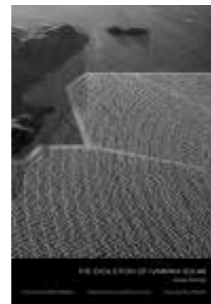
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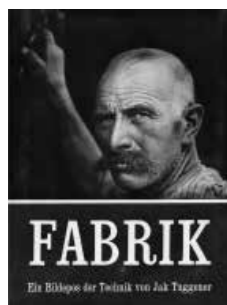
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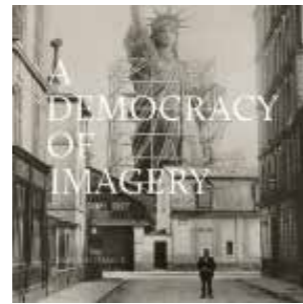
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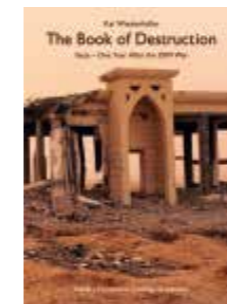
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